THE PIRATE FAIRY AS A POWERFUL MEANS FOR ENGAGING AUDIENCES OF ALL AGES IN SOCIETAL AND CULTURAL DISCOURSES

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ABSTRACT

Children's media is primarily designed to entertain, educate younger audiences, typically expressed through TV shows, short animations, and storybooks. These purposes can be illustrated by the example of *The Pirate Fairy* (2014), which feature bright visuals and straightforward narrative elements. However, to argue the assertion that this type of media is solely for entertainment and limited to children, this study, particularly through the film mentioned and *Peter Pan* (1953) (supporting source), aims to investigate how children's media serves as a powerful tool in engaging audiences of various age groups within contemporary societal and cultural discussions, proving to be more impactful than other media channels like news and social media. By applying Social Identity Theory (SIT) and Media Narratives (MNs), this research finds that both films incorporate the social and cultural themes of gender and class, leadership and profession roles, group membership that could significantly contribute to individuals' cognitive, emotional, and social growth. Additionally, Comparative Historical Analysis (CHA) is utilized to highlight these themes, revealing whether stereotypes are reinforced or diminished within the narratives, thus allowing viewers of all ages to process and reinterpret their perspectives based on their knowledge and experiences. This analysis confirms that children's narratives (as of the two movies) possesses the characteristics of universality, multilayered storytelling, and fantastical settings that are seldom found in other media forms, which can spark meaningful commitment from children, teenagers, and adults regarding social and cultural progress.

Keywords: children's media, The Pirate Fairy, audiences' engagement, universality, multilayered storytelling, fantastical settings, gender and class, leadership and profession roles, group membership

PN1993-1999: Motion pictures

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Chapter 1 Introduction

Children's media, from decades ago till present days, is designed to engage younger and developmental audiences or age groups (Swider-Cios et al., 2023): specifically, from kids and teenagers to young adults, which plays a vital role in entertaining, educating, and fostering growth of these young minds. Back in the earlier times, this category of media is crafted in a very simple and straightforward manner: typically featuring vibrant visuals, sounds, and simple narratives, while incorporating age-appropriate educational elements or direct moral values. They are predominantly presented through TV programs, short animation, and storytelling books, namely: *Mickey Mouse* and *Sesame Street*. Nonetheless, the content of children's media has evolved rapidly as time goes by, significantly influenced by the swift progression of technological advancements, as well as the changes in societal norms and values (Swider-Cios et al., 2023). Children's media has increasingly expanded to encompass a broader range of diverse and intricate societal themes, such as topics on inclusivity and conflict resolution. Notable examples include games and shows like *Minecraft* and *Inside Out*, which consists of real-life scenarios, complicated narratives, and even dark elements (de Leeuw et al, 2023).

With this context in mind, this study will focus on a specific movie of the *Tinker Bel*l series from the Disney Fairies franchise: *The Pirate Fairy* (2014). This film will serve as a primary source for examining how children's media powerfully engages audiences of all ages in contemporary societal and cultural discourses, through relevant elements portrayed, in comparison to other channels like news or social media.

There are two main reasons for the selection of this movie: the lack of study done on *The Pirate Movie* (2014) and its relevance to the theme of this paper. This chosen film comprises a stronger emphasis on societal and cultural elements that aligns

to this study, as compared among other movies of the same *Tinker Bell* series. For instance, identity, power, innovation, progress, and a sense of belonging. These traits are principally demonstrated through the perspective of a new main character, Zarina, rather than Tinker Bell herself. Filling the gap of much scholarship through analyzing characters and elements that have commonly been overlooked, thereby broadening the scope of analysis beyond the frequently examined figure of Tinker Bell.

Furthermore, this research will incorporate references to the original story, *Peter Pan* (1953), as a secondary source applied to broaden and reinforce the arguments presented: the stronger impact of children's media in contributing to audiences' engagement in modern topics in comparison to other platforms. By including *Peter Pan* (1953) reveals the media's influence in reflecting the evolving societal and power dynamics in response to changes in cultural, political, technical context, thus, expanding the scope of discussions among viewers.

Though the latest production of the series being *Tinker Bell and the Legend of the NeverBeast* (2014), *The Pirate Fairy* (2014) which was released in the same year of 2014, is exceptionally relevant to this research than the former, due to its connection to *Peter Pan* (1953) through the shared character: Tinker Bell and James, who is also referred to as Captain Hook in the original story. Not to mention its comparing themes of tradition and modernity with *Peter Pan* (1953), which is released in the 1950s.

As a matter of fact, it is to note that the *Tinker Bell* series occurs prior to the story of *Peter Pan* (1953). Despite being produced way later than the original film, *Peter Pan* (1953) narrates events that happened after the series. Overall, this analysis will significantly enrich the ongoing discussions surrounding societal and cultural themes.

The following sections in chapter one will consists of background of the study, statement of problem, significance of study, research objectives, research aims, research questions, and lastly definition of key terms.

Background of Study

Numerous scholars and researchers have examined how media influences the public in relation to societal and political issues, whether the effects are positive or negative. This growing awareness and subsequent efforts to combat the spread of misinformation has clearly demonstrated that for decades has media been a crucial tool for messages dissemination, and is closely connected to the construction or formation of public beliefs and attitudes in societal and cultural transformation (Happer & Philo, 2013). In which it provides information that influences viewers to accept new norms (Arias, 2019). Modern medias, including television, online news media or articles, are commonly incorporated in daily lives nowadays, whereby allowing an immense impact in shaping the public or viewers' perspectives.

From past to present, too, has involved a great deal of researchers to prove how these societal and cultural themes have been incorporated or showcased in children's media; whether it is illustrated on a surface level or underlying beneath text or visuals. For instances: Steyer (2014), who focused on gender studies through children's media, drew attention to the significant underrepresentation and stereotypical portrayals of females and males; whilst Herbozo et al. (2004) brought up messages surrounding beauty and thinness showcased in children's content. There is even Taslitz (2009) who explored the role of societal norms, and the moral imagination demonstrated throughout children's film.

Consequently, it can be seen that children's content has been modified or adapted to facilitate in societal and cultural understanding, shedding lights on the practical applications and broader impact of children's media beyond entertainment (Jordan, 2004). Especially unlike decades ago when children's media comprises only direct moral values and storytelling, current contents are expected to engage audiences in more in-depth interpretations and comprehensions (Marsh, 2004). Therefore, contributing not only to the shaping values and mindsets, but also to the cognitive, social, and emotional development of the viewers.

Currently where this digital era has allowed immediate access to a vast array of information and entertainment, especially through streaming platforms like YouTube, Disney+ and Netflix, which offer personalized, on-demand content, has transformed how audiences, youngsters as the usual or common first row viewers, engage with media today (Kirkorian et al., 2008). As a result, viewers can swiftly grasp these societal and cultural knowledge while accessing issues pertinent to real-life via various channels. They have the option to either independently browse through these sources; or specifically for young children, they can get involved with it in classroom setting, where children's media is utilized or incorporated into the teaching methods of educators or lecturers (Rahiem, 2021). Parents and childcares are also discovered to motivate children to engage with children's content, in hopes to foster creativity and to enhance their critical thinking skills (Laverick, 2015).

One notable issue is that many content and media creators are either guided by a clear objective, or choose not to explicitly reveal the underlying societal and cultural messages they intend to convey for several reasons, such as focusing on the company's brand identity or commercial goals (Silverblatt, 2014). Which could cause hindrance to audiences' interpretations as well as in analyses and many research fields. This

contrasts with Studio Ghibli films, which are renowned for effectively communicating the creator's messages, along with the infusion of rich emotions and profound philosophical, ethical significance (Cho & Macomber, 2022), especially in the aspects of enhancing social awareness on environmental issues and the focuses on personal development (e.g., portrayal of challenges people would face in the process of adulting).

Statement of Problem

This proposed study aims to highlight that children's media, specifically *The Pirate Fairy* (2014), is a more powerful medium, as compared with other sources, in attracting audiences of all ages to relate with contemporary societal and cultural discourse. Main elements included are the social identities and cultural beliefs portrayed throughout the chosen film. Justifications to this argument would be presented through three characteristics of children's media: universality, multilayered storytelling, alongside its fantasy setting.

Despite the various studies and efforts, there is still a paucity of exploration in children's media concerning its impact in connecting audiences to societal and cultural discourses.

As aforementioned, many existing studies on *Tinker Bell* series in general, focus predominantly on exploring the societal and cultural representation creators insert in the movies. For instance, gender (Manwaring, 2008), discourse (Mujiono & Ula, 2020) or character analysis (Pomerance, 2020). As a matter of fact, surprisingly little or none has gone in-depth into how audiences, in this case of all ages, can engage with these discovered elements; and on top of that, the reason why other sources such as social media or news article are mostly chosen to acquire societal and cultural information, instead that of children's media.

In addition to the above, adults as a whole, as well regard this media category solely as mere entertainment without much real-world issues involved within. Though in truth, *Tinker Bell* movies like *The Pirate Fairy* (2014), too, strongly allows both children and adults' commitment in contemporary societal and cultural discussions.

In light of these concerns, children's media, while primarily designed to target younger viewers, who are still in the midst of developing cognitive and social skills, could appeal across diverse age groups due to its unique nature. Unlike news and social media which often delivers information in a direct, occasionally overwhelming or polarizing manner, children's media holds the potential to connect audiences on a more profound and approachable level.

Universality refers to the themes and messages in children's media are broad and widely relatable, allowing the transcendence of language barrier, age restrictions, and ease in cultural adaptation burden (Universal Themes – Envision Gifted, 2020). While other sources often confrontationally and fragmentedly deal with complex issues, topics such as identity, inequality or mental health are presented by children's media in ways that is highly accessible to all through its emphasis on fundamental human experience and emotions that resonate across cultures (Chiranjeevi, 2023); for instance, encourages empathy, unity, and understanding, instead of depending on platform trends or user content (Shahbaznezhad et al., 2020). Consequently, providing a lasting cultural impact on viewers.

Moreover, rather than being straightforward, children's media employs storytelling containing multiple layers of meaning, allowing different age groups to interpret the content at varying degrees of depth. This could help reduce the immediate defensiveness usually occurs in social context, which enables audiences to absorb or process information gradually through emotions and not confrontation (Cuncic, 2024).

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While children grasp the values or storyline on a surface level, adults who often recognize reflections of their own societal challenges and aspirations, can pick up on deeper allegorical messages. This dual-layered narrative facilitates in bridging generational gaps, also in both enjoyment and intellectual stimulation of viewers of all ages.

Apart from the above, in the case of *Tinker Bell* series and *The Pirate Fairy* (2014), the fantasy setting provides a "safe and neutral space" where sensitive or possibly triggering real-world issues, can be discussed without inciting overt controversy or baggage of current political and societal divisions. For example, in the movie, questions concerning the distribution of power, innovation, and nonconformity are examined through the metaphorical lens of a fairy tale rather than direct real-world commentary. While allowing audiences comfortably converse on these topics, parents alongside children to experience the narrative from dual lenses: as an entertaining fantastical tale and as a nuanced reflection on societal norms and cultural evolution.

Significance of Study

This study is important to the field of literature and linguistics, especially in the aspects of children's media.

Current research on children's content tends to concentrate heavily on applying theoretical or conceptual framework in content, gender and character analysis to the fundamental characteristics of children's entertainment. This paper, nonetheless, will expand the scope beyond typical approaches. Instead of merely addressing what is shown on the surface of or beneath texts and visuals, this study will deeply investigate how children's media, with its societal and cultural portrayals, can serve as a powerful

medium to engage audiences across all ages in broader real-life discourses as compared with other sources.

Through elements that has been analyzed or evaluated in the past studies, such as social identity, norms, cultural values, and environmental-related themes will, too, be brought up in detailed upon the findings and discussions of this research. Thus, maximizing the scope of analysis in literature field on children's media, while achieved in enhancing social awareness and cultural engagement amongst both children and adults.

Consequently, content creators can glean insights from this research to boost the quality of content production, especially beneficial while balancing the integration of entertainment and societal issues. In the context of *The Pirate Fairy* (2014), critiques of themes such as environmental responsibility, diversity, modernization, and traditional preservation, as portrayed throughout the film, will function as a foundation for more comprehensive societal and cultural discussions amongst audiences of all ages, via children's media in general.

Future scholars, analyst or linguists may find this study valuable as it shed lights to broadening the capacity of children's media, whereby positioning children's content as an essential source for in-depth research that transcends surface-level observation. For adult audiences, this investigation provides a new lens in viewing children's media, in hopes to increase engagement from viewers of all ages in children's media with lesser stereotypes. Additionally, in a long-term consideration, would bridge the gap between different generations, including parents, educators, and young children or teenagers, in which facilitates in fostering bond and enhance learning efficiency or experiences.

