

Gender Differences in Disney Princess Movies: A Linguistic Study of Six Movies in 66 Years

Bertović, Matea

Master's thesis / Diplomski rad

2019

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, University of Zagreb, Faculty of Humanities and Social Sciences / Sveučilište u Zagrebu, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:131:831454>

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Download date / Datum preuzimanja: **2025-04-03**



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UNIVERSITY OF ZAGREB
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF ENGLISH

Academic year 2019/2020

Matea Bertović

**Gender Differences in Disney Princess Movies:
A Linguistic Study of Six Movies in 66 Years**

Master Thesis

Advisor: Asst. Prof. Anđel Starčević, PhD

Zagreb, December 2019

Abstract

This thesis analyses the speech of male and female Disney characters in six Disney Princess movies. The aims are to discern whether the characters use features of speech characteristic of their particular gender, and whether their speech patterns have changed over time, as the movies are interspersed over a span of 66 years. The movies analysed are *Cinderella* (1950), *Sleeping Beauty* (1959), *Pocahontas* (1995), *Tangled* (2010), *Frozen* (2013) and *Moana* (2016), divided into three periods of Disney Princess development: the Pre-Transition, Transition and Progression periods. The features investigated are four features of male and four features of female speech, based on a thesis by Li Hedenmalm (2012). The results reveal that part of the speech of Disney's characters did not at first correspond with previous sociolinguistic research, particularly interruptions, commands and insults, but later on grew more in line with it. Disney's male characters start using more features of male speech in the Transition and Progression periods, supposedly due to being constructed with more substantial personalities, but they also start using more features of female speech. Disney's female characters display increasing resistance over the years, with features considered stereotypical becoming less frequent in their speech. Both male and female characters use linguistic features ascribed to their gender, but they also use features associated with the other. In conclusion, although a large part of the results remains inconclusive, female and male speech in Disney movies seems to have grown more similar over time.

Keywords: gender differences, female speech, male speech, Disney

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1. Introduction

Nowadays it is hard to find an individual in Western society who hasn't heard of the name and brand of Disney. The images springing to mind immediately are of a fairy tale castle, talking animals, beautiful princesses, vivid animation and happy endings. These images have been cultivated for a long time, dating back to the release of Disney's first feature film *Snow White and The Seven Dwarfs* in 1937, and even before that with Mickey Mouse. The Walt Disney Company today is a "powerful economic and political empire" (Giroux 1994:24) and Disney's long legacy of animated movies has left a great impact not only on American, but also world-wide audiences. Withstanding the test of time, it has influenced the lives of many people, particularly children who grew up with its products. It has evolved from an animation studio and become exponentially more in today's world – it has become a way of living. Forgacs (2008) aptly coined the term "Disney Baby", referring to children born after 1925 who consumed Disney-related products throughout their formative years and beyond, who later "turned ideally into Disney adults" and who would go on to have children whom they entertained with Disney movies, theme parks and other marketing products (361). Growing up in such a culture, it is quite understandable to wonder what impact the animated movies had on our understanding of the world, and whether it has been negative or positive. "Film is a powerful storyteller; employing narrative, visuals, and music enhances its power to communicate" (Ward 2002, cited in Pelton 2015:10), creating a framework of ideologies in which audiences "interpret, understand and make sense of some aspects of social existence" (Hall 1993, cited in Wilde 2014:132). Since Disney's animated movies target primarily children and young adults as an audience, one has to take into account that children not only consume but also learn from the depictions of social norms presented to them, "forming their moral vision of what good and evil are, what gender roles one can aspire to, and how other ethnicities and cultures can be viewed" (Müller-Hartman 2007:400). They are "are highly susceptible to such learning" (Pelton 2015:3), which is why Disney in recent decades has fallen under the scrutiny of many a researcher analysing its depictions of gender, racial and other stereotypes. There is also the factor of Walt Disney Company's long life span, which allows for a look into the past and a comparison of the changing times and values. "What we learned in the 1960s, 1970s or 1980s about media and gender might not be so relevant today, because the media has changed, and people's attitudes have changed. The 'role models' of times gone by might be rather laughable and embarrassing now" (Gauntlett 2003:6), yet Disney still airs and markets its classics just as much as its more recent

productions, thus providing children with traditional values and stereotypes that might send children negative as well as positive messages.

Gender portrayal is one of the more turbulent subjects discussed by researchers, especially with “Disney and its princess phenomenon” (Collier-Meek et al. 2011:555) which began with Snow White in 1937 and went on to greatly influence how young children, but primarily young girls, would imagine a princess to be like. “Disney princesses are packaged to expose ideals of what it means to be a princess, and thus a young lady in a Westernised culture” (Wilde 2014:133). They generally depict a visually pleasing female character as the lead, focusing on her story and journey to a happily-ever-after, with a male lead to help her either achieve her goals or act as the end goal. These “idealized feminine figures” (Collier-Meek et al. 2011:565) are designed to be likeable and marketable, to please children and parents alike as a role model to aspire to. Thus young girls will watch, absorb and replicate what they see, taking social cues from a character’s appearance, actions, moral values and, most importantly to this study, speech. The practice, of course, applies to both genders, and the stereotypes of ‘doing girl’ and ‘doing boy’ in Disney movies are therefore something that should be carefully observed, especially with the passage of time. Azmi (2016:237) states that in “post-feminism era, men and women are striving for similarity and the characteristics of speech used by men and women are also changing”, which makes it interesting to observe how exactly the language of female and male characters in Disney has changed, and what messages the changes convey about the changing times and stereotypes.

In this thesis I will investigate the language of women and men in six Disney movies interspersed over a span of 66 years, from 1950 to 2016. The selected movies are part of the Disney Princess movie line, since those tend to contain a more equal distribution of lines between the two genders. The features which I will analyse have been adapted from a previous study on language and gender in Disney by Hedenmalm (2012), using four characteristics of male and female language respectively, each preferred by one gender according to previous sociolinguistic research.

2. Aim and research questions

The aim of this thesis is to investigate whether the passage of time has had any significant effect on the speech patterns of male and female characters in Disney Princess movies, and how the usage of certain characteristics has varied with the three waves of feminism Disney's women experienced (see 3.1.). The hypothesis posits that the characters over time start using more features normally ascribed to the opposite gender – women start using more features of male language and men more features of female language – leading to a diminishing of linguistic differences between the two genders. The research questions I hope to answer in this thesis are the following:

- Do Disney characters display linguistic features associated with their particular gender?
- Has the characters' usage of male and female language changed over the years?

3. Background

3.1. Disney and Gender

As stated above (see 1.), gender portrayal is something Disney has always had to be careful with, today more so than in the 1950s, when gender expectations were less complex (Collier-Meek et al. 2011:563). Moreover, the fact that Disney has never stopped producing popular new content since the early nineteenth century indicates that it has had a deep-rooted impact on Western society. “Consistently portrayed gender role images may be interpreted as “normal” by children and become connected with their concepts of socially acceptable behavior and morality” (ibid. 557). Various studies have indicated that Disney's animated characters have shown some changes over the years, reimagining their Disney Princesses with the onset of feminism. Collier-Meek et al. (2011), for example, examined gender portrayal of Disney Princesses and their princes in 9 movies from 1937 to 2009. According to their study, early princesses and princes showed more traditional gender characteristics, the princesses pretty, caring, submissive and assertive only to a degree, though never towards their princes. In the later movies they became more assertive, while the princes grew more complex, evolving from possessing traditional masculine characteristics to exhibiting some feminine ones as well, in later movies even being portrayed as poor, naïve or slightly incompetent. Domestic work was also an important and recurring theme in the early movies; it disappeared during the 1990s but reappeared in more recent movies of the new millennium. “Overall,

trends toward less gender-based stereotyping over time in the movies fluctuated greatly and the progress was not necessarily sequential” (ibid. 564). Another study by Pelton (2015) examined 11 movies from 1937 to 2010 and found that the domestic female theme showed no significant change over time, while the heroic male theme showed a drastic change in patterns. Pelton found that “male characters receive credit for being noble and strong without having to really do anything except be male” while the same qualities found no increase in female characters (76). Female characters in contrast followed advice less, displayed a decrease in rescuing and suggestive attire, showed more emotion, particularly “negative emotions of fear and crying”, as well as showed “an increase in the intensity of the images illustrated. These images still create gender stereotypes and highlight a negative association with the female gender by presenting the idea of them as sexual objects” (ibid. 77).

In accordance with the results derived from such studies, researchers have divided the Disney Princess movies into three eras (Azmi 2016, Garabedian 2015). This thesis will follow the guidelines set in Garabedian’s study, which divided the princesses into three periods: the Pre-Transition, Transition and Progression period. The Pre-Transition period covers the years from 1937 to 1959 (*Snow White and the The Seven Dwarfs*, *Cinderella* and *Sleeping Beauty*). Princesses in this period were “confined to the status of homemaker” and “show a period of Disney’s compliance with what was expected of a predominantly male centered society” (2015:23) in which a woman’s happily-ever-after was defined by marriage and motherhood. The Transition period occurred in the wake of the second feminism wave of the 1960s and early 1970s, encompassing the movies from 1989 to 2010 (*The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Mulan*, *The Princess and the Frog* and *Tangled*). During this period sexism and gender stereotypes were challenged, the princess resisted authority figures wishing to control her and fought for her freedom and aspirations. “In the end, however, her happily-ever-after depends on her return to the role expected of women, be it docile princess or subservient wife” (ibid.). The third feminism wave occurred in the mid 1990s, but according to Garabedian “Disney did not truly break the princess pattern” (24) until 2012 with *Brave*, whereupon a princess’ personal discovery, heroism and sacrifices for her family become the central focus of the story, with romantic fulfilment relegated to an optional component in the end. The theme continues with *Frozen*’s (2013) Anna choosing to sacrifice herself to save her sister rather than being rescued by Kristoff, and Elsa in return saving Anna with an act of true love. Lastly *Moana* (2016) showed similar themes to *Brave* – there was no romantic interest, Moana embarked on a journey for the sake of her family, and though the

male lead helped her achieve her goal, it was her alone who confronted the final adversary and brought about a happy end.

3.2. Language and Gender

That women and men speak differently has always been a hotly debated topic and pervaded society for a long time, though theories as to the reason why differed. One theory is the deficit model, which posits that women were brought up to be less assertive than men and thus express themselves “hesitantly, tentatively, weakly, trivializingly, “politely”” (Brown [1980]2000:81). Lakoff, whose earlier works supported this model, wrote that:

“a girl is damned if she does, damned if she doesn’t. If she refuses to talk like a lady, she is ridiculed and subjected to criticism as unfeminine, if she does learn, she is ridiculed as unable to think clearly, unable to take part in a serious discussion: in some sense, as less than fully human. ([1975]2004:41)

Female speech in this sense is seen as something *other*, while male is “seen as the norm and in need of no particular advice or attention” (Goddard & Patterson 2000:49, cited in Broadbridge 2003:3). Coining the term “Women’s Language”, Lakoff claimed that women tended to use more uncertainty hedges (e.g. *I mean, sort of*), tag questions, spoke often in italics and with question intonation in declarative contexts, used emphatic intensifiers *so* and *very*, empty adjectives (e.g. *lovely, charming*), hypercorrect grammar and pronunciation, (super) polite forms, direct quotations in lieu of paraphrases, etc. ([1975]2004:78-80). Lakoff’s experiences and stance might be better explained if one takes into account that, until the later part of the 20th century, linguistic studies were largely dominated by men who considered themselves superior to women. As far back as 1922 Otto Jespersen touched on “woman’s language” in a chapter specially dedicated to *The Woman*. It was directly preceded by chapters on *The Foreigner* and *Pidgin and Congeners*, indicating the author considered female speech to be “other” in a similar fashion as a foreigner’s speech. He discussed women’s tendency to be more polite, their “fondness” for hyperbole adjectives, euphemisms, adverbs and intensifiers, as well as “instinctive shrinking from coarse and gross expression” in favour of “refined and veiled and indirect expressions” (Jespersen [1922]1964:245-250).

Lakoff’s work (1975) garnered considerable attention and became “a vision and a template for generations of researchers in this area” (Coupland and Jarowski 2009:153). It faced considerable criticism as she had done no empirical research to back up her

observations, thus inspiring many to test her claims. Lakoff also claimed that “women are systematically denied access to power” ([1975]2004:42), which became the focus of the Dominance model that lasted through the 1970s and early 1980s – men dominate language, while women hold no power, with a status equal to children in a parent-child relationship (Zimmerman and West [1977]2000). This model took shape after a series of studies revealed men’s dominance and how they make more:

“interruptions (Zimmerman and West 1975; Eakins and Eakins 1976; West & Zimmerman 1983; West 1984) and simply [talk] more than women (Swacker 1975; Eakins and Eakins 1976) In mixed-sex conversations it has been found that men’s topics are more often pursued, while women play a ‘supportive’ role (Fishman 1978, 1983, Leet-Pellegrini 1980)” (Swann J. in Coates and Cameron 1998: 123, cited in Broadbridge 2003:4).

During the 1980s, a new model emerged from the feminist theory distinguishing sex, the biological aspect, and gender, the cultural aspect acquired through the process of socialization. Research turned away from mixed-sex to same-sex talk, which allowed sociolinguists to show the strengths of women’s speech and allowed it “to be examined outside a framework of oppression or powerlessness” (Coates 2000:211). According to this model linguistic behaviour is appropriated through socialization by peer groups during childhood; women thus communicate in a collaborative speech style which emphasizes solidarity and support of other speakers, while men employ a number of adversarial conversational strategies in a competitive speech style which aims to dominate and challenge participants (Romaine 2000:122-123). In this sense, “boys and girls grow up in what are essentially different cultures, so talk between women and men is cross-cultural communication” (Tannen 1990:18). This opinion, however, becomes problematic when researchers decide to ignore concepts such as dominance, sexism and discrimination, as well as generalize every misunderstanding as a clash between two cultures; Troemel-Proetz ([1991]2000) criticizes this way of thinking by stating that: “If you leave out power, you do not understand any talk” (454). The focus of study in the 1980s shifted to conversational strategies such as the polyfunctionality of minimal responses, tag questions, questions and hedges; commands and directives, compliments, swearing and taboo language (Coates 1989, Goodwin 1988 and Holmes 1993 in Coates 2000; Coates 2013).

Today researchers have become increasingly aware that gender is a spectrum rather than a binary, though gender very much remains a relational term (Cameron [1998]2000:281)

“read in an either/or way, that is, as doing either masculinity or femininity” (Coates [1997]2013:145), forcing us to attend to the “rigid regulatory frame within which people must make their choices” (Cameron [1998]2000:272) of performing masculine or feminine behaviour. We are aware that multiple masculinities and femininities exist at any given point in time (Coates [2009]2013:290), the dominant versions of which are regarded as normative or ideal (see, for example R.W. Connell’s (2005:77) “hegemonic masculinity”). It is a dynamic constructionist approach of the postmodern society, in which gender is regarded “as constantly ‘in formation’” (Coates [2009]2013:290) and needs to be continually and actively performed rather than being statically assigned. These masculinities and femininities are also closely tied to other aspects of our social identity such as social class, sexual orientation, ethnicity and more. Additionally, studies have shown that the gender of speaker and subject significantly affected results, meaning that, when possible, studies should include both same-sex and mixed-sex dyads, paying attention to the differences in all combinations. For this reason, this study will distinguish between the gender of the speaker and the gender of the recipient as well.

3.3. Disney, Gender and Language

This study is not the first to research how Disney’s characters utilise language to express gender. In recent years it has in fact become an increasingly popular topic. “Children movies also help the children to learn and develop their language in a friendlier manner compared to the learning in formal setting. This is because children will be more comfortable to learn language due to the presence of interesting characters and visual effects” (Azmi 2016:235). In the last decade I have found three studies written on the subject of Disney and female speech.

The most relevant study would be by Li Hedenmalm in 2012, as the current thesis will be employing the same features to investigate gender differences. Hedenmalm analysed four Disney Princess movies to determine what kind of values the language reflected and what it could reveal about the female role models presented to young girls. The movies spanned over a period of 20 years, from 1989 to 2010, and the features investigated were *Interruptions*, *Commands*, *Insults* and *Resistance*, as well as *Politeness*, *Insecurity*, *Compliments* and *Empty Adjectives*, *Intensifiers* and *Female Exclamations*. The study found no significant consistency in the usage of these aspects of male and female speech, though there was evidence of

repression of both genders and a tendency of women strongly resisting in instances where male characters attempted to control them.

The second study came two years later, analysing one older and one more recent Disney Princess movie in order to determine whether the female speech changed over the years. Bergman (2014) compared *Cinderella* (1950) and *Tangled* (2010) by investigating parts of female speech considered “stereotypical”, based on Lakoff’s findings in 1975, and “typical”, based on more recent empirical evidence gathered by Coates and Holmes in the early 2000s. The study revealed that the older movie displayed a greater amount of stereotypical features, while the newer movie used more typical features, leading to the conclusion that the newer movie portrayed women in a less stereotypical fashion than its older counterpart.

Lastly, a 2016 study by N. J. Azmi focused on the movie *Frozen* (2010) and examined the speech of both female and male characters for features based off of Lakoff’s ([1975]2004) model. The movie was chosen as a subject of study due to its particularly empowered female characters with more heroic values and norms. The study found that both male and female characters displayed a similar amount of speech characteristics, and argued that the movie celebrated female speech style, “blurring” the “boundaries” in an “an attempt to break gender stereotyping by showing that female characters share similar characteristics with heroic male characters thus they should not be seen as inferior to the male characters” (Azmi 2016:235).

4. Material

Six movies have been selected to encompass a wide timeframe of 66 years, from 1950 to 2016. Moreover, the aim was to also represent specific Disney Princess movies which, according to Garabedian (2015) (see 3.1), came as a result of the three waves of feminism. Thus for each feminism wave two movies were chosen:

1. Pre-Transition period	<i>Cinderella</i>	1950
	<i>Sleeping Beauty</i>	1959
2. Transition period	<i>Pocahontas</i>	1995
	<i>Tangled</i>	2010
3. Progression period	<i>Frozen</i>	2013
	<i>Moana</i>	2016

The differences in the length of the scripts are negligible, with the relevant lines varying from 4500 to 6000 words between movies. The scripts themselves were taken from various websites and thus not written by professionals, but they were modified as needed if a mistake

had been noticed. It should be noted that the movie choice also depended on avoiding overlaps with previous studies made on the subject – the movies selected in Hedenmalm’s (2012) study were thus rendered unviable, since the same features have been analysed. Other Disney Princess movies from the 1990s have been used in a previous paper of mine, leading to my being advised not to use them for this study. This unfortunately led to three of the movies being produced within the same decade (*Tangled*, *Frozen*, and *Moana*).

5. Method

5.1. Parameters

Unlike Hedenmalm’s (2012) study, which included only the speech of the main characters, this study expanded analysis to the speech of every character, though with several exceptions. Introductory and final narrations were left out, even if they were spoken by one of the characters. Singing was also excluded, with exceptions where a character argued or attempted to interrupt a song without singing themselves. Any lines directed at or spoken by children below the age of 16 were also excluded, as it is during adolescence that “social perceptions affecting linguistic behavior are developed” (Eisikovits [1989]2000:42).

Since the focus of the study is gender and interaction in both same-sex and mixed-sex groups, excluded were also monologues and instances of characters talking to animals and beings without verbal agency, no matter how sentient those may have been. An exception was, however, made for Maui’s sentient tattoo version of himself, to allow for more male same-sex interaction in *Moana*. That said, animals with the ability to speak were included in the analysis due to Disney’s tendency to display human gender stereotypes in non-human beings. Interactions with humans who did not respond verbally were also taken into account.

5.2. Presentation

As this study was inspired by Hedenmalm’s (2012) work, the same aspects of language were researched. Based on previous sociolinguistic research, she focused on a number of features identified as part of men’s and women’s speech: *Interruptions*, *Commands*, *Insults* and *Resistance* for male speech, with female speech being represented by *Politeness*, *Compliments*, *Insecurity* and *Empty Adjectives*, *Intensifiers* and *Female Exclamations*. I have only altered the last section to encompass a wider variety of features in

my study, renaming it *Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations*.

The research itself has been divided into two sections: Qualitative and Quantitative results. In the Qualitative analysis the results are presented in a fashion similar to Hedenmalm's (2012:7-21), analysing the usage of the chosen features in each movie. Each of the eight features is briefly defined in order to specify my own interpretations of the criteria in the event that it clashes with Hedenmalm's.

The Quantitative analysis concerns features which are counted: *Interruptions, Commands, Insults* and *Compliments*. Instead of the full results available in the appendices regarding each movie (see Appendix 1 and 2), this section contains a condensed form with averages of the three periods of Disney Princess gender representation (Pre-Transition, Transition and Progression) and investigates whether particular trends were noticed over time, such as an increased or decreased usage in same/mixed-sex interactions.

6. Qualitative results

6.1. Interruptions

Applying to the movies Zimmerman and West's ([1977]2000:167-168) distinctions between overlaps – simultaneous speech occurring close to a possible transition place – and interruptions – deeper intrusions prior to a possible transition place – proved more complex than expected. The characters often latch onto each other, correcting or finishing sentences, talking over each other or just barely waiting for a speaker to finish their turn. Hedenmalm (2012) defines interruptions as instances in which a speaker is “disrupted before he/she clearly has not completed what he/she attempts to say” (8), which this study adheres to. However, the study also takes into account the first speaker's welcome of the perceived intrusion in order to distinguish between collaborative latching and interruptions. Similarly, as the focus of the study is verbal interaction, instances in which a character is interrupted exclusively by physical means (e.g. being shoved away, having their mouth covered) are excluded.

6.1.1. Interruptions in *Cinderella*

The characters who interrupt the most are the king and the stepmother, though the king interrupts at least twice as much. He appears only in conversations with the duke and interrupts him at nearly every turn, dismissing his arguments, inserting his own opinion and talking over him as if he did not hear him speak at all, despite the duke's pleas to be heard:

King: Here, here. Have a cigar. Take a few more.
Duke: B-b-but-
King: Better practise passing these out, eh?
Duke: B-b-but, if you'd- only listen-
King: And for you, my friend... [lifts a sword]
Duke: Y-y-your Majesty, ple-please-
King: A knighthood.

In general most of the interruptions occur in same-sex dyads. Among the female characters, stepsisters Drizella and Anastasia often argue and talk over each other, latching more often than interrupting, but it is the stepmother who interrupts their disagreements and protests, doing the same to Cinderella if she attempts to argue with her. Power plays a significant role with both the king and the stepmother; being authoritative figures in their homes makes them more inclined to dominate conversations and interrupt those in inferior positions, such as their children and servants. Cinderella, interestingly enough, interrupts the prince the most, though the circumstances were dire since he had been attempting to stall her when the clock struck

midnight. Men interrupt women the least, all instances being interactions between Cinderella and the mice when they vie for her attention.

6.1.2. Interruptions in *Sleeping Beauty*

In *Sleeping Beauty* there are several instances of latching which are not counted, one of them between Aurora and Prince Phillip, but otherwise no interruptions in mixed-sex dyads occur. King Hubert interrupts the most; first to dismiss his fellow king's concerns and later to argue with his son. Of the female characters Flora interrupts the most; having a tendency to make decisions for the whole group, she sometimes takes over and does not bother paying attention to Fauna and Merryweather possibly conflicting opinions.

Flora: And now, [to Fauna] you take care of the cake.
Merryweather: While I-
Flora: Clean the room, dear, and I'll make the dress. Now, hurry!

This and other such instances do not in fact count as latching, since Merryweather's behaviour clearly reveals how she had intended to take care of the dress, but in the end quietly and reluctantly agreed to Flora's directions.

6.1.3. Interruptions in *Pocahontas*

Despite a large discrepancy between the number of male and female characters, Pocahontas makes most of the interruptions. She interrupts male characters the most, all of the instances carrying a common motif of Pocahontas being disrespected, dismissed or upset, to which she responds with a refusal to listen and comply. She interrupts John when he calls her people primitive and demands he let her go when he physically stops her from leaving the conversation. Likewise, when Kocoum is killed and she becomes rightfully upset and angry, she refuses to listen to Thomas' and John's excuses in her grief. Lastly, when her father attempts to dismiss her effort at making peace, she refuses to not be heard:

Powhatan: They do not want to talk.
Pocahontas: But if one of them did want to talk, you would listen to him, wouldn't you?
Powhatan: Pocahontas-
Pocahontas: Wouldn't you?!

In regards to male characters, only Ratcliffe interrupts twice. Both times it is with men; he interrupts Wiggins's less than flattering account of the rumours surrounding him, and then later condescendingly placates an angry miner by finishing off his sentence with a seemingly sympathetic response, thus silencing his protests.

6.1.4. Interruptions in *Tangled*

An impressive 20 out of 21 female-female interruptions are made by Gothel. Although claiming to care for Rapunzel and keeping her locked up for her own protection, their interactions indicate that Gothel sees Rapunzel more as a valuable object than a person, accommodating her so she would stay relatively happy, but also frequently interrupting her when it suits her needs or Rapunzel initiates a topic Gothel considers moot. In instances where Rapunzel keeps persisting despite being interrupted, Gothel resorts to steadily harsher reprimands culminating in a final rebuke that must not be argued:

Rapunzel: No, mother, I'm just saying, you *think* I'm not strong enough to handle myself out there-
Gothel: Oh darling, I know you're not strong enough to handle yourself out there.
Rapunzel: But if you just-
Gothel: Rapunzel, we're done talking about this.
Rapunzel: Trust me-
Gothel: Rapunzel.
Rapunzel: I know what I'm-
Gothel: Rapunzel!
Rapunzel: Oh, come on-
Gothel: Enough of the lights, Rapunzel! You. Are not. Leaving this tower! Ever!

An interesting turnabout in this power dynamic occurs in the one single instance when Rapunzel instead interrupts Gothel, refuses to be silenced and insists on continuing with her journey despite Gothel's warnings.

Concerning mixed-sex interactions, women interrupt men more. Flynn interrupts Rapunzel only once, to correct her. That is, in fact, the only instance of an interruption made by a male character in the movie, which strongly contradicts the research showing that men tend to interrupt more often than women (Zimmerman and West [1977]2000:168).

6.1.5. Interruptions in *Frozen*

Interruptions in *Frozen* turned out more equally distributed between the two genders than any of the previous movies. Elsa makes the largest number of interruptions, 5 times interrupting Anna and once interrupting Hans. Due to fearing her ice powers, which become uncontrollable the more emotional she gets, Elsa prefers interrupting others to end an argument so it cannot gain traction:

Anna: I wish it could be like this all the time.
Elsa: Me too... But it can't.
Anna: Why not? I mean, if we-
Elsa: It just *can't*.

The second most frequent character to interrupt is Kristoff, even if he only ever interrupts Anna, which consequently makes her the character who gets interrupted the most. Anna is, in fact, in all but one instance the only female character in the movie to be interrupted. Elsa is the other female character who gets interrupted once, courtesy of Anna.

6.1.6. Interruptions in *Moana*

In *Moana*, most of the interruptions occur between male characters and Moana. Maui interrupts her 9 times, while her father Tui interrupts 3 times. As a demigod, Maui adopts a somewhat condescending and dismissive attitude towards the mortal Moana, interrupting her not only verbally but also physically, by throwing her off the boat before she can finish her utterances. Moana also gets repeatedly interrupted by her father when she suggests fishing further out, despite knowing that the mere suggestion is a taboo:

Tui: No one goes beyond the reef.
Moana: I know. But, if there are no fish in the lagoon-
Tui: Moana.
Moana: -and, there's a *whole ocean*-
Tui: We have one rule.
Moana: An old rule, when there were fish!
Tui: A rule that keeps us safe-
Moana: But Dad, I-
Tui: -instead of endangering our people so you can run right back to the water! Every time I think you're past this... No one goes beyond the reef!

In addition to being the only female character interrupted, Moana is also the only female character who makes interruptions, though significantly less than male characters do. Like Pocahontas, she interrupts most in instances where she fights for her beliefs against authority figures or those who think they know better.

6.2. Commands

Not all imperatives are included in this category, especially if they comprise polite speech, well-wishes or generic encouragements (e.g. *take care*, *have a good time*, *c'mon*) rather than orders. Commands instead refer to non-negotiable instructions and utterances intended to display the speaker's dominance, with the expectation that one's order will be followed.

6.2.1. Commands in *Cinderella*

The greatest number of commands is uttered by female characters, primarily the stepmother who, as the matron of the house, often directly addresses her daughters, but mostly commands Cinderella. Drizella and Anastasia also order Cinderella, though to a much lesser

extent since they are often too busy arguing with each other over whose orders Cinderella should comply with first. After the stepmother, the king utters commands most frequently, followed closely by Jack the mouse. Both of them command only other male characters, the duke and Gus respectively. In regards to mixed-sex dyads, the prince utters the most commands to female characters, specifically Cinderella while entreating her to stay at the ball. Interestingly enough, Cinderella utters the majority of female-male commands and directs them at her mice helpers. It should be noted how much of an influence social class and power structure have on the distribution of commands. The stepmother, for example, turns polite and deferent towards the duke during his visit, having a goal in mind and knowing that being direct and dominating would not help her achieve it. Cinderella, in contrast, hardly ever words her requests without a softening *please*, and only ever orders animals when out of her stepfamily's earshot. The king, being the absolute authority of his kingdom, understandably never feels the need to soften his commands.

6.2.2. Commands in *Sleeping Beauty*

Following the pattern of *Cinderella*, one female character utters the majority of commands. Flora, however, is not an antagonist, nor is she in a more dominant position to the other two good fairies. She nevertheless tends to take over and direct the group, and even orders Prince Phillip upon rescuing him. In contrast, Maleficent only ever commands Aurora in one scene, but she does not shy away from ordering a variety of men, including King Stefan, his guards and guests, her own guards and Prince Phillip. Following Flora in commands is King Hubert, who commands both his son and King Stefan, two men of inferior and equal standing to Hubert respectively.

6.2.3. Commands in *Pocahontas*

The pattern changes in *Pocahontas* – men take over as the gender uttering commands the most. Considering the context of the movie, this may not be as surprising since the cast comprises three female characters with close personal relationships on one side, and a much larger cast of male characters operating in a professional setting on the other side. As governor and main authority on his ship, Ratcliffe utters commands most frequently, followed by Ben, one of the shipmates. The rest of the male characters utter a similarly low amount of commands, while only John and Powhatan, Pocahontas' father, utter a slightly greater amount of male-female commands. Women do not command each other often, though Pocahontas is

the character who commands men the most – under duress, in desperation or while resisting men attempting to control her.

6.2.4. Commands in *Tangled*

In *Tangled*, the pattern set in *Pocahontas* continues. Female characters issue altogether a lower amount of commands than male characters. Both Gothel and Flynn utter them the most – while Flynn commands female and male characters equally, Gothel directs commands only at Rapunzel, using a more manipulative language in the case of the Stabington brothers. Rapunzel, the only other female character besides Gothel, uses commands mostly against men, with only one command directed at Mother Gothel as a sign of resistance. The majority of the commands is uttered between men.

6.2.5. Commands in *Frozen*

In *Frozen*, the power structure and the role of Anna and Elsa as hosts has to be considered; the two main female characters hold the titles of queen and princess, while the rest of the cast consists of servants, dignitaries, international guests and citizens of the kingdom. No command has been uttered against Elsa by anyone other than Anna or their parents, and only Anna verbally refuses to obey Elsa's orders. Men in higher class positions (Hans, the duke, the dignitaries) are moreover acutely aware of their guest status, the need for diplomacy and the advantage of subtler manipulation tactics, so they rarely command female in comparison to male characters. In comparison there are Olaf and Kristoff, both male characters of inferior status who are either unaware or feel secure enough in themselves to ignore Anna's superior social status. The character to utter the highest number of commands is Anna, closely followed by Kristoff. Interestingly enough Anna commands men the most, notably Kristoff, while Kristoff commands women or, more specifically, Anna the most.

6.2.6. Commands in *Moana*

In *Moana*, Maui's dominant personality plays a significant role, making him the character who gives the highest amount of orders, even twice as much as Moana, who comes in second. The concept of social superiority is in this movie transferred to the concept of godhood: Moana is often seen as a "mere mortal" to Maui, which in combination with her young age and likeness to a "princess" makes him dismissive of her wants. Although gender may have played a role there, Maui is not intrinsically dismissive of women as he acts respectful and submissive towards Te Hiti, a goddess taking the form of a woman. Moana,

despite being initially intimidated by Maui, quickly adapts to his dominant personality and retaliates. She directs most of her commands at Maui, though he rarely follows them.

6.3. Insults

Only insults addressed directly towards a person are considered, therefore examples such as the following are excluded, since there is no one to receive the insult, i.e. be insulted: “Wiggins, why do you think those insolent heathens attacked us?” Another point of contention during the analysis was whether to count an insult when the character uttering it had not meant for it to be perceived as such. In *Pocahontas*, for example, John Smith calls Pocahontas’s people “savages”, one of the more common terms his crew uses to refer to Native Americans. For this reason, only instances when the speaker is aware that their wording might be construed as offensive to other participants of the conversation are counted.

6.3.1. Insults in *Cinderella*

Perhaps unsurprisingly, most of the insults are directed at Cinderella. Her sisters, notably Drizella, are the usual perpetrators, with the stepmother joining in once. It is worth noting that Cinderella is only insulted by female characters who felt socially superior to her, while insults uttered by men were directed only at other male characters. A few times Cinderella herself utters borderline insults at Lucifer or her family when they are not present, but as those insults are neither direct nor addressed to characters capable of verbal agency, they are not counted.

6.3.2. Insults in *Sleeping Beauty*

There are no significant differences among the characters, though the pattern of the previous movie continues in that female characters uttered the majority of insults, particularly the female antagonist Maleficent. In contrast to *Cinderella*, however, Maleficent insults male characters just as much as female ones.

6.3.3. Insults in *Pocahontas*

Pocahontas marks a significant deviance from the established pattern: all of the insults in the movie are uttered by Ratcliffe and Ben, aimed at other men. Insults sometimes function as admonishments, but other times they are used as a form of male camaraderie (e.g. *All right, you howling nutter, get to work!*). It is worth noting that both the Native Americans and

Englishmen often use derogatory expressions for each other (e.g. *beasts*, *white demons*; *savages*, *filthy heathens*) and Ratcliffe often insults his own crew behind their backs, but as the offended parties have not heard them, these instances do not count. Only one indirect insult to the Native Americans has been included – Ratcliffe utters it to John’s face after John makes it clear he no longer believes the Indians deserve such monikers:

Thomas: A savage?

John Smith: They’re not savages. They can help us. They know the land. They know how to navigate the rivers. And look. It’s food. [---] But there is no gold.

Ben: No... gold?

Ratcliffe: And I suppose your little Indian friend told you this?

John Smith: Yes.

Ratcliffe: Lies. Lies! All of it! Murderous thieves. There’s no room for their kind in civilized society.