Research Objectives

Upon completion of this final year project, the researcher will have:

1. Investigated the effectiveness of children's media, specifically *The Pirate Fairy* (2014), in engaging audiences of all ages within societal and cultural discourses.

2. Critiqued what and how the societal and cultural portrayals in *The Pirate Fairy* (2014) contribute to engage viewers across all ages in broader societal and cultural discourses.

3. Argued how children's media and *The Pirate Fairy* (2014), showcase contemporary societal or cultural issues more compellingly and persistently than other sources, such as news articles, social media, etc.

4. Constructively broadened and developed fresh perspectives and scope of analysis on the aspects of children's media.

Research Aims

This study aims to:

1. Examine what and how the verbal and non-verbal societal portrayals in *The Pirate Fairy* (2014) promote meaningful discussions and education between children and adults.

2. Evaluate how the children's media characteristics (e.g., universality, multilayered storytelling, and fantasy setting), can better engage audiences of all ages in contemporary societal and cultural discourses than other sources.

Research Questions

This study answers the following questions to fill the research gap:

1. What and how can the verbal and non-verbal societal representations in *The Pirate Fairy* (2014) encourage meaningful discussions and learning opportunities between children and adults?

2. How the children's media nature (e.g., universality, multilayered storytelling, and fantasy setting), can better involve audiences of all ages in contemporary societal and cultural discourses than other sources?

Definition of Key Terms

Below listed several terms that enrich *Tinker Bell*'s portrayal in societal and cultural themes, as well as those invented for the film's fairy world setting:

1. Social Identity and Diversity: Social identity refers to one's sense of belonging in a social group, for how they categorize themselves as "we" with something they inherit or assigned (Tajfel & Turner, 1979). Through diversity or "multiculturalism" allows a range of social identities (Diversity, Equity and Inclusion Glossary, n.d.).

2. Social Identity, Dynamics, and Power: Social identity shapes social dynamics as it helps to define or categorize oneself within social groups (Tajfel & Turner, 1979), and further elicit different interactions or behaviors influenced by power structures, whether to be dominant or less powerful (Gaffney & Hogg, 2016).

3. Tradition and Modernization: Concepts that represent distinct ways of thinking and living. Traditions embody a sense of continuity and belonging with the past, preserving customs and beliefs passed down through generations. In contrast, the latter signifies a departure to innovation, embracing new ideas, technologies, progress, and development (Kumar, 2024).

4. Media Representation: Portrayals of people, communities, or events on different social identities, ethnicity, and culture (CritUSA, 2023).

Relevant fairy terms invented and used in the chosen films, *The Pirate Fairy* (2014) and *Peter Pan* (1953):

1. Neverland: magical land where young children can stay young forever, escape the reality of adulthood and growing up (*Neverland*, n.d.).

2. Pixie Dust (golden), Blue Pixie Dust: sparkly power that provides the fairies abilities to fly (*Pixie Dust¸*n.d.); the source use to replenish the Golden Pixie Dust (*Blue Pixie Dust*, n.d.).

3. Pixie Hollow: secret island at the heart of Neverland; home to the fairies (*Pixie Hollow*, n.d.)

4. The Lost Boys: Tinker Bell and Peter Pan's friends who live in Neverland (*Lost Boys*, n.d.).

Chapter 2 Literature Review

This chapter will mainly encompass the societal and cultural themes used or represented in past studies, *Tinker Bell* movies, and *The Pirate Fairy* (2014); through the lens of: (i) Social Identity Theory (SIT) – to address the types of social identity elements or issues that appeared in the above sources; and (ii) Media Narratives (MNs) – to facilitate in film analysis, such as examine verbal or non-verbal narratives. Whilst for children's media characteristics (e.g., universality, multilayered storytelling, and fantasy setting) to investigate how these characteristics shape the representation of societal or cultural elements into a more compelling form to engage audiences of all ages will be discussed in chapters four and five as points of arguments rather than those based off past scholarship.

Given that *Peter Pan* (1953) will be utilized as supporting material rather than that of a major subject in this study, this chapter will not dive into details about the film, but will be discussed in later chapters to back up arguments.

Identities: Personal or Social?

Past scholarship on children's media or *Tinker Bell* series predominantly addressed societal issues, notably gender, norms, culture, or even politics, whilst others analyze a literature-based, such as discourse and character analysis. While it may seem to scatter around different topics or themes, they are all in fact, revolve around one core idea: identity (Zeno, 2023). What do people identify others or themselves as, and how does this relate to the formation or changing of behaviors and attitudes? This section will provide past studies relevant to its formation and factors involved.

Most typically regard personal and social identities as distinct pieces of content, nonetheless, as studied by Vignoles (2017), they are inextricably linked and inescapable

throughout the entire process of identity formation. Identity is first inherited since the moment we are born, along with factors such as family, childhood, and genes; for example, aspects like gender, ethnicity and race which are fixed (Walsh, 2024). As time passed, it could be further shaped by environment or social interactions the one is exposed to. As defined by Turner and Reynolds (2010), in societal context, identity is a self-concept that allows an individual to gain acknowledgement of oneself, by recognizing one's self-worth, purposes, and to obtain a sense of belonging; whilst Tajfel and Turner (1979) referred identity as self-perception that derives from membership within social groups. It can be outrightly or subconsciously expressed, as personal or interpersonal, and at one extreme, depicted as solely social or intergroup (Vignoles, 2017).

According to research, social identity acts as a central to all individual or group behaviors (Tajfel & Turner, 1979), which significantly contributes to the dynamics, diversity, and power within social context (refer to "Definition of Key Terms" in chapter one), recognizing the social identities existed in groups or society. Therefore, to further gain insights to interactions of individuals and groups, the idea of Social Identity Theory (SIT) is created (Tajfel & Turner, 1979).

Definition and Purpose of Social Identity Theory (SIT)

SIT is a social psychology framework created to examine the interplays between personal and social identities: to understand how individuals define their identities in relation to their group memberships, without differentiating into two distinct viewpoints (Ellemers, 2024). It investigates how these memberships allow individuals to achieve sense of belonging, while further influenced their behaviors or self-esteem during the process of pursuing a positive or favorable self-image within social context.

For instance, whether the individuals categorize themselves as a person or group members, and if they change their self-concept to conform to group norms (Turner & Oakes, 1986).

To simplify, SIT suggests the core principles of group membership, in-group vs. out-group dynamics, and self-concept of personal image based on their social identity. There are as well several key points that SIT has proposed (Main, 2023):

- Group memberships are a crucial factor in shaping individual's self-perceptions and purposes in life.

- Group norms have a tremendous impact on individual behaviors, as seen in organizational setting or within team activities.

- Individuals adapted their behaviors and self-concept to various social circumstances by switching between multiple identities.

Expanding on these foundational ideas, John Turner, Tajfel's student, examined cognitive variables involved in social identification (Madeson, 2024). Turner looked at individuals' interpretation on their position in various social contexts, and how this affects their perspectives and actions. Self-Categorization Theory (SCT), often known as SIT of a group, is the result of stereotyping and social influence (Turner et al., 1994).

This theory comprises two parts in general (Scheepers & Ellemers, 2019): the initial, fundamental psychological components that depict the cognitive mechanisms that define social identity and the motivation to pursue a positive sense of self; and the other, concerns the socio-structural elements that delineates how individuals cope with unfavorable social identities. As stated by Madeson (2024), this theory emerged following World War II, when psychologists sought to discover the cause to the occurrence of the Holocaust.

Historical Background of Social Identity Theory (SIT)

SIT was first articulated by Henri Tajfel and his colleagues in the early 1970s. According to Tajfel and Turner's integrative theory of intergroup conflict, as individuals establish a sense of membership, they are prone to exhibit biasness or favoritism toward their own group, alongside with a discrimination against other groups (Tajfel & Turner, 1979). This can be discovered through an experiment held by several researchers.

To investigate minimal group formation and their behavior, Tajfel (1970) and other psychologist conducted a series of cognitive research known as "minimal-group studies" or minimal group paradigm (MGP), the most famous early work pertaining to the further development and application of SIT. Throughout this experiment, participants were randomly assigned to groups, and then tasked to anonymously allocate points to each other; there was no contact between participants or groups, but to award points with the sole information being that there were groups and members within. As a result, the data revealed that participants typically favor their own group by awarding more points than others (Tajfel, 1970).

This study was initially considered to be fair throughout the procedure, but it shockingly shows that even a minor distinction between groups might elicit a sense of group membership, with tendency towards in-group favoritism and out-group discrimination (Scheepers et al., 2006). This experiment has therefore, being the first to demonstrate this phenomenon, too, facilitate in comprehending the onset of human social grouping and the rise of discriminatory behavior; or so was thought. In respond to how MGP explains in-group favoritism, or if the participants had considered "group members" as part of their personal identity, Tajfel argued that people constantly strive for positive social identity just as they did for personal ones, which in that minimal

intergroup situation, MGP is the only method in which the participants could differentiate in-group from out-group; below shown Figure 1 to provide explanation (Main, 2023):

Figure 1

Social Identity Theory – Identity Categorization
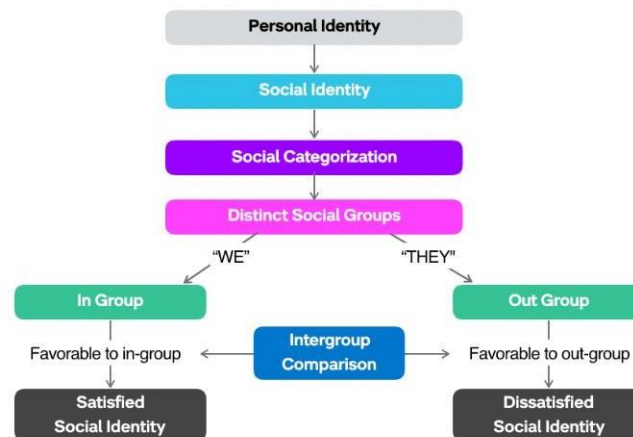
Social identity theory

Note. From *Social identity theories*, by Paul Main, 2013, Structural Learning. (https://www.structural-learning.com/post/social-identity-

theories#:~:text=Social%20Identity%20Theory%2C%20introduced%20by,within%20

the%20broader%20social%20structure).

Over several decades, this "minimal-group studies" has become widely employed in a variety of research fields such as social cognition (Otten, 2016).

Overview of the Application of Social Identity Theory (SIT)

Recent SIT applications have spanned across an array of fields from a social psychological analytic perspective: from the initial emphasis on intergroup relations and cognitive processes, alongside the increasing focus on business and organizational contexts. For instance, Hogg's (2001) "Social Identification, Group Prototypicality, and

Emergent Leadership," and Tajfel and Turner's (2004) "An Integrative Theory of Intergroup Conflict." Nevertheless, lacks the research in the context of media especially. As a result, SIT's application to children's media will be discussed further as part of this paper's analysis; whereas this section concentrates on its use in other research areas such as technology, psychology, and politics. These works either, frequently utilized SIT's original concept and definition; or proposed new applications by expanding or broadening its meaning beyond what was specified in the theory by Tajfel and Turner (1979).

An analysis by Seering et al. (2018) implemented SIT traditionally in the technology industry. As the basis for this article, Seering et al. (2018) argued that majority of research on Computer-Supported Cooperative Work (CSCW), the interconnections between system development and human engagement, tend to focus on individuals rather than groups at scale. While SIT characterizes the process of people converting into groups as reflecting individual's self-concept, actions, and values; analyzing in groups can profoundly benefit and broaden the spectrum of findings, while designing or researching collaborative and social platforms. Consequently, drawing on SIT, it sought to explicitly comprehend online communities and its members through the process of identity formation, as well as the subsequent influence on individuals' beliefs, verdicts, and attitudes.

Guan and So's (2022) as well directly reveal the original or fundamental concepts of SIT on the aspects of self-concept, group memberships, and in or out-group dynamics. Their analysis on health communication addressed the effect of social identity on health-related behaviors through individuals' compliance to group norms, perceived social support, and enhanced self-esteem. SIT or social identity, was used in this case as an approach to create health messaging that is tailored to the target

audience's demographics or so-called group memberships. Guan and So (2022) also stated that one significant challenge in this application involved convincing members who are associated with certain unhealthy habits, whereby messages developed and delivered may be perceived as an offense or invasion to their group identities. For instance, the information that went against them would be seen as "out-group," while the "threat" implicitly symbolizes their sense of discrimination towards outsiders.

On the other hand, rather than simply applying SIT into his study on international politics, Hymans (2002) criticized that despite SIT explains intergroup discrimination and group-based identity construction, the hypothesis itself is far too idealistic to account for the entire complexity of international political behavior. For SIT to align with realistic attitudes, such as conflict or competition, Hymans (2002) suggested three conditions required for a more complete understanding of state behavior: (i) if the out-group is not just seen as different or merely outsider, but as fundamental to defining the in-group's identity; (ii) if the hierarchy or status between in-group and out-group is unstable or unsettled, which amplifies tensions between states; and (iii) if the out-group's behavior or mere existence causes ontological uncertainty, that further threatens the in-group's sense of identity, security, or purpose.

Additionally, SIT must too, be accompanied by issue-framing, whereby it indicates conflicts and triggers group boundaries; as well as emotional decision-making theories, which take into considerations of the intensity of responses once intergroup restrictions are established, for instance, how emotions like fear, pride, anger shape the reactions to intergroup dynamics.

Components of Social Identity Theory (SIT)

This section outlines the components of SIT related to identity formation and its cognitive processes, using the chosen film, *The Pirate Fairy* (2014) as examples to support explanations.

Motivation Mechanism

As previously noted, Tajfel and Turner (1979) highlighted about individuals deriving their identity and self-esteem from group membership; using past scholarships as support, too, indicated how people react when their group identity is being compared and placed at risk or disadvantage. As a result, motivated them to better their social position or status (Turner, 1975). Some either opt to change their own or group's behavior and concept, in order to conform or challenge group norms; whilst others reinterpret intergroup relations to maintain or acquire a favorable social image and identity. With this case in mind, Tajfel and Turner demonstrated three motivation mechanisms that people typically employ in their daily lives, namely: individual mobility, social competition, and social creativity (Van Bezouw et al., 2018).

Individual mobility occurs when an individual attempts to leave their current group to join a group of higher status, aiming to improve their social standing (CFI Team, 2024). This strategy is selected when people perceive group borders as permeable, which allows them to change their affiliation (Ellemers et al., 1990). In the context of *The Pirate Fairy* (2014), the main character, Zarina, decided to distance herself from the Dust-Keeper fairies and Pixie Hollow (lower-status group), for that her talents were not being recognized by the rules of her homeland, which ultimately led her to align herself with the pirates, whom she perceived as group members that would be grateful and cherish her knowledge. In this instance, the individual doesn't concern

about improving the group of lower status; rather, they disassociate from the group and focus on their own success.

Social competition arises when group members collaboratively challenge the established status structure (higher-status groups), while strive to strengthen their group's position in comparison to other groups (Vinney, 2024). This strategy is used when group boundaries are considered as impenetrable, resulting in zero mobility across groups, and the status system is viewed as unstable and illegitimate (Ellemers et al., 1990). For example, Tinker Bell and her friends collaborated to engage in direct rivalry with the pirates to defend their group's status as "Protector of Pixie Dust," and restore harmony in Pixie Hollow. As the barriers between groups (fairies vs. pirates) are deemed as impermeable, and neither can they join hands, Tinker Bell and her friends teamed up to challenge the pirates to defend their identities and values. To put it simply, social competition occurs when individuals are unable to escape the lower-status group due to strict boundaries; consequently, they work together to challenge the unfair societal hierarchy, which involves direct competition with the groups of higher status.

Social creativity happens when group members reinterpret or reconsider group comparisons to maintain or boost their sense of self (Van Bezouw et al., 2018). Instead of attempting to change their group membership (individual mobility) or challenging the present situation (social competition), members shift their perspective on their group's qualities or principles, such as redefining the circumstances, in order to view the group more positively. As shown in *The Pirate Fairy* (2014), Tinker Bell and her friends demonstrated social creativity by reframing the significance or value of their roles, while depicting hoe each unique talents (e.g., Tinker, Water, Garden, Wind, Light, Animal) contributes immensely to the maintenance of Pixie Hollow's harmony. Zarina, who initially felt her Dust-Keeping tasks were tedious and confining, found new values

in her role as "Pixie Dust Alchemist" rather than a keeper. Throughout the journey, the fairies prove their value and uniqueness of their group identity by collaborating and creatively applying their abilities. In this case, social creativity enables individuals to feel better about their group without openly questioning the hierarchy or changing group membership, which relies on adjusting how comparisons are made, instead of changing the actual results (Van Bezouw et al., 2018).

Cognitive Processes

Besides than motivation strategies people employed to defend group identities, Tajfel and Turner (1979) as well explains how individuals identify or define their identity based on their association with groups, which involves three cognitive processes in SIT: social categorization, social identification, and social comparison (as shown in Figure 2 below) (McLeod, 2023).

Figure 2

Social Identity Theory – Cognitive Processes

Social Categorisation	→	Social Identification	→	Social Comparison

Note. From *Social identity theory in psychology (Tajfel & Turner, 1979),* by Saul McLeod, PhD, 2023, Simply Psychology. (https://www.simplypsychology.org/social-identity-theory.html#:~:text=Belonging:%20Being%20part%20of%20a,attributes%2C%20values%2C%20or%20goals).

Social categorization is the process by which individuals categorize themselves and others into groups based on their group connections, to simplify social judgements as well as to make sense of the social environment (Bodenhausen et al., 2012). For

instance, through gender, race, and abilities (Zeno, 2023). This creates a "us vs. them" worldview in which people are classified as in-group (us) or out-group (them) (Tajfel & Turner, 1979). Using *The Pirate Fairy* (2014) as example, the typical social categorization would be the fairies (in-group, protagonists) and the pirates (out-group, antagonists). Furthermore, Zarina, who began as member of the in-group, later associated with the out-group, result in a "us vs. them" division.

Once individuals are identified with a group, they form a part of their self-concept through adopting its norms, attitudes, and behaviors, which strengthens their emotional ties, self-worth, and loyalty to the group, this process is known as social identification (McLeod, 2023). For instance, after leaving Pixie Hollow, Zarina allied with the pirates by imitating their pirate-like behavior and appearance, living an adventurous lifestyle, and leading them as the captain. Meanwhile, Tinker Bell and her friends firmly define their roles as fairies and "Pixie Hollow Protectors," prioritizing the core values of teamwork, assisting their friend, Zarina, and safeguarding Pixie Dust.

There is also social comparison, in which people compare their in-group to out-group to raise self-worth (Hogg, 2000). In other words, to maintain a favorable self-image and boosts self-esteem through group superiority. Throughout the process, they tend to spotlight the merits of their group while downplaying or criticizing other groups (Powdthavee, 2014), which leads to in-group bias and potentially out-group prejudice. Given the standard "fairies versus pirates" situation in the film, Tinker Bell and the fairies portrayed themselves as responsible and moral "guardians" of Pixie Dust and Pixie Hollow; whereas the pirates are depicted as irresponsible and self-centered. In addition, Zarina first regarded the fairies as shackles that limited her creativity or talent, which compared them to the pirates that appeared to be more supportive, though only on the surface. However, ultimately, she recognized the fairies' values of kindness and

teamwork made them superior to the pirates, who were in fact masking their selfish intentions to steal the Pixie Dust.

Social Identity Theory (SIT) and Intersectionality: The Discriminatory Processes

SIT includes concept of intersectionality, a sociological framework developed by Crenshaw (1989) in her article, to describe the intersect of multiple discriminatory form or factors, as well as their relations and accumulated consequences or impact, especially in case of the minority groups or individuals (Samie, 2023).

When applied to SIT, it articulates how individuals' multiple and overlapping social identities like gender, ethnicity, and class, could influence their sense of self, social ties, and experiences with inequality (Bauer et al., 2021). In relation to the three cognitive processes, intersectionality broadens the SIT's perspective through acknowledging individuals as complex beings influenced by several interrelated or diverse group; while these overlapping identities further shaped privilege and discrimination in various manner. As illustrated by Crenshaw (1989), a Black woman may face prejudice for being both a woman and Black, plus seen as unique with the combination of these two identities.

Through *The Pirate Fairy* (2014), Zarina also comprises traits of intersectionality. Her positions as a Dust-Keeper fairy, female leader, and pirate captain highlight the intertwined identities that shape both her struggles and triumphs. Within this context, her identity cannot be limited to her being a fairy or a female; rather, it is the blend of these characteristics that creates her uniqueness. As a consequence, intersectionality calls into question a solitary focus on gender or race, which ignores the lived experiences of people with multiple identities. As a matter of fact, take into account for the diverse identities in influencing individuals' self-esteem and values.

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Overview of *Tinker Bell* Series and *The Pirate Fairy* (2014)

Upon the analysis on SIT, this paper will provide insights into how these societal and cultural elements, related to social identity, are portrayed throughout the films. Therefore, this section will explore how children's media, particularly *The Pirate Fairy* (2014), convey themes on social identity in children's media and past scholarships. As the three characteristics of children's media, namely: universality, multilayered storytelling, and fantasy setting, are more towards points of arguments, than those from past studies, its details will be further discussed in chapters four and five (findings and discussion).

Overview of Tinker Bell movies

As aforementioned in the beginning of this section, many research or studies on *Tinker Bell* series can be discovered to predominantly concentrates on social aspects, such as gender, norms, cultural, and character development; which they all revolve around the core idea of identity, as stated by Zeno's (2023) "the big eight"; which aligns with this paper's focus on engaging audiences of all ages in societal or cultural discourses. The findings and discussion in the following chapter will incorporate these elements mentioned below that have been analyzed in past studies.

Tinker Bell films have still remained a point of interest in children's literature and media studies due to its rich horizons of identity and teamwork. Earlier analyses on *Tinker Bell* films in the 2010s frequently revolved around feminism-related themes and her role as a leader. An analysis by Jones (2015) examined how gender roles have shifted over time through the perspective of Tinker Bell, by comparing with J.M. Barrie's original *Peter Pan* novel (1911) and film adaptation (1953) in Disney, as well

as *Tinker Bell* (2018). This revealed a change from traditional, negative female representation, to a more positive and empowering portrayal, implying an enhanced conscious view or awareness of gender roles, especially female, in the 21st century.

Gender-related subjects have been among the most prominent societal discussions since the 1970s, with feminist popularizing this term to differentiate female and male in terms of roles, behaviors, and preferences (Cislaghi & Heise, 2019). Additionally, given the film's in-depth depiction of female traits, Tinker Bell has naturally become one of the most well-known sources for researchers to engage in gender analysis, and exploration in the social field, other gender-related examples such as studies by Manwaring (2008) and Hidekazu (2017).

Jone's (2015) article studied Tinker Bell's shifting depictions, shedding light on how societal perspectives shape and redefine social identity through media. Jone (2015) as well noted how early portrayals reinforced constraining gender norms, whereas subsequent representations emphasized individualism and empowerment. This progress reflects broader societal changes in understanding and appreciating varied gender roles, thus, provides significance in studying how cultural narratives influence the construction and evolution of social identity, particularly among women and children.

Overview of The Pirate Fairy (2014)

Among all, *The Pirate Fairy* (2014) has received less attention in terms of children's media studies and analysis. Both its earlier and latest works were as well focused on merely analyzing translation techniques in movie subtitles, by Siregar and Masdayani (2020), Panggabean et al. (2023) respectively. Whereas Fuentes (2021) research only indirectly involved *The Pirate Fairy* (2014) as supporting material for the

main subject, *Secret of the Wings* (2012). As a relatively recent addition to the *Tinker Bell* series, this film lacks a long history of specialized academic concentration, but it builds on previous studies of Disney's reinvention of fairy-tale characters, a topic of interest in media studies since the 1980s (Lee, 2013).

One of higher relevance to this paper is a study by Yunanda and Ariyaningsih (2022) on discourse analysis, which identifies varieties of illocutionary acts, directive and representative as instance, acted in character conversations. This analysis uncovered how speech acts are utilized to modify or convey meaning within media narratives. The basic notion of this paper on social identity, as well as Zeno's (2023) works on identity categorization, intersects with Yunanda and Ariyaningsih's research of how individuals or characters in the film build or establish social roles through communication. Illocutionary act can be seen as a strategy or medium for characters to define their identities and negotiate power, which adds to the film's social dynamics. Given an example from the article, the use of directives, in particular, frequently represents hierarchical relationships, which link back to social identity and positioning.

Overview of Media Narratives (MNs)

To summarize, SIT is used to provide insights into the specific societal or cultural elements, social identity in particular; whereas the three characteristics (e.g., universality, multilayered storytelling, and fantasy setting) will be utilized to shape the context of children's media to be more compelling and persistent in engaging both children and adults in societal or cultural discourses. Meanwhile, Media Narratives (MNs) will serve as a comprehensive tool or lens for media analysis, encompassing all the aforementioned subpoints.

MNs structures stories or messages produced via multiple media channels. It provides information based on human emotions and real-world societal issues, which enhance the shaping of people's comprehension and perceptions (Molina-Perez et al., 2024); such as television, news or journal articles, films, and social media. These narratives frequently implement strategies of storytelling, framing, and presentation, to achieve objectives like informing, persuading or entertaining audiences (Schmid, 2021).