Although not counted as an intended insult on John’s part, Pocahontas has been offended by John’s preconception of her culture and presumption that it can be improved. However, since John feels remorse, hastily attempts to rephrase his wording upon being called out and stops using it entirely once he realizes it was offensive, this instance is not counted.

6.3.4. Insults in *Tangled*

The distribution of insults is more equal among women and men in this movie, though the new pattern of men leading perseveres. Rapunzel is insulted the most, by Flynn and Gothel respectively. While Flynn uses insults such as “blondie” or “goldie” in an almost friendly manner, despite Rapunzel’s initial dislike of it, Gothel’s uses them in a more manipulative manner, simultaneously reminiscent and different from *Cinderella*’s stepmother. Cinderella is under no illusions that she serves as her family’s servant, but the stepmother’s manipulative play makes her believe she has a chance to attend the ball if she does all her chores on time. In *Tangled*, Gothel has made Rapunzel believe she cares for her wellbeing, though that could more precisely be seen as an extension of caring for her youth and immortality, which becomes evident in some comments Gothel disguises as playful, but which may ultimately be seen as a psychological play to hurt Rapunzel’s self-worth:

Gothel: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady. [pause] Oh look, you’re here too.

The mother-daughter relationship between Gothel and Rapunzel therefore carries a concerning undertone of emotional abuse and manipulation, resulting in insults and attempts at control disguised as motherly concern for Rapunzel’s “naivety”:

Rapunzel: Mother, wait. I think... I think he likes me.
 Gothel: Likes you? Please, Rapunzel, that's *demented*.
 Rapunzel: But mother, I-
 Gothel: This is why you never should have left!
 Rapunzel: [sighs]
 Gothel: Dear, this whole romance that you've invented just proves you're too naive to be here.
 Why would he like you? Come on now, really. Look at you! You think that he's impressed? Don't be a dummy, come with mummy, [singing] *Mother...*

6.3.5. Insults in *Frozen*

In *Frozen* men utter more insults than women, though there is no particular character that stood out. In fact, men of both high and low social standing (the duke of Weselton and Hans; Kristoff and Olaf) utter insults equally. Additionally, Anna is the only female character to insult others. The two most insulted characters are, however, the two main female characters, Anna and Elsa.

6.3.6. Insults in *Moana*

Lastly, insults uttered in *Moana* continue in the same vein as the previous movies, with an increased difference in favour of men. The male character uttering the majority of the insults is Maui, while Moana constitutes the character being insulted most frequently in the movie.

6.4. Resistance

Resistance, according to Hedenmalm (2012:13), refers to “certain linguistic behaviors” including “instances when characters argue, disagree with and threaten each other”. To further clarify Hedenmalm’s brief description, the term “resistance” has been looked up. Lexico defines it as “the refusal to accept or comply with something.” (“Resistance,” def. 1), while the Cambridge dictionary interprets it as “the act of fighting against something that is attacking you, or refusing to accept something” (“Resistance,” def.). These definitions constitute an essential part of men’s speech, as corroborated by Pilkington’s study ([1989]2000) on gossip between women and men respectively, and her findings that “[d]isagreement is avoided and agreement built upon” among women, while men instead emphasize and welcome it (267).

6.4.1. Resistance in *Cinderella*

There are instances of both women and men arguing, in all combinations of gender of speaker and subject. The most intense arguments are between the king and the duke; they

always turn in the king's favour, with the duke playing a mostly pragmatic role. In their first argument, for example, the king makes himself vulnerable by revealing his insecurities, but quickly turns aggressive at the first attempt by the duke to negotiate:

King: But I'm not getting any younger, you know. I want to see my grandchildren before I go.
Duke: I understand, Sire.
King: [sadly] No. No, you don't know what it means to see your only child grow farther, farther, and farther away from you.
Duke: Now, now, Your Majesty. Perhaps if we just let him alone-
King: Let him alone?! W-with his silly romantic ideas?!
Duke: B-but, Sire, in-in matters of love-
King: Love. Hah! Just a boy meeting a girl under the right conditions. So, we're arranging the conditions.

The argument goes on with the king more or less barrelling over the duke's protests, intimidating him into agreeing with the idea of a ball and talking over him when he attempts to disagree. Their other arguments follow in the same vein: the duke's protests are dismissed or silenced, and upon resisting he is intimidated or threatened into agreeing. In their final argument the duke confesses to letting the mysterious maiden at the ball escape, which makes the king assume he has done so intentionally to mock him. The king then promptly attempts to behead the duke while the other argues his defence. When the king hears that the prince swore to marry the maiden whom the shoe fits, he orders the duke to bring in the first girl with the right shoe-size, to which the duke finally abandons all pragmatism and opposes the king directly:

King: That's his problem! He's given his word, we'll hold him to it.
Duke: No, no, Your Highness. I'll have nothing to do with it.
King: You'll try this on every maid in my kingdom. And if the shoe fits, [threatens the duke with the sword] bring her in.
Duke: Y-y-yes, Your Majesty.

He is, however, quickly 'put back into his place', as the king's word is law and opposition might very well result in death.

Among the female characters there is also a great amount of disagreements. The stepmother mostly controls and silences any opposition, be they Drizella's and Anastasia's constant arguments or Cinderella's occasional resistance. When the stepsisters mock Cinderella, though, the stepmother takes a while to step in. This, however, does not mean that Cinderella cannot protect herself; she is in fact the character who resists the most. Unlike the duke, she is more direct in her protests, but she chooses her battles carefully. She is comfortable with and used to being treated as a servant by her own family, though sometimes cheeky behind their backs, but she fights when she feels she is being wronged, such as when

she is accused of slipping a mouse into her sister's teacup. Similarly, when she is mocked for wanting to go the ball, she takes a firm stand on the matter:

Cinderella: Why, that means I can go, too.

Drizella: Her, dancing with the Prince! [laughs]

Anastasia: [mockingly] I'd be honoured, Your Highness. Would you mind holding my broom?

Cinderella: Well, why not? After all, I'm still a member of the family. And it says, "By royal command, every eligible maiden is to attend."

Cinderella also resists male characters, such as the prince when he attempts to prevent her from leaving the ball at midnight, and the duke when the glass slipper shatters and he is too desolate to hear her arguments that she has the other slipper. She is thus a character who has grown accustomed to the unfair circumstances governing her life, but is still capable of resistance when she feels strongly about a particular topic.

6.4.2. Resistance in *Sleeping Beauty*

While characters of both genders express disagreements in this movie, the Disney Princess Aurora does not particularly stand out. She is generally passive, letting the three fairies raise her and her along. Even when she finds out she is a princess and can never see her first love again due to already being betrothed, she does not resist as much as she expresses her devastation and retreats crying to her room, only to later mournfully acquiesce to her fate. The only show of resistance she shows is upon refusing to give her name to the man she met in the woods, then immediately changing her mind about never meeting him again:

Phillip: Who are you? What's your name?

Aurora: Hmm? Oh, my name. Why, it's... it's... Oh, no, no, I can't! Goodbye!

Phillip: But when will I see you again?

Aurora: Oh, never! Never!

Phillip: Never?

Aurora: Well, maybe someday.

Phillip: When? Tomorrow?

Aurora: Oh, no! This evening!

Phillip: Where?

Aurora: At the cottage in the glen.

The characters arguing the most are the three fairies, particularly Merryweather and Flora. They argue about the colour of Aurora's dress, about using their magic while in hiding, about the distribution of tasks, etc. Flora tends to appoint herself the leader and make decisions for the group as a whole, delegating tasks according to her own preferences, which Merryweather often resents:

Merryweather: It's pink!
Flora: Oh, lovely shade, isn't it.
Merryweather: But I wanted it blue.
Flora: Now, dear, we decided pink was her color.
Merryweather: You decided!

Something worth noting is Phillip's resistance to his father's insistence that he marry the mysterious princess he has been betrothed to since her birth. He instead wants to marry the peasant girl he met in the woods, which his father Hubert does not approve of. Phillip does not let himself be intimidated by King Hubert like Stefan does, instead taking his father's anger in good spirits and tricking him into agreeing with him.

Hubert: Nowadays I'm still the king, and I command you to come to your senses.
Phillip: ...and marry the girl I love.
Hubert: Exactly!
Phillip: Goodbye, father!
Hubert: Goodbye, father! Marry the girl you- No, no, Phillip, stop, come back, hold, Phillip!
Phillip!

In this instance Phillip thus uses trickery to resist his father's control and escapes before it can be re-established. More importantly, Hubert decides to respect his son's wishes, or perhaps he acknowledges that he cannot control him, going so far as to break off the engagement.

6.4.3. Resistance in *Pocahontas*

Without question it is Pocahontas who displays the most resistance towards various characters trying to control or plan her life for her. Already the first conversation between Pocahontas and her father, the chief, presents Pocahontas with the idea of marriage to a respected warrior of the tribe, Kocoum. According to Chief Powhatan, Kocoum is reliable and strong, and will “keep her safe from harm”. Pocahontas feels as if there is a different path for her, but Powhatan insists that “this is the right path for you”. She seems ready to oppose his words, but the conversation is interrupted too soon. Her arguments with John Smith follow a similar theme on a wider scale: John talks of “improving” and directing her people’s lives, believing this is the right direction, the “right path” for any “savage” to take, to which she takes great offense and, unlike the polite Cinderella or passive Aurora, does not hesitate to call John on his prejudice. When John tries to deny or excuse it, further offending her, Pocahontas does not stay silent, pragmatic or still enough for him to argue his point – instead of listening to him or negotiating, she attempts to leave the conversation entirely.

John Smith: [stops Pocahontas' from leaving] No, listen, that's not what I meant. Let me explain-
Pocahontas: Let go!
John Smith: No, I'm not letting you leave. [Pocahontas climbs out of his reach] Look, don't do this. 'Savage' is just a word, you know? A term for... people who are uncivilised.

Pocahontas: Like me.

John Smith: Well, when I say uncivilised, what I mean is- is...

Pocahontas: What you mean is, not like you.

John grabs her boat and stops her from leaving, intent to make her understand his view, but she refuses to comply, instead climbing a tree to escape him. He is the one chasing her, fumbling, attempting to explain, while she treats him with silence or continues pointing out his bigotry. Here Pocahontas not only resists a male figure who wants to control her future, but she turns the conversation around and becomes the one holding a dominant position. Tannen ([1993]2000) discusses the assumption that “powerful people do the talking and powerless people are silenced” (178) and refers to a study by Sattel (1983), who argues that men use silence to dominate women, but in his example “devastation results not from [the man's] silence alone but from the combination of his silence and her insistence on talking” (ibid. 179). Pocahontas is denied the option of escape, forced into a position where she should agree with John if he is to let her go, yet instead she finds another way and uses a powerful tool to oppose him and win the argument – silence. Likewise, in a later argument when Nakoma catches her sneaking out of the village, Pocahontas is calm and stubborn in the face of Nakoma's desperation to prevent her from leaving. In the end Pocahontas leaves, ignoring Nakoma's cries and thus in a sense winning the argument. Her father is also someone Pocahontas tries to argue with throughout the movie, but who continually silences her, but in the end she manages to make him listen to her before more blood is shed.

Pocahontas thus presents a powerful figure in the movie, not only by being a character who resists others' control, but one who holds power herself, despite initially being perceived as someone lesser, as woman and a “savage” both. In the end, when John asks her to come to England with him, her father tells her it is her right to choose, giving her control of her own choices, and she decides to stay with her people.

Regarding other characters, there are often verbal fights and insults thrown among the crew members, but it seems to be more of a ritual form of solidarity. Ratcliffe, as the governor of the ship, holds himself separate from the “peasants” and is the only one who genuinely threatens and insults them when not pretending to be amicable. John is deferent to Ratcliffe as his superior, but displays strong resistance when Ratcliffe decides to attack the Indians despite his discovery that they have no gold.

6.4.4. Resistance in *Tangled*

Rapunzel is the character who displays the most resistance, which is expected as the movie centres around people trying to exploit her for their own needs; Mother Gothel keeps her locked in a tower to protect her from those who would use her for her magical hair, all while doing so herself, while Flynn initially wants to manipulate her into returning the crown that she hid from him. Gothel cares for Rapunzel in the context of keeping her happy and comfortable in the tower, but it is also clear that she often controls the flow of their conversations – interrupting, ending or redirecting their arguments as it suits her – since “mother knows best”. Gothel first dissuades Rapunzel from leaving the tower on her birthday, but later Rapunzel once again persists, despite Gothel trying to talk over her:

Rapunzel: No, mother, I'm just saying, you *think* I'm not strong enough to handle myself out there-
Gothel: Oh darling, I know you're not strong enough to handle yourself out there.
Rapunzel: But if you just-
Gothel: Rapunzel, we're done talking about this-
Rapunzel: Trust me-
Gothel: Rapunzel-
Rapunzel: I know what I'm saying-
Gothel: Rapunzel-
Rapunzel: Oh, come on-
Gothel: Enough of the lights, Rapunzel! You. Are not. Leaving this tower! Ever!

Despite Rapunzel's resistance, she ultimately fails and for the first time realizes Gothel will never let her out. Instead of arguing her case, she instead resorts to lying and sneaking out, making a deal with Flynn. Flynn clashes with her from the beginning and tries to persuade her into getting his stolen goods back, both through manipulation and heated arguments. Rapunzel resists, however, and learns to take a firm stand instead of folding and going along with what is “best” for her. When she next meets Gothel she refuses to back down and resists, unwilling to compromise:

Gothel: Come on now, really. Look at you! You think that he's impressed? Don't be a dummy, come with mummy, [singing] *Mother...*
Rapunzel: No!
Gothel: No?! Oh. I see how it is.

Gothel, however, is quick to manipulate the conversation in her own favour again, keeping Rapunzel on defence and eventually tricking her into going back to the tower. Rapunzel then finds out she is the lost princess abducted by Gothel as a baby, and the status quo shifts:

Rapunzel: I'm the lost princess.
Gothel: Oh, please speak up Rapunzel. You know how I hate the mumbling.
Rapunzel: *I* am the lost princess! Aren't I? Did I mumble, Mother? Or should I even call you that?

Rapunzel now becomes the one who controls the conversation, refusing to bow down to Gothel's authority. Gothel attempts to lie and interrupt, but Rapunzel talks over her. She declares she will never again allow Gothel to use her hair, to which Gothel resorts to imprisoning her. Even then she resists, until Flynn's life is in danger and she promises to completely stop resisting in exchange for healing him. Rapunzel thus displays the most resistance in the movie, but at the end she is willing to sacrifice it all for the man she fell in love with.

6.4.5. Resistance in *Frozen*

Frozen contains a great number of verbal conflicts evenly distributed across all gender combinations of speaker and subject. The main argument which spurred the plot of the movie occurs between Anna and Elsa: Anna, angry and hurt by Elsa's coldness, confronts her publically and keeps egging her on until Elsa loses her composure and reveals the barely controlled ice powers she has been hiding for many years.

Anna: Elsa, please! Please! I can't live like this anymore.

Elsa: ...Then leave.

Anna: What did I ever do to you?!

Elsa: Enough, Anna.

Anna: No! Why? Why do you shut me out? Why-why do you shut the world out? What are you so afraid of?!

Elsa: I said, enough! [conjures ice]

This is not the only instance of Anna being confrontational and stubborn, as she in fact displays resistance the most, indiscriminate of gender or class. She once again confronts Elsa in her ice palace in order to bring her back to Arendelle and does not relent until Elsa has to resort to physical force to make her leave. Another notable duo in the movie is Anna and Kristoff who often argue, particularly about their differing worldviews and opinions on love.

It is interesting that the resolution of the movie is achieved through the understanding coming from verbal conflict. Hans, for example, endears himself to Anna by being polite, avoiding contradiction and sharing the same interests. Anna likes him from the start, but nevertheless knows him only superficially and thus completely misreads him and his motives. Kristoff, however, does not shy away from calling Anna out on her naivety. They often argue, but with each fight they come to know each other on a more fundamental level. Elsa's and Anna's relationship has likewise deteriorated and become stagnant over the years; although their confrontation had disastrous consequences, it was also a long time coming and ultimately leads to a happy end and a much closer sibling relationship. There are no significant controlling authority figures to fight against, as Anna and Elsa both comprise the

leaders of Arendelle, but conflict instead stems from opposing worldviews created by a lack of communication.

6.4.6. Resistance in *Moana*

In *Moana*, it is the female protagonist that shows the most resistance again. She is the chief's daughter and expected to lead her people, yet feels drawn to the sea, further away from the dangerous reef which her people are forbidden to sail over. Because of this she is often at odds with her father, but has made a conscious choice to stay and put her people above her own desires. However, when the natural resources of the island begin to wither away and fishing further out seems the most plausible answer, her arguments are dismissed out of hand:

Moana: What if we fish beyond the reef?

Tui: No one goes beyond the reef.

Moana: I know. But, if there are no fish in the lagoon-

Tui: Moana.

Moana: -and, there's a *whole ocean*-

Tui: We have one rule.

Moana: An old rule, when there were fish!

Tui: A rule that keeps us safe-

Moana: But Dad, I-

Tui: -instead of endangering our people so you can run right back to the water! Every time I think you're past this... No one goes beyond the reef!

Her actions are still seen through a bias that she cannot fight against because she does still want to sail, even though she has put her people first. Preconceived notions that she has to fight against are also present in her relationship with Maui, an egotistical demigod acting condescendingly towards her for being “some mortal” and a “little girl”. He is unwilling to accompany her on a “suicide mission” to return what he stole long ago, so they often argue with Moana having to convince him not to run away, to teach and to trust her. Maui comes off as a knowledgeable and confident being, but is very defensive about his vulnerabilities, which Moana does not hesitate to address when she finds out about them. Moana, who is comparatively mortal, inexperienced and sometimes unaware of her own limits, still stands up to him, leading to heated and often frustrating arguments.

6.5. Politeness

Politeness can be expressed in many different ways, as well as various linguistic behaviours. According to Hedenmalm (2012), “features like apologizing, saying *thank you* and *please*” (16) are included in this category. This study will count those features, but further clarification is needed:

- The word *please* will only be counted if it expresses politeness or a softened directive, without the explicit meaning of *I beg of you* spoken in dire need (e.g. *No, please no!*).
- Apologies will similarly depend on context, excluding instances where the speaker expresses remorse due to strong emotions rather than politeness.
- Giving attention to an addressee's negative/ positive face will be included, such as using auxiliaries, hedges (*perhaps, if it would help...*), expressing gratitude and condolences.
- Greetings and farewells are not included (*hi, hello, good morning, goodbye, etc.*).
- Terms of address are not included (*Sir, Madam, Your majesty, my Lady, etc.*). This is due to the immense difference in the social roles available in each movie. For example, a king or queen would always be formally addressed as *Your Majesty*, yet interaction with such royalty occurs only in three of the six movies.
- Other instances may be included or excluded based on context, wording and intentions of the speaker.

6.5.1. Politeness in *Cinderella*

Cinderella generally uses a rather polite language; out of all the characters she is most consistent in its use. She is diligent and sincere in expressing gratitude, as well as making an effort to be amicable, such as appealing to Drizella's positive face even if she knows it would not change her attitude:

Cinderella: Good morning, Drizella. Sleep well?
 Drizella: As if you cared.

Moreover she prefers to spare Gus's feelings when his clothes are "a little snug" and rather mitigates her requests, such as telling Jack that "maybe you better explain things to him" or asking the duke "May I try it on?" despite her eagerness to do so.

The duke also expresses polite language. It serves him well to avoid seeming direct or as if he was imposing his opinion on the king. An offended king can, after all, cost the duke his life. He is also polite during his visit to the stepmother's house, despite his disdain for her two daughters:

Stepmother: You honour our humble home.
 Duke: Quite so.
 Stepmother: May I present my daughters, Drizella, Anastasia.
 Anastasia: Your Grace.
 Duke: ...Yes. Charmed, I'm sure.

Here the stepmother also displays politeness in order to appeal to the duke. She is quite effusive in her gratitude and apologies, saying “A thousand pardons” and “I am dreadfully sorry”. In one instance she expresses her condolences to Cinderella for not going to the ball (*Oh, what a shame. But, of course, there will be other times, and-*) despite having planned exactly that outcome from the start. The prince, in the short amount of time he speaks, only softens his directives with *please* when Cinderella does not respond to bare imperatives. The king and the stepsisters display very little politeness in their speech.

6.5.2. Politeness in *Sleeping Beauty*

Not many instances of politeness have been registered in this movie. The three fairies often use terms of address (mostly *Your Majesty* and *dear*), as well as greetings and farewells, all of which have not been counted but bear notice. They also mostly prefer not to express negative opinions of each other, either holding their tongue or trying to be polite about it:

Fauna: Well, what do you think of it?

Flora: Why, it... it's a very *unusual* cake, isn't it? [---] Um, what do you think of the dress?

Fauna: Well, it's... i-it's not *exactly* the way it is in the book, is it?

It is also worth noting that male characters apologize more than female characters, with King Stefan expressing the most polite language. Of all the characters it is Maleficent and King Hubert who display the least amount of politeness.

6.5.3. Politeness in *Pocahontas*

Similar to *Sleeping Beauty*, there are not many displays of politeness in *Pocahontas*. However, there is a contrast between the two main factions in the movie – while the Native Americans use a more formal language, the ship crew speaks in a cruder one, signifying a form of covert prestige, with the exception of Ratcliffe who simply prefers directness or finds it pointless to be polite to those lower in rank.

6.5.4. Politeness in *Tangled*

Rapunzel's and Flynn's language features the highest amount of politeness markers. Gothel also displays polite language, using it to phrase requests as questions (e.g. *Would you sing for me, dear? Then we'll talk.*) or to reprimand Rapunzel:

Rapunzel: Mother, I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday... Actually, what I wanted for quite a few-

Gothel: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it's very annoying- I'm just teasing, you're adorable, I love you so much, darling. Agh.
Rapunzel: Agh, I want to see the floating lights!
Gothel: Uh-huh. What?
Rapunzel: Oh, well, I was *hoping* you would take me to see the floating lights.

In this example Rapunzel, not sure if her mother would grant her wish, has trouble articulating it and gets reprimanded. Frustrated, Rapunzel then exclaims what she wants in the clearest manner possible, but when Gothel inquires further, having been distracted, Rapunzel rephrases the request in a more polite manner. It is possible that a part of Rapunzel's politeness is related to her insecurity and the way she has been raised to be thankful and indebted to Gothel for being so loving and generous in keeping her safe. Rapunzel therefore tends to pay special attention to others' negative faces, apologizing often, speaking tentatively and respectfully unless she forgets herself. Flynn, on the other hand, uses politeness markers as a way to distance himself from the addressee.

Rapunzel: So... Flynn! Where are you from?
Flynn: Who-oah! Sorry, blondie, I don't do back-story.

Here Flynn combines *sorry* with an insult to widen the distance between them and discourage Rapunzel from bonding with him emotionally. Later in the movie, as they get to know each other better, Flynn opens up to her and expresses his gratitude and regard for her face needs more sincerely.

6.5.5. Politeness in *Frozen*

The movie *Frozen* contains a great abundance of polite language, both in male and female characters. The setting of the movie and the social hierarchy play a role here, with Elsa and Anna as Queen and Princess, as well as being the only remaining living members of the royal family. The plot of the movie is set around Elsa's coronation, an event which many dignitaries, trade partners and high-profile persons of neighbouring countries are invited to. Politeness is an important tool in dealing with strangers, politics and diplomatic events, as being impolite to the wrong person might be construed as rude at best or an act of war at worst. Below is an example of Hans' and Anna's accidental first meeting:

Hans: I'm so sorry. Are you hurt?
Anna: Hey. Uh, y- no...no. No. I'm, I'm okay.
Hans: Are you sure?
Anna: Yeah, I.I... I just wasn't looking where I was going, but I'm... great... actually.
Hans: Oh, thank goodness. Oh. Uh... Prince Hans of the Southern Isles.
Anna: Princess Anna of Arendelle.

Hans: Princess? [bows] My Lady. [---] I'd like to formally apologize for hitting the Princess of Arendelle with my horse... and, for every moment after.

Anna: No! No, no. It's fine. I'm-I'm not *that* princess. I mean, if you'd hit my sister Elsa, it would be... yeesh! Cause, you know... Hello! But, lucky you, it's... it's just me.

Here Hans starts off politely inquiring after Anna's well-being, but once he finds out who she is he also hurries to act more formal, now aware of the possible political ramifications his actions could cause if he slights her. Elsa and Anna are polite to all the foreign visitors, even to their staff – it is an inherent part of their personality and often they automatically soften orders that a king in any other movie (e.g. *Cinderella*, *Sleeping Beauty*) would not have thought twice about (e.g. *Bring me my horse! Please.*)

Among the male characters most of the foreign visitors act polite, with some of them turning more direct once Elsa's powers are revealed and the kingdom descends into a dangerous winter. Kristoff is the character who uses polite language the least. From the beginning on he addresses Anna as an equal, coarsely and nonchalantly, which does not change after he finds out who she is, though he does grow to care more about her face needs as he gets to know her better.

6.5.6. Politeness in *Moana*

Considering the length of its script, *Moana* boasts a small amount of politeness markers, surprisingly in favour of the male rather than female characters. Moana's father, for example, displays politeness to address others' face needs, such as in tribe meeting when he soothes agitated parties (*Please, please, settle down.*) and makes sure they know their wishes and concerns are being heard and taken into account (*Of course, I understand you have reason for concern. I will talk to the council.*). In contrast Maui's politeness towards Moana changes hand in hand with his opinion of her. It starts as condescending and self-serving:

Maui: It's actually, Maui, shapeshifter, demigod of the wind and sea, hero of men. I interrupted.
From the top. Hero of men. Go.

Moana: I am Mo-

Maui: Sorry, sorry, sorry. And women. Men and women. Both. All. Not a guy, girl thing. You know, Maui is a hero to all.

However, as the two of them start to understand each other more, Maui stops looking down on her so much and treats her as more of an equal, his interactions with her becoming more sincere. The one instance in which Maui turns formal and overly polite is when faced with the goddess Te Fiti, a being much stronger than him, and possibly mad at him for his theft.

Moana herself addresses her parents, grandmother and Maui casually, so there was not much need for her to use politeness strategies throughout the movie. She apologizes to Maui for accidentally hitting him and to express condolences about the loss of his hook. She also sincerely thanks Maui when he returns to help her, knowing how sacred an expression of gratitude is to him.

6.6. Compliments

Compliments, similarly to insults, only count if they are directed at the person who is being complimented. In other words, instances in which the recipient is not present will not count (e.g. *he was so handsome; she's doing great*).

6.6.1. Compliments in *Cinderella*

In *Cinderella* men and women give an equal amount of compliments, but they are directed mostly at women. The fairy godmother receives most of the praise for her beautiful creations: the coach, the dress and the slippers. These compliments are sincere, while some others are not. The stepmother's only compliment to Cinderella's dress, for example, is meant malevolently:

Stepmother: How very clever. These beads, they give it just the right touch. Don't you think so, Drizella?

By drawing Drizella's attention to the beads, the stepmother skilfully initiates a chain of events which leads to Cinderella's dress being ripped to shreds without a single malicious word being spoken on her behalf.

6.6.2. Compliments in *Sleeping Beauty*

The movie boasts only 2 instances of compliments given, both by female characters. The first is a backhanded compliment by Maleficent, carefully polite but meant to incite King Stefan and the fairies, while the other is a sincere one by Aurora. The male characters do not directly address compliments towards anyone, though Hubert does compliment the food and wine he enjoyed.

6.6.3. Compliments in *Pocahontas*

The distribution of complements is rather uneven compared to the previous two movies – male characters give compliments 11 times, while female characters compliment

only once. Furthermore, men are the recipients of the better part of the compliments, though the women receive an almost equal amount. Wiggins is the male character who compliments most effusively (e.g. *a stirring oration, sir; beautifully spoken, sir*), addressing only Ratcliffe who he works for as a personal servant. Powhatan also frequently compliments Pocahontas, who is the female character to receive the most compliments.

6.6.4. Compliments in *Tangled*

In *Tangled* Rapunzel is the recipient of the majority of the compliments. Men and women give an equal number of compliments, Flynn and Gothel most frequently. Flynn uses compliments in two ways, and it is clear which by the confidence he exudes uttering them. The first is manipulative – he is not hesitant to use compliments if he believes it will serve him in some way, such as flattering the Stabington brothers so they will be less hostile and distrustful towards him:

Flynn: [about his wanted poster] This is really bad. They just can't get my nose right.
Stabington #1: Who cares?
Flynn: Well it's easy for you to say! You guys look amazing.

Flynn does this effortlessly, in a clearly practiced way – the purpose is to create solidarity with the Stabington brothers, whether to decrease the chances of them turning on him or to increase chances of Flynn tricking them in the right moment. Other than using them manipulatively or jokingly, Flynn has also uttered them sincerely:

Flynn: Well, I've got to say, didn't know you had that in you back there. That was pretty... impressive-
Rapunzel: I know! [quieter] I know.

Judging from the stilted manner in which he uses them, sincere compliments expressing admiration instead of meaningless flattery are not something Flynn is used to. Rapunzel is the only recipient of this kind of compliment.

Gothel meanwhile compliments Rapunzel the most, but it should be mentioned that these compliments are rather self-serving. Below are two clear instances of such backhanded compliments:

Gothel: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady. [pause] Oh look, you're here too. [laughs] I'm just teasing! Stop taking everything so seriously, agh.
Gothel: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it's very annoying- I'm just teasing, you're adorable, I love you so much, darling. Agh.

Rapunzel seems rather destabilized by this back-and-forth momentum between compliment and complaint, not sure which she should take to heart, but settling on the good parts as her mother surely must mean well.

6.6.5. Compliments in *Frozen*

In *Frozen* Anna utters and receives most of the compliments, while generally men and women utter an equal amount of compliments. Elsa is the second most frequent recipient, courtesy of Anna as well as the citizens' praise of their queen. Anna and Elsa exchange compliments to express solidarity and admiration, politely expressing gratitude for the praise received, and even returning it:

Elsa: You look beautiful.

Anna: Thank you. You look beautiful. I mean, not fuller. You don't look fuller, but more- more beautiful.

Anna: Wow. Elsa, you look different. It's a good different. And this place... it's amazing.

Elsa: Thank you. I never knew what I was capable of.

In regards to male characters, Hans and Kristoff pay an equal amount of compliments, though to different persons. Hans only flatters Anna, with the intention of endearing himself to her, while Kristoff compliments his troll family members, who he hasn't seen in some time.

6.6.6. Compliments in *Moana*

There were no compliments paid in same-sex dyads in *Moana*, at least not outside of song format. Men give twice as many compliments as women, with the recipient being Moana, twice by her father and 4 times by Maui. In contrast, Moana is very sparse regarding compliments, addressing three different male characters once and only honestly praising one.

6.7. Insecurity

Like politeness, insecurity can be expressed in many different forms. In simple terms, insecurity is a lack of confidence – it displays the lack of certainty or evidence a speaker has for the truth of the proposition expressed by an utterance. Following Hedenmalm's (2012) guidelines, this section includes "instances when characters stutter, rephrase sentences, doubt in their own ability and lack the courage to express their opinions" (18). Of course stuttering or rephrasing utterances may not always be a result of insecurity since language is multifunctional, so context is taken into account.

6.7.1. Insecurity in *Cinderella*

The duke is the only character in *Cinderella* whose language consistently displays insecurity. In his conversations with the king he frequently stutters and never makes direct statements, preferring to hedge them and mitigate the force of his utterances:

King: If all the eligible maidens in my kingdom just... happened to be there, why, he's bound to show interest in one of them, isn't he? Isn't he?!!!

Duke: Y-y-yes, Sire.

King: The moment he does... Soft lights. Romantic music. All the trimmings! It can't possibly fail. Can it?

Duke: Y-yes, Sire. N-no, Sire! B-bu... Very well, Sire. I shall arrange the ball for-

King: Tonight.

Duke: Toni-tonight! Oh, but, Sire-

King: Tonight!

The king has a rather dominant personality and despite asking the duke for his opinion it is clear that he has already made up his mind and expects only agreement. The duke is quick to agree, sometimes even too quick when the king's tone turns threatening. The king's personality is one reason for the insecurity, but a large part is also the social hierarchy and the position of the king as the absolute authority. If the duke oversteps the king turns to aggression and threats of execution, and if he perceives that the duke has plotted against him the king does not hesitate to make good on his threats. The king himself has expressed insecurity once to the duke, when the duke attempted to placate him about his son's absence, saying: "I'm... I'm lonely in this desolate old palace. I... I want to hear the pitter-patter of little feet again." However, when the duke tentatively suggests they be patient, the king quickly turns defensive and aggressive, hiding his vulnerable side.

The fairy godmother also displays insecurity in her language, using phrases such as "I was sure", "should", "I'd say" and "I guess". Although determined and confident she can help Cinderella attend the ball, the fairy godmother nonetheless uses such hedges consistently, as well as questions her own memory and ability, such as when she transformed three mice into horses while one escaped: "Gracious what did I do? I was sure there were four there... there should be one more." Cinderella, who has never before encountered magic, also uses insecure language in her interaction with the fairy godmother, especially as she does not want to offend her saviour but still cannot go to the ball in a ripped dress the fairy godmother seems to have forgotten about:

Cinderella: I-

Fairy godmother: No, don't try to thank me.

Cinderella: Oh, I wasn't... I mean, I do, but... But, don't you think my dress-

Fairy godmother: Yes, it's lovely, dear, love- ghk! Good heavens, child! You can't go in that!

Cinderella's language displays insecurity at times, but not always. When the prince stalls her at midnight and asks why she must leave, Cinderella scrambles for a lie to the mysterious man she met: "Well, I... I... Oh, the Prince! I haven't met the Prince." She also does not mind appearing vulnerable to her animal friends, apologizing for inconveniencing them and retelling her experience at the ball. With her family though, she does her best to exude calmness and politeness, even occasional resistance, but despite her inferior position in the household she tries not to show uncertainty to them. The closest she gets to it is when she appears in her handmade dress, asking them "Isn't it lovely? Do you like it? Do you think it will do?" shortly before the stepsisters insult her and tear her dress apart.

6.7.2. Insecurity in *Sleeping Beauty*

Aurora displays an extreme case of uncertainty in the movie when she meets a stranger in the woods. He apologizes for frightening her, but she says: "Oh it... wasn't that. It's just that you're a... a ..." She cannot finish her utterance, at a loss of words, and the stranger's further prompting produces nothing more coherent than a "mmhmm" noise from her. Aurora is clearly uncomfortable and shy around people she is unfamiliar with, especially a stranger who snuck up on her while singing. Even after singing together and visibly falling in love, she is reluctant to give him her name and it takes further prodding to persuade her to let him visit her later in the evening.

Of the other female characters, Merryweather sometimes displays a lack of confidence in her own or the three fairies' ability to perform "human" activities.

Fauna: And wash it and dress it and rock it to sleep. Oh I'd love it.

Merryweather: You really think we can? [---] No-now, we don't know how. We've never done anything without magic!

Flora: And that's why Maleficent will *never* suspect!

Merryweather: B-but who'll wash, and cook?

She seems to be the fairy who has the most realistic notions about the task they are about to undertake. She is also hot-headed and outspoken at times, though her voice is often overridden by the others' enthusiasm, much to her consternation.

Of the male characters King Stefan displays uncertainty; he has waited sixteen years for his daughter to return safe and sound, and is therefore understandably nervous about her return. His uncertainty is doubly evident when contrasted with King Hubert's jovial personality and belief that Aurora and his son Phillip should immediately marry and move out. Later, after Phillip declares he would not marry the princess but a peasant girl he met, it is

Hubert's turn to display uncertainty in his interactions with Hubert, stuttering as he tries to break off the engagement without angering Stefan. He is interrupted by Phillip and Aurora's arrival as a happy couple, which visibly confuses him. To Phillip, he stutters out: "W-what does this mean, boy? I-I don't unde... B-but, but..." and to Stefan "I-I don't understand...", but seeing no answer forthcoming, he decides to just accept the situation and enjoy the couple's happiness.

6.7.3. Insecurity in *Pocahontas*

There are no significant outliers, but interestingly enough it is male rather than female characters that show more instances of uncertainty in the movie. Ratcliffe is perhaps the most insecure character, though he hides it well behind a persona of an unflappable and confident governor. To Wiggins he comments: "The men like Smith, don't they?" followed by "I've never been... a popular man." Wiggins responds by recounting the negative opinion and rumours from the noble's in England, to which Ratcliffe grows aggressive, but also set upon proving them all wrong when he returns to England rich. In another example, Ratcliffe boasts to an undoubtedly more experienced John that he found a good spot for a base, with no savages, but he leaves the jovial remark with a question at the end. When John cautions they can never be too careful, Ratcliffe responds with "Well then, perhaps you should venture forth and determine their whereabouts, hmm?" in an encouraging tone, again masking his uncertainty about the danger lurking from the natives. This behaviour is reflected in how he strives to appear as a confident leader to his crew, yet in the security of his tent he despairs over not accomplishing his goals, which leads him to commit acts of desperation such as attacking the Indians.

John Smith, an old hand at exploring the New World and "handling" natives, displays a prominent case of uncertainty when he callously refers to Pocahontas' people as savages and she calls him out on it. He attempts to explain himself, but she easily counters his excuses, with John becoming more and more uncertain as he realizes he cannot justify using the word without its intended derogatory meaning.

John Smith: 'Savage' is just a word, you know? A term for... people who are uncivilised.
Pocahontas: Like me.
John Smith: Well, when I say uncivilised, what I mean is- is...
Pocahontas: What you mean is, not like you.

Pocahontas teaches John many things about her culture that he did not know about, including supernatural elements such as introducing him to a talking tree. John quite naturally reacts to

it with doubt and hesitancy: “No... No, I just, uh... I... I didn’t see anything. Did I?” However, he adapts to it quickly and his insecurity does not last for long.

In regards to women in the movie, Pocahontas is a very steadfast character, with only a few rare instances of insecurity when she questions whether she should be seeing John and what the meaning of her dream is. Her best friend Nakoma shows insecurity in two instances: when she confides in Kocoum about Pocahontas leaving the village to see John, and later when she confesses her deed to Pocahontas, unable to see her shouldering the guilt of his death when it was Nakoma who inadvertently sent him towards it.

6.7.4. Insecurity in *Tangled*

In *Tangled* it is undoubtedly Rapunzel who displays insecure language the most as a by-product of the way she was raised by Gothel. Rapunzel grew up with a mother who protects her from the cruel outside world, but she does so by discouraging her from exploring it with scare tactics, guilt-tripping, and inducing self-doubt. It has been observed that mothers with negative parenting traits (e.g. detachment, intrusiveness, lax or inconsistent enforcement of discipline, as well as control through anxiety, guilt and hostility) negatively impact their children’s self-esteem (Atzaba-Poria and Pike 2015:706). Considering that Gothel is the only human being Rapunzel has communicated with for eighteen years, and that she is the provider of all of her material and emotional needs, she has significant control over Rapunzel’s life. In their conversations Rapunzel hedges, talks fast, mumbles and stalls when she talks about something she wants, but what she suspects Gothel will not approve of:

Rapunzel: That’s the funny thing about birthdays, they’re kind of an annual thing! [sighs] Mother, I’m turning eighteen, and I wanted to ask, uh, what I really want for this birthday...
Actually, [mumbles] what I wanted for quite a few-

Gothel: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it’s very annoying- I’m just teasing, you’re adorable, I love you so much, darling. Agh.

At the beginning of the scene Gothel does not really pay attention to what Rapunzel is saying, more concerned with her appearance and removing her aging lines. Rapunzel’s carefully prepared speech falls apart because she has to repeat herself and keeps being interrupted. Once Rapunzel sings for Gothel and restores her youth, she hurries through her speech, afraid of being interrupted or dismissed again. When she finally decides to ask, she stops and keeps rephrasing her sentences. This request is clearly important to her, but again Gothel interrupts her with a casual reprimand for her mumbling, showing that she has not really paid attention to Rapunzel’s speech. Such casual dismissal and a tendency not to listen speaks volumes of

their relationship and who controls it. Furthermore, Gothel more than once causes Rapunzel to whiplash with a quick and casual change from reprimands to compliments and vice versa, as well as phrasing compliments like insults and immediately dismissing them as “teasing”. These instances strike a remarkable resemblance to the phenomenon of gaslighting, a form of psychological manipulation often enacted by narcissistic personalities in order to “gradually undermine the victim’s confidence in [their] own ability to distinguish truth from falsehood, right from wrong, or reality from appearance, thereby rendering [them] pathologically dependent on the gaslighter in [their] thinking or feelings” (Duignan, Encyclopaedia Britannica). Even when Rapunzel decides to sneak out of the tower behind Gothel’s back, she is unable to fully enjoy the experiences due to the anxiety and guilt induced by tricking her mother, wondering if leaving her confinement was the right thing to do. Rapunzel expresses uncertainty not only in conversations with Gothel, but with other characters too. She tends to use hedges (e.g. *I guess, I think, probably, a little bit*), pauses between words, stutters and often rephrases her sentences, not sure of what she wants or unwilling to reveal her worries.

Rapunzel: [about her magic hair] Uh, forever, I guess? Mother says when I was a baby, people tried to cut it. They wanted to take it for themselves. But, once it’s cut, it turns brown and loses its power. A gift like that- it has to be protected. That’s why mother never let me... [sighs] That’s why... I never left the... hmm.

Flynn: You never left that tower. And you’re still gonna go back?

Rapunzel: No! ...Yes? Ugh! It’s complicated.

Here Rapunzel finally confesses to Flynn why leaving the tower has been so monumental to her. It is hard for her to do so, to the point that she cannot even articulate it. Moreover, despite enjoying the outside world and realizing how much she has been missing out on, her guilt towards her mother still compels her to go back.

Another character who expresses insecurity is Flynn. In one instance Flynn deliberately uses insecure language in an attempt to fool the Stabington brothers (“Wha..? I just... I can't believe, that after all we've been together you... don't... trust me? Ouch.”). Once he grows closer to Rapunzel he trusts her enough to reveal his vulnerabilities: his background, his real name Eugene, and how he named himself “Flynn” after a fictional adventurer.

Flynn: Uhhh... well, no. Actually, he had enough money to do anything that he wanted to do. He could go anywhere that he wanted to go. And, and, and for a kid, with nothing, I don’t know, I... It just seemed like a better option.

Rapunzel: Hmm.

Flynn: You can’t tell anyone about this, okay? It could ruin my whole reputation.

Rapunzel: Ah. We wouldn’t want that.

Flynn: Well, a fake reputation is all a man has. Well, I should, um... I, I should... I should get some more firewood.

Rapunzel: Hey. For the record, I like Eugene Fitzherbert much better than Flynn Rider.

Flynn: Well... then you’d be the first... but thank you.

Flynn finds it hard to open up and is very insecure about “the sob story of poor orphan Eugene Fitzherbert” which he calls “a little bit of a downer”. From his reactions, it can be presumed that he did not have many people who accepted and liked him for who he is, and having confided into someone has him off-kilter and unsure of how to act, especially when Rapunzel accepts who he is and even prefers his real name to “Flynn”.

6.7.5. Insecurity in *Frozen*

Anna expresses the most uncertainty in the movie. She is friendly and stubborn, but spent most of her life alone in a big castle, her only contact being the staff subservient to her. She can be overly polite and unused to social interactions. Even a simple “hi” from her sister has her off balance: “Hi...Hi me...? Oh. Um... hi.” In that sense she is naïve about the world, especially when it comes to the concept of “true love”. She tends to trip over her own words, then hurries to correct herself several times and in the process often blurts out another wrong utterance. When she runs into Hans, she gets flustered:

Anna: This is awkward.

Hans: Uh...

Anna: Not “you're awkward”, but just 'cause we're... No, *I'm* awkward. You're gorgeous. Wait, what?

Hans: I'd like to formally apologize for hitting the Princess of Arendelle with my horse... and, for every moment after.

Anna: No! No, no. It's fine. I'm-I'm not *that* Princess. I mean, if you'd hit my sister Elsa, it would be... yeesh! Cause, you know... Hello! But, lucky you, it's... it's just me.

Hans: *Just* you?

Hans' good-natured response to her blunder, his smile and his play on her feelings of self-worth (“*Just* you?”) successfully endear him to her. Still, even though Anna can get easily flustered and uncertain about the things she says, she can stand up and fight for herself, even being stubborn and confrontational about things important to her. When Hans reveals his true nature Anna is initially shocked, full of horror as he explains his play on her naivety and insecurities, but even though her life was helpless and on death's door, her last words to him are not stuttered, but steadfast and threatening, without an ounce of uncertainty (“You won't get away with this.”).

Elsa is another character who exhibits uncertainty, though for different reasons than Anna. In contrast to Anna she is more adept and better trained at handling social conventions in a diplomatic fashion, but she has the added stress of her uncontrollable powers; she is insecure about her control and constantly afraid that she will lose it at any moment. In addition she is the queen, and unlike Anna her actions and manners are under much closer

scrutiny, which she is sometimes uncomfortably aware of. Upon running away she embraces her ice powers, but that acceptance and confidence only lasts so long as she does not have to worry about anyone being hurt. When Anna comes after her to apologize and bring her back, Elsa does not care about the apology – she just wants Anna to keep her distance because she fears for Anna’s safety and does not trust herself (“No, no. It's OK. You, you don't have to apologize. But you should probably go, please.”). Ironically, it is Elsa’s insecurity and fear that make her powers so out of control in the first place.

Of the male characters Kristoff who displays uncertainty, but only after he gets closer to Anna and, like Flynn, shares his “backstory”. After presumably realizing he likes Anna when she enquires about his head after a nasty fall, his response is a flustered: “Ah! Ooh! Uh... it uh... it's fine. Uh... I'm good. Uh... I've got a thick skull.” Later as they approach Kristoff’s family who should be able to help Anna, he turns very self-conscious about them:

Kristoff: So, uh... about my friends. Well, I say friends, they're more like family. Anyway, when I was a kid, it was just me and Sven until they, you know, kind of took us in.
Anna: They did?
Kristoff: Yeah. I don't want to scare you, they can be a little bit inappropriate. And loud, very loud. They're also stubborn at times, and a little overbearing, and heavy. Really, really heavy. Which you'll... but you know, you'll get it. They're fine. They mean well.
Anna: Kristoff, they sound *wonderful*.

It is interesting to observe the parallels between the insecurity in Flynn and Kristoff, as both of them initially put up a strong front but reveal their vulnerable sides regarding unconventional or unattractive pasts. While Flynn is insecure about his history as an orphan, Kristoff knows that being raised by trolls is not conventional and possibly off-putting to many people. In both cases, it is the female leads that reassure the men and accept their insecurities. One more instance of Kristoff's uncertainty is at the end, when Anna gifts him a new sled and Kristoff, much like Anna with Hans in the beginning, blurts out his feelings: “Like it? I love it! I could kiss you! I could. I mean, I'd like to. I'd... may I? We me... I mean, may we? Wait, what?” Anna, in a show of maturity and character growth, also shows a contrast to the mirroring scene with Hans and simply kisses Kristoff, saying “We may.”

6.7.6. Insecurity in *Moana*

The pattern of the previous movies continues – Moana shows the most uncertainty in her speech, while Maui initially appears confident and arrogant, but has his own inner demons. Moana’s insecurity is due to the ocean choosing her as its champion, though she has no idea why and has doubts that she is suited for it. Maui himself questions her on this:

Maui: If the ocean's so smart, why didn't it just take the heart back to Te Fiti itself? Or bring me my hook? The ocean's straight up kooky-dooks! But, I'm sure it's not wrong about you. You're the Chosen One!

Moana does not reply, but it is clear the statement bothers her. Nevertheless she tries her best, despite her insecurities. Another reason for her uncertainty is, of course, the dangers on her journey and her lack of knowledge when compared to Maui. For example, she cannot sail (“I, uh... I am self-taught?”) and is expected to face monsters (“Lalotai? Realm of monsters?! [clears throat] [nervously] We're going to the realm of monsters?”).

Maui's insecurity is revealed to Moana by a mocking Tamatoa. Legends speak of the great things Maui has done for humanity, but neglect to mention that he does it all to gain their love and adulation because he was thrown away by them and then found by the gods as a baby. He is very defensive and downright aggressive when Moana prods him about his past, and it is only when Moana herself reveals her insecurities that he reveals his in turn, much like Rapunzel had to reveal her secrets before Flynn would his. Sharing these dark parts of themselves makes Moana's and Maui's friendship stronger; Moana helps Maui see his past from another, more positive angle, and in turn Maui assuages her own fears by telling her why the ocean may have chosen her. It is not so easy for Maui to overcome such a deep-rooted issue, however, but it is easy to turn your hurt around and attack another's:

Moana: Maui! You have to restore the heart.

Maui: Without my hook, I am nothing.

Moana: That's *not* true!

Maui: Without my hook, I am nothing!

Moana: We are only here because *you* stole the heart in the first place.

Maui: No, we're here because the ocean told you you're special and you believed it.

Moana: I am Moana of Motunui. You will board my boat-

Maui: Goodbye, Moana.

Moana: -sail across the sea-

Maui: I'm not killing myself so you can prove you're something you're not!

Maui: -and restore the heart of Te Fiti! The ocean chose *me*!

Maui: It chose wrong.

Moana: Maui!

Both of them argue throughout the course of the movie, but here the stakes are high – Maui's hook is cracked and the chances of success have significantly decreased. Maui reveals that he cannot let go of his insecurities and attacks Moana's when she persists. Moana keeps standing firm, projecting an image of confidence even as she is laid bare, until Maui leaves. It is only then that she breaks down and shows her uncertainty in front of her grandmother, but she picks herself up and continues forward on her own. It is thus worth mentioning that she is much more willing to confide in her mother and grandmother, rather than the male figures in her life to whom she must appear strong and only confide in if she wants them to do the same.

6.8. Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations¹

For this category the works of Jespersen ([1922]1964) and Lakoff ([1975]2004) were taken as a foundation. Neither of the authors had based their research on empirical data, but rather personal observation and the documented opinions of other notable persons, such as philosophers, writers and travellers among others. Sociolinguistic empirical research before the 1970s was rarely conducted, likely due to the lack of the tape recorder aid (Lakoff 2010:155), but it would be prudent to include even Jespersen's observations, since those features of feminine vocabulary may indeed have been present in the language of women in his time, 15 years before the first Disney Princess movie and 28 before *Cinderella*, just as Lakoff's findings came 25 years after. This category will thus include the following:

- empty adjectives, which indicate the speaker's emotional response besides the specific or literal meaning (e.g. *divine, lovely, gorgeous, charming*),
- hyperbole adjectives and intensifiers (e.g. *marvellous, fantastic, horrible; awfully, dreadfully, vastly*),
- the intensive *so* (*he was so handsome; thank you so much*) and *such* (*she was in such a state of mind; it was such a disaster*) when used with an emphasis,
- *ever* as an added emphasis on interrogative pronouns (e.g. *Whatever do you mean?*),
- feminine euphemistic exclamations with variations of the word *goodness, gracious, dear* and others (*oh my goodness, thank goodness, goodness gracious, dear me, oh dear, oh fudge*, etc.), and
- other emotive exclamations such as *oops*.

The findings for each separate feature are largely irregular in regards to the chronological scale of the movies, but some features have more discerning patterns than others. Adverbs, empty adjectives and hyperbole adjectives occur most frequently, as well as the intensive *so*. Regarding adjectives and adverbs, their instances indicate a gradual decline over time for women, while men's usage stays the same. This leads to a nowadays more balanced distribution between the two genders, one that perhaps even indicates a preference by men. The intensive *so* was, in the beginning, uttered more frequently by female characters, but over time male characters started using it more. In recent movies it seems to be used equally by women and men – this might be due to the intensive *so* becoming a feature of

¹ The name of the category differs from Hedenmalm's (2012) *Empty Adjectives, intensifiers and female exclamations* due to the inclusion of Jespersen's ([1922]1964:250) claims that women use more hyperbole adjectives.

neutral language over time, rather than being preferred only by women. The intensive *such* only ever occurs with female characters. The emphasized *-ever* ending on interrogative pronouns occurs twice with women in *Sleeping Beauty* and once with a male character in *Frozen*. Female euphemistic exclamations such as “oh my goodness” registered a steady decline among female characters over the years, but a rise among men, while emotive responses such as “oops” started occurring relatively recently among female characters, starting with *Tangled* in 2010. Overall the results show a decreased frequency of empty and hyperbole adjectives, intensifiers and female exclamations among female characters over time, while men displayed steady or slightly increasing usage. In other words, it seems that these so-called stereotypical feminine features indeed occurred more often in the early movies, particularly among female characters, but they decreased over time, while new trends such as uttering “oops” increased. What this could mean is that women’s and men’s speech is growing more similar over the years in terms of empty and hyperbole adjectives, intensifiers and female exclamations.

Generally speaking the movies *Frozen* and *Cinderella* contained the majority of the above mentioned features. Interestingly enough, the gender which used features the most was contrary – in *Cinderella* it was women, in *Frozen* men, though the distribution between the two genders in the latter movie became more balanced. This ties in well with Azmi’s (2016) paper on linguistic gender differences in *Frozen*, wherein her results showed an almost equal usage of feminine characteristics in dialogue despite the female characters not behaving as stereotypically as older Disney princesses. She claims that this “blurring of boundaries” is an attempt by Disney “to break gender stereotyping by showing that female characters share similar characteristics with heroic male characters thus they should not be seen as inferior [to them]” (235). In other words, the findings indicate that Disney has decided to celebrate female speech rather than suppress it, thus showing both male and female characters using more of its features. The latest movie *Moana* in fact displays an almost equal distribution of empty and hyperbole adjectives, intensifiers and female exclamations between women and men, indicating that male and female speech are growing more equal over time.

7. Quantitative results

In this section the results for the features counted in all six movies are condensed into an overview of the three stages of Disney Princess development (see 3.1.). The features quantitatively analysed are: *Interruptions*, *Commands*, *Insults* and *Compliments*. Unlike the section above which discussed features for each movie separately, this section uses the results (see Appendix 1) to pinpoint whether some rising or falling trends can be found with the evolution of Disney's Princesses.

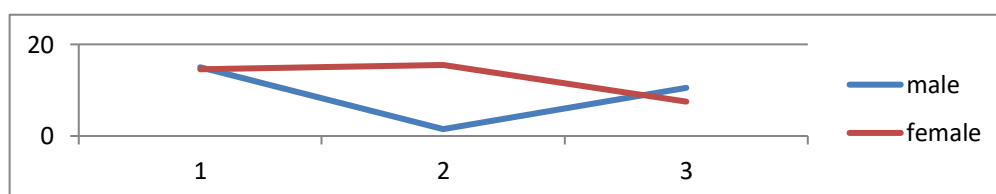
7.1. Interruptions

Table 1. Interruptions results sorted by the averages of the three Princess periods

Pre-Transition period (1937-1959)	Character interrupting	Characters being interrupted			
		F	M	unknown/both	TOTAL
	M	1,5	13,5	0	15
	F	12	2,5	0	14,5
	unknown/both	0	0	0	
Transition period (1989-2010)	Character interrupting	Characters being interrupted			
		F	M	unknown/both	TOTAL
	M	0,5	1	0	1,5
	F	11,5	4	0	15,5
	unknown/both	0	0	0	
Progression period (2012-)	Character interrupting	Characters being interrupted			
		F	M	unknown/both	TOTAL
	M	9	1,5	0	10,5
	F	3,5	4	0	7,5
	unknown/both	0,5	0	0	0,5

In total, both male and female characters have made fewer interruptions with the passage of time. They had similar counts in the beginning, but the gap between the two increased during the Transition period; the women continued interrupting with the same frequency, while men's usage dropped. Recently however there was a shift and men started interrupting more often than women, so interruptions made by each gender are overall now less frequent than they were in the beginning.

Graph 1. Interruptions results sorted by the averages of the three Princess periods



Additionally, while women in the Pre-Transition and Transition periods interrupted predominantly other women, in recent years they interrupted men just as much as women. In contrast, men in the beginning used to interrupt other men more often, but now interrupt women significantly more often. Women are universally the group most often interrupted, in all three periods.

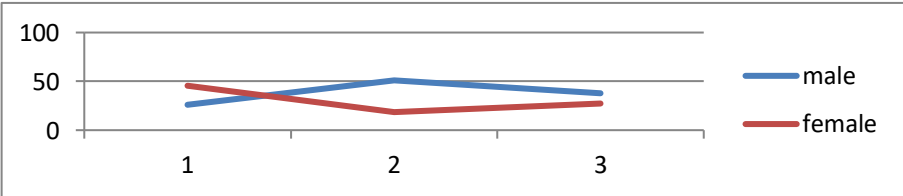
7.2. Commands

Table 2. Commands results sorted by the averages of the three Princess periods

	Character issuing command	Characters being commanded			
		F	M	unknown/both	TOTAL
Pre-Transition period (1937-1959)	M	4	21,5	0,5	26
	F	38	7	0,5	45,5
	unknown/both	0	0	0	
Transition period (1989-2010)	M	8,5	41,5	0,5	50,5
	F	10,5	7	1	18,5
	unknown/both	0	0	0	
Progression period (2012-)	M	23	11	3,5	37,5
	F	9,5	17,5	0	27
	unknown/both	0	0	0	0

There are several interesting findings on commands issued and received over the course of the years. Overall men’s frequency of issuing commands increased in the second period but declined in recent years, while women’s usage generally decreased, leading to an inverse of the initial findings. In other words, in the beginning it was in fact women who issued more commands, but later on the numbers shifted to more stereotypical findings in which men issued commands more often.

Graph 2. Commands results sorted by the averages of the three Princess periods



Another interesting finding is that the majority of the commands issued until the Progression period occurred in same-sex groups; men interrupted men significantly more than the opposite sex, and the same thing occurred with all female pairings as well. Male to male commands

spiked in the Transition period before decreasing, while female to female commands experienced a steady decline over the years. Finally, mixed-sex commands increased for both combinations over the years; men started interrupting women more, but women interrupted men more often as well. This may lend credence to the hypothesis mentioned in the above section on interruptions (see 7.1), namely that men started being depicted as less formal and gentlemanly in the presence of women, while women in turn became bolder and less subservient to men.

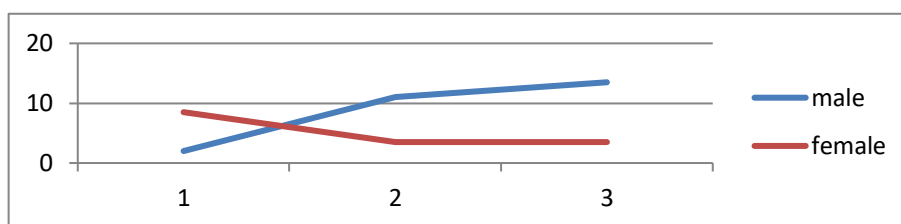
7.3. Insults

Table 3. Insults results sorted by the averages of the three Princess periods

Pre-Transition period (1937-1959)	Character uttering insult	Characters being insulted			
		F	M	unknown/both	TOTAL
	M	0,5	1,5	0	2
	F	6,5	1,5	0,5	8,5
	unknown/both	0	0	0	
Transition period (1989-2010)	Character uttering insult	Characters being insulted			
		F	M	unknown/both	TOTAL
	M	2,5	8,5	0	11
	F	2,5	1	0	3,5
	unknown/both	0	0	0	
Progression period (2012-)	Character uttering insult	Characters being insulted			
		F	M	unknown/both	TOTAL
	M	11	2,5	0	13,5
	F	0,5	3	0	3,5
	unknown/both	0	0	0	0

Insults in general follow a clear pattern – in the beginning men uttered less insults than women, but started using them more over the years, while women’s usage decreased. The findings during the second and third period correspond with previous sociolinguistic research regarding insults as a part of men’s speech, but the findings in the first period are curious. This might be due to the movies of the Pre-Transition period, *Cinderella* and *Sleeping Beauty*, which both had women as antagonists and the majority of the insults occurred in all-female dyads. Additionally it should be noted that, following the Pre-Transition period, the number of female characters in the cast decreased from five to two or three per movie, while the size of the male cast drastically increased. This is further supported by the results showing a steady decrease in female-female insults.

Graph 3. Insults results sorted by the averages of the three Princess periods



Lastly, mixed-sex insults increased in number over time, particularly male-female insults. Once again, this might be construed as a departure from the traditional prince to a more coarse and less gentlemanly character, such as a villager, a thief or an arrogant demigod.

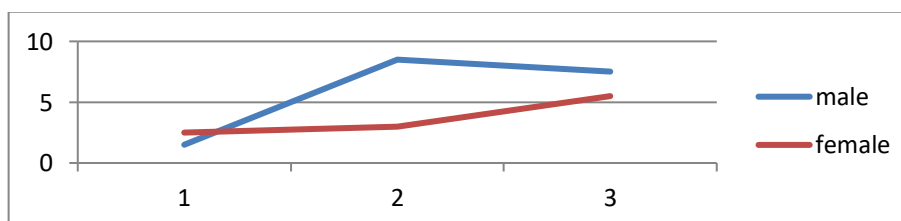
7.4. Compliments

Table 4. Compliments results sorted by the averages of the three Princess periods

Pre-Transition period (1937-1959)	Character paying compliment	Characters being complimented			
		F	M	unknown/both	TOTAL
	M	1	0,5	0	1,5
	F	2	0,5	0	2,5
	unknown/both	0	0	0	
Transition period (1989-2010)	Character paying compliment	Characters being complimented			
		F	M	unknown/both	TOTAL
	M	4	4,5	0	8,5
	F	1,5	1,5	0	3
	unknown/both	0	0	0	
Progression period (2012-)	Character paying compliment	Characters being complimented			
		F	M	unknown/both	TOTAL
	M	6	0,5	1	7,5
	F	3	2,5	0	5,5
	unknown/both	0	0	0	0

The pattern regarding compliments is fairly straightforward. Both genders have experienced a growth, with men displaying a more discernible increase than women, who instead experienced a gradual increase.

Graph 4. Compliments results sorted by the averages of the three Princess periods



According to sociolinguists, women give more compliments than men, especially to other women (Holmes 1988 and Herbert 1990, referenced in Holmes [1993]2000:464), but this

study shows different results. Although both started out paying an almost equal amount of compliments, men clearly paid more compliments to women from the Transition period onwards. Women, however, received the majority of compliments in all periods except the Transition period, when they nearly equalled with the amount of compliments that men received. Overall both genders use more compliments today than they used in the past, with men complimenting more often than women.

8. Discussion

In this section the results will be compiled in order to determine if there is any correlation with previous sociolinguistic research. The results from the qualitative and quantitative section will also be combined to inspect whether some consistent patterns have emerged over the years.

When it comes to interruptions, results are somewhat inconsistent. Previous sociolinguistic research by Zimmerman and West ([1977]2000:168) indicates that men interrupt more, particularly women. However, in four of the six movies women make more interruptions than men, but there is no clear progressive pattern since *Sleeping Beauty* and *Moana*, the second and sixth of the movies, comprise the movies with more male interruptions. A few findings show a more consistent pattern, however; male-female interruptions have increased over time, and in *Moana* they make up the most frequent combination between the characters, which is much more in line with Zimmerman and West's ([1977]2000) findings. Female-male and same-sex interruptions show a decrease over time, though the pattern was more irregular. Finally, women were generally interrupted less than men in the first three movies, but later on comprised the group interrupted most frequently. The characters most frequently interrupted were the duke and King Stefan in the Pre-Transition period, John Smith and Rapunzel in the Transition period and finally Anna and Moana in the Progression period. What these results indicate is a gradual shift over time towards data which supports the theory of male dominance over women by way of interruptions, in turn reinforcing gender stereotypes rather than dismantling them. Thompson and Zerbinos (1995) state that men in post-1980s cartoons became "more intelligent, more technical, and hardier than they used to be and engage in more verbal aggression, leadership, ingenuity, question asking and answering, ordering/bossing, task emphasis, and expressions of excitement" (669). This may be an indication that Disney reimagined its first princes, polite and gentlemanly in interaction with women, to have more depth and personality, a more active role and bolder expression which includes exhibiting more features of male speech such as interruptions. Another possible reason for the findings is the discrepancy in the ratio of male to female characters – the Pre-Transition period boasted a greater number of female characters, which made for more occurrences of same-sex interactions, but in later movies the number of vocal female characters decreased, while male ones increased.

Power and social class play a significant role regarding the distribution of commands and those of a superior standing usually issue them most frequently. In the Pre-Transition period it is the Stepmother, the king, Flora and King Hubert, in the Transition period Ratcliffe, Ben, Gothel and Flynn, and in the Progression period Anna, Kristoff, Maui and Moana. It is evident that most of these characters hold some position of power, but from the fifth movie onwards characters in generally inferior positions issue commands more frequently – Kristoff a citizen of Anna’s kingdom and Moana a “mortal” and “little girl” compared to Maui. Commands are therefore over time uttered more frequently by characters in inferior positions, signifying that social conventions and power structures are more likely to be broken or ignored in more recent movies. In the Pre-Transition period there were notably more commands issued by women, particularly to other women. The reason might be the female antagonists, but it is more likely that the larger female cast had an effect on the results. Later on in the Transition period men start issuing more commands to men than women, and in the Progression period men command women the most. Overall, since the Transition period men issued more commands than women and these findings, similar to those on interruptions, indicate a steady shift towards the more empirically supported notion of men issuing more commands than women (McEdwards 1985:41). This might, once again be due to the “princes” being reimagined as more substantial prototypical dominant men.

Insults are, like commands, uttered predominantly by female characters in the Pre-Transition period, and together with interruptions they are particularly present in all-female conversations. However, from the third movie onwards men start using more insults than women do. Female-to-female insults decrease over time, but male-to-female ones increase, which suggests more visible discrimination against women for being women. According to other researchers male language includes insults, put-downs and name-calling (Maltz and Borker [1982]2000:429) as a way of expressing solidarity with each other (Coates [2001]2013:181). There is indeed a difference between some insults uttered by women and men; women’s insults are intended to hurt, but men use them to aggravate as well as show camaraderie, as aggressive joking. This is most evident with the ship crew in *Pocahontas*, but in later movies Flynn, for example, keeps referring to Rapunzel as “blondie” or “goldie” in a friendly manner, Kristoff calls Anna “feistypants” jokingly and Maui calls Moana “buttercup” almost endearingly. Altogether the Pre-Transition period is again an inverse of what previous research on male language indicates, with women uttering more insults than men, but by the progression period the results fall in line with other researchers’ claims.

Arguments are distributed more or less equally between the two genders, but while women prefer to battle with words, men's verbal fights often turn loud and physical, interspersed with threats (e.g. the duke and king in *Cinderella*, Ratcliffe and John Smith in *Pocahontas*, the bandits in *Tangled*, Maui and Tamatoa in *Moana*). This supports Maltz and Borker's ([1982]2000) claim that "loud and aggressive argument is a [...] common feature of male-male speech" (429), yet women argue and display resistance as well (e.g. Drizella and Anastasia in *Cinderella*, the three fairies in *Sleeping Beauty*, Anna and Elsa in *Frozen*). Resistance has definitely become more prominent in Disney Princesses over time, with the princesses evolving from more passive to active roles. *Sleeping Beauty* had the most passive princess – Aurora just accepted her fate and even spent a good part of the movie asleep. *Cinderella* displayed limited resistance, being subservient but showing opposition at times. *Pocahontas*, *Rapunzel*, *Anna* and *Moana* were much more capable and showed a different type of resistance – they opposed authority figures in their lives who wanted to control them and male co-leads who doubted them. Hedenmalm's (2012) results correspond with the ones in this study: "women are constantly exposed to discrimination in the sense that male characters try to control them. Therefore, it is not surprising that the women's language generally displays resistance to a greater extent – they have more reason to express it" (23).

According to research women apologize more often than men (Holmes 1989, in Holmes [1993]2000:464), which holds true for the majority of the movies except *Sleeping Beauty* and *Moana*. Usually a character of a higher social standing is either addressed politely or acts polite, like King Stefan or the duke. Politeness is used for several purposes: to build rapport (e.g. *Cinderella* with her family, *Ratcliffe* with his crew), to keep a distance from the addressee (e.g. *Flynn* with other people), to endear oneself to the recipient (e.g. the stepmother with the duke, *Hans* with *Anna*) and to be pragmatic (e.g. the duke, the dignitaries in *Arendelle*, *Tui* at tribe gatherings). The most polite character is *Anna*, who often apologizes, expresses gratitude and mitigates her utterances. In the Pre-Transition period both men and women use polite language, though female characters to a greater extent. Overall, in the majority of the movies women use politeness more, which corroborates Lakoff's ([1975]2004) claims, though there is no particular pattern to discern. Men are also more polite in *Pocahontas* and *Moana*, which might be a consequence of the smaller female cast and non-prototypical Western cultures.

In three of the movies women and men pay an equal amount of compliments, of which women receive more. However, there is no clear pattern unless the results are observed by the

averages of each Disney Princess stage; both women and men paid more compliments over time, with men in the Progression period complimenting women more than men, and women becoming the recipient of the majority of all compliments. In that sense the findings support Holmes' ([1998]2000) claims that women receive more compliments than men. One anomaly, however, is *Pocahontas* where men pay and receive the most compliments. Wiggins is the one who compliments men the most, with Ratcliffe receiving all of them. This, again, might be due to the absence of more female characters and female interaction.