Storytelling is an ancient human custom used to communicate cultural, norms, and values (Mizrahi, 2019). MNs continue this legacy by leveraging technology to present large-scale of stories (Pere et al., 2022). Especially in this contemporary digital era, in the case of digital storytelling, it can be seen as a fusion of traditional narratives and modern technology's application, with its immense potential in combining various communicative interactions (Kogila et al., 2020).

In relation to MNs, framing theory, developed in communication and sociology studies, investigates how media present issues in specific forms or methods to impact audiences' perceptions, as well as how it emphasizes certain elements while downplaying others (Olsson & Ihlen, 2018). Furthermore, framing theory often reflects or challenges existing norms, values, and hierarchy systems; hence influencing cultural norms and political discussions (van Hulst et al., 2024).

Additionally, MNs too, play a crucial role in shaping social identity as related to SIT, which refers to the aspects of an individual's sense of self or belonging derived from their affiliation with social groups; including gender, ethnicity, and religion (Xiao et al., 2024). For example, MNs commonly reinforce group boundaries by depicting "us" (in-group) in a positive manner, whilst portraying "them" (out-group) negatively with traces of discrimination or prejudice. This can be linked back to the previous example of Tinker Bell and her friends being as part of in-group as protagonists, and

the pirates' category as their out-group in the role of villains. Thus, narratives can foster preconceptions, which can cause negative impact on the marginalized individuals or group's identities (Facciani, 2024). Individuals who identify with these groups may absorb stereotypes, influencing their self-esteem and beliefs.

Contrastingly, there are as well counter-narratives, developed through media to challenge prejudices while strengthening underrepresented communities (Facciani, 2024). For instance, the essential roles played by the female characters in *The Pirate Fairy* (2014), which were constantly portrayed.

Prado's (2010) article covered the critical analysis and interpretation of new journalistic storytelling in hypermedia formats, which integrates text, sound, and images. He emphasized that hypermedia provides new ways to challenge standard, typical, linear journalistic narratives, such as exposing media biases, and developing alternative, critical forms of storytelling. In one of his examples, Prado (2010) applied Boaventura Santos' notion of sociology of absences to criticize how dominant media storytelling obscure particular voices and perspectives. For instance, the marginalization of minority groups which resulted in an incomplete view of reality. Prado (2010) used this critique to journalism, stating that silenced perspectives or voices should be amplified via hypermedia techniques.

Chapter 3 Conceptual Framework

This chapter will be focusing on the conceptual framework and methodology that will be applied to this research paper, which revolves round analyzing how children's media, the chosen film, *The Pirate Fairy* (2014), as well as the supporting material used as comparison, the original film, *Peter Pan* (1953) can better engage both children and adults in contemporary societal or cultural discourses than other sources, such as news or journal articles and social media. The two research questions will lay as a foundation for researcher to achieve the objectives and aims of this study.

Methodology: Comparative Historical Analysis (CHA)

This paper will be using qualitative approach to analyze findings; plus, applying the methodology, Comparative Historical Analysis (CHA) to maximize the efficacy and outcomes of the comparison between the two mentioned films; as well as to broaden the scope or context of the audiences' conversations on societal and cultural aspects, rather than limiting it to merely topics or terms. Thus, further fostering audiences' active participation in relevant activities or events, such as supporting beneficial technological advancement or modern progression, while advocating for the preservation of tradition and culture.

CHA is a social science methodology used to address macro-sociological phenomena. It combines both comparison and historical context, particularly on the aspects of time and space (Ritter, 2014). With only little research done in the media field, most researchers were found putting their attention on social sciences (Mahoney & Rueschemeyer, 2003), political science (Thelen & Mahoney, 2015), and economic growth (Rimlinger, 1966). Therefore, this section will apply CHA through altering and expanding its original definition and concept, to cater to this paper's children's media

study. The subsequent sections will state CHA's potential application from the perspectives of children's media and SIT or social identity.

In the context of media studies, CHA is able to investigate how societal or historical representations have changed over time, across the aspects on: (i) history – representation of historical event, such as globalization; (ii) culture – if media content reflected or impacted norms or values; and (iii) technology – media channels or platforms influence portrayal, in this case, children's media acts as the medium. By examining or comparing these patterns, transitions, and continuities portrayed, allows a better insight into how children's media reflects societal shift and power dynamics, contributing to the expansion of conversation scope.

CHA's nature of considering a variety of media formats and gender, in this case, involves children's media, *The Pirate Fairy* (2014), *Peter Pan* (1953), and fairytale narratives, provide an openness and expansion to the scope and flexibility of evaluation process, which is especially beneficial and significant for films like *The Pirate Fairy* (2014) that lacks studies done in the research field.

In relation to SIT, CHA too, serves as a lens to examine the evolving social identities; for instance, whether stereotypes or prejudice about certain societal issues are reduced, remains, or increased. While through comparing the two films: between a modern fairytale narrative and a classic, traditional fairytale storytelling; the mixture of CHA and SIT further depicts a "tradition versus modernity" situation, which is as well consistent with one of this paper's core ideas.

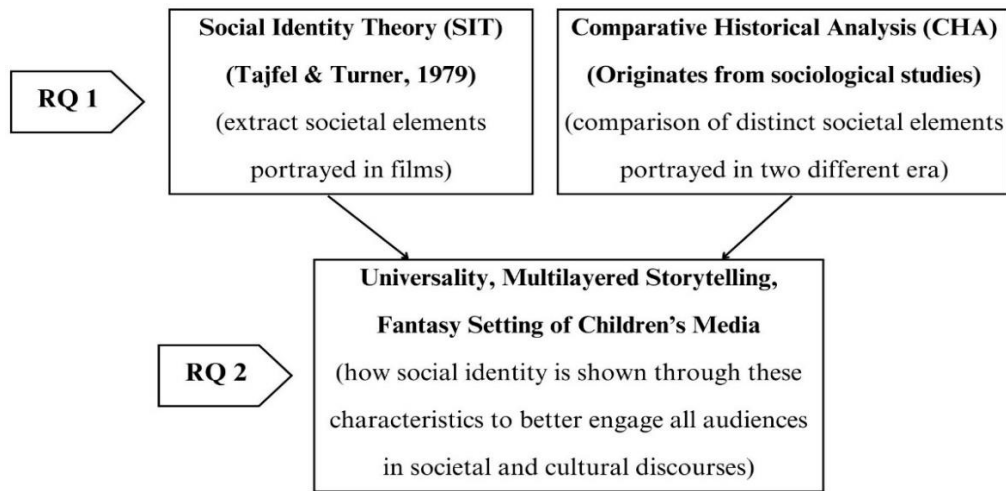**Data Collection: CHA and the Diachronic Framework (Temporal Analysis)**

This paper will concentrate on Diachronic Framework, a concept strictly relates to CHA's, to explicitly track changes in media portrayals over time (Nordquist, 2019). There are mainly three approaches to conduct CHA with this framework on *The Pirate Fairy* (2014) and *Peter Pan* (1953), namely (Ritter, 2014): (i) selecting relevant time periods; (ii) identifying representative media components during each period; and (iii) analyzing changes or patterns in themes, language, and visuals. This paradigm investigates how depictions of social identities evolve in response to changes in cultural, political, and technical context, as seen within the timeline of 1950s to 2010s, the released date of the two films.

Data Analysis

Research question one will be answered upon the completion of data collection and relevant analysis; whilst research question two will involve discussion, based on the findings of media representation on societal and cultural elements, gathered through CHA and Diachronic Framework, together with the three characteristics of children's media: universality, multilayered storytelling, and fantasy setting. As mentioned throughout this paper, *The Pirate Fairy* (2014) and *Peter Pan* (1953) from Disney's Fairies and Peter Pan franchise will be used as sample for this research on children's media.

Conceptual Framework

The figure below is a simplified graphical-based procedure of the research methodology and theoretical framework:

| RQ 1 | **Social Identity Theory (SIT)** **(Tajfel & Turner, 1979)** (extract societal elements portrayed in films) | **Comparative Historical Analysis (CHA)** **(Originates from sociological studies)** (comparison of distinct societal elements portrayed in two different era) |

Universality, Multilayered Storytelling, Fantasy Setting of Children's Media
(how social identity is shown through these characteristics to better engage all audiences in societal and cultural discourses)

RQ 2

Chapter 4 Findings and Analysis

This section will cover two main categories of "what" and "how" based off the first research question and the selected movies: the primary source, *The Pirate Fairy* (2014), and supporting sample, *Peter Pan* (1953). To provide a brief overview: (i) "what" – through SIT, offers social and cultural representations derived from the chosen movies; whilst (ii) "how" (the key concept in this study) – via MNs, illustrates and clarifies the techniques these narratives utilized to convey the "what", which could elicit contemporary societal and cultural engagement of the audiences of diverse age groups.

As aforementioned, many studies on children's media, specifically the *Tinker Bell* series, have been conducted by past scholars regarding different societal portrayals. Some prominent topics in sociolinguistics include gender, class, norms; whereas literature wise, examines discourse and character development. Given the extensive contributions to the field of children's media, this study will then concentrate more on the "how" aspect of audience engagement with these topics, an area that many research overlook by primarily emphasizing "what" is depicted in the narratives, leaving little discussion on how audiences can "interact" with them.

By simply outlining the "what" might provide information without fostering understanding or practical application, and audiences, particularly those without awareness, may not actively seek out works that explore "what" is shown and the implications of those narratives. Not to mention, young audiences are unlikely to grasp these complex studies without a certain level of foundational knowledge. Therefore, both scholars and content creators should work to consciously raise awareness among audiences and the public about the broader potential of children's media beyond mere entertainment; and his could be achieved by prioritizing the investigation of "how."

That being said, examination on how commitment can align with current norms and values requires more than just discussing or acknowledging the "how." As the saying goes, "where there is light, there will be darkness," "the present exists because of the past." To truly grasp and apply contemporary societal and cultural knowledge, it's essential to understand their history, specifically what has changed, evolved, or persisted; so that one can develop their cognitive, social, and psychological thinking. This is akin to the importance of studying history and the continuous need to engage with it. Therefore, it demonstrates that exploring and analyzing the "what" remains crucial, as these serve as the groundwork for deeper analysis in that particular field: they are the branches through which flowers can flourish.

In this regard, the CHA conceptual framework will be employed to enhance the understanding and significance of the discourse that can take place among various audiences, including parents and children, teachers and students, and creators and narrative content. This is illustrated by drawing comparisons between societal and cultural representations derived from two distinct periods: *The Pirate Fairy* (2014), which reflects a modern and recent past, and *Peter Pan* (1953), which signifies traditional generations (themes of tradition vs modernity); any changes or consistent portrayals will contribute to the expansion of discussions.

Throughout the analysis, the descriptions and explanations of the terms referenced in the following paragraphs, for chapters four and five, will be supported by The Living Handbook of Narratology (LHN) (based on the Handbook of Narratology) (Hühn et al., 2014).

Social Identities and Media Narratives: The Definition behind "What" and "How"

While media narratives (MNs) focus on the "how" of identity development (e.g., the framework and progression through which identities are explored), social identities (SIT) emphasize on the content of "what" is being represented. This establishes foundation that precedes the activation of cultural discourses and the framing of significant stories that represent societal phenomena, as narration itself is fundamentally about how identities are shaped and communicated over time, allowing for an investigation into how they are formed, questioned, and altered from one generation to the next. Therefore, as stated in the objectives of this study, instead of simply identifying or categorizing the types of social identities present in the narrative, this research narrates the importance of those roles, how they change, and the emotional and cultural conflicts they bring; thus laying out a broader understanding of contemporary discourses among viewers.

The External Views Outside the Story World: Narrative's Roles and Relation to the Identity Formation Process of Audiences

In the literature review, it is noted that Social Identity Theory (SIT) involves an exploration of individual self-perception and group belonging; however, since this perception relates to an individual's consciousness that is not tangible, one effective approach to examine the factors influencing their identity formation is through narratives. As argued, children's media or narratives do more than simply entertain viewers; they act as cultural and societal artifacts, essentially serving as a reflection of real-life society (Bamberg, 2013). This "reflection" aids audiences in contemplating their behaviors, beliefs, social standings, and norms in their everyday lives, whether in workplaces, educational settings, or family contexts; this phenomenon is what the study refers to as "engagement."

The outcomes or reactions from this engagement can vary from being indifferent, inspired, or in disagreement with the representations of changing societal and cultural contexts depicted in the narratives. Regardless of the response, such reactions often reveal one's internalized views and understanding regarding the definition and formation of identity. Thus, whether examining the narrative from an internal or external standpoint, narratives play a significant role in shaping and negotiating the identities of both characters within the tale and audiences beyond it.