In the Pre-Transition period linguistic insecurity is more visible in men's speech, particularly with the duke and King Hubert. This is due to power relations. The duke knows that one misstep with the king might result in his beheading, while King Hubert only starts displaying insecurity after he realizes he will have to call off his son's and Aurora's wedding, and quite possibly incite her father's anger. Cinderella and Aurora, the first two princesses, display linguistic insecurity when interacting with their princes for the first time. One pattern that emerged later on concerns Rapunzel, Anna, Moana and their male companions. The three Disney Princesses are characters which display the most linguistic insecurity in their respective movies. Their companions Flynn, Kristoff and Maui also have some sort of secret, a vulnerable side that they are insecure about and unwilling to share. The pattern which emerges in the later movies is the need for a quid-pro-quo exchange of secrets; the princesses have to reveal their own insecurities first if they want the men to reciprocate. Flynn talks about his past only after Rapunzel confides in him the reason she left her tower; Kristoff avoids talking about his strange family and only decides to take Anna to them when she is cursed and dying due to Elsa's ice; and Maui refuses to talk about his origins until Moana first confesses her insecurities and how she does not know why she was chosen by the Ocean or what makes her special.

Features counted under *Empty and Hyperbole Adjectives, Intensifiers and Female exclamations* (see 6.8) occurred most frequently in *Cinderella* and *Frozen*, but the gender uttering the majority of the features was inverted – in *Cinderella* women used them more, while in *Frozen* men did so. Altogether women in the Pre-Transition period uttered these features, which Lakoff ([1975]2004) and Jespersen ([1922]1964) call women's language, more than men. Over time female speech contained less female exclamations, adverbs and empty as well as hyperbole adjectives, but those very same features became more frequent in male speech. Men also started using the intensive *so* more, while women's frequency stayed the same. In this sense female and male speech both became less stereotypical over time, with

women using less and men more features of woman's language. Thus the "language gap" between the two genders has grown smaller with the passage of time.

9. Conclusion

The findings in this thesis discovered a few patterns in the language of Disney's women and men over time, but most of the results remained largely inconclusive. The study also encountered several issues which might have influenced the results, such as the ratio of female to male characters in a movie's cast changing over time in favour of men. Another issue is still the choice of movies since, due to outside circumstances, three of the movies ended up being produced within the same decade. A few conclusions, however, can be drawn based on the findings this thesis provided. Many of the findings are not consistent, particularly from a chronological standpoint, but some patterns have been noted:

- In the past, findings on interruptions, commands and insults in this thesis were not consistent with previous sociolinguistic research. More recently, however, they correspond with findings on men dominating women.
- Same-sex interactions concerning interruptions, commands and insults all decreased, while male-female and female-male interactions increased.
- Arguments between men tend to escalate into shouts, threats or physical altercations.
- The Disney Princesses over time showed more resistance, became more capable and hardier, and opposed controlling authority figures in their life.
- Social hierarchy and power relations played a role when it comes to commands and insecurity. Those in power were more likely to issue commands, while those in inferior positions might be more likely to express themselves with markers of uncertainty towards their superiors.
- Over time both women and men paid more compliments, and women became the main recipients.
- Starting with *Tangled* in 2010, a new quid-pro-quo pattern concerning insecurity emerged. The last three Disney Princesses, who constituted the most insecure characters in their movies respectively, had to first bare their vulnerable side to the male co-leads in order for them to reciprocate.
- Women's language over time displayed less stereotypical features such as empty adjectives, hyperbole adjectives, adverbs and female exclamations. Men's language in

turn started exhibiting more of the same, with the addition of an increased usage of the intensive *so*. The two “languages” thus started growing more similar over time.

Disney’s male characters experienced a shift from the traditional ornamental gentlemanly prince to characters displaying more depth and emotions, interacting with the princesses in a more casual manner – their behaviour thus changed to exhibit more features of male language such as interruptions, commands and insults, particularly towards female characters, but they also started using more features of female speech considered stereotypical. Disney’s female characters became more capable and independent over time, with features considered stereotypical becoming less frequent in their speech. They have grown to be more confident in their interactions with male characters, resisting their attempts at control. Although the findings from the early movies did not correspond with findings from other sociolinguistic research, the later movies were more in line with it. Male and female characters thus use more linguistic features ascribed to their respective gender, but they also use more features associated with the other. In conclusion, although a large part of the results is inconclusive, female and male speech in Disney movies seems to have grown more similar over time.

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² The scripts are not made by professionals and have been taken only as a base. Modifications were made when mistakes in the transcriptions were noticed.

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Appendix 1: Tables for Interruptions, Commands, Insults and Compliments

Table 5. Interruptions in *Cinderella*

Character interrupting	Characters being interrupted			
	F	M	u./b.	TOTAL
M	3	17	0	20
F	19	5	0	24
un./b. ³	0	0	0	

Table 6. Interruptions in *Sleeping Beauty*

Character interrupting	Characters being interrupted			
	F	M	u./b.	TOTAL
M	0	10	0	10
F	5	0	0	5
un./b.	0	0	0	

Table 7. Interruptions in *Pocahontas*

Character interrupting	Characters being interrupted			
	F	M	u./b.	TOTAL
M	0	2	0	2
F	2	5	0	7
un./b.	0	0	0	0

Table 8. Interruptions in *Tangled*

Character interrupting	Characters being interrupted			
	F	M	u./b.	TOTAL
M	1	0	0	1
F	21	3	0	24
un./b.	0	0	0	0

Table 9. Interruptions in *Frozen*

Character interrupting	Characters being interrupted			
	F	M	u./b.	TOTAL
M	5	3	0	8
F	6	4	0	10
un./b.	1	0	0	1

Table 10. Interruptions in *Moana*

Character interrupting	Characters being interrupted			
	F	M	u./b.	TOTAL
M	13	0	0	13
F	1	4	0	5
un./b.	0	0	0	0

Table 11. Commands in *Cinderella*

Character commanding	Characters receiving comm.			
	F	M	u./b.	TOTAL
M	8	29	1	38
F	43	6	0	49
un./b.	0	0	0	0

Table 12. Commands in *Sleeping Beauty*

Character commanding	Characters receiving comm.			
	F	M	u./b.	TOTAL
M	0	14	0	14
F	33	8	1	42
un./b.	0	0	0	0

Table 13. Commands in *Pocahontas*

Character commanding	Characters receiving comm.			
	F	M	u./b.	TOTAL
M	10	64	0	74
F	8	8	2	18
un./b.	0	0	0	0

Table 14. Commands in *Tangled*

Character commanding	Characters receiving comm.			
	F	M	u./b.	TOTAL
M	7	19	1	27
F	13	6	0	19
un./b.	0	0	0	0

Table 15. Commands in *Frozen*

Character commanding	Characters receiving comm.			
	F	M	u./b.	TOTAL
M	17	18	7	42
F	9	21	0	30
un./b.	0	0	0	0

Table 16. Commands in *Moana*

Character commanding	Characters receiving comm.			
	F	M	u./b.	TOTAL
M	23	4	0	33
F	10	14	0	24
un./b.	0	0	0	0

³ Abbreviation for “unknown/both”.

Table 17. Insults in *Cinderella*

Character uttering insult	Characters being insulted			
	F	M	u./b.	TOTAL
M	2	2	0	2
F	9	0	0	9
un./b.	0	0	0	0

Table 18. Insults in *Sleeping Beauty*

Character uttering insult	Characters being insulted			
	F	M	u./b.	TOTAL
M	1	1	0	2
F	4	3	1	8
un./b.	0	0	0	0

Table 19. Insults in *Pocahontas*

Character uttering insult	Characters being insulted			
	F	M	u./b.	TOTAL
M	0	13	0	13
F	0	0	0	0
un./b.	0	0	0	0

Table 20. Insults in *Tangled*

Character uttering insult	Characters being insulted			
	F	M	u./b.	TOTAL
M	5	4	0	9
F	5	2	0	7
un./b.	0	0	0	0

Table 21. Insults in *Frozen*

Character uttering insult	Characters being insulted			
	F	M	u./b.	TOTAL
M	8	4	0	12
F	1	2	0	3
un./b.	0	0	0	0

Table 22. Insults in *Moana*

Character uttering insult	Characters being insulted			
	F	M	u./b.	TOTAL
M	14	1	0	15
F	0	4	0	4
un./b.	0	0	0	0

Table 23. Compliments in *Cinderella*

Character uttering c.	Characters receiving c.			
	F	M	u./b.	TOTAL
M	2	1	0	3
F	3	0	0	3
un./b.	0	0	0	0

Table 24. Compliments in *Sleeping Beauty*

Character uttering c.	Characters receiving c.			
	F	M	u./b.	TOTAL
M	0	0	0	0
F	1	1	0	2
un./b.	0	0	0	0

Table 25. Compliments in *Pocahontas*

Character uttering c.	Characters receiving c.			
	F	M	u./b.	TOTAL
M	5	7	0	12
F	0	1	0	1
un./b.	0	0	0	0

Table 26. Compliments in *Tangled*

Character uttering c.	Characters receiving c.			
	F	M	u./b.	TOTAL
M	3	2	0	5
F	3	2	0	5
un./b.	0	0	0	0

Table 27. Compliments in *Frozen*

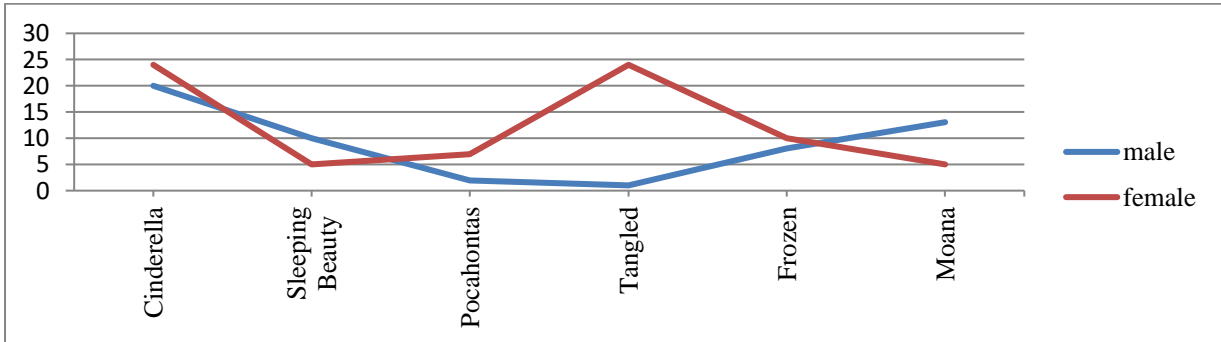
Character uttering c.	Characters receiving c.			
	F	M	u./b.	TOTAL
M	5	1	2	8
F	6	2	0	8
un./b.	0	0	0	0

Table 28. Compliments in *Moana*

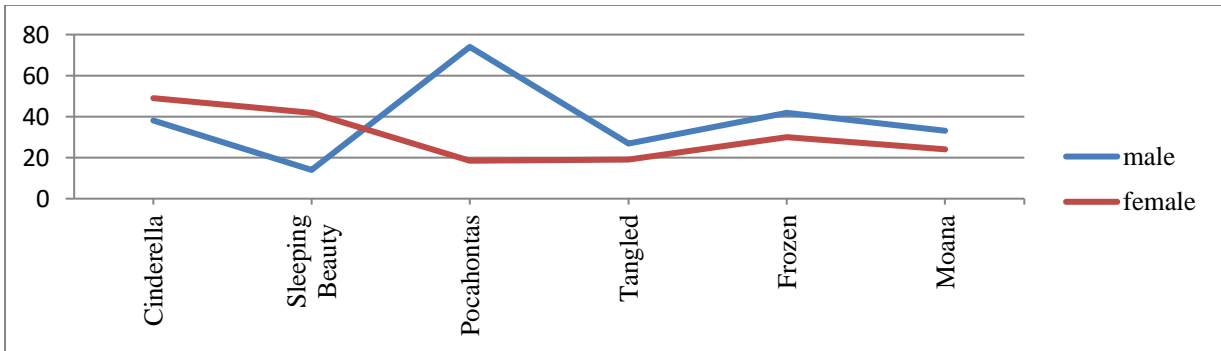
Character uttering c.	Characters receiving c.			
	F	M	u./b.	TOTAL
M	7	0	0	7
F	0	3	0	3
un./b.	0	0	0	0

Appendix 2: Graphs for the total of Interruptions, Commands, Insults and Compliments

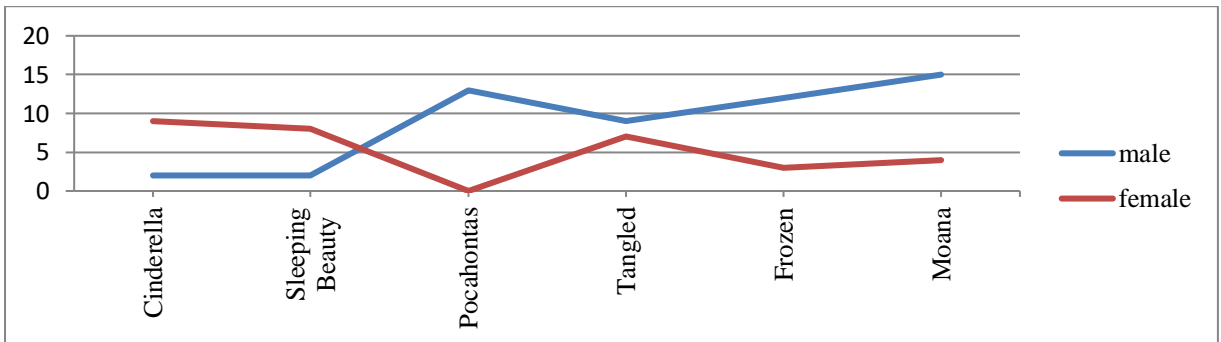
Graph 5. Total of Interruptions made in all movies



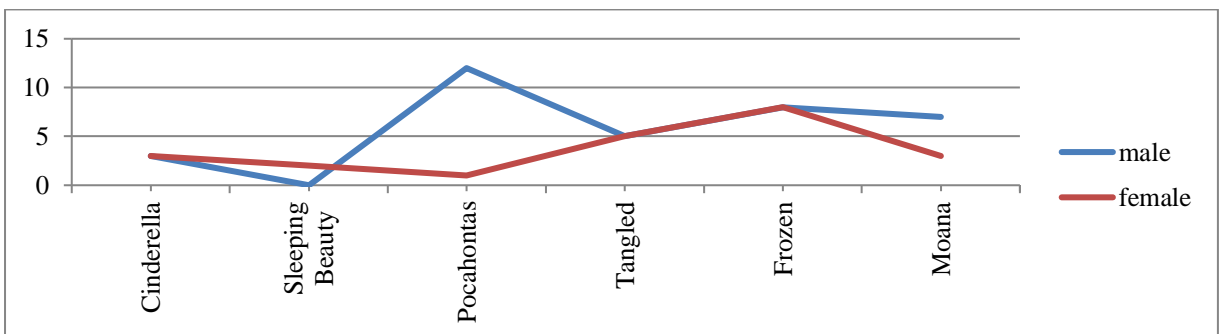
Graph 6. Total of Commands issued in all movies



Graph 7. Total of Insults addressed in all movies



Graph 8. Total of Compliments paid in all movies



Appendix 3: The complete collection of quotes used for the results

The quotes have been sorted per movie, in a chronological manner.

Interruptions in Cinderella

1. Jack: [mice talking fast incomprehensibly]
Cinderella: Wait a minute. One at a time, please.
2. Cinderella: He'll need a jacket and shoes-
Jack: Gotta get him out!
3. Stepmother: Come here.
Cinderella: Oh please, you don't think that I-
Stepmother: Hold your tongue. Now, it seems we have time on our hands.
Cinderella: But I was only trying to-
Stepmother: Silence! [---] And the tapestries and the draperies.
Cinderella: But I just finished-
Stepmother: Do them again!
4. Duke: But, but, but-
King: No "buts" about it!
5. Duke: I understand, Sire-
King: No. No, you don't know what it means to see your only child grow farther, farther, and farther away from you.
6. Duke: Now, now, Your Majesty. Perhaps if we just let him alone-
King: Let him alone?! W-with his silly romantic ideas?!
Duke: B-but, Sire, in-in matters of love-
King: Love. Hah! Just a boy meeting a girl under the right conditions. So, we're arranging the conditions.
Duke: B-but, Your Majesty, if the Prince should suspect-
King: Suspect! [---]
Duke: Y-yes, Sire. N-no, Sire! B-bu... Very well, Sire. I shall arrange the ball for-
King: Tonight.
Duke: Toni-tonight! Oh, but, Sire-
King: Tonight!
7. Drizella: You clumsy! You did it on purpose.
Anastasia: Be still, you!
Drizella: You're always ruining my-
Stepmother: Girls, girls! [---] Cinderella! I've warned you never to interrupt my or-
Cinderella: But this just arrived from the palace. [---]
Anastasia: Give it here.
Drizella: Let me have it.
Anastasia: No, let go!
Drizella: Give me that thing-!
Stepmother: *I'll* read it.
8. Stepmother: Not going? Oh, what a shame. But, of course, there will be other times, and-
Cinderella: Yes. Good night.
9. Anastasia: No, oh, no, you just can't!
Drizella: Mother-
Stepmother: Girls, please. After all, we did make a bargain.
10. Drizella and Anastasia: [yelling insults at Cinderella]
Stepmother: Girls, girls! That's quite enough.
11. Cinderella: The ball? Oh, but I'm not-
Fairy godmother: Of course you are. [---] What in the world did I do with that magic wand? I-I was sure-
Cinderella: [quietly] Magic wand?
Fairy godmother: That's strange. I-I always-
Cinderella: [louder] Why, then you must be...
Fairy godmother: Your fairy godmother? Of course. [---] We can't waste time.
Cinderella: B-b-but I-
Fairy godmother: Ah ah ah.
Cinderella: I-
Fairy godmother: No, don't try to thank me.
Cinderella: Oh, I wasn't... I mean, I do, but... But, don't you think my dress-
Fairy godmother: *Yes*, it's lovely, dear, love- ghk! [---]
You'll have only till midnight, and then-
Cinderella: Midnight? Oh, thank you.
12. King: I give up. Even I couldn't expect the boy to-
Duke: Well, if I may say so, Your Majesty, I did try to warn you, but you, Sire, are incurably romantic.
13. King: Well... Now for a good night's sleep.
Duke: Oh, quite so, Sire. I believe I, too-
King: You will stay right here.
14. Cinderella: It's midnight.
Prince: Yes, so it is. But why-
Cinderella: Goodbye.
Prince: No, no, wait. You can't go now. It's only-
Cinderella: Oh, I must. Please.- Please, I must.
Prince: But why?
Cinderella: Well, I... I... Oh, the Prince! I haven't met the Prince.
Prince: The prince? But didn't you know that-
Cinderella: [gasps] Goodbye!
15. Cinderella: [sighs] Oh, well, it's over and-
Mice: Cinderelly! Look, look! The slippers!
16. Duke: Your Majesty-
King: So, he's proposed already? Tell me about it.
Duke: Well, Sire-
King: Who is she? Where does she live?
Duke: Well, I didn't get a chance-
King: No matter. We've more important things to discuss. Arrangements for the wedding, invitations, a national holiday. All that sort of thing.
Duke: B-but, Sire-
King: Here, here. Have a cigar. Take a few more.
Duke: B-b-but-
King: Better practise passing these out, eh?
Duke: B-b-but, if you'd- only listen-
King: And for you, my friend... (lifts a sword)
Duke: Y-y-your Majesty, ple-please-
King: A knighthood.
Duke: Please please please-
King: I hereby dub you Sir... um, um... By the way, what title *would* you like?

17. Anastasia: Mother, did you see what she did, why-
Drizella: Are you just going to let her walk out of here-
Stepmother: Quiet!

18. Cinderella: [singing]
Mice: [talking over her singing] Cinderelly, Cinderelly,
look out! Look out! Behind you!

19. Duke: "It is upon this day decreed-"
Drizella: Why, that's my slipper!

20. Anastasia: How can she stand there and deliberately-
Stepmother: Girls, girls, girls! Your manners.

21. Anastasia: Mother, can you-
Stepmother: Shhh. Quiet, my dear. We mustn't disturb
His Grace.

Interruptions in *Sleeping Beauty*

1. Fauna: Well, perhaps if we reason with her-
Flora: Reason?
Merryweather: With Maleficent?

2. Merryweather: Well, y-yes, but will we have to feed it-
Fauna: And wash it and dress it and rock it to sleep. Oh
I'd love it.

3. Merryweather: We'll make it blue.
Flora: Oh no, dear, pink.
Merryweather: But-
Flora: Of course, we'll need a few pleats.

5. Flora: Ah, ah, t-t-t, c-careful, Merryweather! Quick,
lock the doors. Fauna, you close the windows. Oh,
pluck up every cranny, we can't take any chances!
And now, [to Fauna] you take care of the cake,
Merryweather: While I-
Flora: Clean the room, dear, and I'll make the dress. Now,
hurry!

6. Stefan: I'm sorry, Hubert, but after sixteen years of
worrying, never knowing-
Hubert: The past, all in the past.

7. Stefan: New home?
Hubert: Children need a nest of their own, what? Place to
raise their little brood, ey?
Stefan: Well, I suppose in time-
Hubert: Of course. To the home!

8. Hubert: Getting my Phillip aren't you?
Stefan: Yes, but-
Hubert: Want to see our grandchildren, don't we?

Stefan: Of course, but-
Hubert: There's no time to lose! Getting on in years. To
the wedding!

9. Stefan: Well, it-it may come as quite a shock.
Hubert: Shock? My Phillip a shock? What's wrong with
my Phillip?
Stefan: Nothing, Hubert. I only meant-
Hubert: Why, doesn't your daughter like my son?
Stefan: Now, now-
Hubert: I'm not so sure my son likes your daughter!

10. Hubert: The, the Princess Aurora? Good heavens, we
must tell Stefan! Why this is the most-
Phillip: I, I didn't say it was Aurora.
Hubert: You most certainly did, you-you said-
Phillip: I said I met the girl I was going to marry. I don't
know who she was, a... peasant girl I suppose-
Hubert: A peasant g-g-girl?

11. Phillip: Now father, you're living in the past. This is
the fourteenth century! Nowadays-
Hubert: Nowadays I'm still the king, and I command you
to come to your senses.

12. Stefan: Well, send for him immediately!
Hubert: But-
Stefan: Shh!

13. Flora: They're not going to.
Merryweather: They aren't?
Fauna: But-
Flora: We'll put them all to sleep, until Rose awakens.

Interruptions in *Pocahontas*

1. Pocahontas: I know. My father thinks it's the right path
for me. But lately I've been having this dream and I
think it's-
Grandmother Willow: Oh, a dream! Let's hear all about
it!

2. Wiggins: Oh yes, all that talk about you being a
pathetic social climber who's failed at everything
he's-
Ratcliffe: I'm very well aware that this is my last chance
for glory.

3. Ben: Aye, we're slaving away, busting our backs, day
and night-
Ratcliffe: For king and country, I know, I know, and I
share your fatigue.

4. Pocahontas: Make the most of it?
John Smith: Yes, we'll build roads and decent houses
and-

Pocahontas: Our houses are fine.

5. John Smith: No, listen, that's... not what I meant. Let
me explain-
Pocahontas: Let go!

6. Powhatan: They do not want to talk.
Pocahontas: But if one of them did want to talk, you
would listen to him, wouldn't you?
Powhatan: Pocahontas-
Pocahontas: Wouldn't you?!

7. Thomas: Is he...
Pocahontas: You killed him!
Thomas: I thought that-
Pocahontas: Get away from him!
John Smith: Pocahontas, it won't help! He was only-
Pocahontas: He killed him!

8. Grandmother Willow: Child, remember your dream-

Pocahontas: I was wrong, Grandmother Willow. I followed the wrong path. I feel so lost.

Interruptions in *Tangled*

1. Rapunzel: Alright, so, mother, as you know, tomorrow is a very big day-
Gothel: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady.
[pause] Oh look, you're here too. [laughs] I'm just teasing! Stop taking everything so seriously, agh.
Rapunzel: Okay, so mother, as I was saying, tomorrow-
Gothel: Rapunzel, mother's feeling a little run-down.
Would you sing for me, dear? Then we'll talk.
Rapunzel: Oh! Of course, mother. [starts quickly singing]
Gothel: -Wait! Wait!-
Rapunzel: [continues singing despite protests]

2. Rapunzel: Mother, I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday...
Actually, [mumbles] what I wanted for quite a few-
Gothel: Okay, Rapunzel, please, stop with the mumbling.

3. Gothel: You want to go outside? Why, Rapunzel!
[starts singing] [---]
Rapunzel: I know, but-
Gothel: [singing] [---]
Rapunzel: But-
Gothel: Shh! [singing] [---]
Rapunzel: But-
Gothel: [singing]

4. Rapunzel: Well mother, there's *something* I want to tell you-
Gothel: Oh Rapunzel, you know I hate leaving you after a fight, especially when I've done absolutely nothing wrong.
Rapunzel: Okay, I've been thinking a *lot* about what you've said earlier-
Gothel: I hope you're not still talking about the stars.
Rapunzel: 'Floating Lights', and, yes, I'm leading up to that, and-
Gothel: Because I really thought we dropped the issue, sweetheart.
Rapunzel: No, mother, I'm just saying, you *think* I'm not strong enough to handle myself out there-
Gothel: Oh darling, I know you're not strong enough to handle yourself out there.
Rapunzel: But if you just-
Gothel: Rapunzel, we're done talking about this.
Rapunzel: Trust me-

Gothel: Rapunzel.
Rapunzel: I know what I'm-
Gothel: Rapunzel!
Rapunzel: Oh, come on-
Gothel: Enough of the lights, Rapunzel! You. Are not. Leaving this tower! Ever!

5. Flynn: All right, blondie-
Rapunzel: Rapunzel.
Flynn: Gesundheit. Here's the deal.

6. Rapunzel: Something brought you here, Flynn Rider.
Call it what you will: fate, destiny-
Flynn: A horse.
Rapunzel: -so I have made the decision to trust you.

7. Flynn: Well, I've got to say, didn't know you had that in you back there. That was pretty... impressive-
Rapunzel: I know! [more humbly] I know.

8. Flynn: Frankly I'm too scared to ask about the frog-
Rapunzel: Chameleon.
Flynn: *Nuance*.

9. Rapunzel: [sighs] Mother-
Gothel: We're going home, Rapunzel. Now.

10. Rapunzel: Mother, wait. I think... I think he likes me.
Gothel: Likes you? Please, Rapunzel, that's *demented*.
Rapunzel: But mother, I-
Gothel: This is why you never should have left! [---]
Don't be a dummy, come with mummy, [singing]
Mother-
Rapunzel: No!
Gothel: ...No? Oh. I see how it is. [---]
Rapunzel: Mother, wait-
Gothel: [singing]

11. Rapunzel: Mother, how did you-
Gothel: I was so worried about you, dear. So I followed you. And I saw them attack you and-oh my, let's go, let's go, before they come to!

12. Rapunzel: I've spent my entire life hiding from people who would use me for my power-
Gothel: Rapunzel!
Rapunzel: -when I should have been hiding... from you!

Interruptions in *Frozen*

1. Kai: Your Majesty. The Duke of Weaseltown-
Duke: Weselton! The Duke of Weselton.

2. Anna: I've... never been better! This is so nice. I wish it could be like this all the time.
Elsa: Me too... But it can't.
Anna: Why not? I mean, if we-
Elsa: It just *can't*.

3. Elsa: Here?
Hans: Absolutely!
Elsa: Anna-

Anna: Oh, we can invite all twelve of your brothers to stay with us,-
Elsa: What? No. No, no, no, no.
Anna: [continuing to talk] -of course we have the room. I don't know, some of them must-
Elsa: Wait. Slow down. No one's brothers are staying here. No one is getting married.

4. Hans: Your Majesty, if I may ease your-
Elsa: No, you may not. And I, I think you should go.

5. Kristoff: Mm. So, uh, tell me, what made the Queen go all ice-crazy?

Anna: Oh well, it was all my fault. I... I got engaged, but then she freaked out because I'd only just met him, you know, that day. And, she said she wouldn't bless the marriage, and-

Kristoff: Wait. You got engaged to someone you just met that day?

Anna: Yeah. Anyway, I got mad and so she got mad and then she tried to walk away, and I grabbed her glove-

Kristoff: Hang on! You mean to tell me you got engaged to someone you just met that day?!

6. Anna: You have friends who are love experts? I'm not buying it.

Kristoff: Stop talking.

Anna: No, no, no. No, no, no. I'd like to meet these-

Kristoff: No, I mean it.

Anna: [opens mouth]

Kristoff: Shh!

7. Hans: Princess Anna has given her orders-

Duke: And that's another thing! Has it dawned on you that your princess may be conspiring with a wicked sorceress to destroy us all?

8. Anna: I'm so sorry about what happened. If I'd have known-

Elsa: No, no. It's OK. You, you don't have to apologize.

9. Anna: What am I gonna do? She threw me out. I-I can't go back to Arendelle with the weather like this. A- and then there's your ice business and we-

Kristoff: Hey, hey, don't worry about my ice business.

10. Kristoff: Yeah. I don't want to scare you, they can be a little bit inappropriate. And loud, very loud. They're also stubborn at times, and a little overbearing, and heavy. Really, really heavy. Which you'll...but you know, you'll get it. They're fine. They mean well-

Anna: Kristoff, they sound *wonderful*.

11. Troll #2: Take off your clothes! I'll wash them-

Kristoff: No! I'm... I'm gonna keep my clothes on.

12. Bulda and Troll #1: [singing] *But you'll never meet a fella who's as sensitive and sweet.*

Anna: That's nice. But-

Bulda and Troll#1: [continue singing]

13. Troll Priest: Do you, Anna, take Kristoff to be your trollfully wedded-

Anna: Wait, what?!

14. French Dignitary: You cannot risk going out there again.

Hans: If anything happens to her-

Spanish Dignitary: If anything happens to the Princess, you are all Arendelle has left.

15. Anna: Oh, Elsa, they're beautiful, but you know I don't skate-

Elsa: Come on, you can do it!

Interruptions in *Moana*

1. Tui: Of course, I understand you have reason for concern. I will talk to the council. I'm sure we can-

Moana: What if we fish beyond the reef?

2. Tui: No one goes beyond the reef.

Moana: I know. But, if there are no fish in the lagoon-

Tui: Moana.

Moana: -and, there's a *whole ocean*-

Tui: We have one rule.

Moana: An old rule, when there were fish!

Tui: A rule that keeps us safe-

Moana: But Dad, I-

Tui: -instead of endangering our people so you can run right back to the water! [glares] Every time I think you're past this... [walks away] No one goes beyond the reef!

3. Sina: He's hard on you because-

Moana: Because he doesn't get me.

Sina: Because he *was* you. Drawn to the ocean. Down by the shore. He took a canoe, Moana. He crossed the reef, and found an unforgiving sea.

4. Villager 1: What are you going to do?

Tui: We will dig new fields. We will find a way to-

Moana: [running in] We can stop the darkness! Save our island!

5. Moana: Maui, shapeshifter, demigod of the wind and sea, I am Moana of-

Maui: Hero of men.

Moana: Wh-what?

Maui: It's actually, Maui, shapeshifter, demigod of the wind and sea, hero of men. [apologetically] I interrupted. From the top. Hero of men. Go.

Moana: I am Mo-

Maui: Sorry, sorry, sorry. And women. Men and women. Both. All. Not a guy, girl thing. You know, Maui is a hero to all. You're doing great. [clicks tongue]

Moana: What? No! I'm here to-

Maui: Oh, of course, of course! Yes, yes, yes. Maui always has time for his fans.

6. Maui: Yeah. So, what I believe you were trying to say is "Thank you."

Moana: "Thank you?"

Maui: You're welcome.

Moana: What? No, no, no! I didn't... I wasn't... Why would I ever say that? I mean-

Maui: [chuckles] OK, OK. [starts singing]

7. Moana: Come for *this*? The heart? You mean this heart right here?!

Maui: [talking over her] Don't, you can't raise your voice like that! Shh!

Moana: Come and get it!

Maui: You are gonna get us killed!

8. Moana: [gasps] Sorry! I thought you were a monster! But, I... found your hook. And, you're right, this Tamatoa guy *really* likes his treasure-

Maui: Stay.

Moana: What? No. I, I'm the one who found-

Maui: Listen.

9. Maui: Listen, I... appreciate what you did down there.

Moana: Mm-hmm.

Maui: Took guts.

Moana: Mm-hmm.

Maui: But-

Moana: Mm-hmm. Mm-hmm. Mm-hmm.

Maui: I'm sorry. I'm trying to be sincere for once, and it feels like you're... distracted. [---]

Moana: [chuckles] What? Do you have a shark head? 'Cause I-

Maui: Look, the point is... for a little girl, child... thing, whatever, who had no business being down there, you did me a solid.

10. Moana: I am Moana of Motunui. You will board my boat-

Maui: Goodbye, Moana.

Moana: -sail across the sea-

Maui: I'm not killing myself so you can prove you're something you're not!

Maui: -and restore the heart of Te Fiti! The ocean chose *me!*

Maui: It chose wrong.

Commands in *Cinderella*

1. Cinderella [to two male mice]: Now, now, calm down, everybody.

2. Cinderella [to Jack]: See that he keeps out of trouble, Jack. And don't forget to warn him about the cat.

3. Jack: No, Gus-Gus, no! Now, listen here! Lucify not funny.

4. Jack [to all male mice]: Come on, ibby-dibby, let's eat! [---] Listen, ibby-dibby! Got an idea.

5. Drizella [to Cinderella]: Take that ironing and have it back in an hour. One hour, you hear?

6. Anastasia [to Cinderella]: Don't forget the mending. Don't be all day getting it done, either.

7. Stepmother [to Cinderella]: Well, come in, child, come in.

8. Stepmother [to Cinderella]: Pick up the laundry and get on with your duties.

9. Stepmother: Close the door, Cinderella. Come here.

Cinderella: Oh please, you don't think that I-

Stepmother: Hold your tongue. Now, it seems we have time on our hands.

Cinderella: But I was only trying to-

Stepmother: Silence! Time for vicious practical jokes.

Perhaps we can put it to better use. Now, let me see... There's the large carpet in the main hall. Clean it! And the windows, upstairs and down. Wash them! Oh, yes. And the tapestries and the draperies.

Cinderella: But I just finished-

Stepmother: Do them again! And don't forget the garden.

Scrub the terrace. Sweep the halls and the stairs. Clean the chimneys. And, of course, there's the mending and the sewing and the laundry. Oh, yes. And one more thing. See that Lucifer gets his bath.

10. Duke [to King]: Y-yes, Sire. N-no, Sire! B-bu... Very well, Sire. I shall arrange the ball for-

King: Tonight.

Duke: Toni-tonight! Oh, but, Sire-

King: Tonight! And see that every eligible maid is there. Understand?

Duke: Yes, Your Majesty.

11. Postman [knocking on a front door]: Open in the name of the King! An urgent message from His Imperial Majesty.

12. Jack: Follow me, Gus-Gus. I know where to go.

13. Anastasia: And this, too, Cinderella, my slippers. Now, don't forget...

Drizella: Cinderella, take my dress. Here, mend the buttonholes.

Anastasia: And press my skirt too and mind the ruffles, you're always tearing them...

14. Gus: I'll cut it with the scissors.

Jack: And I can do the sewing.

Female mouse: Leave the sewing to the women. You go get some trimmin'.

15. Jack [to Gus]: Come on! Now be careful!

16. Cinderella [to Stepmother and sisters]: Wait! Please, wait for me.

17. Drizella [to Cinderella]: They're my beads. Give them here. Why, you little thief!

18. Stepmother [to Drizella and Anastasia]: Girls, girls. That's quite enough. Hurry along now, both of you. I won't have you upsetting yourselves.

19. Fairy godmother [to Cinderella]: Watch.

20. Fairy godmother [to Cinderella]: Well, well, hop in, my dear. We can't waste time.

21. Fairy godmother [to Cinderella]: Hurry up, dear. The ball can't wait.

22. King [to Duke]: Failure, eh? Haha, take a look at *that*, you pompous windbag!

23. King [to the servants]: The waltz! Quick, the waltz! Lights. [whistling to draw attention] The lights!

24. King: Well... Now for a good night's sleep.

Duke: Oh, quite so, Sire. I believe I, too-

King: *You* will stay right here. See they're not disturbed, and when the boy proposes, notify me *immediately*.

25. Prince [to Cinderella]: No, no, wait. You can't go now. It's only- [---] No, wait. Come back. Please come back! I don't even know your name. How will I find you? Wait! Please wait! [---] Wait!

26. Duke [to Cinderella]: Senorita! Just a moment! Guard! Guard! Stop that coach! Close those gates! [---] Follow that coach! Open those gates!

27. Mice: Cinderelly! Look, look! The slippers!

28. King [to Duke]: Well, come in. Come in! [---] So, he's proposed already? Tell me all about it.

29. King [to Duke]: You'll try this on every maid in my kingdom. And if the shoe fits, [threatens the duke with the sword] bring her in.

30. Stepmother [to Cinderella]: Oh, don't just stand there! Bring up the breakfast trays at once. And hurry!

31. Stepmother [to Drizella]: Get up. Quick. This instant. We haven't a moment to lose.
32. Stepmother: Anastasia. Get up, Anastasia.
33. Stepmother [to Drizella and Anastasia]: Hurry now. He'll be here any minute.
34. Stepmother [to Cinderella]: Clean that up, then help my daughters dress.
35. Stepmother [to Drizella and Anastasia]: Now, you two, listen to me.
36. Drizella: Cinderella, get my things together.
Anastasia: Never mind her. Mend these right away.
Drizella: Not until she irons my dress!
Anastasia: Mend these.
Drizella: After she's brushed my shoes.
Anastasia: But first get my new- W-what's the matter with her?!
- Drizella: Wake up, stupid.
37. Cinderella [to Stepmother]: Oh, no! No, please! Oh, you can't do this, you just can't! Let me out! You must let me out! You can't keep me in here! Oh, please.
38. Stepmother [to Drizella and Anastasia]: Girls. Now, remember, this is your last chance. Don't fail me.
39. Stepmother [to Anastasia]: Quiet, my dear. We mustn't disturb His Grace.
40. Jack: Come on, Gus Gus, hurry! Up the stairs, up the stairs! Lucy, Lucy. Up, up, up with it!
41. Duke [to Anastasia and Stepmother]: Oh, my word. Enough of this! The next young lady, please.
42. Jack [to Gus]: Quick, quick, gotta hurry! Shh. Come on, come on, hurry. (...) Gus Gus, Gus Gus, come on! Look, look. Just up there! Come on.
43. Drizella [to the servant]: I'll do it myself. Get away from me. I'll make it fit.
44. Jack: Come on, come on! Get up, Gus-Gus, get up.
Gus: Don't, don't, don't, don't.
Jack: Let go, let go.
45. Duke [to Cinderella]: Come, my child.

Commands in *Sleeping Beauty*

1. Maleficent [to the crowd]: Listen well, all of you!
2. Stefan [to the guards]: Seize that creature!
Maleficent: Stand back, you fools!
3. Fauna [to Merryweather]: Just do your best, dear.
Flora: Yes, go on!
4. Flora [to the fairies]: Follow me!
5. Flora [to the fairies]: Turn around!
6. Flora [to the fairies]: Oh, no, no, no, no, no magic! I'll take those wands right now.
7. Flora [to the Merryweather]: Let me *have it*, dear.
Come along now, we must tell their majesties at once.
8. Flora [to Aurora]: Now don't hurry back, dear!
Merryweather: And don't go too far!
Flora: And don't speak to strangers!
9. Flora [to Merryweather]: No magic!
10. Merryweather [to Flora]: I can't breathe! Let me out of here!
11. Flora: Ah, ah, t-t-t, careful, Merryweather! Quick, lock the doors. Flora, you close the windows. Oh, pluck up every cranny, we can't take any chances!
And now, [to Flora] you take care of the cake,
Merryweather: While I-
Flora: Clean the room, dear, and I'll make the dress. Well, hurry!
12. Fauna [to the fairies]: Shh, listen!
Merryweather: It's Rose!
Flora: She's back, enough of this foolishness! [---] Now hide, quick.
13. Flora [to Aurora]: I'm sorry, child, but you must never see that young man again.
14. Hubert [to Stefan]: Oh now, come on! Wake up! Battle's over, girl's as good as here.
15. Hubert [to the servant]: [claps his hands] The plans!
16. Stefan: Tomorrow? But, Hubert, they're not even married yet.
Hubert: Take care of that tonight. To the wedding!
17. Hubert [to Phillip] : H-hurry, boy, hurry, and change in something suitable! Can't meet your future bride looking like that!
18. Hubert: Oh Phillip, stop it. Stop that. Why, Phillip! Put me down!
19. Hubert [to Phillip]: By Harry, I won't have it. You're a prince, and you're going to marry a princess!
20. Hubert [to Phillip]: Nowadays I'm still the king, and I command you to come to your senses.
21. Hubert: No, no, Phillip, stop, come back, hold Phillip! Phillip!
22. Flora [to Aurora]: Come along now. All right, in here, dear. Bolt the door, Merryweather! Fauna, pull the drapes!
23. Flora [to the fairies]: Come. Let her have a few moments alone.
24. Flora [to the fairies]: Listen! Maleficent!
25. Merryweather: Rose! Don't touch anything!
26. Maleficent [to Aurora]: Touch the spindle. Touch it I say!
27. Stefan [to Phillip]: Well, send for him immediately!
28. Flora [to the fairies]: We'll put them all to sleep, until Rose awakens. Come.
29. Maleficent [to her guards]: Away with him. But gently, my pets, gently, I have plans for our royal guest.
30. Maleficent [to Phillip]: Behold!

31. Flora: Wait, prince Phillip. The road to true love may be barred by still many more dangers, which you alone will have to face. So arm thyself with this enchanted shield of virtue and this mighty sword of

truth. For these weapons of righteousness will triumph over evil. Now come, we must hurry!

32. Maleficent [to her guards]: Silence!

33. Flora [to Phillip]: Up! Up this way!

Commands in *Pocahontas*

1. Englishman [to crew]: Full anchor release!

2. Englishman [to crew]: Give me a hand, someone!

3. Thomas: John! Get down here! The cannons are breaking loose!

John Smith [to crew]: Reef the topsails!

4. Ben [to sailor]: Stay your course. He's lost.

Thomas: Help!

John Smith [to crew]: Pull the pin!

5. Ben [to crew]: Heave! Come on, lads, pull! Pull! Pull! Put your back into it! Pull! Pull!

6. John Smith: You just worry about that fortune of yours, Thomas. Leave the savages to me.

7. Nakoma: Pocahontas! Your father's back! Come down here! [---] No! Not that... way.

8. Pocahontas [to Nakoma]: Help me turn this thing over.

9. Powhatan [to Pocahontas]: Come with me, we have much to talk about.

10. Powhatan: Pocahontas, come with me.

11. Ratcliffe [to John Smith]: Very well, then. Give the order.

12. Ben [to crew]: Wake up! Shake a leg!

13. Ben [to crew]: Keep it taut, lads, keep it taut! Steady, steady.

Lon: Ah, that's far enough! All right now, tie her off.

Thomas: Here, John, tie up this end.

14. Powhatan: Kocoum, in that battle we knew how to fight our enemy, but these pale visitors are strange to us. Take some men to the river to observe them. Let us hope they do not intend to stay.

15. Ratcliffe [to crew]: Now, gentlemen, to work. You men, get the ship unloaded.

Englishman: Right, sir.

Ratcliffe: You men build the fort. The rest of you... Break out the shovels! It's time to start digging.

16. Ratcliffe [to crew]: That's it. Keep at it, men. Keep digging. It's got to be here somewhere.

17. Ratcliffe [to Wiggins]: Dispose of this.

18. Ratcliffe [to crew]: Savages! It's an ambush, arm yourselves! [---] Arm yourselves! Make sure every man has a musket! Shoot!

19. Kocoum [to his warriors]: Back to the village!

20. Ratcliffe [to crew]: Shut up, shut up, you fools! They'll be back. Everyone back to camp. Get the rest of the cannons ashore and finish building the fort!

21. Powhatan: Kocoum, send messengers to every village in our nation. We will call on our brothers to help us

fight. [to the tribe] These White Men are dangerous! No one is to go near them.

22. John Smith [to Pocahontas]: Wait a minute, don't take it that- Hey, hey, wait! Wait, wait! There's so much we can teach you.

23. Pocahontas [to John Smith]: Let go!

24. Lon [to crew]: Two on each side. Ready now. Push!

25. Ratcliffe [to Lon and Ben]: Well, then go get him, for heaven's sake!

Lon: What if we run into the Indians?

Ratcliffe: That's what guns are for, now arm yourselves and get moving!

26. Powhatan [to Pocahontas]: Don't go far. Now is not the time to be running off.

27. Kocoum [to Nakoma]: Pocahontas can't keep running off. It's dangerous out there. Tell her that. She listens to you.

28. Pocahontas [to John Smith]: Look again.

29. Pocahontas [to John Smith]: Say something.

30. Grandmother Willow: Come closer, John Smith. [---] [to Pocahontas and John Smith] Quick, over here!

31. Lon: This place gives me the creeps. Savages could be hiding anywhere.

Ben: Aye, well, if you spot one, don't ask questions. Just shoot. [---] Run!

32. Ratcliffe [to crew]: We will eliminate these savages once and for all.

John Smith: No! You can't do that!

33. Nakoma [to Pocahontas]: Don't go out there. I lied for you once, don't ask me to do it again.

34. Ratcliffe [to Thomas]: Follow him. [---] And if you happen to see any Indians, shoot them. Oh, and Thomas? You've been a slipshod sailor and a poor excuse for a soldier. Don't disappoint me again.

35. Grandmother Willow [to Pocahontas and John Smith]: Now then, there's something I want to show you. Look.

36. Pocahontas: Kocoum, no! Kocoum! Leave him alone! [gasps] Kocoum, stop!

37. Pocahontas [to Thomas]: Get away from him!

38. John Smith: Thomas, get out of here. Get out of here!

39. Powhatan [to the tribe]: At sunrise he will be the first to die! [---] [to Pocahontas] Because of your foolishness, Kocoum is dead! Take him away.

40. Nakoma [to Pocahontas]: Come with me.

41. Native American warrior [to Pocahontas]: Be quick.

42. Ratcliffe [to crew]: At daybreak, we attack!

43. Grandmother Willow [to Pocahontas]: It's not too late, child. Let the spirits of the earth guide you! You know your path, child... Now follow it!

44. Ratcliffe [to crew]: Let's go, men!

45. Powhatan [to his warriors]: Bring out the prisoner!

46. Powhatan [to Pocahontas]: Daughter, stand back!
Pocahontas: I won't! I love him, father. Look around you.
[---]
Powhatan [to his warriors]: Release him.

47. Ratcliffe [to crew]: Now's our chance, fire!

48. Ratcliffe [to crew]: Fire! Fine, I'll settle this myself.

49. Ben [to crew]: Get the gun!
Ratcliffe: Traitors! Unhand me, I say, how dare you!
Thomas: Put him in chains!
Ratcliffe: I'll see you all hanged for this!
Thomas: And gag him as well.

50. Ratcliffe [to crew]: [muffled] How dare you! Untie me at once! I'll have your head for this!

51. Englishman [to crew]: Set the mainsails!
Englishman [to crew]: Weigh anchor!
Englishman [to crew]: Let go of the topgallants!

Commands in *Tangled*

1. Flynn [to the Stabbington brothers]: Hold on. Yup. I'm used to it. Guys I want a castle.

2. Guard [to Flynn]: What- wait. Hey, wait!

3. Gothel: Rapunzel! Let down your hair!

4. Gothel: Rapunzel, look in that mirror.

5. Gothel: Okay, Rapunzel, please, *stop* with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it's very annoying- I'm just teasing, you're adorable, I love you so much, darling. Agh.

6. Gothel: Rapunzel?
Rapunzel: Yes?
Gothel: Don't ever ask to leave this tower again.
Rapunzel: Yes, Mother.

7. Stabbington #1 [to Flynn]: Now help us up, pretty boy.

8. Captain [to guards]: Retrieve that satchel at any cost!

9. Gothel: Rapunzel! Let down your hair!

10. Gothel: Enough of the lights, Rapunzel! You. Are not. Leaving this tower! Ever!

11. Rapunzel [to Flynn]: Look this way.

12. Gothel: Rapunzel, let down your hair!

13. Thug: That's a lot of hair.
Flynn: She's growing it out. Is that blood in your moustache? [to Rapunzel] Goldie, look at this. Look at all the blood in his moustache. That, sir, that's a lot of blood.

14. Hook: Greno, go find some guards! That reward's going to buy me a new hook.

15. Vlad: What about me? I'm broke. [to the bandits] Get back! [---]
Rapunzel: Give me back my guide! Ruffians!
Flynn: [struggles] Not the nose, not the nose, not the nose!
Rapunzel: Put him down!

16. Captain: Where's Rider? Where is he? I know he's in here somewhere. [to guards] Find him, turn the place upside down if you have to!

17. Hook [to Rapunzel]: Go, live your dream.

18. Captain: C'mon men, let's go! Conli, make sure those boys don't get away!

19. Flynn [to Rapunzel]: Run. Run!

20. Flynn [to Rapunzel]: Come on, blondie. Jump!

21. Flynn: Agh!
Rapunzel: Sorry. [sighs] Just... don't... don't *freak out*.

22. Rapunzel: [sighs] Mother-
Gothel: We're going home, Rapunzel. Now. [---]
Rapunzel: Mother, wait. I think... I think he likes me.

23. Citizen [to the crowd]: To the boats!

24. Guard [to a guard]: Look! The crown.

25. Gothel [to Rapunzel]: There. It never happened. Now, wash up for dinner. I'm making hazelnut soup.

26. Flynn [to Stabbington #1]: How did you know about her? Tell me, now!
Stabbington #1: I-It wasn't us! It was the old lady!
Flynn: Old lady... [apprehended by guards again] Agh!
Wait! No! Wait! You don't understand, she's in trouble! Wait!

27. Gothel: Oh, please speak up Rapunzel. You know how I hate the mumbling!

28. Captain: What's this? Open up!
Shorty: What's the password?
Captain: What?
Shorty: Nope.
Captain: Open this door!

29. Hook: [instructs] Head down.
Flynn: Head down.
Hook: Arms in.
Flynn: Arms in.
Hook: Knees apart.
Flynn: Knees apart. Knees apart? Why- why do I need to keep my knees apart- Arrghhhh...!

30. Flynn: Rapunzel? Rapunzel, let down your hair!

31. Gothel: Rapunzel, *really*! Enough already! Stop fighting me!

32. Rapunzel: Hey. It's gonna be all right.
Flynn: Rapunzel, wait...

33. Rapunzel [to Flynn]: Look at me, look at me, I'm right here! Don't go, stay with me, Eugene... [starts singing]

Commands in *Frozen*

1. King [to Grand Pabbie]: Do what you must.
2. Persi: I can't believe they're finally opening up the gates!
Persi's wife: And for a whole day! Faster, Persi!
3. Duke [to Anna]: Hang on!
4. Elsa [to Anna]: Wait. Slow down. No one's brothers are staying here. No one is getting married.
5. Anna: What? Elsa, no. No, wait!
Elsa: G-get me my glove! [---] Enough, Anna.
Anna: No! Why? Why do you shut me out? Why-why do you shut the world out? What are you so afraid of?!
Elsa: I said, enough!
6. Duke [to his guards]: There she is! Stop her!
Elsa: Please, just, stay away from me. Stay away!
7. Anna [to Elsa]: Wait, please! Elsa, stop! No...
8. Duke [to his guards]: She must be stopped! You have to go after her.
Anna: Wait, no!
9. Anna [to the guards]: Bring me my horse! Please.
10. Anna: Did it seem... magical?
Kristoff [to Anna, about Oaken]: Yes! Now, back up while I deal with this crook here.
11. Anna: I want you to take me up the North Mountain.
Kristoff: I don't take people places.
Anna: Let me rephrase that...
Kristoff: Ooph!
Anna: Take me up the North Mountain. Please. Look, I know how to stop this winter.
Kristoff: [sighs] We leave at dawn... and you forgot the carrots for Sven. Oof!
Anna: Oops. Sorry. Sorry. I'm sorry. I didn't... [clears throat] We leave now. Right now.
12. Kristoff [to Anna]: Woh! Woh, woh, woh! Get your feet down. This is fresh lacquer. Seriously, were you raised in a barn?
13. Kristoff [to Anna]: Wait. You got engaged to someone you just met that day?
Anna: Yeah. Anyway, I got mad and so she got mad and then she tried to walk away, and I grabbed her glove-
Kristoff: Hang on! You mean to tell me you got engaged to someone you just met that day?!
Anna: Yes. Pay attention.
14. Kristoff [to Anna]: Stop talking.
15. Anna [to Kristoff]: Duck!
16. Kristoff [to Anna]: Hold up! We're coming.
17. Olaf [to Kristoff]: Stop it, Sven. Trying to focus here.
18. Hans [to a villager]: Here. Pass these out.
19. Hans [to Duke]: Do not question the Princess. She left me in charge, and I will not hesitate to protect Arendelle from treason.
20. Duke [to his guards]: Be prepared for anything. And should you encounter the Queen, you are to put an end to this winter. Do you understand?
21. Anna [to Kristoff]: Catch!
22. Olaf [to Anna]: Knock. Just knock. Why isn't she knocking? Do you think she knows how to knock?
23. Anna: Elsa, wait.
24. Elsa: Who's this? Wait, i-i-it doesn't matter. Just... you have to go. [---]
Anna: No. I'm not leaving without you, Elsa.
Elsa: Yes, you are.
25. Anna [to Marshmallow]: Stop. Put us down!
Marshmallow: Go away!
26. Anna [to Kristoff]: Let me GO!
Kristoff: OK, relax. Just calm down. Calm down!
27. Olaf [to Anna and Kristoff]: I'll distract him. You guys go. [to his headless body running off] No, no! Not you guys! This just got a whole lot harder.
28. Anna [to Kristoff]: Go, go faster!
29. Marshmallow [to Anna and Kristoff]: Don't come back!
30. Olaf [to Kristoff]: Ooh. Hey, do me a favor, grab my butt.
31. Olaf: Hey, Sven! He found us. Who's my cute little reindeer?
Kristoff: Don't talk to him like that.
32. Kristoff [to Anna]: Uh...uh...wait. Uh...come here.
33. Kristoff: No, no, no! Anna, wait!
34. Troll #2 [to Kristoff]: Take off your clothes! I'll wash them-
35. Bulda [to Anna]: Let me see. Bright eyes. Working nose. Strong teeth. Yes, yes. She'll do nicely for our Kristoff.
36. Kristoff [to the singing trolls]: Stop it, stop it, stop it. Enough! She's engaged to someone else. OK?!
37. Grand Pabbie [to Kristoff]: Come, come. Bring her here to me.
38. Hans: [to the guards] We are here to find Princess Anna. Be on guard, but no harm is to come to the Queen. Do you understand?
39. Duke's Guard #1 [to Duke's Guard #2]: Go round!
Elsa: Stay away!
Duke's Guard #1: Fire! Fire!
Duke's Guard #2: Get her! Get her!
40. Elsa [to Hans]: Get Anna.
41. Kristoff: Stay out of sight, Olaf!
42. Kristoff [to the castle servants]: Get her warm and find Prince Hans, immediately.
Kai: We will. Thank you.
Kristoff: Make sure she's safe!
43. Anna: Hans, you have to kiss me.
Hans: What?
Anna: Now! Now!

44. Guard #1: Hurry Up! She's dangerous. Move quickly.
 45. Anna: Olaf? Olaf, get away from there.
 46. Anna: Help me up, Olaf. Please.
 Olaf: No, no, no, no, no. You need to stay by the fire and keep warm.
 47. Olaf [to Anna]: Uh...back this way! [---] Slide, Anna!
 48. Hans: Elsa! You can't run from this!

Elsa: Just take care of my sister.
 49. Duke [to the guards]: This is unacceptable. I am a victim of fear. I have been traumatized. Ah! My neck hurts! Is there a doctor that I could see? Huh, no? I demand to see the Queen!
 50. Kristoff: No. I-I can't accept this.
 Anna: You have to! No returns. No exchanges. Queen's orders.

Commands in *Moana*

1. Tui [to Gramma]: Whoa, whoa, whoa! Thank you, Mother. That's enough.
 2. Tui [to Moana]: Every time I think you're past this... [walks away] No one goes beyond the reef!
 3. Gramma [to Moana]: Whatever just happened... blame it on the pig.
 4. Moana: He was right. About going out there. It's time to put my stone on the mountain.
 Gramma: ...OK! Well, then, head on back. Put that stone up there. [---]
 Moana: If there's something you want to tell me, just tell me!
 5. Gramma [to Moana]: Who are you meant to be? Go inside, bang the drum, and find out.
 6. Tui : I should've burned those boats a long time ago!
 Moana: No! Don't! We have to find Maui. We have to restore the heart!
 7. Gramma [to Moana]: [weakly] Go.
 Moana: Gramma...
 Gramma: Go.
 Moana: Not now. I can't.
 Gramma: You must! The ocean chose you. Follow the fish hook.
 Moana: Gramma...
 Gramma: And when you find Maui, you grab him by the ear. You say, "I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti."
 Moana: I- I can't leave you.
 Gramma: There is nowhere you could go that I won't be with you. [---] Go!
 8. Maui [to Moana]: It's actually, Maui, shapeshifter, demigod of the wind and sea, hero of men. [apologetically] I interrupted. From the top. Hero of men. Go.
 9. Moana [to Maui]: You are not my hero. And I'm not here so you can sign my oar! I'm here 'cause you stole the heart of Te Fiti! And you will board my boat, and sail across the sea and put it back!
 10. Moana [to Maui]: Hey! Let me out!
 11. Moana [to Maui]: No! Stop! Hey! You have to put back the heart!
 12. Moana [to Maui]: I am Moana of Motunui. This is my canoe and you *will* journey to- [is thrown into the sea]
 Maui: All right, get over it. We gotta move. [Moana reappears] And she's back.
 Moana: I am Moana of Motunu-! [is thrown and reappears again]

Maui: [sighs] It was Moana, right?
 Moana: Yes. And you *will* restore the heart!
 13. Maui: [to his sentient tattoo mocking him] Stay out of it or you're sleeping in my armpit. [to Moana] You, stop it. That is not a heart. It is a curse. The second I took it, I got blasted outta the sky and I lost my hook- Get it away from me.
 Moana: Get this away?
 Maui: Hey, hey, hey! I'm a demigod, OK? Stop that. I will smite you!
 13. Moana: Come for *this*? The heart? You mean this heart right here?!!
 Maui: [talking over her] Don't, you can't raise your voice like that!
 14. Maui [to Moana]: Tighten the halyard. Bind the stays!
 15. Moana: There! Right there! You're turning? What are you doing?
 Maui: Uh, escaping!
 Moana: The heart!
 Maui: Forget it! You'll never get it back!
 16. Moana [to Maui]: Teach me to sail. [---] If you can talk, you can teach. Wayfinding. Lesson one. Hit it.
 Maui: Pull the sheet.
 17. Maui [to Moana]: Muscle up, buttercup. We're here.
 18. Maui [to Moana]: We? No. Me. You are gonna stay here with the other chicken. [clucks like a chicken]
 19. Maui [to his sentient tattoo]: How do you not get it? I called her a chicken, there's a chicken on the boat. I know she's human, but that's not the- You know what? Forget it. Forget it! I'm not explaining it to you. Wh- 'Cause then it's not *funny*.
 20. Maui: Stay.
 Moana: What? No. I, I'm the one who found-
 Maui: Listen. For a thousand years, I've only been thinking of keeping this hair silky, getting my hook and being awesome again.
 21. Maui [to Moana]: You go up there, he will kill you. Just stick to the plan. Oh, when he shows up, keep him distracted. Make him talk about himself. He loves bragging about how great he is.
 22. Tamatoa [to Moana]: Just pick an eye, babe. I can't- I can't concentrate on what I'm saying if you keep- Yeah, pick one, pick one! You're a funny funny-looking little thing, aren't you? [grabs Moana's necklace]
 Moana: Don't! That's my gramma's!
 23. Moana [to Maui]: We gotta go!
 24. Tamatoa [to Moana and Maui]: Come back here!

25. Maui [to Moana]: Listen, I... appreciate what you did down there.
26. Moana [to Maui]: All right, break time's over. Get up.
27. Maui: You need to stop doing that. [---] Back off.
Moana: Just tell me what it is.
Maui: I said back off.
28. Moana [to Maui]: Go save the world.

29. Maui: Turn around!
Moana: No!
Maui: Moana, stop!
30. Maui [to Moana]: I got your back, Chosen One. Go save the world.
31. Maui [to Moana]: Get the heart to the spiral!

Insults in *Cinderella*

1. Drizella [to Anastasia]: You clumsy! You did it on purpose.
2. Drizella [about Cinderella]: Her, dancing with the Prince.
Anastasia: I'd be honoured, Your Highness. Would you mind holding my broom?
3. Drizella [to Cinderella]: Why, you little thief!
4. Drizella [to Cinderella]: Sneak! Thief!
Anastasia: Kitchen wench!
5. King [to Duke]: Failure, eh? Haha, take a look at *that*, you pompous windbag!
6. King [to Duke]: Why, you... You... You traitor!
7. Stepmother [to Cinderella]: You clumsy little fool!
8. Drizella [to Cinderella]: Wake up, stupid.
9. Drizella [to the servant]: Of all the stupid little idiots.

Insults in *Sleeping Beauty*

1. Maleficent: Well, quite a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and, how quaint, [to the three fairies] even the rabble.
2. King Stefan [to Maleficent]: Seize that creature!
Maleficent [to the guards]: Stand back, you fools!
3. Maleficent [to her guards]: Fools! Idiots! Imbeciles!
4. Merryweather [about the dress]: It looks awful.
Flora: That's because it's on you, dear.
5. Stefan: Why, you unreasonable-
Hubert: -Huh? Who? Uh...
Stefan: -pompous, blustering, old windbag!
6. Maleficent [to the three fairies]: You poor simple fools. Thinking you could defeat me, me, the mistress of all evil! Well, here's your precious princess.
7. Merryweather [to Maleficent]: Why, you mean...

Insults in *Pocahontas*

1. Lon [to John Smith]: Are you coming on this voyage, too?
Ben: 'Course he is, you half-wit. You can't fight Indians without John Smith.
2. Ben [to Thomas about the New World]: It can look like Ratcliffe's knickers, for all I care, just as long as we get off this stinking boat.
3. Ratcliffe [to Thomas]: Shoot! Them, you idiot!
4. Ratcliffe [to crew]: Shut up, shut up, you fools!
5. Ratcliffe [to Thomas]: And you! Learn to use that thing properly. A man's not a man unless he knows how to shoot.
6. Ben [to Lon]: All right, you howling nutter, get to work!
7. Lon: Well, he's... gone!
- Ben: Aye, your singing must have scared him off.
8. Ben [to Lon]: Watch your feet, you big oaf!
9. Ratcliffe [to crew]: They don't want to feed us, you ninnies! They want to kill us! All of us!
10. Ratcliffe [to John Smith about the Indians]: Lies! Lies, all of it! Murderous thieves, there's no room for their kind in civilised society.
11. Ben [to crew]: Listen to you, you bunch of idiots. Those savages didn't attack us for nothing, they're hiding something.
12. Ratcliffe: Oh, and Thomas? You've been a slipshod sailor and a poor excuse for a soldier. Don't disappoint me again.
13. Ratcliffe [to crew]: Traitors! Unhand me, I say, how dare you!

Insults in *Tangled*

1. Gothel: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady. [pause] Oh look, you're here too.
2. Stabbington #1 [to Flynn]: Now help us up, pretty boy.
3. Flynn: All right, blondie-
Rapunzel: Rapunzel.

Flynn: Gesundheit. Here's the deal.

4. Flynn [to Rapunzel]: You comin', blondie?

5. Flynn [to Rapunzel]: Goldie, look at this. Look at all the blood in his moustache. That, sir, that's a lot of blood. Hey, you don't look so good, blondie.

6. Rapunzel [to the bandits]: Give me back my guide! Ruffians!

7. Hook: Go, live your dream.
Flynn: I will.
Hook: Your dream stinks. I was talking to her.

8. Rapunzel: So, Flynn, where're you from?
Flynn: Whoo-oo! Sorry, blondie, I don't do back-story.

9. Flynn [to the Stabington brothers]: Ha! You should see your faces because you look... [hits plank] ridiculous.

10. Flynn [to Rapunzel]: Come on, blondie. Jump!

11. Gothel [to the Stabington brothers]: Boys! Perhaps you want to stop acting like wild *dogs* chasing their *tails* and *think* for a moment!

12. Rapunzel: Mother, wait. I think... I think he likes me.
Gothel: Likes you? Please, Rapunzel, that's *demented*.
Rapunzel: But mother, I-
Gothel: This is why you never should have left!
Rapunzel: [sighs]
Gothel: Dear, this whole romance that you've invented just proves you're too naive to be here. Why would he like you? Come on now, really. Look at you! You think that he's impressed? Don't be a dummy, come with mummy, [starts singing]

Insults in *Frozen*

1. Elsa: Anna, what do you know about true love?
Anna: More than *you*. All you know is how to shut people out.

2. Duke [to Elsa]: Monster. Monster!

3. Duke [to Anna]: You! Is there sorcery in you, too? Are you a monster, too?

4. Oaken [to Anna]: Only one crazy enough to be out in this storm is you, dear.

5. Kristoff [to Anna, about Oaken]: Now, back up while I deal with this crook here.

6. Kristoff [to Anna]: Woh! Woh, woh, woh! Get your feet down. This is fresh lacquer. Seriously, were you raised in a barn?

7. Kristoff [to Olaf]: You're creepy.

8. Olaf [to Kristoff and Sven]: And who's the funky-looking donkey over there?
Anna: That's Sven.
Olaf: Uh-huh. And who's the reindeer?
Anna: Sven.

9. Kristoff [to Anna]: Whoa! Whoa, whoa! Feistypants.

10. Kristoff: Hey, hey, don't worry about my ice business. Worry about your hair?!
Anna: What? I just fell off a cliff! You should see your hair.

11. Hans: But then she doomed herself, and you were dumb enough to go after her.
Anna: Please.
Hans: All that's left now is to... kill Elsa, and bring back summer.
Anna: You're no match for Elsa.
Hans: No, you're no match for Elsa. I, on the other hand, am the hero who is going to save Arendelle from destruction.

12. Kai: Oh, I have a message from the Queen. Arendelle will henceforth and forever no longer do business of any sort with *Weaseltown*.
Duke: Weselton! It's Weselton

Insults in *Moana*

1. Moana [to Maui]: Hey! Let me out! You lying, slimy son of a...

2. Maui [to Moana failing]: I could watch this all day.

3. Maui: You are gonna get us killed!
Moana: No, I'm gonna get us to Te Fiti, so you can put it back. Thank you. [mockingly] You're welcome.

4. Maui [to Moana]: Congratulations on not being dead, girlie. You surprise me. *But* I'm still not taking that thing back. You wanna get to Te Fiti, you gotta go through a whole ocean of bad. Not to mention Te Kā. Lava monster? Ever defeat a lava monster?
Moana: No. [mockingly] Have you?
Maui: [grunts] I'm not going on a suicide mission with some... mortal. You can't restore that heart without *me*, and me says no. I'm getting my hook. End of discussion.

5. Moana: You'd be a hero. That's what you're all about, right?
Maui: Little girl, I *am* a hero.
Moana: Maybe you were. But now, now you're just the guy who stole the heart of Te Fiti. The guy who cursed the world. You're no one's hero.

6. Maui [to Moana]: It's called wayfinding, princess. And it's not *just* sails and knots, it's seeing where you're going in your *mind*. Knowing where you are, by knowing where you've been.
Moana: OK, first, I'm not a princess. I am the daughter of the chief.
Maui: Same difference.
Moana: *No*.
Maui: If you wear a dress, and you have an animal sidekick, you're a princess. You are not a wayfinder. You will never be a wayfinder, you will never be a

wayf- [grunts and collapses] Really? Blow dart in my butt cheek? *You* are a bad person.
 Moana: If you can talk, you can teach. Wayfinding. Lesson one. Hit it.
 Maui: [disgruntled] Pull the sheet. [---] Not the sheet. No. Nope. Nope. No. Tried that one already. [---] You're measuring the stars, not giving the sky a high-five.
 7. Maui: Enjoy your beauty rest? You know, a real wayfinder never sleeps, so they actually get where they need to go. Muscle up, buttercup. We're here.
 8. Moana: [clears her throat] [nervously] We're going to the realm of monsters?
 Maui: We? No. Me. You are gonna stay here with the other chicken. [clucks like a chicken]

9. Maui: Listen. For a thousand years, I've only been thinking of keeping this hair silky, getting my hook and being awesome again. And it's not getting screwed up by a *mortal* who has no *business* inside of a monster cave, except... *Except* maybe as bait.
 10. Tamatoa: What have we here? It's a sparkly, shiny- Wait a minute. Ugh! It's a human! [---] You're a funny funny-looking little thing, aren't you?
 11. Maui: Hey, crab cake! I'm back. It's Maui Time!
 12. Moana: We are only here because *you* stole the heart in the first place.
 Maui: No, we're here because the ocean told you you're special and you believed it.