Furthermore, narratives serve not only to relay events or memories, nor can they be simplified to merely being a spoken tool or the messages conveyed; while some are indeed crafted with the primary intention of creating story environments, this does not negate their ability to function as spaces for interaction or foundations for both characters and viewers, where identity and a sense of self are constructed through the emergence of various narrative elements (e.g., visuals, verbal, gestures, music) (Bamberg, 2013).

Since how one defines their own identity is influenced by personal self-perception and categorization, which can be greatly impacted by external influences; this leads to dilemmas such as (Bamberg, 2013): (i) sameness of self over time vs. a society undergoing constant change; (ii) uniqueness vs. conformity with others; and (iii) personal agency (the ability to act or make choices) vs. external forces (societal pressures, norms, and expectations). These challenges and uncertainties arise frequently and are not uncommon even for those brimming with talent and capability; not to mention for individuals lacking self-esteem, confidence, or directions in life, particularly in the face of difficulties stemming from nonconformity or adherence to what is termed "standard" norms or the "ideal," "expected" behavior, as opposed to what might be seen as "odd," "different," or "unique."

Such situations or phenomena may be sensitive to discuss in reality, as topics like these can easily elicit immediate defensiveness and negative emotions. Therefore, narratives (specifically fictional ones) provide a chance to offer comfort or a "safe space" due to their nature for such discussions and dialogues amongst audiences of all genders, nationalities, statuses, and ages (Ryan, 2014b).

Returning to the three dilemmas mentioned in the identity formation process, in addition to being concerns, they also suggest that identity is not developed in isolation but rather undergoes continuous negotiation through interactions with external elements, such as people or experiences individuals encounter (Bamberg, 2013). This illustrates that identity is open to change and diverse interpretations rather than being limited by a single societal narrative. For example, although the fictional world and reality occur in separate times and spaces, both characters and viewers adjust and redefine their identities based on the social roles they fulfill, the groups they associate with, and the relationships they maintain with others (Bamberg, 2013); all of which are key to shaping their self-perception. In this context, audiences relate to the characters, their viewpoints, and their portrayals; while the characters themselves actively reinterpret and express their beliefs and ideas through the events depicted in the narratives.

As noted in the previous statements, these interactive spaces are where identity development is most clearly demonstrated, such as during everyday conversations and interactions with themselves or others (Herman, 2013). It is in these instances where individuals speak, gesture, and perform that the active, dynamic aspect of identity comes to life. Using positioning analysis within identity development as an example, it examines how individuals position themselves in a dialogue, taking into account not just their words but also their manner of expression (Jones, 2012). This perspective views identity as a fluid and relational process rather than a fixed state.

Building on this idea, the following paragraphs will present several frameworks critical to: (i) investigating and analyzing the identity represented in the two selected films; and (ii) how these representations engage audiences from various age demographics. These subtopics may intertwine with one another or function independently to provide distinct analytical perspectives.

The Internal Views within the Story World: The Main Lens of Characters

The initial definition that comes to mind for the term "characters" likely refers to the individuals within narratives or story worlds, depicted either as text or media-generated figures featuring distinct traits, actions, and developments that differ from "real people" in actual life (Ryan, 2014a). In the field of narratology, characters play a crucial role in most narratives as they facilitate emotional engagement for the audience with the story. Their portrayal can greatly affect how audiences feel about the plot, specifically (Jannidis, 2013): (i) the transfer of perspective – experiencing the world from the character's viewpoint; (ii) the emotional resonance – the audience's response to the character's emotions and conflicts; and finally (iii) the evaluation – how audiences assess the character's choices and deeds. This makes characters an effective means to engage a wide range of age groups, from children to adults, through cultural relevance and social connection.

The status of characters is a subject of long-term debate: whether they are simply products of narrative discourse or whether they exist as entities that necessitate knowledge of actual human beings for a complete understanding. On one side, some theorists contend that characters should be seen independently (Weinsheimer, 1979); conversely, others propose that comprehending them involves relating to real-world human attributes (Jannidis, 2013). This raises the question of what kinds of knowledge

are required and to what degree it is utilized in the comprehension process. The types of knowledge pertinent to the narratological analysis of characters include (Jannidis, 2013): (i) the basic type – the fundamental type of a character (e.g., archetype of a "hero" or "villain"); (ii) character models – recurring portrayals like the "mischievous trickster" who undermines norms; and (iii) encyclopedic knowledge – real-world knowledge or cultural understanding that informs the interpretation of a character's traits, motivations, and actions.

When looking at a character-by-character comparison (present in both films), the distinctions are apparent.

Table 1 (refer to Appendix A)

Comparison of Characters between The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Features	*The Pirate Fairy* (2014)	*Peter Pan* (1953)
Clothing Style	Modern and realistic aesthetic • Talents, self-interest, personality-based • E.g., Zarina's and the fairies' vibrant color and stylish dress, trousers • E.g., Pirate crew' slightly more uniformed pirate attire	Classic mid-century, extreme style (simplified or exaggerated) • According to gender, class, norms • E.g., Wendy Darling's simple long dress and color tone • E.g., Pirate crew' typical beard, mustache, tattoos, pig legs
Personality	Tinker Bell	Tinker Bell

	• Curious, brave, team-oriented, expressive	• Jealous, fiery, non-verbal expression
	James or Captain Hook • Charismatic, manipulative, sly (original story as a deceiver who becomes Hook)	Captain Hook or James • Comedic and coward villain (full villain from the start)
	Crocodile, "Baby Crocky" • Loyal, cuddly, playful to the fairies	Crocodile, "Big Tick-Tock" • Comedic menacing, always chasing Hook
	Pirate crew • More realistic and varied	Pirate crew • Caricatured, bumbling, exaggerated proportions
Atmosphere	High-energy, action-adventurous fantasy • Emphasis on friendship, teamwork, and journeys to bring back Blue Pixie Dust	Romanticized fantasy • Emphasis on relationships and interactions between Peter Pan vs. Wendy vs. Tinker Bell
Character Depth	Nuanced backstories and motivations	Archetypal • E.g., Peter Pan and Captain Hook

In the context of social representation in *The Pirate Fairy* (2014) and *Peter Pan* (1953), characters possess immense potential to reflect the social, cultural, and ideological views of their respective eras. They embody social roles, ideologies, and power dynamics closely tied to their perceived social identities, and in a more general sense, they mirror real-world situations.

Despite the ongoing discussions regarding theoretical approaches to character analysis, from a functional perspective, Aristotle posits that characters are defined by their positions within the plot rather than as genuine human representations (Jannidis, 2013). This implies that they are subordinated to the narrative actions and exist chiefly to advance the story. To support this idea, during the 20th century, scholars have made efforts to articulate character descriptions through a foundational structure based on their roles in the plot that is common across diverse narratives (Jannidis, 2013).

Table 2 (refer to Appendix B)

Comparison of Character Agency between The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Character Agency	*The Pirate Fairy* (2014)	*Peter Pan* (1953)
Central Protagonists - High Narrative Agency (ability to make decision)	Zarina – True protagonist - Her curiosity and rebellion kickstart the entire story (plot revolve around her choices) - E.g., joins the pirates, steals Blue Pixie Dust,	Peter Pan – Archetypal hero - Everything in the plot revolves around him - Does not grow or change but drives narrative events - E.g., saves Tiger Lily, battles Hook, takes

	experiments with Pixie Dust Alchemy	the Darlings to Neverland
	Tinker Bell – Secondary protagonist • Leads the rescue mission, first to realize and adapt to the dust-switching challenge, attempts to confront Zarina with empathy and strategy	Wendy Darling – Emotional and moral center • Contrast to Peter's eternal boyhood, she desires to grow up • Her decisions shape the story's emotional arc • E.g., meetings and farewells with Peter Pan
Characters Subordinated to the Narrative	James – Antagonist (plot twist villain) • Exists primarily to show how James becomes villain, Hook • Young Hook lacks complexity beyond betrayal	Tinker Bell – Jealous foil and plot device • Largely reactive, her jealousy propels conflict, but she has little voice or autonomy
	Fairy friends and Fairy Gary (Head of Dust-Keepers) – Helpers, Support team	Captain Hook – Classic villain

	• Each has one trait (e.g., nature-oriented like floras and faunas) • Exists to drive Zarina's departure to the pirates (by Fairy Gary), face obstacles and highlight teamwork (fairies friends)	• Act as a pure antagonist without backstory or growth • Theatrical, designed to create conflict
	Pirate crew – Henchmen, comic foils • One-dimensional, there for slapstick and to follow James	The Lost Boys – Background characters • Provide context for Peter Pan's leadership and Wendy's mothering • Little personality beyond group behavior
	Crocodile, "Baby Crocky" – Cute companion • Subordinate emotional tool to show the fairies' kindness and teamwork	Indians, Crocodile, "Big Tick-Tock" – Obstacles, comic beats • Entirely subordinate to Peter Pan's journey

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		• Used for action or humor
Comparison	• Zarina initiates plot; Tinker Bell drives resolution • Female and male characters' qualities are both active and passive, goal-oriented, skill-based, supportive • James's complex villainy, serves as the original story with a betrayal twist • Supporting characters comprise slightly more personality but still plot-bound	• Peter Pan controls all major plot events • Male characters are active, dominant, and commanding; female characters are mostly reactive or romanticized • Captain Hook as the caricature villain • Supporting characters are often flat, symbolic, or comedic

Discourse wise, the significance of characters in storytelling has led to extensive discussions about character presentation. One of the notable aspects of such thought is the naming of characters and the traits associated with them. When viewed through the lens of their function and the meaning of their names, there are indications of how these characters may evolve throughout the narrative and within events, a process referred to as "characterization" (Jannidis, 2013).

Table 3 (refer to Appendix C)

Name Meaning of the Characters in The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Character	Name Meaning / Etymology	Symbolic Role in Narrative
Zarina (*The Pirate Fairy*)	• Possibly from Persian or Slavic roots meaning "golden" or "of gold" (*Zarina*, n.d.)	• Tied to Pixie Dust Alchemy • Her experiments with golden colored Pixie Dust • Elegant and regal, mirrors her intelligence, ambition, and eventual leadership
Tinker Bell (*The Pirate Fairy* and *Peter Pan*)	• "Tinker," reference to tinkers (travelling metalworkers); in fairy lore (Tinker Fairy), meaning she repairs things (*Tinker Bell*, n.d.) • "Bell" evokes small, delicate sound; her bell-like voice in *Peter Pan* (1953)	• Suggest something small, bright, and sharp • Relation to her personality (fiery and quick) and as a supportive helper

James / Captain Hook (*The Pirate Fairy* and *Peter Pan*)	James • Hook's name in French translation, literally "James Bartholomew Hook" (*Captain Hook*, n.d.) Hook • Defined by his weapon and vendetta	James • His betrayal to Zarina and supplantation to the pirate leadership • Hints at his coming transformation into Hook Hook • Classic villain name that defines him by his injury, turning it into a weapon • As a narrative device catches and traps (to Peter Pan)
Fairy Friends (*The Pirate Fairy*)	• Rosetta – beauty, charm, rose (Flower Fairy) (*Rosetta*, n.d.)	• Rosetta – traditional beauty, femininity
	• Silvermist – sweet, sympathetic (Water Fairy) (*Silvermist*, n.d.)	• Silvermist – soft, mysterious, flowing
	• Iridessa – "iridescent" light, warm,	• Iridessa – sparkly, bright

	welcoming (Light Fairy) (*Iridessa*, n.d.)	
	• Fawn – fauna, caring, playful (Animal Fairy) (*Fawn*, n.d.)	• Fawn – wild, energetic, animal-loving
	• Vidia – independence, competitiveness, desire to be the best (Fast Flying Fairy) (*Vidia*, n.d.)	• Vidia – fast, competitive, high self-esteem
Peter Pan (*Peter Pan*)	• "Peter," name of J.M. Barrie's brother who died young (*Peter Pan*, n.d.) • "Pan," references of the Greek god, Pan, a mischievous nature spirit (*Peter Pan*, n.d.)	• "Peter" implies his refusal to grow up • "Pan" represents wildness, freedom, music, chaos; childlike energy and resistance to civilization • Peter Pan is a trickster, wild, tied to nature, and refuses to grow up, just like the god, Pan

Wendy Darling (*Peter Pan*)	• Derived from J.M. Barrie's friends, a child's mispronunciation of "friendly" as "fwendy" (*Wendy Darling*, n.d.)	• Representation of kindness, nurturing, and domestic order • E.g., "mother" of the Lost Boys

One of the most effective ways characters connect with audiences is by inviting them into the character's perspective; engagement occurs when viewers, no matter their age, can immerse themselves in a character's experiences and perceive the world as they do. On a broader sense, while younger audiences identify with the characters' challenges, emotions, and development, adults often recognize the symbols of societal pressures, structures, and power dynamics faced by these characters, engaging with the underlying social critiques. Such establishment of emotional connections renders narratives timeless: as children connect with feelings, while adults engage with overarching themes. In simpler terms, through observing characters, intricate social issues become relatable to children and thought-provoking for adults, all within the welcoming context of narratives.