Resistance in *Cinderella*

1. Gus: Lucify. Is that Lucify? [laughs]
 Jack: Zuk, Lucify. That's him.
 Gus: Gus-Gus take Lucify and... [threatening] look at!
 Jack: No, Gus-Gus, no. Now, listen here. Lucify not funny. Lucify mean.
 2. Cinderella: Good morning, Drizella. Sleep well?
 Drizella: As if you care.
 3. Cinderella: Good morning, Anastasia .
 Anastasia: Well, it's about time.
 4. Stepmother: Come here.
 Cinderella: Oh please, you don't think that I-
 Stepmother: Hold your tongue. Now, it seems we have time on our hands...
 Cinderella: But I was only trying to...
 Stepmother: Silence! Time for vicious practical jokes. Perhaps we can put it to better use. Now, let me see... There's the large carpet in the main hall. Clean it! And the windows, upstairs and down. Wash them! Oh, yes. And the tapestries and the draperies.
 Cinderella: But I just finished-
 Stepmother: Do them again!
 5. Duke: But, but, but-
 King: No "buts" about it! My son has been avoiding his responsibilities long enough. It's high time he married and settled down.
 Duke: Of course, Your Majesty. But we must be patient.
 King: I am patient! But I'm not getting any younger, you know. I want to see my grandchildren before I go.
 Duke: I understand, Sire.
 King: No. No, you don't know what it means to see your only child grow farther, farther, and farther away from you.
 Duke: Now, now, Your Majesty. Perhaps if we just let him alone-
 King: Let him alone?! W-with his silly romantic ideas?!
 Duke: B-but, Sire, in-in matters of love-
 King: Love. Hah! Just a boy meeting a girl under the right conditions. So, we're arranging the conditions.
 Duke: B-but, Your Majesty, if the Prince should suspect-
 King: Suspect! Look, the boy's coming home today, isn't he?
 Duke: Y-y-yes, Sire.
 King: Well, what could be more natural than a ball to celebrate his return?

Duke: N-n-nothing, Sire.
 King: If all the eligible maidens in my kingdom just... happened to be there, why, he's bound to show interest in one of them, isn't he? Isn't he?!?!
 Duke: Y-y-yes, Sire.
 King: The moment he does... Soft lights. Romantic music. All the trimmings! It can't possibly fail. Can it?
 Duke: Y-yes, Sire. N-no, Sire! B-bu... Very well, Sire. I shall arrange the ball for-
 King: Tonight.
 Duke: Toni-tonight! Oh, but, Sire-
 King: Tonight! And see that every eligible maid is there. Understand?
 Duke: Yes, Your Majesty.
 6. Drizella: You clumsy! You did it on purpose.
 Anastasia: Be still, you!
 Drizella: You're always-
 Stepmother: Girls, girls!
 Drizella: It's her fault, mother.
 Stepmother: Remember, above all, self-control.
 7. Stepmother: Cinderella! I've warned you never to interrupt my-
 Cinderella: But this just arrived from the palace.
 8. Anastasia: Give it here.
 Drizella: Let me have it.
 Anastasia: No, let go!
 Drizella: Give me that thing-!
 Stepmother: *I'll* read it.
 9. Cinderella: Why, that means I can go, too.
 Drizella: Her, dancing with the Prince [laughs].
 Anastasia: I'd be honoured, Your Highness. Would you mind holding my broom?
 Cinderella: Well, why not? After all, I'm still a member of the family. And it says, "By royal command, every eligible maiden is to attend."
 10. Drizella: Cinderella!
 Anastasia: Mother, she can't!
 Drizella: It wouldn't be-
 Anastasia: No, oh, no, you just can't-
 Drizella: Mother-
 Stepmother: Girls, please. After all, we did make a bargain.
 11. King: Well... Now for a good night's sleep.
 Duke: Oh, quite so, Sire. I believe I, too-

King: *You* will stay right here. See they're not disturbed, and when the boy proposes, notify me immediately.

Duke: [quietly and mockingly] "Notify me immediately--"

King: And remember, if anything goes wrong... [threatening]

12. Cinderella: It's midnight.
 Prince: Yes, so it is. But why-
 Cinderella: Goodbye.
 Prince: No, no, wait. You can't go now. It's only-
 Cinderella: Oh, I must. Please. Please, I must.
 Prince: But why?
 Cinderella: Well, I... I... Oh, the Prince! I haven't met the Prince.
 Prince: The prince? But didn't you know that...
 Cinderella: [gasps] Goodbye!
 Prince: No, wait.
 Prince: Come back. Please come back! I don't even know your name. How will I find you? Wait! Please wait!

13. Duke: Sire? She got away.
 King: Sir "She Got Away"? A peculiar title, but if that's what you... She *what*? Why, you... You... You traitor!
 Duke: Now, Sire. Remember, y-yo-your blood pressure!
 King: [trying to kill the Duke] Treason!
 Duke: No, Sire! No!
 King: Sabotage! You were in league with the Prince all along!
 Duke: I *tried* to stop her, b-but she vanished into thin air!

King: A likely story!
 Duke: But it's true, Sire! All we could find was this glass slipper!
 King: The whole thing was a plot!
 Duke: But, Sire, he loves her! He won't rest till he finds her! He's determined to marry her!
 King: What? What did you say?
 Duke: The Prince, Sire, swears he'll marry none but the girl who fits this slipper!
 King: He said *that*, did he? Haha, we've *got* him!
 Duke: But, Sire, this slipper may fit any number of girls.
 King: That's his problem! He's given his word, we'll hold him to it.
 Duke: No, no, Your Highness. I'll have nothing to do with it.
 King: You'll try this on every maid in my kingdom. And if the shoe fits, (threatens the duke with the sword) bring her in.
 Duke: Y-y-yes, Your Majesty.

14. Drizella: It's ridiculous. Impossible!
 Anastasia: She's out of her mind!
 Stepmother: Ye-es, yes. Just an imaginative child.
 Duke: Madam, my orders were "every maiden." Come, my child.

15. Cinderella: Perhaps, if it would help-
 Duke: No, no. Nothing can help now. Nothing.
 Cinderella: But, you see, I have the other slipper.

Resistance in *Sleeping Beauty*

1. Maleficent: I really felt quite distressed at not receiving an invitation.
 Merryweather: You weren't wanted!
 Maleficent: Not wa...? Oh dear, what an awkward situation. I had hoped it was merely due to some oversight. Well, in that event I'd best be on my way.
 Queen: And... you're not offended, your excellency?
 Maleficent: Why no, your majesty. And to show I bear no ill will, I, too, shall bestow a gift on the child. Listen well, all of you! The princess shall indeed grow in grace and beauty, beloved by all who know her. But, before the sun sets on her sixteenth birthday, she shall prick her finger on the spindle of a spinning wheel... and die!
 Queen: Oh no!

2. Fauna: Well, perhaps if we reason with her-
 Flora: Reason?
 Merryweather: With Maleficent?
 Fauna: Well, she can't be all bad.
 Flora: Oh, yes, she can.
 Merryweather: I'd like to turn her into a fat ole hoptoad!
 Fauna: Now, dear, that isn't a very nice thing to say.
 Flora: Besides, we can't. You know our magic doesn't work that way.
 Fauna: It can only do good, dear, to bring joy and happiness.
 Merryweather: Well, that would make me happy.

3. Flora: She'll be perfectly safe.
 Merryweather: Until Maleficent sends a frost.
 Flora: Yes, a... oh dear!

4. Merryweather: But what won't she expect, she knows everything.

Fauna: Oh but she doesn't dear. Maleficent doesn't know anything about love, or kindness, or the joy of helping earnest. You know, sometimes I don't think she's really very happy.

5. Merryweather: And we have our magic to help us.
 Fauna: That's right.
 Flora: Oh, no, no, no, no, no magic! I'll take those wands right now. Oh, better get rid of those wings, too.
 Merryweather: You mean, live like mortals? For sixteen years?
 Flora: Uh-huh.
 Merryweather: B-bu- Now, we don't know how. We've never done anything without magic!
 Flora: And that's why Maleficent will *never* suspect!
 Merryweather: B-but who'll wash, and cook?
 Flora: Oh, we'll all pitch in.
 Fauna: I'll take care of the baby!

6. Merryweather: We'll make it blue.
 Flora: Oh no, dear, pink.
 Merryweather: But-
 Flora: Of course, we'll need a few pleats.
 Fauna: Yes, but, how are we gonna get her out of the house?
 Flora: Oh, I'll think of something.

7. Merryweather: I'll get the wands.
 Flora: Yes, you... th-th... the wands?!
 Fauna: Oh no!
 Flora: No magic!
 Merryweather: But the sixteen years are almost over!
 Flora: We're taking no chances!
 Merryweather: But, I've never baked a fancy cake.
 Flora: Oh, you won't have to, dear.
 Fauna: I'm going to bake the cake.

Merryweather: *You?*
 Flora: Oh, she's always wanted to, dear, and this is her last chance.
 Merryweather: Well...
 Fauna: I'm going to make it fifteen layers with pink and blue, forgive-me-nots-
 Flora: And i'm making the dress.
 Merryweather: But you can't sew, and she's never cooked!
 Flora: Oh, it's simple.
 Fauna: All you do is follow the book.
 Flora: Up here dear, you can be the dummy.
 Merryweather: Well, I still say we ought to use magic.

8. Merryweather: It's pink!
 Flora: Oh, lovely shade, isn't it.
 Merryweather: But I wanted it blue.
 Flora: Now, dear, we decided pink was her color.
 Merryweather: You decided!

9. Merryweather: It looks awful.
 Flora: That's because it's on you, dear.

10. Fauna: What do you think, Merryweather?
 Merryweather: *I think we've had enough of this nonsense. I think we ought to think of Rose, and what she'll think of this... mess. I still think what I think before. I'm going to get those wands.*
 Fauna: You know, I think she's right.

11. Phillip: Who are you? What's your name?
 Aurora: Hmm? Oh, my name. Why, it's... it's... Oh, no, no, I can't! L... Goodbye!
 Phillip: But when will I see you again?
 Aurora: Oh, never! Never!
 Phillip: Never?
 Aurora: Well, maybe someday.
 Phillip: When? Tomorrow?
 Aurora: Oh, no! This evening!
 Phillip: Where?
 Aurora: At the cottage in the glen.

12. Merryweather: Oh no, not pink. Make it blue.
 Flora: Merryweather! Make it pink.
 Merryweather: Make it blue.
 Flora: Pink.
 Merryweather: Blue.

13. Stefan: Well, it-it may come as quite a shock.
 Hubert: Shock? My Phillip a shock? What's wrong with my Phillip?
 Stefan: Nothing, Hubert. I only meant-
 Hubert: Why, doesn't your daughter like my son?
 Stefan: Now, now-
 Hubert: I'm not so sure my son likes your daughter!
 Stefan: Now, see here-
 Hubert: I'm not so sure my grandchildren want *you* for a grandfather!
 Stefan: Why, you unreasonable-
 Hubert: Huh? Who? Uh...
 Stefan: -pompous, blustering, old windbag!
 Hubert: Unreasonable, p-pompous- On guard, sir!
 Stefan: I warn you, Hubert, this means war.
 Hubert: Forward! For honour! For country!

14. Phillip: I, I didn't say it was Aurora.
 Hubert: You most certainly did, you-you said-
 Phillip: I said I met the girl I was going to marry. I don't know who she was, a peasant girl I suppose-
 Hubert: A peasant g-girl? You're going to marry a-a...
 Why Phillip, you're joking! [to Samson] I-isn't he? [to Phillip: Y-you can't do this to me! Give up the throne, the kingdom? For some... some nobody? By Harry, I won't have it. You're a prince, and you're going to marry a princess!
 Phillip: Now father, you're living in the past. This is the fourteenth century! Nowadays-
 Hubert: Nowadays I'm still the king, and I command you to come to your senses.
 Phillip: ...and marry the girl I love.
 Hubert: Exactly!
 Phillip: Goodbye, father!
 Hubert: Goodbye, father! Marry the girl you- No, no, Phillip, stop, come back, hold Phillip! Phillip!

15. Merryweather: I don't see why she has to marry any old prince!
 Fauna: Now, that's not for us to decide, dear.

16. Fauna: Maybe we *should* tell King Stefan about the boy.
 Merryweather: Well, why *don't we*?

17. Maleficent: Now shall you deal with me, oh prince, and all the powers of hell!

Resistance in *Pocahontas*

1. Pocahontas: Father, I think my dream is pointing me down another path.
 Powhatan: This *is* the right path for you.
 Pocahontas: But why can't I choose- [bowl shatters]
 Powhatan: Pocahontas, come with me. You are the daughter of the chief. It is time to take your place among our people. Even the wild mountain stream must someday join the big river.

2. John Smith: Yes, we'll build roads and decent houses and-
 Pocahontas: Our houses are fine.
 John Smith: You think that, only because you don't know any better. [Pocahontas starts to leave] Wait a minute, don't take it that- [Flit attacks him] Hey, hey, wait! Wait, wait! There's so much we can teach you. We've improved the lives of savages all over the world.
 Pocahontas: Savages?!
 John Smith: Uh, not that you're a savage.

Pocahontas: Just my people.
 John Smith: No, listen, that's not what I meant. Let me explain—
 Pocahontas: Let go!
 John Smith: No, I'm not letting you leave. Look, don't do this. 'Savage' is just a word, you know? A term for... people who are uncivilised.
 Pocahontas: Like me.
 John Smith: Well, when I say uncivilised, what I mean is- is...
 Pocahontas: What you mean is, not like you.

3. Ben: All right, ya howling nutter, get to work!
 Lon: Come on, Ben. It's just a little fun.
 Ben: Oh sure, we're having loads of fun. Right, look at us. No gold, no food, while Ratcliffe sits up in his tent all day happy as a clam.

4. Ratcliffe: Of course, the Indians! Wiggins, why do you think those insolent heathens attacked us?

Wiggins: Because we invaded their land and cut down their trees and dug up their earth?

Ratcliffe: It's the gold! They have it and they don't want us to take it from them. Well, I'll just have to take it by force then, won't I?

5. Ben: Watch your feet, you big oaf!

Lon: It wasn't me, it was the tree.

Ben: Oh of course, the tree just felt like lifting its roots and... Let's get out of here. Run!

Lon: But what about Smith?

Ben: He's a big lad, he can take care of himself.

6. Pocahontas: Father, I need to speak with you.

Powhatan: Not now, my daughter. The council is gathering.

Pocahontas: We don't have to fight them! There must be a better way.

Powhatan: Sometimes our paths are chosen for us.

Pocahontas: But maybe we should try talking to them.

Powhatan: They do not want to talk.

Pocahontas: But if one of them did want to talk, you would listen to him, wouldn't you?

Powhatan: Pocahontas-

Pocahontas: Wouldn't you?

Powhatan: Of course I would. But it is not that simple. Nothing is simple anymore.

7. Ratcliffe: We will eliminate these savages once and for all.

John Smith: No! You can't do that!

Ratcliffe: Oh? Can't I?

John Smith: Look, we don't have to fight them.

Thomas: John, what's gotten into you?

John Smith: I met one of them.

Ben: You what?

Thomas: A savage?

John Smith: They're not savages, they can help us. They know the land, they know how to navigate the rivers. And, look! It's food!

Lon: What is it?

John Smith: It's better than hardtack and gruel, that's for sure.

Wiggins: I like gruel.

Ratcliffe: They don't want to feed us, you ninnies! They want to kill us! All of us! They've got our gold, and they'll do anything to keep it!

John Smith: But there is no gold!

Ben: No... gold?

Ratcliffe: And I suppose your little Indian friend told you this.

John Smith: Yes.

Ratcliffe: Lies! Lies, all of it! Murderous thieves, there's no room for their kind in civilised society.

John Smith: But this is their land!

Ratcliffe: This is my land! I make the laws here. And I say anyone so much as looks at an Indian without killing him on sight, will be tried for treason and hanged.

8. Nakoma: Don't go out there. I lied for you once, don't ask me to do it again.

Pocahontas: I have to do this.

Nakoma: He's one of them!

Pocahontas: You don't know him.

Nakoma: You go out there, you'll be turning your back on your own people.

Pocahontas: I'm trying to help my people.

Nakoma: Pocahontas, please... You're my best friend, I don't want you to get hurt.

Pocahontas: I won't, I know what I'm doing.

Nakoma: Pocahontas, no!

9. Ben: Ratcliffe wouldn't take us halfway around the world for nothing.

Lon: But what if Smith is *right*? What if there *is* no gold?

Englishman: If you ask me, Ratcliffe's been lying to us since we left London.

Ben: Listen to you, you bunch of idiots. Those savages didn't attack us for *nothing*, they're *hiding* something.

Lon: If they do have the gold, I reckon we'll have to fight them.

10. Ratcliffe: And if you happen to see any Indians, shoot them. Oh, and Thomas? You've been a slipshod sailor and a poor excuse for a soldier. Don't disappoint me again.

11. John Smith: Listen to me. My men are planning to attack your people. You've got to warn them.

Pocahontas: Maybe it's not too late to stop this. You have to come with me and talk to my father.

John Smith: Pocahontas, talking isn't going to do any good. I already tried talking to my men but everything about this land has them spooked.

12. John Smith: Percy! Easy, Percy, come here!

Pocahontas: Meeko, come back!

John Smith: You see what I mean? Once two sides want to fight, nothing can stop them.

13. Pocahontas: The ripples.

John Smith: What about them?

Grandmother Willow: So small at first, then look how they grow. But someone has to start them.

John Smith: They're not going to listen to us.

Grandmother Willow: Young man, sometimes the right path is not the easiest one. Don't you see, only when the fighting stops can you can be together.

14. Powhatan: Your weapons are strong. But now our anger is stronger. At sunrise he will be the first to die!

Pocahontas: But father!

Powhatan: I told you to stay in the village. You disobeyed me. You have shamed your father!

Pocahontas: I was only trying to help.

Powhatan: Because of your foolishness, Kocoum is dead! Take him away.

15. Pocahontas: I'm so sorry.

John Smith: For what, this? I've gotten out of worse scrapes than this. Can't think of any right now, but...

Pocahontas: It would've been better if we'd never met, none of this would've happened.

John Smith: Pocahontas, look at me. I'd rather die tomorrow than live a hundred years without knowing you.

16. Pocahontas: No! If you kill him you'll have to kill me, too.

Powhatan: Daughter, stand back!

Pocahontas: I won't! I love him, father. Look around you. This is where the path of hatred has brought us. This is the path I choose, father. What will yours be?

Powhatan: My daughter speaks with wisdom beyond her years. We've all come here with anger in our hearts, but she comes with courage and understanding. From

this day forward, if there is to be more killing, it will not start with me. Release him.

17. Ratcliffe: Now's our chance, fire!
Thomas: No!
Ratcliffe: What?
Thomas: They let him go!
Ben: They don't want to fight!
Ratcliffe: It's a trick, don't you see? Fire! Fine, I'll settle this myself.
John Smith: No! [jumps in the way]
Thomas: John! You shot him!
Ratcliffe: He stepped right, right into it! It's his own fault!
Ben: Smith was right all along!
Lon: We never should have listened to you!
Ben: Get the gun!
Ratcliffe: Traitors! Unhand me, I say, how dare you!
Thomas: Put him in chains!

Ratcliffe: I'll see you all hanged for this!
Thomas: And gag him as well.

18. Ratcliffe: (muffled) How dare you! Untie me at once! I'll have your head for this!
19. Thomas: The ship's almost ready. We'd better get you on board. We'll lose the tide.
John Smith: No, not yet. She said she'd be here.
20. John Smith: Come with me?
Powhatan: You must choose your own path.
Pocahontas: I'm needed here.
John Smith: Then I'll stay with you.
Pocahontas: No, you have to go back.
John Smith: But I can't leave you.
Pocahontas: You never will. No matter what happens, I'll always be with you. Forever.

Resistance in *Tangled*

1. Rapunzel: Okay, I've been thinking a *lot* about what you've said earlier-
Gothel: I hope you're not still talking about the stars.
Rapunzel: 'Floating Lights', and, yes, I'm leading up to that, and...
Gothel: Because I really thought we dropped the issue, sweetheart.
Rapunzel: No, mother, I'm just saying, you *think* I'm not strong enough to handle myself out there-
Gothel: Oh darling, I know you're not strong enough to handle yourself out there.
Rapunzel: But if you just-
Gothel: Rapunzel, we're done talking about this-
Rapunzel: Trust me-
Gothel: Rapunzel-
Rapunzel: I know what I'm saying-
Gothel: Rapunzel-
Rapunzel: Oh, come on-
Gothel: Enough of the lights, Rapunzel! You. Are not. Leaving this tower! Ever!

2. Rapunzel: Well, tomorrow evening they will light the night sky with these lanterns. You will act as my guide, take me to these lanterns, and return me home safely. Then, and only then, will I return your satchel to you. That is my deal.
Flynn: Yeah. No can do. Unfortunately, the kingdom and I aren't exactly 'simpatico' at the moment. So I won't be taking you anywhere.
Rapunzel: Something brought you here, Flynn Rider. Call it what you will: fate, destiny-
Flynn: A horse.
Rapunzel: -so I have made the decision to trust you.
Flynn: A horrible decision, really.
Rapunzel: But trust me when I tell you this. You can tear this tower apart brick by brick, but without my help, you will never find your precious satchel.
Flynn: Hmm-mm. Let me just get this straight. I take you to see the lanterns, bring you back home, and you'll give me back my satchel?
Rapunzel: I promise. And when I promise something, I never ever break that promise. Ever.
Flynn: All right, listen, I didn't want to have to do this, but you leave me no choice. Here comes the 'smoulder'. [---] This is kind of an off day for me.

This doesn't normally happen... Fine, I'll take you to see the lanterns!

3. Flynn: I am, aren't I? Oh bother. All right, I can't believe I'm saying this, but... I'm letting you out of the deal.
Rapunzel: What?
Flynn: That's right. But don't thank me. Let's just turn around and get you home-here's your pan, here's your frog-I get back my satchel, you get back a mother-daughter relationship based on mutual trust and voila! We part ways as unlikely friends.
Rapunzel: No! I am *seeing* those lanterns.
Flynn: Oh come on! What is it going to take to get my satchel back?
Rapunzel: [threatens with frying pan] I will use this.

4. Shorty: Ooooooh, somebody get me a glass, 'cause I just found me a tall drink of water.
Gothel: Oh, stop it, you big lug. [laughs] [threatens with knife] Where's that tunnel led out?
Shorty: [gulps] Knife!

5. Rapunzel: [sighs] Mother-
Gothel: We're going home, Rapunzel. Now.
Rapunzel: You- you don't understand. I've been on this incredible journey and I've seen and learned so much. I... I even met someone.
Gothel: Yes, the wanted thief, I'm so proud. Come on, Rapunzel.
Rapunzel: Mother, wait. I think... I think he likes me.
Gothel: Likes you? Please, Rapunzel, that's *demented*.
Rapunzel: But mother, I-
Gothel: This is why you never should have left!
Rapunzel: [sighs]
Gothel: Dear, this whole romance that you've invented just proves you're too naive to be here. Why would he like you? Come on now, really. Look at you! You think that he's impressed? Don't be a dummy, come with mummy, [singing] *Mother...*
Rapunzel: No!
Gothel: No?! Oh. I see how it is. [---] [singing] *Go ahead, then give him this!*
Rapunzel: How did you...?
Gothel: [---] [singing] *Give it to him, watch, you'll see!*
Rapunzel: I will!

6. Flynn: Oh come on, he's a bad horse!
 Rapunzel: Oh, he's nothing but a big sweetheart!

7. Stabbington1: Fair trade, a crown for the girl with the magic hair? How much do you think someone would pay to stay young and healthy forever?
 Rapunzel: No, please-no! No!

8. Flynn: How did you know about her? Tell me, now!
 Stabbington1: I-It wasn't us! It was the old lady!
 Flynn: Old lady... [apprehended by guards again] Agh!
 Wait! No! Wait! You don't understand, she's in trouble! Wait!

9. Rapunzel: I'm the lost princess.
 Gothel: Oh, please speak up Rapunzel. You know how I hate the mumbling.
 Rapunzel: I am the lost princess! Aren't I? Did I mumble, Mother? Or should I even call you that?
 Gothel: [pause] Oh Rapunzel, do you even hear yourself? Why would you ask such a ridiculous question?
 Rapunzel: It was you! It was all you!
 Gothel: Everything that I did was to protect you.
 Rapunzel: Ugh!
 Gothel: Rapunzel!
 Rapunzel: I've spent my entire life hiding from people who would use me for my power-
 Gothel: Rapunzel!
 Rapunzel: -when I should have been hiding... from you!
 Gothel: Where will you go? He won't be there for you.
 Rapunzel: What did you do to him?
 Gothel: That criminal is to be hanged for his crimes.
 Rapunzel: [gasps] No.
 Gothel: Now, Now. It's all right. Listen to me. All of this is as it should be.
 Rapunzel: No! You were wrong about the world. And you were wrong about *me*. And I will *never* let you use my hair again!

10. Captain: What's this? Open up!
 Shorty: What's the password?
 Captain: What?
 Shorty: Nope.
 Captain: Open this door!
 Shorty: Not even close!
 Captain: You have three seconds. One! Two... Three...

11. Gothel: Now look what you've done, Rapunzel. Oh, don't worry, dear. Our secret will die with him. And as for us, hah! *We* are going where no one will ever find you again! [Rapunzel continues struggling]
 Rapunzel, *really!* Enough already! Stop fighting me!
 Rapunzel: No! I won't stop. For every minute of the rest of my life I will fight! I will never stop trying to get away from you! [catches breath] But, if you let me save him, I will go with you.
 Flynn: No! No, Rapunzel!
 Rapunzel: I'll never run, I'll never try to escape. Just let me heal him, and you and I will be together. Forever, just like you want. Everything will be the way it was. I promise. Just like you want. *Just* let me heal him.

12. Rapunzel: Oh, I'm so sorry. Everything is gonna be okay though.
 Flynn: No, Rapunzel!
 Rapunzel: I promise you. You have to trust me.
 Flynn: No!
 Rapunzel: C'mon. Just breathe?
 Flynn: I can't let you do this.
 Rapunzel: And I can't let you die.
 Flynn: But if you do this...
 Rapunzel: Shh, shh, shh...
 Flynn: ...then you...
 Rapunzel: ...shh, shh...
 Flynn: ...will die.
 Rapunzel: Hey. It's gonna be all right.
 Flynn: Rapunzel, wait...

Resistance in *Frozen*

1. Elsa: Are you OK?
 Anna: I've... never been better! This is so nice. I wish it could be like this all the time.
 Elsa: Me too... But it can't.
 Anna: Why not? I mean, if we-
 Elsa: It just *can't*.
 Anna: ...Excuse me for a minute.

2. Elsa: Anna-
 Anna: Oh, we can invite all twelve of your brothers to stay with us-
 Elsa: What? No. No, no, no, no-
 Anna: -of course we have the room. I don't know, some of them must-
 Elsa: Wait. Slow down. No one's brothers are staying here. No one is getting married.
 Anna: Wait, what?
 Elsa: May I talk to you, please? Alone.
 Anna: No. Whatever you have to say, you... you can say to both of us.
 Elsa: Fine. You can't marry a man you just met.
 Anna: You can if it's true love.
 Elsa: Anna, what do you know about true love?
 Anna: More than *you*. All you know is how to shut people out.
 Elsa: You asked for my blessing, but my answer is no. Now... excuse me.

Hans: Your Majesty, if I may ease your-
 Elsa: No, you may not. And I, I think you should go. The party is over. [to a guard] Close the gates.
 Guard: Yes, Your Majesty.
 Anna: What? Elsa, no. No, wait!
 Elsa: G-get me my glove!
 Anna: Elsa, please! Please! I can't live like this anymore.
 Elsa: ...Then leave.
 Anna: What did I ever do to you?!
 Elsa: Enough, Anna.
 Anna: No! Why? Why do you shut me out? Why-why do you shut the world out? What are you so afraid of?!
 Elsa: I said, enough!

3. Anna: My-my sister's not a monster!
 Duke: She nearly killed me!
 Hans: You slipped on ice.
 Duke: Her ice!
 Anna: It was an accident. She was scared. She didn't *mean* it. She didn't mean *any* of this. Tonight was my fault. I pushed her, so I'm the one that needs to go after her.
 Hans: What?
 Duke: Yes.
 Anna: Bring me my horse! Please.
 Hans: Anna, no! It's too dangerous.

Anna: Elsa's not dangerous. I'll bring her back and I'll make this right.
Hans: I'm coming with you.
Anna: No. I need you here, to take care of Arendelle.
Hans: On my honor.

4. Oaken: That'll be forty.
Kristoff: Forty? No, ten.
Oaken: Oh dear, that's no good. See, this is from our winter stock, where supply and demand have a big problem.
Kristoff: You wanna talk about a supply and demand problem? I sell ice for a living. [---]
Oaken: Still forty. But I will throw in a visit to Oaken's sauna. [---]
Kristoff: Ten's all I got. Help me out.
Oaken: OK. Ten will get you this and no more.

5. Anna: What was happening on the North Mountain? Did it seem... magical?
Kristoff: Yes! Now, back up while I deal with this crook here.
Oaken: [threatening] What did you call me?

6. Kristoff: Wait. You got engaged to someone you just met that day?
Anna: Yeah. Anyway, I got mad and so she got mad and then she tried to walk away, and I grabbed her glove-
Kristoff: Hang on! You mean to tell me you got engaged to someone you just met that day?!
Anna: *Yes*. Pay attention. But the thing is, she wore the gloves all the time, so I just thought, maybe she has a thing about dirt!
Kristoff: Didn't your parents ever warn you about strangers?
Anna: [looks at Kristoff and slides away] *Yes*, they did. But Hans is not a stranger.
Kristoff: Oh yeah? What's his last name?
Anna: Of-the-Southern-Isles? [---]
Kristoff: Have you had a meal with him yet? What if you hate the way he eats? What if you hate the way he picks his nose?
Anna: Picks his nose?
Kristoff: And *eats it*.
Anna: Excuse me, sir. He is a prince.
Kristoff: All men do it.
Anna: Ew! Look, it doesn't matter, it's true love!
Kristoff: Doesn't sound like true love.
Anna: Are you some sort of love expert?
Kristoff: *No*... but I have friends who are.
Anna: You have friends who are love experts? I'm not buying it
Kristoff: Stop talking.
Anna: No, no, no. No, no, no. I'd like to meet these- [Kristoff puts his hand over Anna's mouth]
Kristoff: No, I mean it.
Anna: [opens mouth]
Kristoff: Shh!

7. Anna: Wolves? What do we do?
Kristoff: I got this. Just don't fall off and don't get eaten.
Anna: But I wanna help!
Kristoff: No!
Anna: Why not?
Kristoff: Because I don't trust your judgment.
Anna: Excuse me?!
Kristoff: Who marries a man she just met?
Anna: It's true love!

8. Anna: I don't want it! [tossing Olaf's head back and forth between them]
Kristoff: Woh! Back at ya!
Anna: No...
Olaf: Please, don't drop me.
Kristoff: Come on, it's just a head.
Anna: *No!*

9. Olaf: Now I'm perfect.
Anna: Well... almost.

10. Kristoff: I'm gonna tell him.
Anna: Don't you dare.

11. Man #1: No, no. You've got the bark facing down. The bark needs to be face-up.
Man #2: But bark down is drier!
Man #1: Bark up!
Man #2: Bark down!

12. Duke: Prince Hans, are we just expected to sit here and freeze while you give away all of Arendelle's tradeable goods?
Hans: Princess Anna has given her orders-
Duke: And that's another thing! Has it dawned on you that your princess may be conspiring with a wicked sorceress to destroy us all?
Hans: Do not question the Princess. She left me in charge, and I will not hesitate to protect Arendelle from treason.
Duke: T-treason?!

13. Kristoff: Mm. It's too steep. I've only got one rope and you don't know how to climb mountains.
Anna: Says who?
Kristoff: What are you doing?
Anna: I'm going to see my sister!
Kristoff: You're gonna kill yourself. [---] How do you know Elsa even wants to see you?
Anna: Alright, I'm... I'm just blocking you out 'cause I gotta concentrate here.
Kristoff: You know, most people who disappear into the mountains want to be alone.
Anna: Nobody wants to be alone. Except maybe you.
Kristoff: I'm not alone. I have friends, remember?
Anna: You mean the love experts?
Kristoff: Yes, the love experts.

14. Anna: Oh, you should probably wait out here.
Kristoff: What?
Anna: Last time I introduced her to a guy, she froze everything.
Kristoff: But... but... Oh, come on! It's a palace made of ice! Ice is *my life!*

15. Elsa: No, no. It's OK. You don't have to apologize. But you should probably go, please.
Anna: But I just got here.
Elsa: You belong down in Arendelle.
Anna: So do you.
Elsa: No, Anna. I belong here. Alone. Where I can be who I am without hurting anybody.
Anna: Actually, about that...

16. Anna: Elsa, we were so close. We can be like that again. [---]
Elsa: No, we can't. Goodbye, Anna.
Anna: Elsa, wait.
Elsa: No, I'm just trying to protect you!

Anna: You don't have to protect me. I'm not afraid!
Please don't shut me out again. Please don't slam the door.

17. Elsa: What?
Anna: You kind of set off an eternal winter... everywhere.
Elsa: Everywhere?
Anna: Oh, it's OK. You can just unfreeze it.
Elsa: No, I can't. I... I don't know how!
Anna: Sure you can. I know you can!

18. Elsa: Just... you have to go.
Anna: No, I know we can figure this out together.
Elsa: How? What power do you have to stop this winter?
To stop me?
Kristoff: Anna, I think we should go.
Anna: No. I'm not leaving without you, Elsa.
Elsa: Yes, you are.

19. Bulda: Let me see. Bright eyes. Working nose. Strong teeth. Yes, yes. She'll do nicely for our Kristoff.
Anna: Wait, wait, wait! Oh. Um...no.
Kristoff: You've got the wrong idea.
Anna: No.
Kristoff: No. That's not why I brought her here.
Anna: Right. We're not. I-I'm not... uh...

20. Kristoff: [to the trolls as they continue to sing] Can we please just stop talking about this? We've got a real, actual problem here. [---]
All Trolls: [singing] *He's just a bit of a fixer upper. He's got a couple of bugs.*
Kristoff: No, I don't!

21. Elsa: Oh, no. What have I done? Why did you bring me here?
Hans: I couldn't just let them kill you.
Elsa: But I'm a danger to Arendelle. Get Anna.
Hans: Anna has not returned. If you would just stop the winter, bring back summer. Please.
Elsa: Don't you see, I can't. You have to tell them to let me go.

22. Hans: I'm going back out to look for Princess Anna.
French Dignitary: You cannot risk going out there again.
Hans: If anything happens to her...
Spanish Dignitary: If anything happens to the Princess, you are all Arendelle has left.

23. Hans: You were so desperate for love, you were willing to marry me, just like that. I figured, after we married, I'd have to stage a little accident for Elsa.
Anna: Hans. No! Stop.
Hans: But then she doomed herself, and you were dumb enough to go after her.
Anna: Please.
Hans: All that's left now is to... kill Elsa, and bring back summer.
Anna: You're no match for Elsa.
Hans: No, you're no match for Elsa. I, on the other hand, am the hero who is going to save Arendelle from destruction.
Anna: You won't get away with this.
Hans: Oh... I already have.

24. Anna: Help me up, Olaf. Please.
Olaf: No, no, no, no, no. You need to stay by the fire and keep warm.
Anna: I need to get to Kristoff.

25. Duke: This is unacceptable. I am a victim of fear. I have been traumatized. Ah! My neck hurts! Is there a doctor that I could see? Huh, no? I demand to see the Queen!
Kai: Oh, I have a message from the Queen. Arendelle will henceforth and forever no longer do business of any sort with *Weaseltown*.
Duke: Weselton! It's Weselton!

Resistance in *Moana*

1. Tui: As long as we stay on our very safe island, we'll be fine.
Gramma: The legends are true. Someone will have to go.
Tui: Mother, Motunui is a paradise. Who would want to go anywhere else?

2. Moana: What if we fish beyond the reef?
Tui: No one goes beyond the reef.
Moana: I know. But, if there are no fish in the lagoon-
Tui: Moana.
Moana: -and, there's a *whole ocean*-
Tui: We have one rule.
Moana: An old rule, when there were fish!
Tui: A rule that keeps us safe-
Moana: But Dad, I-
Tui: -instead of endangering our people so you can run right back to the water! [glares] Every time I think you're past this... [walks away] No one goes beyond the reef!

3. Sina: Well, it's not like you said it in front of your dad. Standing on a boat.

Moana: I didn't say "go beyond the reef", because I want to... *be* on the ocean.
Sina: But you still do.
Moana: [sighs]
Sina: He's hard on you because-
Moana: Because he doesn't get me.
Sina: Because he *was* you. Drawn to the ocean. Down by the shore. He took a canoe, Moana. He crossed the reef, and found an unforgiving sea. Waves like mountains. His best friend *begged* to be on that boat. Your dad couldn't save him. He's hoping he can save you. Sometimes... who we wish we were... what we wish we could do... it's just not meant to be.

4. Moana: You told me to help our people. This is how we help our people. Dad? What are you doing?
Tui: I should've burned those boats a long time ago!
Moana: No! Don't! We have to find Maui. We have to restore the heart!
Tui: There is no heart! This- This is just a rock! [throws it]
Moana: No!

5. Gramma: [weakly] Go.
 Moana: Gramma...
 Gramma: Go.
 Moana: Not now. I can't.
 Gramma: You must! The ocean chose you. Follow the fish hook.
 Moana: Gramma...
 Gramma: And when you find Maui, you grab him by the ear. You say, "I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti."
 Moana: I- I can't leave you.
 Gramma: There is nowhere you could go that I won't be with you. [---] Go!

6. Moana: Maui, shapeshifter, demigod of the wind and sea, I am Moana of-
 Maui: Hero of men.
 Moana: Wh-what?
 Maui: It's actually, Maui, shapeshifter, demigod of the wind and sea, hero of men. I interrupted. From the top. Hero of men. Go.
 Moana: I am Mo-
 Maui: Sorry, sorry, sorry. And women. Men and women. Both. All. Not a guy, girl thing. You know, Maui is a hero to all. You're doing great. [clicks tongue]
 Moana: What? No! I'm here to-
 Maui: Of course. Yes, yes, yes. Maui always has time for his fans. [---] I know, not every day you get a chance to meet your hero.
 Moana: You are *not* my hero. And I'm not here so you can sign my oar! I'm here 'cause you stole the heart of Te Fiti! And you *will* board my boat, and sail across the sea and put it back!
 Maui: Um... Yeah, it almost sounded like you don't like me, which is *impossible* because I got stuck here for a thousand years trying to get the heart as a *gift* for you mortals. So you could have the power to create *life itself*. Yeah. So, what I believe you were trying to say is "Thank you."
 Moana: "Thank you?"
 Maui: You're welcome.
 Moana: What? No, no, no! I didn't... I wasn't... Why would I ever say that? I mean...

7. Maui: [yelps] No. I'm not going to Te Fiti with some kid. I'm going to get my hook. You have yours and I'm not Maui without mine. OK, talk to the back.

8. Maui: I could watch that all day. OK. Enjoy the island. Maui, out.
 Moana: No! Stop! Hey! You have to put back the heart!

9. Moana: What is your problem? Are... you *afraid* of it?
 Maui: No! No. [chuckles nervously] I'm not afraid.
 Maui: [to his moving tattoo mocking him] Stay out of it or you're sleeping in my armpit. You, stop it. That is not a heart. It is a curse. The second I took it, I got blasted outta the sky and I lost my hook- Get it away from me.
 Moana: Get this away?
 Maui: Hey, hey, hey! I'm a demigod, OK? Stop that. I will smite you! You wanna get s-smote? Smotten? I- argh! Listen, that thing doesn't give you power to create *life*, it's a homing beacon of *death*. If you don't put it away, bad things are gonna come for it.
 Moana: Come for *this*? The heart? You mean this heart right here?!

Maui: [talking over her] Don't, you can't raise your voice like that!
 Moana: Come and get it!
 Maui: You are gonna get us killed!
 Moana: No, I'm gonna get us to Te Fiti, so you can put it back. Thank you. [mockingly] You're welcome.

10. Moana: Maui! They took the heart!
 Maui: That's a chicken.
 Moana: The heart is in the- [frustrated grunting] We have to get him back!

11. Moana: There! Right there! You're turning? What are you doing?
 Maui: Uh, escaping!
 Moana: The heart!
 Maui: Forget it! You'll never get it back! Besides, you got a better one. [Moana takes an oar and goes back] Hey! What am I gonna steer with? They're just gonna kill ya!

12. Maui: Congratulations on not being dead, girlie. You surprise me. *But* I'm still not taking that thing back. You wanna get to Te Fiti, you gotta go through a whole ocean of bad. Not to mention Te Kâ. Lava monster? Ever defeat a lava monster?
 Moana: No. [mockingly] Have you?
 Maui: [grunts] I'm not going on a suicide mission with some... mortal. You can't restore that heart without *me*, and me says no. I'm getting my hook. End of discussion.
 Moana: You'd be a hero. That's what you're all about, right?
 Maui: Little girl, I *am* a hero.
 Moana: Maybe you were. But now, now you're just the guy who stole the heart of Te Fiti. The guy who cursed the world. You're no one's hero.
 Maui: [scoffs] No one?
 Moana: But... put this back, save the world, you'd be *everyone's* hero.
 Moana: [Moana whispering] Maui! Maui! Maui! You're so amazing!
 Maui: [waving her away] We'd never make it without my hook. Not past Te Kâ.
 Moana: Then we get your hook. We get your hook, take out Te Kâ, restore the heart. Unless you *don't* wanna be Maui, demigod of the wind and sea. Hero to... all?
 Maui: First, we get my hook.
 Moana: Then save the world. Deal?
 Maui: Deal.

13. Moana: Teach me to sail. [Maui blows her off] My job is to delieve Maui across the great ocean. I should... [grunts and almost falls] I should be sailing.
 Maui: It's called wayfinding, princess. And it's not *just* sails and knots, it's seeing where you're going in your *mind*. Knowing where you are, by knowing where you've been.
 Moana: OK, first, I'm not a princess. I am the daughter of the chief.
 Maui: Same difference.
 Moana: *No*.
 Maui: If you wear a dress, and you have an animal sidekick, you're a princess. You are not a wayfinder. You will never be a wayfinder, you will never be a wayf-

14. Maui: [laughing about his joke] That's what I'm talking about. Gimmie some. Come on. That was a

- good one. How do you not get it? I called her a chicken, there's a chicken on the boat. I know she's human, but that's not the- You know what? Forget it. Forget it! I'm not explaining it to you. Wh- 'Cause then it's not *funny*.
15. Maui: So, daughter of the Chief, I thought you stayed in the village. You know, kissing babies and things. Hey, I'm just trying to understand why your people decided to send... How do I phrase this? You.
Moana: My people didn't send me. The ocean did.
Maui: The ocean? Makes sense. You're what, eight? Can't sail. Obvious choice.
Moana: It chose me for a reason.
Maui: If the ocean's so smart, why didn't it just take the heart back to Te Fiti itself? Or bring me my hook?
The ocean's straight up kooky-dooks! But, I'm sure it's not wrong about you. You're the Chosen One!
16. Moana: So, not seeing an entrance.
Maui: Yes, because it only appears after a human sacrifice. [Moana gasps] Kidding! [laughs] So serious.
17. Maui: Stay.
Moana: What? No. I, I'm the one who found-
Maui: Listen. For a thousand years, I've only been thinking of keeping this hair silky, getting my hook and being awesome again. And it's not getting screwed up by a *mortal* who has no *business* inside of a monster cave, except... *Except* maybe as bait.
18. Moana: Wow! A shiny, glittery cave. And just like me it is covered in sparkly treasure. Sparkle, sparkle, sparkle.
Maui: You're not selling it!
Moana: [whispers] This is stupid! I'm just gonna walk up and get it!
Maui: You go up there, he will kill you. Just stick to the plan. Oh, when he shows up, keep him distracted. M, make him talk about himself. He loves bragging about how great he is.
Moana: You two must get along swell.
Maui: No, not since I ripped off his leg.
Moana: You ripped off his... Maui?
19. Maui: We're never making it to Te Fiti. This mission is cursed.
Moana: It's not cursed.
Maui: Shark head.
Moana: It is not cursed.
Maui: Cursed.
20. Moana: All right, break time's over. Get up.
Maui: Why? Are you gonna give me a speech? Tell me I can beat Te Kâ 'cause I'm "Maui?"
21. Moana: How...d you earn *that one*? What's that for?
Maui: That's, ah... man's discovery of Nunya.
Moana: What's Nunya?
Maui: Nunya business.
Moana: I'll just keep asking. [---] What's it for?
Maui: You need to stop doing that. [---] Back off.
Moana: Just tell me what it is.
Maui: I said back off.
Moana: Is it why your hook's not working?
22. Maui: What are you doing?
Moana: Finding you a better way in!
Maui: We won't make it!
Moana: Yes, we will!
Maui: Turn around!
Moana: No!
Maui: Moana, stop!
Moana: No!
23. Moana: Are... you OK? Maui?
Maui: I told you to turn back.
Moana: I thought we could make it.
Maui: We?
Moana: I thought... I could make it. W, we can fix it!
Maui: It was made by the gods. You can't "fix it!"
Moana: Next time we'll be more careful. Te Kâ was stuck on the barrier islands. It's lava, it can't go in water. We can find a way around.
Maui: I'm not going back.
Moana: Wha- we still have to restore the heart.
Maui: My hook is cracked. One more hit, and it's over.
Moana: Maui! You have to restore the heart.
Maui: Without my hook, I am nothing.
Moana: That's *not* true!
Maui: Without my hook, I am nothing! [prepares to leave]
Moana: We are only here because *you* stole the heart in the first place.
Maui: No, we're here because the ocean told you you're special and you believed it.
Moana: I am Moana of Motunui. You will board my boat-
Maui: Goodbye, Moana.
Moana: -sail across the sea-
Maui: I'm not killing myself so you can prove you're something you're not!
Maui: -and restore the heart of Te Fiti! The ocean chose *me*!
Maui: It chose wrong.
Moana: Maui!

Politeness in *Cinderella*

1. Cinderella [to the mice]: One at a time, please.
2. Cinderella: Jack, maybe you better explain things to him.
3. Cinderella: Well, let's just slip it on for size. [the shirt barely fits Gus] It is a little snug. But it'll have to do.
4. Cinderella: Good morning, Drizella. Sleep well?
5. Duke: Now, now, Your Majesty. Perhaps if we just let him alone-
King: Let him alone?! W-with his silly romantic ideas?!
6. Postman: Open in the name of the King. An urgent message from His Imperial Majesty.
Cinderella: Thank you.
7. Cinderella: Oh, thank you, Stepmother.
8. Cinderella: I'm not going.
Stepmother: Not going? Oh, what a shame. But, of course, there will be other times, and-

9. Cinderella [about the dress the mice made her]: Well, I never dreamed it. It's such a surprise. Oh, how can I ever... Oh, thank you so much.
10. Cinderella [to Stepmother and sisters]: Wait! Please, wait for me.
11. Drizella: Mother-
Stepmother: Girls, please. After all, we did make a bargain.
12. Fairy godmother: You'll have only 'til midnight and then-
Cinderella: Midnight? Oh, thank you.
13. Fairy godmother: You must understand, my dear, on the stroke of twelve the spell will be broken, and everything will be as it was before.
Cinderella: Oh, I understand, but it's more than I ever hoped for.
Fairy godmother: Bless you, my child.
14. Duke: Well, if I may say so, Your Majesty, I did try to warn you, but you, Sire, are incurably romantic.
15. Prince [to Cinderella]: Come back. Please come back! I don't even know your name. How will I find you? Wait! Please wait!
16. Cinderella [to her animal friends]: I'm sorry. I... I guess I forgot about everything. [---] Thank you. Thank you so much, for everything.

17. Stepmother: You honour our humble home.
Duke: Quite so.
Stepmother: May I present my daughters, Drizella, Anastasia.
Anastasia: Your Grace.
Duke: ...Yes. Charmed, I'm sure.
18. Stepmother: A thousand pardons, Your Grace. Please continue.
19. Stepmother: You must be quite fatigued, Your Grace. May we offer you some tea?
Duke: [tiredly] Wha-what? Tea? Thank you, madam, no.
20. Duke: The next young lady, please.
21. Stepmother: Oh, Your Grace, I'm dreadfully sorry. It shan't happen again.
22. Duke: You are the only ladies of the household, I hope- I presume.
23. Cinderella: Your Grace? Your Grace, please, wait. May I try it on?
24. Duke: This is terrible... The King! What will he say? What will he do?
Cinderella: But perhaps, if it would help-
Duke: No, no. Nothing can help now, nothing.

Politeness in *Sleeping Beauty*

1. Phillip: I'm awfully sorry. I didn't mean to frighten you.
2. Fauna: Well, what do you think of it?
Flora: Why, it... it's a very *unusual* cake, isn't it? [---]
Um, what do you think of the dress?
Fauna: Well, it's... i-it's not *exactly* the way it is in the book, is it?
3. Flora: I'm sorry, child, but you must never see that young man again.
4. Stefan: I'm sorry, Hubert, but after sixteen years of worrying, never knowing-
5. Stefan: Well, it-it may come as quite a shock.
Hubert: Shock? My Phillip a shock? What's wrong with my Phillip?
Stefan: Nothing, Hubert. I only meant-
Hubert: Why, doesn't your daughter like my son?
6. Stefan: Oh, oh, ah, forgive me, Hubert, this- the wine... Now, [coughs] you... were saying?
7. Flora: And now, dear, if you'll just sit here.

Politeness in *Pocahontas*

1. John Smith: Thank you, sir.
2. Kekata: Ka-ma wingapo Powhatan. (Welcome, friend Powhatan)
Powhatan: E-wee-ne-tu, Kekata. (Peace, Kekata.) It's good to be home.
3. Pocahontas: Wingapo, Father. (Welcome, Father.)
4. John Smith: Please, don't leave.
Pocahontas: I'm sorry. I have to go.
5. Powhatan: Whenever the wind blows through the trees, I feel her presence. Our people looked to her for wisdom and strength. Someday, they will look to you as well.
Pocahontas: I would be honoured by that.
6. Powhatan: You are always welcome among our people. Thank you, my brother.
7. Lon: Good luck, lad.
Thomas: Godspeed, John.

Politeness in *Tangled*

1. Rapunzel: Hi. Welcome home, mother.
2. Gothel: Ugh, Rapunzel! How you manage to do that every single day without fail! It looks absolutely exhausting, darling.
Rapunzel: Oh, it's nothing.
3. Gothel: Rapunzel, mother's feeling a little run-down. Would you sing for me, dear? Then we'll talk.
4. Gothel: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it's very annoying- I'm just

teasing, you're adorable, I love you so much, darling.
Agh.

5. Rapunzel: Agh, I want to see the floating lights.
Gothel: Uh-huh. What?
Rapunzel: Oh, well, I was hoping you would take me to
see the floating lights.

6. Stabington1: Now help us up, pretty boy.
Flynn: Sorry, my hands are full.

7. Rapunzel: Who are you, and how did you find me?
Flynn: Mm-hm. I know not who you are, nor how I came
to find you, but may
I just say... Hi. How ya doin'? The name's Flynn Rider.
How's your day goin'? Huh?

8. Flynn: All right, blondie-
Rapunzel: Rapunzel.
Flynn: Gesundheit. Here's the deal.

9. Rapunzel: Oh! Sorry... Guess I'm just a little bit...
jumpy.

10. Flynn: Garcon, your finest table, please!

11. Rapunzel [to the men]: Please, stop!
Flynn: We can work this out.
Rapunzel: Please, leave him alone!
Flynn: Gentlemen, please!

12. Hook: What about you?
Flynn: I'm sorry, me?
Big: What's your dream?

Flynn: *No*, no, no. Sorry, boys. I don't sing.

13. Hook: Go, live your dream.
Flynn: I will.
Hook: Your dream stinks. I was talking to her.
Rapunzel: Thanks for everything.

14. Rapunzel: So... Flynn! Where are you from?
Flynn: Who-oah! Sorry, blondie, I don't do back-story.

15. Flynn: So... you're being strangely cryptic as you
wrap your magic hair around my injured hand. Agh!
Rapunzel: Sorry. [sighs] Just... don't... don't *freak out*.

16. Rapunzel: Hey. For the record, I like Eugene
Fitzherbert *much* better than Flynn Rider.
Flynn: Well... then you'd be the first... but thank you.

17. Rapunzel: Oh! Sorry, yes. Just, um, lost in thought, I
guess.

18. Rapunzel: Aww, you are such a good boy! Yes, you
are. [Maximus wags tail] You're all tired from
chasing the bad man all over the place?
Flynn: Excuse me?

19. Rapunzel: Sorry! Sorry!

20. Rapunzel: Is everything okay?
Flynn: Huh? Oh, yes, uh. Yes, of course. I just... [---] I'm
sorry, everything is fine. There's just something I have
to take care of.

21. Gothel: Oh, please speak up Rapunzel. You know
how I hate the mumbling.

Politeness in *Frozen*

1. Citizen: Welcome to Arendelle!
Newcomer: Ah, merci, monsieur.
Citizen: Watch your step, please. The gates will be
opening soon.

2. Anna: Yeah?
Kai: Sorry to wake you, ma'am-
Anna: No, no, no. You didn't! I've been up for *hours*.
[falling asleep for a moment] Who is it?

3. Hans: I'm so sorry. Are you hurt?
Anna: Hey. Uh, y- no...no. No. I'm, I'm okay.
Hans: Are you sure?
Anna: Yeah, I, I... I just wasn't looking where I was going,
but I'm... great... actually.
Hans: Oh, thank goodness. Oh. Uh... Prince Hans of the
Southern Isles.
Anna: Princess Anna of Arendelle.
Hans: Princess? [bows] My Lady.

4. Hans: I'd like to formally apologize for hitting the
Princess of Arendelle with my horse... and, for every
moment after.
Anna: No! No, no. It's fine.

5. Elsa: You look beautiful.
Anna: Thank you. You look beautifuler. I mean, not
fuller. You don't look fuller, but more- more beautiful.
[Elsa smiles]
Elsa: Thank you. So, this is what a party looks like?

6. Duke: Your Majesty, as your closest partner in trade, it
seems only fitting that I offer you your first dance as
Queen.

Elsa: Uh... thank you, only I don't dance.

7. Elsa: [as Anna is dragged off to dance] Sorry.

8. Anna: Excuse me for a minute.

9. Anna: I often had the whole parlor to myself to *slide*-
Oops! Sorry.

10. Anna: Coming through!
Hans: Excuse me.Hi.
Anna: Oops.Pardon. Sorry. Can we, just, get around you
there? Thank you. Oh, there she is. Elsa! I mean,
Queen. Me again. Um... may I present Prince Hans of
the Southern Isles.

11. Elsa: I'm sorry, I'm confused.

12. Elsa: May I talk to you, please? Alone.

13. Elsa: Anna, what do you know about true love?
Anna: More than *you*. All you know is how to shut
people out.
Elsa: You asked for my blessing, but my answer is no.
Now- excuse me.
Hans: Your Majesty, if I may ease your-
Elsa: No, you may not. And I, I think you should go. The
party is over. [to a guard] Close the gates.

14. Elsa: Please, just, stay away from me. Stay away!

15. Anna: Bring me my horse! Please.

16. Anna: I need you here, to take care of Arendelle.
Hans: On my honor.

17. Anna: Elsa! Elsa! Elsa, It's me, Anna. Your sister who didn't mean to make you freeze the summer. I'm sorry, it's...it's all my f-f-fault.

18. Oaken: Hoo-hoo. Big summer blow out. Half off swimming suits, clogs, and a sun balm of my own invention, yah?
Anna: Oh, great. For now, uh... how about boots? Winter boots and dresses?

19. Kristoff: Behind you.
Anna: Oh, right! Excuse me.

20. Anna: Ooh, that's a rough business to be in right now. I mean, that is really... Ahem... that's unfortunate.

21. Oaken: I'm sorry about this violence. I will add a quart of lutefisk, so we'll have good feelings. Just the outfit and boots, yah?
Anna: Uh...

22. Anna: Take me up the North Mountain. Please. Look, I know how to stop this winter.
Kristoff: [sighs] We leave at dawn... and you forgot the carrots for Sven. Oof!
Anna: Oops. Sorry. Sorry. I'm sorry. I didn't... [clears throat] We leave now. Right now.

23. Anna: Picks his nose?
Kristoff: And *eats it*.
Anna: Excuse me, sir. He is a prince.

24. Anna: Why not?
Kristoff: Because I don't trust your judgment.
Anna: Excuse me?!

25. Olaf: Please, don't drop me.

26. Olaf: Oh! Thank you!
Anna: You're welcome.

27. Anna: Oh! Too hard. I'm sorry! I, I was just...

28. Hans: Cloak? Does anyone need a cloak?
Woman: Arendelle is indebted to you, your Highness.

29. Anna: Ha-ha. Thank goodness! Catch! [lands into Kristoff's arms] Thanks! That was like a crazy trust exercise.

30. Anna: Wow. Elsa, you look different. It's a good different. And this place...it's amazing.
Elsa: Thank you. I never knew what I was capable of.
Anna: I'm so sorry about what happened. If I'd have known-
Elsa: No, no. It's OK. You, you don't have to apologize. But you should probably go, please.

31. Kristoff: [helps her stand] You OK?
Anna: Thank you. How's your head?
Kristoff: Ah! Ooh! It's fine. Uh... Uh, I'm good. I've got a thick skull.

32. Anna: Does it look bad?
Kristoff: ...No.
Olaf: You hesitated.
Kristoff: No, I-I didn't.

33. Kristoff: Look, it's great to see you all, but where is Grand Pabbie?

34. Hans: Anna has not returned. If you would just stop the winter, bring back summer. Please.

35. Kristoff: Get her warm and find Prince Hans, immediately.
Kai: We will. Thank you.

36. Anna: Please, Olaf, you can't stay here, you'll melt.

37. Anna: Help me up, Olaf. Please.

38. French Dignitary: I will return this scoundrel to his country. We shall see what his twelve big brothers think of his behavior.
Kai: Arendelle thanks you, my Lord.

39. Anna: Oops. Sorry.

Politeness in *Moana*

1. Tui: Whoa, whoa, whoa! Thank you, Mother. That's enough.

2. Villager: It's the harvest. This morning, I was husking the coconuts and...
Moana: Well... we should clear the diseased trees and we will start a new grove, uh, there.
Villager: Thanks, Moana. She's doing great.

3. Fisherman: It seems like it's getting worse and worse.
Tui: Of course, I understand you have reason for concern. I will talk to the council.

4. Villager: This is happening all over the island-
Tui: Please, please, settle down.

5. Maui: It's actually, Maui, shapeshifter, demigod of the wind and sea, hero of men. I interrupted. From the top. Hero of men. Go.
Moana: I am Mo-
Maui: Sorry, sorry, sorry. And women. Men and women. Both. All. Not a guy, girl thing. You know, Maui is a hero to all.

6. Maui: Yeah. So, what I believe you were trying to say is "Thank you."
Moana: "Thank you?"
Maui: You're welcome.

7. Moana: [gasps] Sorry! I thought you were a monster!

8. Maui: I'm sorry. I'm trying to be sincere for once, and it feels like you're... distracted.

9. Maui: I got your back, Chosen One. Go save the world.
Moana: Maui. Thank you.
Maui: You're welcome.

10. Moana: I'm... sorry about your hook.
Maui: Well, hook, no hook, I'm Maui.

11. Maui: Look, what I did was... wrong. I have no excuse. I'm sorry.

12. Maui: Cheeeehooooo- Thank you. Your kind gesture is deeply appreciated.

13. Villager 2: Welcome home!

Compliments in *Cinderella*

1. Jack [to Gus]: Take it easy. Nothin' to worry about. We like you. Cinderella likes you, too. [pointing at Cinderella listening] She's nice, very nice.
2. Stepmother [to Cinderella]: How very clever. These beads, they give it just the right touch. Don't you think so, Drizella?
3. Jack: [about the coach the fairy godmother made] Isn't it wonderfy? Isn't it? Huh?
Cinderella: Oh, it's beautiful!
Fairy godmother: Yes, isn't it?
4. Cinderella: Oh, it's a beautiful dress! Did you ever see such a beautiful dress? And, look, glass slippers. Why, it's like a dream. A wonderful dream come true.

Compliments in *Sleeping Beauty*

1. Maleficent [to King Stefan]: Well, quite a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and, how quaint, even the rabble.
2. Aurora [to the three fairies]: Oh you darlings, this is the happiest day of my life. Everything's so wonderful, just wait till you meet him.

Compliments in *Pocahontas*

1. Lon: Well done, Smith.
2. Ratcliffe: Thank heavens he's been successfully retrieved. Well done, Smith.
3. Ratcliffe: You're the finest crew England has to offer, and nothing, not wind nor rain, nor a thousand bloodthirsty savages shall stand in our way. Carry on, men!
4. Wiggins: A stirring oration, sir. I'm sure the men were most exhilarated.
5. Kekata: Your return has brought much joy to the village. Look at all the smiling faces.
6. Powhatan: Seeing you gives me great joy.
7. Powhatan: Your mother wore this for our wedding. It was her dream to see you wear it at your own. It suits you.
8. Ratcliffe: I've never been a... popular man.
Wiggins: I like you.
9. Wiggins: Bravo! Bravo! Beautifully spoken, sir!
10. Powhatan: When I see you wear that necklace, you look just like your mother.
11. Grandmother Willow: He has a good soul. And he's handsome, too.
John Smith: Oh, I like her.
12. Pocahontas: It would've been better if we'd never met, none of this would've happened.
John Smith: Pocahontas, look at me. I'd rather die tomorrow than live a hundred years without knowing you.

Compliments in *Tangled*

1. Gothel: Oh, Rapunzel. How you manage to do that every single day, without fail, it looks absolutely exhausting, darling.
Rapunzel: Oh, it's nothing.
Gothel: Then I don't know why it takes so long. Oh, darling, I'm just teasing.
2. Gothel: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady. [pause] Oh look, you're here too. [laughs] I'm just teasing! Stop taking everything so seriously, agh.
3. Gothel: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it's very annoying- I'm just teasing, you're adorable, I love you so much, darling. Agh.
4. Stabington1: Who cares?
Flynn: Well it's easy for you to say! You guys look amazing.
5. Shorty: Ooooooh, somebody get me a glass, 'cause I just found me a tall drink of water.
Gothel: Oh, stop it, you big lug.
6. Flynn: Well, I've got to say, didn't know you had that in you back there. That was pretty... impressive-
Rapunzel: I know! [more humbly] I know.
7. Rapunzel: Hey. For the record, I like Eugene Fitzherbert *much* better than Flynn Rider.
Flynn: Well... then you'd be the first... but thank you.
8. Flynn: Hey, the sideburns are coming in nice, huh?
Gotta be excited about that.
9. Flynn: Did I ever tell you I've got a thing for brunettes?
Rapunzel: [gasps] Eugene!

Compliments in *Frozen*

1. Anna: This is awkward.
Hans: Uh...
Anna: Not "you're awkward", but just 'cause we're... No, I'm awkward. You're gorgeous. Wait, what?
2. Elsa: You look beautiful.
Anna: Thank you. You look beautifuler. I mean, not fuller. You don't look fuller, but more- more beautiful.
3. Hans [about Anna's white strand of hair]: What's this?
Anna: I-I was born with it. Although I dreamt I was kissed by a troll.
Hans: I like it.
4. Anna: Elsa and I were really close when we were little. But then, one day she just... shut me out, and... I never knew why.
Hans: I would never shut you out.
5. Man in Crowd [to Elsa]: Our beautiful queen!
6. Anna: No. No. I'm completely ordinary.
Hans: That's right, she is. [to Anna] I-In the best way.
7. Anna [to Kristoff]: Nice duet.
8. Anna: Wow. Elsa, you look different. It's a good different. And this place...it's amazing.
Elsa: Thank you. I never knew what I was capable of.
9. Kristoff [to a hidden troll]: You are a sight for sore eyes.
10. Kristoff [to other hidden trolls]: Rocko's looking sharp as usual. Hey, woah. I didn't even recognize you. You've lost so much weight.
11. Bulda [to Anna]: Let me see. Bright eyes. Working nose. Strong teeth. Yes, yes. She'll do nicely for our Kristoff.
12. Anna: Olaf, you're melting.
Olaf: Some people are worth melting for.
13. Anna [about Elsa's skates]: Oh, Elsa, they're beautiful, but you know I don't skate-

Compliments in *Moana*

1. Moana [to villager offering food]: Mmm! That's good pork!
2. Tui [to Moana about being chief]: This suits you.
3. Maui [to Moana]: Congratulations on not being dead, girlie. You surprise me.
4. Moana: [imitating cheering in a low voice] Maui! Maui! Maui! You're so amazing!
5. Tamatoa: Why are you here?
Moana: 'Cause you're amazing! And we mortals have... heard of the tale of the crab who became a legend! And... I just had to know how you became so... crab...ulous?
6. Maui: Listen, I... appreciate what you did down there.
Moana: Mm-hmm.
Maui: Took guts.
Moana: Mm-hmm. [---] Look, the point is... for a little girl, child... thing, whatever, who had no business being down there, you did me a solid.
7. Maui: I figured it out. You know, the ocean used to *love* when I pulled up islands, 'cause your ancestors would sail her seas and find 'em. All those new lands, new villages, it was the water that connected 'em all. And if I were the ocean, I think I'd be looking for a... curly-haired non-princess to start that again.
Moana: That is... literally the nicest thing you've... ever said to me. *Probably* should have saved it for Te Fiti.
Maui: I did. Moana of Motunui, I believe you have officially delivered Maui across the great sea.
[imitating cheering in a low voice] Moana! Moana! Moana! You're so amazing!
8. Moana: You could come with us, you know. My people are going to need a... *master* wayfinder.
Maui: They already have one.
9. Moana: I may have gone a *little* ways past the reef.
Tui: [chuckles] It suits you.

Insecurity in *Cinderella*

1. King: No. No, you don't know what it means to see your only child grow farther, farther, and farther away from you. I'm...I'm lonely in this desolate old palace. I... I want to hear the pitter-patter of little feet again.
2. Duke: But, but, but-
King: No "buts" about it!
3. King: Let him alone?! W-with his silly romantic ideas?!
Duke: B-but, Sire, in-in matters of love...
King: Love. Hah! Just a boy meeting a girl under the right conditions. So, we're arranging the conditions.
Duke: B-but, Your Majesty, if the Prince should suspect-
King: Suspect! Look, the boy's coming home today, isn't he?
Duke: Y-y-yes, Sire.
King: Well, what could be more natural than a ball to celebrate his return?
Duke: N-n-nothing, Sire.
King: If all the eligible maidens in my kingdom just... happened to be there, why, he's bound to show interest in one of them, isn't he? Isn't he?!
Duke: Y-y-yes, Sire.
King: The moment he does... Soft lights. Romantic music. All the trimmings! It can't possibly fail. Can it?
Duke: Y-yes, Sire. N-no, Sire! B-bu... Very well, Sire. I shall arrange the ball for-
King: Tonight.
Duke: Toni-tonight! Oh, but, Sire-

4. Cinderella: [about her dress] Isn't it lovely? Do you like it? Do you think it will do?

5. Fairy godmother: Gracious, what did I do? I was sure there were four there... There should be one more.

6. Fairy godmother: What in the world did I do with that magic wand? I-I was sure-
Cinderella: Magic wand?
Fairy godmother: That's strange. I-I always-
Cinderella: Why, then you must be...
Fairy godmother: Your fairy godmother? Of course.
Where is that wand? I... Oh! I forgot. I put it away.

7. Fairy godmother: We can't waste time.
Cinderella: B-b-but I-
Fairy godmother: Ah ah ah-
Cinderella: I-
Fairy godmother: No, don't try to thank me.
Cinderella: Oh, I wasn't... I mean, I do, but... But, don't you think my dress-
Fairy godmother: *Yes*, it's lovely, dear, love- ghk! Good heavens, child! You can't go in that!

8. Cinderella: Oh, I must. Please. Please, I must.
Prince: But why?
Cinderella: Well, I... I... Oh, the Prince! I haven't met the Prince.

9. Cinderella: I'm sorry. I... I guess I forgot about everything. Even the time, but- [sighs] but it was so wonderful. And he was so handsome, and when we danced... Oh, I'm sure even the Prince himself couldn't have been more... more... [sighs] Oh, well, it's over and-

10. Duke: Your Majesty-
King: So, he's proposed already? Tell me about it.
Duke: Well, Sire-
King: Who is she? Where does she live?
Duke: Well, I didn't get a chance-
King: No matter. We've more important things to discuss. Arrangements for the wedding, invitations, a national holiday. All that sort of thing.

Duke: B-but, Sire-
King: Here, here. Have a cigar. Take a few more.
Duke: B-b-but-
King: Better practise passing these out, eh?
Duke: B-b-but, if you'd- only listen-
King: And for you, my friend... (lifts a sword)
Duke: Y-y-your Majesty, ple-please-
King: A knighthood.
Duke: Please please please-
King: I hereby dub you Sir... um, um... By the way, what *would* you like?
Duke: Sire? She got away.
King: Sir "She Got Away"? A peculiar title, but if that's what you... She *what*? Why, you... You... You traitor!
Duke: Now, Sire. Remember, y-yo-your blood pressure! (The king is trying to kill the Duke)
King: Treason!
Duke: No, Sire! No!
King: Sabotage! You were in league with the Prince all along!
Duke: I *tried* to stop her, b-but she vanished into thin air!