The Internal Views within the Story World: The Supporting Lens of Ideology and Belief System

With "character" serving as the guiding "sun," ideology and belief systems is also one of the aspects it covers and represents, given each character possessing unique (or common) thoughts and mindset on each issue. For instance, the influences ideology

has on societal and cultural subjects (e.g., gender and class, profession and leadership, group membership) will be further discussed in later sections. Similarly, if not, interconnected to what is known as the "sense of self or identity," ideology and belief systems are open to reinterpretation, renegotiation, or reinforcement, eliciting either positive, neutral, or negative reactions from both audiences and the characters in the narratives. Thus, forming an interaction between the narratives and their viewers.

Ideology is understood as the set of values that shapes narrative, a belief system that influences the depiction of characters, actions, and events; in essence, it is an organized framework of beliefs. These values often establish hierarchical relationships between opposing pairs (Herman & Vervaeck, 2013): male vs. female, freedom vs. control, tradition vs. innovation, or hero vs. villain. These elements can manifest as explicit (verbal components) or implicit (non-verbal components); while they may not always be readily apparent, both still direct the message and significance as the narrative progresses.

From the films under discussion, it is evident that the fundamental ideologies of the two selected movies are structurally and ideologically distinct. *The Pirate Fairy* (2014) highlights core ideas such as: (i) female intelligence, independence, and inclusivity; (ii) teamwork in contrast to individualism; (iii) science and creativity as forms of empowerment; (iv) betrayal and power struggles; and (v) prioritizing friendship over authority.

Table 4

Ideological Conflicts and Values Portrayed in The Pirate Fairy *(2014)*

Ideological Conflict	Oppositional Terms	Ultimate Theme/Value

Curiosity (inventor) vs. Obedience (rule-follower)	Zarina vs. Pixie Hollow (specifically Dust-Keepers Department) • Dust-Keepers are prohibited from tampering with Pixie Dust • Zarina's curiosity to discover the dust's true potential and capability clash with that rule	• Zarina is initially punished for experimenting with Pixie Dust, her values which are not understood drives her to leave Pixie Hollow, a representation of rebellion to prove her beliefs right • Things that are considered "odd" or "unknown" doesn't mean "wrong" or "disloyal;" it isn't just either black or white
Teamwork vs. Individualism	Fairy friends vs. Zarina • Zarina's departure indicates her stubbornness to prove herself, choosing to handle things alone instead of relying on or asking the help from	• Teamwork is needed to restore harmony • "Two heads are better than one," it is easier for people to help each other to solve a problem than doing it alone

	Tinker Bell and her friends	
Leadership vs. Manipulation	Tinker Bell and her friends vs. James • James fakes charm, controlling and manipulative nature tricks Zarina into helping him to steal the Blue Pixie Dust, contradicts Tinker Bell and the others' true feelings and pure intention in listening to Zarina and bringing her back home	• Real leadership, and in a long-term sense, comes from empathy, communication, and trust

The opening song of the film, "Who I Am," also reflects Zarina's beliefs and her pursuit for her envisioned sense of self and identity (Holmes, 2014):

If I could reach the top of the world, be all I am, it'd be so beautiful. If only I could be brave and I could be strong, I would know where I belong. If only. I wanna be free to be who I am, what I'm about is more than I've been. Ready to show the world who I am, start letting out what I'm holding in. Find my own place to stand, so I could be who I am.

This applies similarly to the song of the pirates, "The Frigate That Flies" (Holmes, 2014):

Hey-ho! Imagine the places that we'll go, no one can stop us when we're so

high, give 'em a pirate cheer, yes! (Arr). Hey-ho! We'll be the freighter that

plunders, every one of the world's seven wonders, when we're up in the skies.

For who can fight the frigate that flies?...Hey-ho! There's not a city or village,

that we will not plunder or pillage, when we're up in the skies. For who can

fight the frigate that flies? And every nation, will give a donation, when they

see us in the skies, in the frigate that flies, oi!

Conversely, the film *Peter Pan* (1953) focuses on: (i) the idea of childhood representing

freedom in contrast to adulthood signifying responsibility; (ii) masculinity associated

with leadership vs. femininity linked to caregiving; (iii) the themes of colonial

exoticism and racial hierarchies; (iv) a simplistic binary of good vs. evil; and (v) the

dynamics of Western civilization compared to "otherness."

Table 5

Ideological Conflicts Portrayed in Peter Pan *(1953)*

Ideological Conflict	Oppositional Terms	Ultimate Theme/Value
Male (leader) vs. Female (follower)	Peter Pan vs. Wendy Darling and Tinker Bell • Male represents adventure, leadership, decision maker (cases like the Lost Boys and Darling Brothers act as follower, but they	• Peter Pan prioritize having a glorified boyhood, freedom from adult rules • Wendy Darling innately (or due to environmental reasons) cherishes maternal, moral, caring, emotions

	ranked higher than female due to their gender • Female represents caregiving, emotions, follower, often unquestioningly	
Hero vs. Villain	Peter Pan vs. Captain Hook • Each represents the archetype of hero and villain • One is good from the beginning, whilst the other is portrayed evil without reasons (different from James as he started as a friend not foe)	• Peter Pan is mischievous but morally correct, hence considered "good" • Hook is wicked and cowardly without good moral traits, hence considered "evil" • Though wasn't shown in the film, it is said that Peter Pan's prank on Hook's lost hand is the cause for his villainy and constant seeking for Peter Pan in order to revenge (elicits doubt from what is considered "good" or "evil"

Civilized vs. Savage	British kids like the Darling Brothers vs. Indians • Their major distinction in terms of education, background, and culture	• Stereotyped portrayal of Native people as exotic and voiceless • Contradicts to the fairy friends which includes those of different cultures (portrayals of Asians, Black)
Child vs. Adult	The Darlings children vs. the father, George Darling • George's busy working life as bank or office worker • The children's playful life in the nursery room	• Adults are tied to boredom and responsibility, unallowed or weird to have "fun" • Children means freedom and playful without concerns

The utilization of songs to convey significance is similar in *Peter Pan* (1953), particularly in the song "Your Mother and Mine," which illustrates the importance of the maternal figure in Wendy's mindset (Geronimi et al., 1953):

Your mother and mine, your mother and mine. The helping hand that guides you along, whether you're right, whether you're wrong. Your mother and mine, your mother and mine. What makes mothers all that they are? Might as well ask, "What makes a star?" Ask your heart to tell you her worth, your heart will say, "Heaven on Earth." Another word for divine, your mother and mine.

As opposed to the heartwarming atmosphere earlier, the song "What Made the Red Man Red," performed by Candido and The Mellomen (Geronimi et al., 1953), is deeply troubling. In this offensive piece, the Native American, Indians, recounts their racial "origin" story that implies their skin color results from "blushing." Beyond the overt racism, this song illustrates how the white perspective alienates indigenous peoples, perceiving non-"white" skin tones as simply a variation from the so-called "pure" shade characteristic of northern European skin:

> What made the red man red? What made the red man red? Let's go back a million years, to the very first Injun prince. He kissed a maid and start to blush, and we've all been blushin' since. You've got it from the head man, the real true story of the red man. No matter what's been written or said, now you know why the red man's red!

From both its narrative and musical elements, *The Pirate Fairy* (2014) illustrates a movement toward flexible identities, empowerment of women, and collaborative problem-solving. The binary distinctions are more adaptable, allowing characters to shift categories (e.g., Zarina transitions from rebel to hero). In contrast, *Peter Pan* (1953) features characters that uphold an ideology of rigid roles: the idealization of childhood freedom, the portrayal of femininity as passive or supportive, and the exoticization of cultural "others." It is evident that binary oppositions are inflexible and reinforce hierarchies.

The ideology presented in narratives encourages audiences to explore, interpret, and question the values conveyed in the narratives, reflecting societal and cultural norms from both traditional and modern contexts. What makes the ideologies and beliefs in narratives so compelling for multi-generational commitment is the interactive process of meaning-developing (Herman & Vervaeck, 2013). Viewers, irrespective of

their age, are not mere recipients of the narrative's values. Instead, they actively participate in decoding and responding to the ideology, influenced by their own cultural backgrounds, life experiences, and viewpoints. This engagement may shape their acceptance, rejection, or reinterpretation of the narrative's meanings, which can manifest through three approaches (Herman & Vervaeck, 2013): (i) completely identifying with and engaging in the hierarchies found in the narratives; (ii) recognizing it only partially; or (iii) entirely disregarding it. This interactive journey highlights how ideology is not simply presented but is co-created alongside the audience's perspectives and internalized beliefs.

This potential in engaging audiences across diverse age groups, that ideologies and beliefs inherent via narratives, implies that an adult may approach a narrative with a critical awareness of its sociopolitical ramifications, while a child might connect more intuitively through emotional or moral instincts; both responses may vary according to their nature but are certainly significant.

That being said, the ideology embedded in narratives is not determined solely by audiences, it involves interaction among the audience, text, and context (Herman & Vervaeck, 2013). The focus on any particular component can impactfully affect the analytical perspectives and frameworks used to examine ideology. Whether presented verbally or visually, it plays a role in the overall judgment of ideology, which can either be distinctly articulated, or conceptually perceived based on the audience's beliefs or the ideological functions of the plot structure itself; therefore, actively shapes how the audience perceives authority (Herman & Vervaeck, 2013). There are three primary methodologies usually adopted in research that analyze ideology and belief systems: psychological, sociological, and discursive or textual viewpoints.

From a psychological standpoint, this approach centers on the audience's cognitive processes: how narratives activate mental frameworks, emotions, and subconscious convictions. The methods for analyzing ideology from this perspective could vary from traditional Freudian psychoanalysis (on the belief systems that audiences bring to narratives), to contemporary cognitive research (concerning the mental and emotional patterns associated with such beliefs) (Emmott & Alexander, 2014). Such approach concentrates on how audiences internalize and emotionally resonate with narratives, offering them reflections of their inner lives. For example, from a child connecting with a character's yearning for freedom or acceptance, to an adult relating real-life challenges to a fictional scenario; both emotional and psychological involvement with narratives ensures that ideological messages are personalized and absorbed.

In terms of sociological analysis, revolves around the shared elements within the narrative context. This approach scrutinizes social contexts and correlates narratives with real-world systems, posing inquiries about how narratives mirror collective belief systems grounded in societal structures (Emmott & Alexander, 2014), such as those pertaining to gender roles, class, economic circumstances, and cultural traditions. Sociologists like Mannheim (1985) view the examination of ideology in narrative fiction as an echo of actual social systems and structures. From this perspective, fiction serves as a cultural projection, allowing audiences to comprehend how society shapes, constrains, or empowers individuals.

Additionally, his concept of "relationism" offers a middle ground between (Eagleton, 1991): (i) determinism – posits that ideas or beliefs are ultimately shaped by social conditions; and (ii) relativism – argues that truth and values are dependent on individual or cultural contexts. This lens also elucidates how narratives maintain

cultural significance, resonating with contemporary audiences through shared struggles and aspirations, such as inclusivity, innovation, and justice, values that transcend generational divides (Emmott & Alexander, 2014).

The third approach, discursive or textual analysis, as suggested by its name, emphasizes the text itself, focusing on the language, structure, and storytelling methods employed to convey or contest ideologies (Herman & Vervaeck, 2013). The construction of a narrative, including its plot and character development, could immensely affect how beliefs are formed or challenged. Scholars in gender or postcolonial studies often associate these narrative techniques with particular ideological implications, demonstrating that even seemingly benign stories can convey strong cultural messages (Eskin, 2004).

Some modern theorists also mark those workings of ideology in narrative fiction as an ethical act, serving as a moral commitment that promotes empathy, reflection, or even transformation (Eskin, 2004). Famous examples include Nussbaum (1990), who emphasizes approaching the laws of text and fiction with respect and compassion, while Miller (1987) acknowledges that audiences bring relativism like personal values or norms to the act of interpretation. This ethical dimension is particularly powerful in cross-generational narratives, as it allows each viewer, regardless of young or old, to process meaning through their own ethical lens.

However, whenever proposals or suggestions arise, disputes are likely to emerge. Among the numerous discussions regarding general frameworks to ideology, one debate questions its concrete manifestations, addressing ideology as either (Herman & Vervaeck, 2013): (i) negative – simply illusions or deception; (ii) positive – a means to unite society around common values; (iii) specific – a false consciousness limited to a particular class; or (iv) general – a worldview not associated with any specific

hierarchies. Ultimately, in the broadest context, ideology is akin to common sense, belief, and life experience (Bourdieu, 1990).

Similar to identity construction, ideology is relational and never exists in isolation, as they are typically defined through their constant dialogue with various domains (Herman & Vervaeck, 2013). For example: personal awareness vs. collective experiences, fiction vs. reality, individual beliefs vs. societal frameworks. This illustrates how individuals and communities interact with and understand narratives either in harmony or opposition, affected by factors like age, environment, or perception. Nevertheless, it remains true that the shared experience of engaging with narrative ideology fosters opportunities for dialogue, education, connection, and introspection within each audience.

Portrayals in Narratives: Influences of Ideology and Beliefs on Gender and Class

As mentioned in the earlier chapters, gender-related issues have long been a prominent topic in various studies; and in each era, public responses are always the core lens that reflect the priorities or favored ideas and norms of a given society, whether grounded in reality or represented in narratives.

Earlier research on gender and narratives examined the connection between the concepts of "sex" and "gender." However, this understanding has evolved with new developments in the definitions and approaches to these terms. Nowadays, in most academic circles, "sex" refers to the biological distinctions between males and females, while "gender" signifies social identities, roles, behaviors, and traits associated with masculinity and femininity linked to a particular sex (Lanser, 2013). As a matter of fact, both postmodern and contemporary gender theorists, supported by biological evidence, assert that "sex" is not a singular concept. Therefore, "gender" has become the preferred

and most common anchor term, as it recognizes non-binary identities (Lanser, 2013), including acknowledgments of transgender and gender-queer identities; as well as steering clear of oversimplifying the complexities of human identities. The essence of this ideological concept is that narratives are increasingly analyzed through the lens of fluid and diverse gender identities rather than fixed male or female binaries.

Likewise, modern class theory view class not merely as a measure of income, but also in terms of (i) cultural access – education or societal influence; (ii) mobility – the capacity to ascend or descend the social hierarchy; and (iii) social capital – connections or acceptance within elite circles. This nuanced narrative highlights how marginalized individuals often carve out alternative pathways to power when excluded from mainstream systems, frequently through creativity, risk-taking, and acts of rebellion.

Within this extensive inquiry, particularly targeting females, the area known as "feminist narratology" is developed to investigate how "gender" affects narrative structure, style, and meaning (Prince, 2003). This inquiry raises questions about whether narrative theories overlook or perpetuate gender biases, and whether gender roles are upheld or challenged within the narratives. Feminist narratology, therefore, focuses not only on identifying "strong gender leads" or "characters of high status," but rather on dissecting how gender shapes narrative form and affects audience engagement with these concepts. Nonetheless, the overall concept of questioning rights also pertains to males, who are often perceived as "strong," "bold, and assertive," and may be viewed as "weak" if they fail to conform to these expectations.

Furthermore, when feminist narratology is paired with an analysis of social class, it emphasizes how narratives: (i) are structured around those who possess agency (the capacity to act or make decisions) and those who do not; (ii) reflect and reinforce power

dynamics within institutions; and (iii) evoke emotional engagement with audiences through characters who resist oppression.

Table 6

Comparison of Ideological Impacts on the Characters' Gender and Class between The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Gender/Class Ideology	*The Pirate Fairy* **(2014)**	*Peter Pan* **(1953)**
Gender Ideology	Gender is more inclusive, with a certain level marked by visual femininity - Male and female fairies – combination of active and passive, independent and dependent, decisive and hesitant - E.g., assertive fairies (Queen Clarion, Zarina, Tinker Bell, Fairy Gary); supporting fairies (some fairy friends - Iridessa, Silvermist, Clank, Bobble)	Gender roles are binary, essentialist, and hierarchical - Peter – leader, adventurous, carefree - Wendy, Tinker Bell – nurturing, jealous, emotional - Indigenous femininity – silent, exotic

	• James – charming, manipulative, not hypermasculine; undermines the brute male trope, which uses charm instead of force	
Class Ideology	Class is replaced by mixture of access to knowledge, experience and royalty; can be traditional when it comes to rules • Pixie Hollow hierarchy: Queen Clarion, Fairy Gary (head of Dust-Keeper), regular talent fairies (citizens) • Open to discussions and new ideas, but within the boundaries of rules set (e.g., Dust-Keepers are forbidden to tamper with Pixie Dust vs. Zarina's experiment leads to her	Class is tied to Britishness, colonial superiority, and emotional restraint • Upper-middle class serves as moral compass – the Darlings' home is civilized and "proper" • Others are either comic or villainous – pirates are dirty and crude; Indians are primitive; Lost Boys are classless wild youth

	exile from the department) • Pirates' hierarchy (similarly based on access to knowledge, background, power): Captain James (past education in Eton, England), regular crews	

Upon comparison between *The Pirate Fairy* (2014) and *Peter Pan* (1953), it is evident that both gender and class-conscious narratology have progressed beyond most traditional theories, which often sought to be universal and "objective" (Lanser, 2013): the representation of gendered-inclusivity and stereotypes portrayed. These are crucial not only for textual interpretation and audience reception but also for the forms, structures, representational features, and communicative contexts of narrative texts. This approach to narratology addressing gender and class have insisted on the inclusion of historical and social context in narrative analysis, leading to postclassical narratology, which is more inclusive and better equipped to analyze contemporary narratives that explore identity, marginalization, and diversity related to both gender and class (Lanser, 2013).

As a matter of fact, narrative is inherently biased. It consistently either reflects, upholds, or contests the social hierarchies and cultural norms present in the context from which the narratives are created. When the exploration of gender identity is combined with social class in narratives, it offers a detailed perspective on how

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characters are formed by their access to power, resources, and opportunities, which corresponds with their economic and social standings. This underscores the interplay between gender and social class that contributes to the development of a character's identity, as well as the narrative's thematic trajectory.

Consequently, this approach fosters richer engagement with topics related to gender and class over time, creating a framework that is both enduring and transformative. Children are able to learn through identification and imagination as they frequently shape their understanding of the world through stories. They may internalize themes such as social roles, values, and cultural messages, which could be subconsciously ingrained in them and nurture a sense of self or awareness about "who am I." As for teens and young adults, there lies an opportunity to analyze, question, and relate on a deeper level by applying gender literacy, cultural awareness, and lived experiences to develop profound interpretations. In the case of the adults, who often reflect, critique, and interpret characters in a more symbolic manner, can engage with historical context, ideology, and structural assessment on topics like representation, systems, and change.

Portrayals in Narratives: Influences of Ideology, Beliefs, Gender, and Class on Profession and Leadership Roles

The following sections will focus on how the interconnection of ideology, beliefs, gender, and class portrayed in narratives impacts the way individuals of all ages view and pursue career and leadership opportunities, as well as their sense of belonging to groups.

Numerous aspects of narrative, such as structure, time, and space exist, but gender and ideology stand out as particularly significant in addressing "who" takes on

leadership roles, "who" is marginalized, and "how" systems can evolve. They are especially important in: (i) bridging personal identity with societal structure – how individuals perceive their place within the broad context; (ii) underscoring inequalities and the potential for change – key components of cultural discourse in the real world; and (iii) allowing space for both criticism and optimism – encouraging children to recognize issues while also envisioning solutions.

As previously mentioned, gender and class within narratology discuss how narratives shape and reflect social hierarchies, roles, and power dynamics based on gender identity and economic status. Narratives can either affirm or challenge gender norms (e.g., portraying males as assertive and females as nurturing) and social mobility (e.g., depicting leadership as derived from gender, heritage or wealth, rather than from talent or innovation), which reflects societal biases where certain genders or classes have traditionally been marginalized especially in aspects like profession and leadership.

Table 7

Comparison of the Impacts of Ideology, Gender, and Class to the Pursuit of Profession and Leadership Roles as Portrayed in The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Profession / Leadership	*The Pirate Fairy* **(2014)**	*Peter Pan* **(1953)**
Profession/Roles	• Zarina – Dust-Keeper Fairy, pirate captain, Pixie Dust Alchemist	• Peter Pan – leader, adventurer

	• Tinker Bell – Tinker Fairy	• Tinker Bell – spirited fairy, Peter Pan's loyal sidekick
	• James –first a pirate member then a captain of the crew	• Captain Hook – pirate captain
	• Fairy friends (both gender) – elemental professionals (e.g., Tinker, Animal, Garden, Water, Light, Wind)	• Wendy – caregiver, storyteller
	• Pirate crew – workers, sidekicks	• Lost Boys – wild children
	• Fairy council (Queen and head of department) – institutional authority	
Leadership	• Zarina – leader of the pirates (previously), Tinker Bell and fairy friends ("fairies vs. pirates" arc), head of Pixie Dust Alchemy	• Peter Pan – leader of Tinker Bell, Lost Boys, Indians (Little Flying Eagle)

	• Tinker Bell – leader and decision-maker of fairy friends (circumstantial, e.g., "fairies vs. Zarina and pirates" arc)	• Tinker Bell – assistant to Peter Pan
	• James – pirate crew, captain of the pirates	• Captain Hook – captain of pirates
	• Fairy friends – team of equals	• Wendy – "mother" to Lost Boys
	• Pirate crew – comedic followers	• Lost Boys – Peter Pan's followers
	• Fairy council – leaders of Pixie Hollow	
Gender/Class Impact	• Zarina – female, working-class (Dust-Keeper), but later as pirate captain, Pixie Dust Alchemist	• Peter Pan – male, classless but powerful
	• Tinker Bell – female, working-class (Tinker Fairy) but a skilled talent, leader, decision-maker	• Tinker Bell – female, working-class, powerless, gendered emotional and jealous

	• James – upper-class male (background), but elegant, deceptive, non-hypermasculine	• Captain Hook – male, upper-class manners but villainous
	• Fairy friends – diverse gender or working-class fairies, mixture of independence and supportiveness	• Wendy – female, upper-middle class but powerless (British domestic ideal)
	• Pirate crew – male, classless, clumsy	• Lost Boys – male, chaotic, classless but with certain amount of power
	• Fairy council – gender-neutral, both class and classless (based on background and access to experience, knowledge)	
Ideological Function	• Zarina – challenges to traditional norms, celebrates curiosity	• Peter Pan – heroic boyhood; resistant to adult or social rules
	• Tinker Bell – challenges to traditional norms,	• Tinker Bell – extreme emotions caused by

	celebrates curiosity, forgiving	protectiveness and possessiveness
	• James – subverts masculinity, manipulates instead of fights	• Captain Hook – corrupted adulthood, obsession
	• Fairy friends – reinforces inclusivity and diversity	• Wendy – reinforces traditional female role
	• Pirate crew – hierarchical parody of masculine work culture	• Lost Boys – wild and chaotic boyhood, resistant to adulthood
	• Fairy council – portrayal of both modern and tradition institutional traits	
Key Comparison	Gendered Professions • Working roles and position is gender-neutral (both male and female work in dominant or supporting role)	Gendered Professions • Male in a more dominant position; female works in nurturing role

	Class and Labor • Class is visible in access to background, knowledge, control over resources	Class and Labor • Class turned into stereotypes (e.g., pirates as lowly thugs, Wendy as upper-class angel)
	Leadership Models • Collaborative, merit, knowledge, empathy-based style	Leadership Models • Charismatic, command-driven hierarchical-based, male dominant style

As seen from above, *The Pirate Fairy* (2014) and *Peter Pan* (1953) highlight the contrasting nature of gender roles, with the former promoting gender-neutrality by challenging gender stereotypes and disrupting class hierarchies; and the latter reinforcing gender-biasness as portrayed within the story.

For instance, Zarina, Tinker Bell, and her fairy friends illustrate that professions and leadership are not limited to traditional gender roles; qualities such as collaboration and empathy, typically associated with "feminine traits," can also lead to success regardless of gender. These narratives prompt viewers to question "who" is entitled to lead and the reasoning behind it, encouraging younger audiences to think about careers and leadership beyond conventional gender or class limitations. This empowerment as well extends particularly to individuals from working-class backgrounds or those carrying non-dominant traits, enabling them to envision themselves in powerful roles.

Additionally, ideology and belief systems are foundational elements expressed through narratives which defines notions of what is considered "right," "wrong," "natural," or "normal," and "how" norms are justified within the story's framework. In relation to professions and leadership roles, narratives reflect societal ideologies concerning the traits of an ideal leader or a deserving professional.