11. King: And if the shoe fits, [threatens the duke with the sword] bring her in.
Duke: Y-y-yes, Your Majesty.

12. Stepmother: My daughters! Where are they?
Cinderella: I... I think they're still in bed.

13. Anastasia: [tries the glass slipper] Oh! Well, uh... It... It may be a trifle snug today. You know how it is, dancing all night. I can't understand why. It's always fit perfectly before. I don't think you're half trying. Mother, can you-
Stepmother: Shhh. Quiet, my dear. We mustn't disturb His Grace. Young man, are you sure you're trying it on the right foot?
Anastasia: Oh, it's the right foot, but it must have shrunk or something. This glass shoe isn't always reliable.

14. Duke: You are the only ladies in the household I hope... I-I presume?

Insecurity in *Sleeping Beauty*

1. Maleficent: Oh dear, what an awkward situation. I had hoped it was merely due to some oversight. Well, in that event I'd best be on my way.
Queen: And... you're not offended, your excellency?

2. Fauna: But she can help!
Merryweather: B-but...
Fauna: Just do your best, dear.

3. Fauna: Oh, I'd like that!
Merryweather: Well, ye-yes, but will we have to feed it?
Fauna: And wash it and dress it and rock it to sleep. Oh I'd love it.
Merryweather: You really think we can? [---] B-bu- Now, we don't know how. We've never done anything without magic!
Flora: And that's why Maleficent will *never* suspect!
Merryweather: B-but who'll wash, and cook?

4. Flora: Eh, eh, eh, we, we cou-, well, we, we...
Merryweather: We want you to pick some berries.
Flora: *That's it, berries!*
Aurora: Berries?

Fauna: *Lots* of berries.
Aurora: But I picked berries yesterday!
Flora: Oh, w-w-we need more, dear.
Fauna: Lots, *lots* more!
Flora: Yes!

5. Flora: We're taking no chances!
Merryweather: But, I've never baked a fancy cake.

6. Flora: Oh, she's always wanted to, dear, and this is her last chance.
Merryweather: Well...

7. Aurora: Oh it... wasn't that. It's just that you're a... a ...
Phillip: A stranger?
Aurora: Mmhmm..
Phillip: But don't you remember? We've met before!
Aurora: We, we have?
Phillip: Of course, You said so yourself: Once upon a dream!

8. Aurora: Hmm? Oh, my name. Why, it's, it's... Oh no, no, I can't, I... Goodbye!

9. Phillip: But when will I see you again?
 Aurora: Oh never, never!
 Phillip: Never?
 Aurora: Well, maybe someday.

10. Fauna: Well, what do you think of it?
 Flora: Why, it... it's a very *unusual* cake, isn't it?
 Fauna: Yes... Of course it'll be much stiffer after it's baked.
 Flora: Of course, dear. Um, what do you think of the dress?
 Fauna: Well, it's... i-it's not *exactly* the way it is in the book, is it?
 Flora: Well, I improved a bit! But perhaps if I added few more ruffolds... Err, what do you think?
 Fauna: I think so. What do you think, Merryweather?

11. Stefan: I'm sorry, Hubert, but after sixteen years... of worrying, never knowing...
 Hubert: The past! All in the past. Tonight, we toast the future... with something I've been saving for sixteen years. Here. To the future!
 Stefan: Right, Hubert. To the future.
 Hubert: [---] And now, to the new home, eh?
 Stefan: New home?
 Hubert: Children need a nest of their own, what? Place to raise their little brood, eh?
 Stefan: Well, I suppose in time...
 Hubert: Of course! To the home! The plans! Well, what do you think? Nothing elaborate, of course. Forty bedrooms, Dining hall, Honeymoon cottage, really.
 Stefan: Y-you mean, you're... building it already?

12. Hubert: Well?

Stefan: Well, it-it may come as quite a shock.
 Hubert: Shock? My Phillip a shock? What's wrong with my Phillip?
 Stefan: Nothing, Hubert. I only meant-
 Hubert: Why, doesn't your daughter like my son?

13. Phillip: I don't know who she was, a... peasant girl I suppose.
 Hubert: A peasant g-g-girl? You're going to marry a, a ... Why Phillip, haha, you're joking! Heh, i-isn't he?

14. Fauna: Maybe we *should* tell King Stefan about the boy.

15. Hubert: Stefan, there-there's... there's something important I... I have to tell you.
 Stefan: Uh, not now, Hubert.
 Hubert: B-but it's a-about Phillip.
 Stefan: Phillip, oh yes, of course, Phillip, why, where is the boy?
 Hubert: That's what I'm trying to tell you.

16. Stefan: Oh, oh, ah, forgive me, Hubert, this- the wine... Now, [coughs] you... were saying?
 Hubert: Uh? I-I was? Oh, oh yes! [coughs] Well, after all, Stefan, this is the fourteenth century!
 Stefan: Yes, you... you said that a moment ago.
 Hubert: Well, to come right to the point, my son Phillip says he's going to marry-

17. Hubert: W-what does this mean, boy? I-I don't unde... [---] B-but, but... [---] I-I don't understand...

Insecurity in *Pocahontas*

1. John Smith: Of course. You'd all do the same for me.
 Ben: Oh, sure, sure, of course we would.
 Lon: Yes yes, yes. We would.
 Ben: Absolutely.

2. Ratcliffe: The men like Smith, don't they? I've never been a... popular man.

3. Ratcliffe: Captain Smith! It appears I've selected the perfect location, eh? Not a savage in sight. (??)
 John Smith: Just because we don't see them doesn't mean they're not out there, sir.
 Ratcliffe: Well then, perhaps you should venture forth and determine their whereabouts, hmm?

4. John Smith: You have... most unusual names here. Chicahominy. Quiyough - Quiyoughcohannock.
 Pocahontas.

5. Pocahontas: Savages?!
 John Smith: Uh, not that you're a savage.
 Pocahontas: Just my people.
 John Smith: No, listen, that's... not what I meant. Let me explain-
 Pocahontas: Let go!
 John Smith: No, I'm not letting you leave. Look, don't do this. 'Savage' is just a word, you know? A term for... people who are uncivilised.
 Pocahontas: Like me.
 John Smith: Well, when I say uncivilised, what I mean is- is...
 Pocahontas: What you mean is, not like you.

6. Pocahontas: Did you see something?

John Smith: No... No, I just, uh... I... I didn't see anything. Did I? [---] Pocahontas, the tree is talking to me. [---]
 Pocahontas: Say something.
 John Smith: What do you say to a tree?
 Pocahontas: Anything you want.
 John Smith: So, uh...

7. Pocahontas: What am I doing? I shouldn't be seeing him again. I mean, I want to see him again.
 Grandmother Willow: Who wouldn't? I want to see him again. [---] Perhaps it's your dream.
 Pocahontas: My dream? Do you think he's the one the spinning arrow was pointing to?

8. Ratcliffe: Smith! Where have you been?
 John Smith: I was... out scouting the... terrain, sir.
 John Smith: But there is no gold!
 Ben: No... gold?

9. Nakoma: Kocoum?
 Kocoum: What is it?
 Nakoma: ...It's Pocahontas.
 Kocoum: What's wrong? Is she all right?
 Nakoma: ...I think she's in trouble.

10. Pocahontas: Kocoum was just coming to protect me.
 Nakoma: Pocahontas... I sent Kocoum after you. I was worried about you. I-I thought I was doing the right thing.

11. Pocahontas: I'm so sorry.
 John Smith: For what, this? I've gotten out of worse scrapes than this. Can't think of any right now, but...

Insecurity in *Tangled*

1. Rapunzel: Alright, so, mother, as you know, tomorrow is a very big day-
Gothel: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady.
[pause] Oh look, you're here too. [laughs] I'm just teasing! Stop taking everything so seriously, agh.
Rapunzel: Okay, so mother, as I was saying, tomorrow-
Gothel: Rapunzel, mother's feeling a little run-down.
Would you sing for me, dear? Then we'll talk.
Rapunzel: Oh! Of course, mother.
2. Rapunzel: So, mother, earlier I was saying tomorrow's a pretty big day and you didn't really respond, so I'm just gonna tell you, it's my birthday! Uh. Tada!
Gothel: No, no, no, can't be. I distinctly remember: your birthday was last year.
Rapunzel: That's the funny thing about birthdays, they're kind of an annual thing! [sighs] Mother, I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday... Actually, [mumbles] what I wanted for quite a few-
Gothel: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling-blah-blah-blah-blah, it's very annoying- I'm just teasing, you're adorable, I love you so much, darling. Agh.
Rapunzel: Agh, I want to see the floating lights.
Gothel: Uh-huh. What?
Rapunzel: Oh, well, I was hoping you would take me to *see* the floating lights.
3. Rapunzel: Well mother, there's *something* I want to tell you-
Gothel: Oh Rapunzel, you know I hate leaving you after a fight, especially when I've done absolutely nothing wrong.
Rapunzel: Okay, I've been thinking a *lot* about what you've said earlier-
Gothel: I hope you're not still talking about the stars.
Rapunzel: 'Floating Lights', and, yes, I'm leading up to that, and...
Gothel: Because I really thought we dropped the issue, sweetheart.
Rapunzel: No, mother, I'm just saying, you *think* I'm not strong enough to handle myself out there-
Gothel: Oh darling, I know you're not strong enough to handle yourself out there.
4. Rapunzel: All I was gonna say, mother, is that- I know what I want for my birthday now.
Gothel: And what is that?
Rapunzel: New paint. The... paint made from the white shells you once brought me.
Gothel: Well, that is a very long trip, Rapunzel. Almost three days' time.
Rapunzel: I just... thought it was a better idea than... stars.
5. Stabbington1: Give us the satchel first.
Flynn: Wha..? I just... I can't believe, that after all we've been together, you... don't... trust me? Ouch.
6. Rapunzel: Struggling... struggling is pointless.
Flynn: Huh?
Rapunzel: I know why you're here, and... I'm not... afraid of you.
7. Rapunzel: So, what do you want with my hair? To cut it?
Flynn: What?
Rapunzel: Sell it?
Flynn: No! Listen, the only thing I want to do with your hair, is to get out of it. Literally.
Rapunzel: Ye- Wait. You don't want my hair?
Flynn: Why on earth would I want your hair? Look, I was being chased, I saw a tower, I climbed it, end of story.
Rapunzel: You're... telling the truth?
Flynn: *Yes!*
8. Flynn: You know, I can't help but notice you seem... a little at war with yourself here.
Rapunzel: What?
Flynn: Now, I'm only picking up bits and pieces, of course. Overprotective mother, forbidden road trip-I mean, this is serious stuff. But let me ease your conscience. This is part of growing up. A little rebellion, a little adventure-that's good, healthy even!
Rapunzel: You think?
Flynn: I *know*. You're way over-thinking this, trust me. Does your mother deserve it? No. Would this break her heart and crush her soul? Of course. But you just got to do it.
Rapunzel: 'Break her heart?'
Flynn: In half.
Rapunzel: 'Crush her soul?'
Flynn: Like a grape.
Rapunzel: She *would* be heartbroken, you're *right*.
Flynn: I am, aren't I? Oh bother.
9. Rapunzel: [gasps] Is it ruffians? Thugs? Have they come for me? [a rabbit hops out]
Flynn: [sarcastically] Stay calm. It can probably smell fear.
Rapunzel: Oh! Sorry... Guess I'm just a little bit... jumpy.
Flynn: Probably be best if we avoid ruffians and thugs, though.
Rapunzel: [laughs] Yeah, that'd probably be best.
10. Flynn: Here's my question though: if you want to see the lanterns so badly, why haven't you gone before?
Rapunzel: Ah-hah, well...
11. Flynn: So... you're being strangely cryptic as you wrap your magic hair around my injured hand. Agh!
Rapunzel: Sorry. [sighs] Just... don't... don't *freak out*. [sighs] [sings]
Flynn: [speechless at healed wound] AAHH-
Rapunzel: Please don't freak out!
Flynn: ...Arrrr. [fast and strained] I'm-not-freaking-out-are-you-freaking-out-no-I'm-just-very-interested-in-your-hair-and-the-magical-qualities-that-it-possesses how long has it been doing that exactly?
Rapunzel: Uh, forever, I guess? Mother says when I was a baby, people tried to cut it. They wanted to take it for themselves. But, once it's cut, it turns brown and loses its power. A gift like that- it has to be protected. That's why mother never let me... [sighs] That's why... I never left the... hmm.

Flynn: ...You never left that tower. And you're *still* gonna go back?
 Rapunzel: No! ...Yes? Ugh! It's complicated.

12. Rapunzel : So... Eugene Fitzherbert, huh?
 Flynn: Uh, yeah. Well. I'll spare you the sob story of poor orphan Eugene Fitzherbert, it's a little bit of a... that's a little bit of a downer. [---]
 Rapunzel: Heh. Was he a thief too?
 Flynn: Uhhh... well, no. Actually, he had enough money to do anything that he wanted to do. He could go anywhere that he wanted to go. And, and, and for a kid, with nothing, I don't know, I... It just seemed like a better option. [---] [coughs] Well, I should, um... I, I should... I should get some more firewood.
 Rapunzel: Hey. For the record, I like Eugene Fitzherbert *much* better than Flynn Rider.
 Flynn: Well... then you'd be the first... but thank you.

13. Rapunzel: Mother!
 Gothel: Hello, dear.
 Rapunzel: But I, I, I, I don't, uh... How did you find me?
 Gothel: Oh, it was easy really. I just listened to the sound of complete and utter betrayal and followed that.
 Rapunzel: [sighs] Mother-
 Gothel: We're going home, Rapunzel. Now.

Rapunzel: You- you don't understand. I've been on this incredible journey and I've seen and learned so much. I... I even met someone.
 Gothel: Yes, the wanted thief, I'm so proud. Come on, Rapunzel.
 Rapunzel: Mother, wait. I think... I think he likes me.

14. Rapunzel: I'm *terrified*.
 Flynn: Why?
 Rapunzel: I've been... looking out a window for eighteen years, *dreaming* about what it might feel like when those lights rise in the sky. What if it's *not* everything I dreamed it would be?
 Flynn: It will be.
 Rapunzel: Hm. And what if it *is*? What do I do then?
 Flynn: Well, that's the good part, I guess. You get to go find a new dream.
 Rapunzel: Hm.

15. Rapunzel: ...Is everything okay?
 Flynn: Huh? Oh, yes, uh. Yes, of course. I just...

16. Hook: Knees apart.
 Flynn: Knees apart. Knees apart? Why- why do I need to keep my knees apart- [Flynn is sent into the air] Arrghhhh...!

Insecurity in *Frozen*

1. Kai: Sorry to wake you, ma'am-
 Anna: No, no, no. You didn't! I've been up for *hours*. [falling asleep for a moment] Who is it?
 Kai: Oh, er- It's still me, ma'am. The gates will open soon! Time to get ready!
 Anna: Of course! Ready for what?
 Kai: Your... sister's... coronation, ma'am?

2. Anna: Hey!
 Hans: I'm so sorry. Are you hurt?
 Anna: [gets a good look at Hans] Hey. Uh, y- no...no. No. I'm, I'm OK.
 Hans: Are you sure?
 Anna: Yeah, I, I... I just wasn't looking where I was going, but I'm... great... actually.
 Hans: Oh, thank goodness. Oh. Uh... Prince Hans of the Southern Isles.
 Anna: Princess Anna of Arendelle.
 Hans: Princess? [bows] My Lady.
 Anna: Wooh!
 Hans: Um... [both looking awkward as they hold onto each other]
 Anna: Hi... again.
 Hans: Oh boy.
 Anna: This is awkward.
 Hans: Uh...
 Anna: Not "you're awkward", but just 'cause we're... No, *I'm* awkward. You're gorgeous. Wait, what?
 Hans: I'd like to formally apologize for hitting the Princess of Arendelle with my horse... and, for every moment after.
 Anna: No! No, no. It's fine. I'm-I'm not *that* Princess. I mean, if you'd hit my sister Elsa, it would be... yeesh! Cause, you know... Hello! But, lucky you, it's... it's just me.
 Hans: [chuckles] *Just* you? [bells ring]
 Anna: The bells. The coronation. I... I... I'd better go. I have to go. I better go. Uh... Bye!

3. Anna: [is ushered to stand next to Elsa]: Oh, here? Are you sure? I don't think I'm supposed to... oh! Ok...
 Elsa: Hi.
 Anna: Hi... Hi me...? Oh. Um... hi.
 Elsa: You look beautiful.
 Anna: Thank you. You look beautifuler. I mean, not fuller. You don't look fuller, but more- more beautiful.
 Elsa: [smiles] Thank you.

4. Anna: OK, can I just... say something crazy?
 Hans: I love crazy.

5. Elsa: No one is getting married.
 Anna: Wait, what?
 Elsa: May I talk to you, please? Alone? [---] You asked for my blessing, but my answer is no. Now- excuse me.
 Hans: Your Majesty, if I may ease your-
 Elsa: No, you may not. And I, I think you should go. The party is over. Close the gates.

6. Anna: Oh. Um...I was just wondering, has another young woman, the Queen perhaps, I don't know, passed through here?

7. Anna: Oops. Sorry. Sorry. I'm sorry. I didn't... [clears throat] We leave now. Right now.

8. Kristoff: Doesn't sound like true love.
 Anna: Are you some sort of love expert?
 Kristoff: *No*... but I have friends who are.

9. Anna: Woah. I-I'll replace your sled... and, everything in it. ...And, I understand if you... don't wanna help me anymore.

10. Kristoff: Hold up! We're coming.
 Anna: You are?! I mean, sure. I'll let you tag along.

11. Anna: Oh! Too hard. I'm sorry! I, I was just...
 Olaf: Head rush!
 Anna: Are you OK?

Olaf: Are you kidding me? I am wonderful!

12. Anna: I'm so sorry about what happened. If I'd have known-

Elsa: No, no. It's OK. You, you don't have to apologize. But you should probably go, please.

13. Elsa: Olaf?

Olaf: You built me. Remember that?

Elsa: And you're alive?

Olaf: Um... ye- I think so?

14. Elsa: What?

Anna: You kind of set off an eternal winter... everywhere.

Elsa: Everywhere?

Anna: Oh, it's okay. You can just unfreeze it.

Elsa: No, I can't! I... I don't know how!

15. Elsa: Who's this? Wait, i-i-it doesn't matter. Just... you have to go.

16. Anna: OK. What if we fall?

Kristoff: There's twenty feet of fresh powder down there, it'll be like landing on a pillow. Hopefully.

17. Anna: How's your head? [touches his head]

Kristoff: Ah! Ooh! Uh... it uh... it's fine. Uh... I'm good. Uh... I've got a thick skull. [---] So... uh... so now what?

18. Kristoff: Are you cold?

Anna: A little.

Kristoff: Uh... uh... wait. Uh... come here. [---] So, uh... about my friends. Well, I say friends, they're more like family. Anyway, when I was a kid, it was just me and Sven until they, you know, kind of took us in.

Anna: They did?

Kristoff: Yeah. I don't want to scare you, they can be a little bit inappropriate. And loud, very loud. They're also stubborn at times, and a little overbearing, and heavy. Really, really heavy. Which you'll... but you know, you'll get it. They're fine. They mean well.

Anna: Kristoff, they sound *wonderful*.

Kristoff: OK then. Meet my family.

19. Anna [to Bulda]: Wait, wait, wait! Oh. Um...no.

Kristoff: You've got the wrong idea.

Anna: No.

Kristoff: No. That's not why I brought her here.

Anna: Right. We're not. I-I'm not... uh...

20. Anna: I don't even know what love is.

Olaf: That's OK, I do. Love is... putting someone else's needs before yours. Like, you know, how Kristoff brought you back here to Hans and left you forever.

Anna: Kristoff... loves me?

21. Hans: A true love's kiss. Oh, Anna. If only there was someone out there who loved you.

Anna: What? Y-you said you did.

Hans: As thirteenth in line in my own kingdom, I didn't stand a chance. I knew I would have to marry into the throne somewhere.

Anna: But... What are you talking about?

Hans: As heir, Elsa was preferable, of course, but no one was getting anywhere with her. But you...

Anna: Hans!

Hans: You were so desperate for love, you were willing to marry me, just like *that*! I figured after we married, I'd have to stage a little accident for Elsa.

Anna: Hans! No. Stop.

Hans: But then, she doomed herself, and you were dumb enough to go after her.

Anna: Please.

22. Kristoff: What? That's not a thing.

Anna: Oh, sure it is. And it even has a cup holder. Do you like it?

Kristoff: Like it? I love it! I could kiss you! [awkward embarrassed silence] I could. I mean, I'd like to. I'd... may I? We me... I mean, may we? Wait, what? [Anna kisses him on the cheek]

Anna: We may.

Insecurity in *Moana*

1. Moana: If there's something you want to tell me, just tell me! [nervously] Is there... something you wanna tell me?

Gramma: Is there something you want to hear?

2. Gramma: Our ancestors believed Maui lies there, at the bottom of this hook. Follow it, and you will find him.

Moana: But why would it choose... me? I don't even know how to make it past the reef... but I know who does!

3. Maui: So, what I *believe* you were trying to say is "Thank you."

Moana: "Thank you?"

Maui: You're welcome.

Moana: What? No, no, no! I didn't... I wasn't... Why would I ever say that? I mean...

4. Moana: What is your problem? Are... you *afraid* of it?

Maui: No! No. [chuckles nervously] I'm not afraid. [---] Hey, hey, hey! I'm a demigod, OK? Stop that. I will smite you! You wanna get s-smote? Smotten? I-argh! Listen, that thing doesn't give you power to create *life*, it's a homing beacon of *death*. If you don't put it away, bad things are gonna come for it.

5. Maui: You can't sail?!

Moana: I, uh... I am self-taught?

6. Moana: And he lives... up... there?

Maui: Oh no, no, no. That's just the entrance... to, um, *Lalotai*.

Moana: [gasps] Lalotai? Realm of monsters?! [clears throat] [nervously] We're going to the realm of monsters?

7. Moana: [hits Maui] [gasps] Sorry! I thought you were a monster! But, I... found your hook. And, you're right, this Tamatoa guy *really* likes his treasure-Maui: Stay.

8. Tamatoa: Why are you here?

Moana: 'Cause you're amazing! And we mortals have... heard of the tale of the crab who became a legend! And... I just had to know how you became so... crab...ulous?

9. Tamatoa: Hey! Hey! Did you like the song?

10. Maui: Listen, I... appreciate what you did down there.

Moana: Mm-hmm.
 Maui: Took guts.
 Moana: Mm-hmm.
 Maui: But, uh-
 Moana: Mm-hmm. Mm-hmm. Mm-hmm.
 Maui: I'm sorry. I'm trying to be sincere for once, and it feels like you're... distracted.
 Moana: No, no. [blowing raspberry] No way!
 Maui: Really? Because you're looking at me like I have a... [gasps] [sighs] ...shark head.
 Moana: [chuckles] What? Do you have a shark head?
 'Cause I-
 Maui: Look, the point is... for a little girl, child... thing, whatever, who had *no business* being down there, you did me a solid. But you also almost died. And I couldn't even beat that dumb crab. So, chances of beating Te Kâ? Bupkis. We're never making it to Te Fiti. This mission is cursed.

11. Moana: You don't want to talk, don't talk. You wanna... throw me off the boat, throw me off. You wanna tell me... I don't know what I'm doing, I know I don't! I have *no idea* why the ocean chose me. You're right. But... my island is *dying*, so I. Am here. It's just me and you. And I want to help but I can't, if... you don't let me.
 Maui: I wasn't *born* a demigod. I had human parents. They, uh... They took one look and, decided they did not want me. They threw me into the sea, like I was... nothing. Somehow, I was found by the gods. *They* gave me the hook. *They* made me Maui. And back to the humans I went. I gave them islands, fire, coconuts. [chuckles] Anything they could ever want.
 Moana: You took the heart for them. You did *everything* for *them*. So they'd love you.
 Maui: It was... never enough.

Moana: *Maybe* the gods found you for a reason. *Maybe* the ocean brought you to them because it saw someone who was *worthy* of being saved. But the gods aren't the ones who make you Maui. *You* are.

12. Moana: Are... you OK? Maui?
 Maui: I told you to turn back.
 Moana: I thought we could make it.
 Maui: We?
 Moana: I thought... I could make it. W, we can fix it!
 Maui: It was made by the gods. You can't "fix it!"
 Moana: Next time we'll be more careful. Te Kâ was stuck on the barrier islands. It's lava, it can't go in water. We can find a way around.
 Maui: I'm not going back.
 Moana: Wha- we still have to restore the heart.

13. Moana: Gramma! I tried, Gramma. I... I couldn't do it.
 Gramma: It's not your fault. I never should have put so much on your shoulders. If you are ready to go home, I will be with you. [---] Why do you hesitate?
 Moana: I don't know.

14. Moana: You came back. But your hook. One more hit and...
 Maui: Te Kâ's gotta catch me first.

15. Maui: [gasps] Te Fiti! [laughing sheepishly] He-hey, I mean, how you been? [clears throat] Look, what I did was... wrong. I have no excuse. I'm sorry.

Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations in *Cinderella*

1. Cinderella: Now, now, calm down, everybody. Oh, the poor little thing's scared to death.
2. Cinderella: Poor little Gus.
3. Cinderella: Poor little Gus.
4. Anastasia: And I'm so eligible.
5. Cinderella: Isn't it lovely? It was my mother's.
- Girl Mouse: Yes, it's pretty, but it looks old.
6. Jack: Poor Cinderelly.
7. Gus: Poor Cinderelly.
8. Jack: It's gonna be pretty, this dress. Cinderelly will be surprised.
9. Jack: We can use that, Gus-Gus!
 Gus: P-pretty, pretty, pretty, pretty!
10. Gus: Oh! [laughing] Beads! Very pretty beads!
11. Cinderella: Well, I never dreamed it. It's such a surprise. Oh, how can I ever... Oh, thank you so much.
12. Cinderella: [about her dress] Isn't it lovely? Do you like it? Do you think it will do?
13. Jack: Isn't it wonderfy? Isn't it? Huh?
14. Fairy godmother: Gracious, what did I do?
15. Cinderella: Oh, poor Lucifer.
16. Fairy godmother: Now, um... Where were we? Oh, goodness, yes.
17. Fairy godmother: Yes, it's lovely, dear, love- ghk!
 Good heavens, child! You can't go in that!
18. Cinderella: Oh, it's a beautiful dress! Did you ever see such a beautiful dress?
19. Cinderella: Why, it's like a dream. A wonderful dream come true.
20. Fairy godmother: Bless you, my child. I... Goodness me! It's getting late.
21. Duke: No doubt you saw the whole pretty picture in detail. [---] A pretty plot for fairy tales, Sire, but in real life... [laughing] Oh no!
22. Cinderella: Oh. Oh my goodness!
23. Cinderella: I'm sorry. I... I guess I forgot about everything. Even the time, but- [sighs] but it was so wonderful. And he was so handsome, and when we danced... Oh, I'm sure that even the Prince himself couldn't have been more... more... [sighs]

24. Cinderella: Thank you. Thank you so much, for everything.
25. Stepmother: They say he's madly in love with her.
26. Anastasia: I'm so excited, I just don't know what I'll do.

27. Duke: Oh, my word. Enough of this! The next young lady, please.
28. Stepmother: Oh, Your Grace, I'm dreadfully sorry. It shan't happen again.

Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations in *Sleeping Beauty*

1. Maleficent: Well, quite a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and, how quaint, even the rabble. [---] Oh dear, what an awkward situation.
2. Fauna: Oh she'd make a lovely flower! [---]
Merryweather: Until Maleficent sends a frost.
Flora: Yes, a, uh ... oh dear!
3. Flora: Oh, lovely shade, isn't it.
4. Merryweather: It looks awful.
5. Fauna: Whatever is the matter, dear?
6. Flora: Oh gracious how that child has grown.
7. Flora: After all, we've had her for sixteen years.
Merryweather: Sixteen wonderful years.
Flora: Good gracious, we're acting like a lot of nannies!
8. Phillip: I'm awfully sorry. I didn't mean to frighten you.
9. Flora: And now to make a lovely dress, fit the grace of a fair princess.
10. Flora: Good gracious, who left the mop running?
11. Aurora: Everything's so wonderful, just wait till you meet him.
12. Merryweather: And we thought she'd be so happy.
13. Hubert: Princess Aurora? Good heavens, we must tell Stefan! Why, this is the most-
14. Fauna: Whatever are we going to do?
15. Maleficent: Well, here's your precious princess.
16. Fauna: Poor King Stefan and the Queen.
17. Maleficent: Oh come now, prince Phillip. Why so melancholy? A wondrous future lies before you. You, the destined hero of a charming fairy tale come true.
18. Maleficent: She is indeed most wondrous fair.

Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations in *Pocahontas*

1. Thomas: Captain John Smith! I've heard some amazing stories about him.
2. Ratcliffe: Thank heavens he's been successfully retrieved.
3. Wiggins: A stirring oration, sir. I'm sure the men were most exhilarated.
4. Nakoma: Oh, he's so handsome.
5. Pocahontas: I am so glad you've come home safely.
6. Ratcliffe: And he came so highly recommended.
7. Wiggins: Bravo! Bravo! Beautifully spoken, sir! Hurry now, Percy.
8. John Smith: Wait! There's so much we can teach you.
9. Thomas: You've been awfully quiet the last few days.
10. Ratcliffe: Well, then go get him, for heaven's sake!
11. Grandmother Willow: So small at first, then look how they grow.
12. Pocahontas: I'm so sorry.
13. Pocahontas: I was wrong, Grandmother Willow. I followed the wrong path. I feel so lost.
14. Wiggins: And he came so highly recommended.

Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations in *Tangled*

1. Gothel: I'm just teasing! Stop taking everything so seriously, agh.
2. Gothel: I'm just teasing, you're adorable, I love you so much, darling. Agh.
3. Flynn: You guys look amazing.
4. Flynn: Wha-? I just- I can't believe that after all we've been through together, you... don't... trust me? Ouch.
5. Rapunzel: -so I have made the decision to trust you.
Flynn: A horrible decision, really.
6. Rapunzel: Oops.
7. Flynn: Oh bother. All right, I can't believe I'm saying this, but... I'm letting you out of the deal.
8. Flynn: Don't worry, very quaint place, perfect for you.
9. Rapunzel: This is all my fault. She was right, I never should have done this. I'm so- I'm so sorry, Flynn.
11. Gothel: Oh well, c'est la vie. Enjoy your crown.
12. Flynn: I'll spare you the sob story of poor orphan Eugene Fitzherbert, it's a little bit of a... that's a little bit of a downer.
13. Gothel: Oh, it was easy, really. I just listened to the sound of complete and utter betrayal and followed that.
14. Rapunzel: You- you don't understand. I've been on this incredible journey and I've seen and learned so much. I... I even met someone.

Gothel: Yes, the wanted thief, I'm so proud. Come on, Rapunzel.

Rapunzel: Mother, wait. I think... I think he likes me.

Gothel: Likes you? Please, Rapunzel, that's demented.

15. Flynn: Is there any chance that I'm gonna get super strength in my hand because I'm not gonna lie. That would be stupendous.

16. Gothel: Oh, my precious girl.

Rapunzel: Mother.

Gothel: Are you all right? Are you hurt?

Rapunzel: Mother, how did you-

Gothel: I was so worried about you, dear. So I followed you. And I saw them attack you and-oh my, let's go, let's go, before they come to!

17. Gothel: Oh Rapunzel, do you even hear yourself? Why would you ask such a ridiculous question?

18. Rapunzel: Eu-Eugene! Oh, I'm so sorry. Everything is gonna be okay though-

Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations in *Frozen*

1. Irish Dignitary: Oh, me sore eyes can't wait to see the Queen and the Princess. I bet they're absolutely lovely.

2. Hans: I'm so sorry. Are you hurt?

3. Hans: Oh, thank goodness. Oh. Uh... Prince Hans of the Southern Isles.

4. Anna: Not "you're awkward", but just 'cause we're... No, I'm awkward. You're gorgeous. Wait, what?

5. Hans: Oh boy.

6. Elsa: And what is that amazing smell?

7. Duke: Speaking of, so great to have the gates open.

8. Anna: I've... never been better! This is so nice.

9. Anna: I often had the whole parlor to myself to slide- [accidentally hits Hans] Oops! Sorry.

10. Hans: Twelve older brothers. Three of them pretended I was invisible... literally, for two years.
Anna: That's horrible.

11. Anna: Oops. Pardon. Sorry.

12. Oaken: A real howler in July, yes? Wherever could it be coming from?

13. Oaken: Oh dear, that's no good. See, this is from our winter stock, where supply and demand have a big problem.

14. Anna: Oops. Sorry. Sorry. I'm sorry.

15. Kristoff: Eye color?

Anna: Dreamy.

16. Anna: I never knew winter could be so... beautiful.

17. Olaf: Yeah! It really is beautiful, isn't it? But it's so white.

18. Olaf: Are you kidding me? I am wonderful! I've always wanted a nose. So cute.

19. Olaf: Yeah. I bet she's the nicest, gentlest, warmest person ever.

20. Anna: Ha-ha. Thank goodness!

21. Anna: And this place...it's amazing.

22. Anna: I'm so sorry about what happened.

23. Anna: Elsa, we were so close. We can be like that again.

24. Olaf: Hey, Anna! Sven! Where'd you guys go? We totally lost Marshmallow back there!

25. Anna: Kristoff, they sound wonderful.

26. Olaf: Oh boy!

27. Kristoff: Clay, whoa... I don't even recognize you. You lost so much weight.

28. Gerda: Oh you poor lamb, you're freezing! Let's get you inside, where it's warm.

31. Hans: Anna, you're so cold!

29. Hans: You were so desperate for love, you were willing to marry me just like that.

30. French dignitary: Isn't that fantastical?

32. Anna: Oops. Sorry.

Empty and Hyperbole Adjectives, Intensifiers and Female Exclamations in *Moana*

1. Villager: Is it done yet?

Moana: So close.

2. Moana: They're... kinda cute!

3. Moana: [Moana whispering] Maui! Maui! Maui!
You're so amazing!

4. Maui: If the ocean's so smart, why didn't it just take the heart back to Te Fiti itself?

5. Maui: Kidding! [laughs] So serious.

6. Tamatoa: What have we here? It's a sparkly, shiny-
Wait a minute. Ugh! It's a human! [---] I ate my

Gramma! And it took a week, 'cause she was...
absolutely humongous. Why are you here?

Moana: 'Cause you're amazing! And we mortals have...
heard of the tale of the crab who became a legend!
And... I just had to know how you became so...
crab...ulous?

7. Maui: Moana! Moana! Moana! You're so amazing!

8. Gramma: It's not your fault. I never should have put so much on your shoulders.

9. Maui: Thank you. Your kind gesture is deeply appreciated.