In *The Pirate Fairy* (2014), while the society of Pixie Hollow presents a level of openness, it still adheres to certain traditional ideologies: (i) rules must be followed unquestioningly (perform as expected); and (ii) creativity is only appreciated when it remains within established boundaries. Zarina, by challenging these belief systems, faces consequences for her experimentation with Pixie Dust, leading to an event that signifies her creativity and values as threats to established norms, conflicting with the prevailing ideology of tradition and control.

Consequently, it becomes evident that the ideology of the Pixie world emphasizes conformity and obedience over innovative curiosity and ambition. Nevertheless, Zarina's journey ultimately reshapes the connection between innovation and value, broadening the belief system to embrace varied viewpoints. She is acknowledged not as a threat but as a transformative figure in fairy society through her acquired knowledge, mirroring a growing societal appreciation for inclusivity, innovation, and the concept of redemption. Leadership is portrayed as a demonstration of adaptability, vision, and the courage to challenge outdated beliefs rather than simply a means of wielding power.

Such narratives provide a lens for analyzing real-world belief systems concerning whether professions and leadership should stem from established authority, or if traditional ideologies, such as perceiving STEM as "male" and nursing as "female," should confine careers. This progression of the narrative illustrates the necessity for

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society to evolve its ideologies to foster advancement, such as changing views on women in STEM fields or leadership styles focusing on empathy. By addressing these ideologies within imaginative and safe contexts, narratives encourage the reexamination of rigid structures.

In summary, while gender and class significantly influence access to leadership and professional opportunities; ideologies and belief systems shape the credibility of individuals who are recognized, celebrated, or punished. Together, these factors construct the narrative structure surrounding professions and leadership in both fictional narratives and real-life situations.

Portrayals in Narratives: Influences of Ideology, Beliefs, Gender, and Class on Group Membership

In View of Social Identity Theory (SIT) and Self-Categorization Theory (SCT)

On top of advocating for their own rights, individuals also seek to adopt new identities in order to gain the sense of belonging they crave from specific social groups.

Historically and even today, women in science, men in nursing, transgender individuals who defy traditional gender norms have often been overlooked, marginalized, or dismissed despite their significant contributions, the same goes to cases like exclusion from their families. Those who do not conform to expected roles frequently find themselves marginalized or required to demonstrate their worth far more than their counterparts to gain acceptance. Just as Zarina takes on the seemingly masculine role of a pirate captain, many nonconforming individuals need to create their own communities or support systems.

Similarly, individuals from working-class backgrounds may be disregarded within the cultural or institutional standards of the elite, as class-based biases limit who

is allowed to "belong" in prestigious professional or academic environments. In other words, ideology plays a critical role in shaping the public's perceptions and the dynamics of power structures, by determining which identities or behaviors are accepted or rejected into the group, ultimately leading to the categorization of group membership.

Table 8

Comparison of the Impacts of Ideology, Gender, and Class to the Perception of Group Membership as Portrayed in The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Group Membership	*The Pirate Fairy* **(2014)**	*Peter Pan* **(1953)**
Social Category	• Tinker Bell and her friends – female professionals or team	• Tinker Bell – fairy (support role)
	• Zarina – group switcher	• Wendy – girl, caretaker
	• James – deceiver, pirate elite	• Darling children – British middle-class
	• Pirate crew – charismatic outsiders	• Pirates – criminal outgroup
	• Pixie Hollow fairies – ordered society by talent or class	• Lost Boys – male children, wild youth
		• Indians – racialized "other"

Ingroup / Outgroup Dynamics	• Tinker Bell and her friends – ingroup built on shared skill, mutual support	• Tinker Bell – ingroup to Peter Pan; outgroup to Wendy
	• Zarina – from ingroup to outgroup hybrid; ingroup to Pixie Hollow and the fairies as Dust-Keeper, outgroup as pirate captain, again ingroup as Pixie Dust Alchemist	• Wendy – liminal role, not part of Lost Boys neither is a mother
	• James – initially appears as ingroup to Zarina, then outgroup after his betrayal to her	• Darling children – ingroup of the "civilized", moral authority
	• Pirate crew – seduce Zarina into switching sides	• Pirates – outgroup, uncivilized, humorous threats
	• Pixie Hollow fairies – ingroup as rule-follower; outgroup as disruptors to Zarina	• Lost Boys – ingroup to Peter Pan and male; outgroup to female and adults

		• Indians – radical outgroup, exoticized
Impacts of Gender, Class, Ideology	• Tinker Bell and her friends – collaborative group, blurs binary roles	• Tinker Bell – gendered emotionality; classed as supporting role
	• Zarina – class tension, working-class fairy with high intellect and talents	• Wendy – gender excludes her from action roles; forced into moral guardian due to the environment she is exposed to
	• James – use class-coded speech to dominate, reveals patriarchal ambition	• Darling children – class-based superiority over pirates and Indians
	• Pirate crew – sidekicks helps to pretend acceptance and mask manipulation to Zarina as ordered	• Pirates – working-class stereotypes; Hook uses his upper-class language to dominate
	• Pixie Hollow fairies – gender-inclusive group, but ideology of	• Lost Boys – girls are excluded; gendered group membership

	tradition and rules excludes Zarina	Indians – deprives of authentic voice or complexity, physicality over verbal expression; present indigenous women through colonial bias
Ingroup / Outgroup Treatment	• Shared goals, mutual respects • Given space to evolve	• Shared gender or class • Othered, silenced, mocked

As aforementioned, the motivation behind seeking group membership stems from the sense of identity these groups provide; however, when it comes to the essence of group membership, given its primary purpose is to safeguard the group's image and values, such "sense of belonging or group identity" the group offers is often conditional upon an individual's alignment with those values, and they might be rejected if they are seen as a "threat" to the beliefs of that group.

When such categorization occurs, it may lead to behaviors such as favoritism toward in-groups (where "we" belong) and discrimination against out-groups (where "we" do not belong). In the context of *The Pirate Fairy* (2014), Pixie Hollow is portrayed as an in-group that shares common values (harmony, rules, traditional roles); Zarina, by questioning these authorities, is consequently viewed as a "threat" to Pixie Hollow and is classified as part of an out-group (a "rule-breaker," "thief," and "traitor"). Her transition to the pirate world reinforces this change, making her no longer "one of them." Ultimately, towards the end of the film, the fairy council recognizes her

distinctiveness and reinterprets their own set of ideological system, which makes Zarina reintegrates into the in-group once her identity is redefined as valuable (alchemist) than threatening.

To summarize the previous discussion, a sense of belonging is contingent upon ideological agreement, and in Zarina's situation, she faces rejection from both groups (fairies and pirates) when her beliefs do not align with theirs. Genuine belonging emerges only when Pixie Hollow reinterprets their own rules and beliefs, then begins to appreciate her individuality. Overall, the modern narrative of *The Pirate Fairy* (2014) subtly critiques this inflexible belief system, illustrating how rigid ideologies can hinder creativity and exclude those who fail to meet such standards.

In terms of audiences' engagement, narratives like *The Pirate Fairy* (2014) utilize a fantasy perspective to safely address real-world issues such as exclusion, marginalization, ideological disagreements, and the challenges of belonging in a resistant society. Children are given the chance to learn about social belonging and moral values through these narratives; their early emotional reactions help shape their understanding of inclusion, friendship, and fairness, impacting how they behave in their social circles like schools or teams. This narrative approach can also provide a space for teens to explore their identity, rebellion, and beliefs while contemplating deeper meanings of belonging; thus, stories become a secure environment for examining rebellion and independence without facing real-world repercussions. For adults, who tend to discern underlying ideologies, their engagement often leads to critical introspection, such as how group membership influences real-world systems in workplaces, families, or communities, which in turn affects their parenting choices, voting behavior, or advocacy in society.

Portrayals in Narratives: Speech Representation as Point of Observation

This section will present a new viewpoint in which gender and class, profession and leadership roles, as well as group affiliation can be examined through the representation of speech.

Speech representation functions not merely as a technical instrument but as a socially and culturally significant strategy that influences how audiences interpret characters, their relationships, and the surrounding world. More than just conveying "what," the way speech is articulated and represented greatly impacts audiences' connections with characters, leading to either the renegotiation or reinforcement of social status, authority, and group identity.

In narratives like *The Pirate Fairy* (2014), where character-driven storytelling is employed without an external narrator (with character-as-narrator), speech representation becomes the essential means for viewers to engage with identity, power, emotion, and belonging (McHale, 2014), acting as a reflection of cultural and societal constructs. For example, a character's speech patterns, vocabulary, and modes of expression often signify their gender, profession, leadership role, or group identity, making speech a crucial element for illustrating social hierarchies and inclusion or exclusion.

Generally speaking, the style, terminology, and level of formality in a character's speech can indicate their career and leadership role in society. Prominent professions and leaders typically exhibit speech that is assertive, directive, or rhetorically powerful; the narrative's representation of their speech, whether directly or indirectly, can also reveal changing power dynamics. This duality illustrates how profession and leadership are both displayed through speech and influenced by how it is conveyed. By focusing on a more modern understanding of gender and class as

adaptable identities, influenced by expression, perception, and access to narrative voice rather than static roles; diverse characters are offered opportunities for agency and transformation, regardless of their gender or class position. This approach utilizes speech representation to emphasize that traits, roles, and values are inherent to individuals, not predetermined categories.

Concerning group identity, shared language, slang, or specific speech patterns indicate in-group affiliation, while distinctive speech can signify "outsidership." The register or tone captured through speech representation reflects the negotiation of identity between groups. In essence, through the structure, tone, and narrative presentation of a character's speech, audiences learn not only what a character communicates but also "who" they are, "what" power they possess, and "where" they fit in.

As emphasized, speech representation involves "how" a narrative expresses the words and thoughts of characters. Since narratives are made of language, they are especially equipped at showcasing speech events (McHale, 2014). There are three main techniques for representing speech and thought in narratives: direct discourse (DD), indirect discourse (ID), and free indirect discourse (FID). Additionally, speech acts can as well be narrated through internal consciousness, which resembles unspoken inner speech, and can be articulated through the aforementioned three forms: directly, as a quoted interior monologue; indirectly, as a thought report, also known as psycho-narration; or using free indirect discourse (McHale, 2014) (examples from films are listed in "Heteroglossic Conflict" table). In these scenarios, the verbal narrative comprises two "voices": a framing utterance and an inset (framed) utterance; or, in terms of interference or interaction between two texts, can be referred to as the narrator's and character's text (Sternberg, 1982).

In direct discourse (DD), the exact words or thoughts of a character are represented, maintaining their unique style, tone, dialect, and personal language (McHale, 2014). The transition from frame to inset is usually clear, often indicated by introductory verbs that denote speech or thought. Hence, DD is the most prevalent mode in visual storytelling, especially in films, where dialogue serves as the primary means of conveying direct speech: an approach enhances emotional immediacy and deepens audience identification with the character. Throughout the narrative, viewers are able to connect directly with the character's intent and emotions, allowing the characters to express their own development through dialogue. In this way, audiences socially engage by recognizing the character's status and role: whether they are a "leader," "trickster," or "outsider", with speech representation guiding these identities.

Indirect discourse (ID) comes into play when the narrator restates what the character has said or thought. This form gives the narrator greater control over how the character's words are expressed, modifying grammatical aspects such as tense and pronouns that align with the narrator's structure (McHale, 2014). The forms of paraphrasing and summarizing in ID can vary widely, ranging from cases that closely mimic the character's original words, to those that only convey their essence or minimally indicate that a speech event occurred (Leech & Short, 2007). In films, a character acting as narrator can utilize ID through voiceover narration or paraphrased event summaries. This narrative style allows for a compression of time and background, revealing how one character perceives another's voice, influenced by memory or personal judgment.

Free indirect discourse (FID), on the other hand, blends the voices of the narrator (ID) and the character (DD), making it the most frequently debated form for representing speech, thought, and perception (McHale, 2014). In FID, the distinction

between frame and inset becomes blurry, complicating the interpretation of the narrative due to its immersive and ambiguous nature. This method reflects the internal voice of the character rather than that of the narrator, while still preserving a third-person perspective and tense (McHale, 2014).

For example, the tense and person follow the narrator's grammar (ID), while deixis and tone capture the character's viewpoint (DD). This enables audiences to understand the characterization's thought processes without explicit speech verbs such as "said" or "thought." FID can be difficult to identify in films, as it lacks the distinct markers of its form, making it hard to differentiate from non-quoting narrative sentences (McHale, 2014). Consequently, it leans more towards context clues (e.g., visuals and stylistic elements like facial expressions, gestures, or music) rather than relying on formal features to determine whether speech, thought, or perception will be interpreted as FID (McHale, 1978). This narrative method fosters a subtle, blended empathetic connection with the character, without complete subjectivity.

Both indirect and free indirect forms of speech representation illustrate "how" interpretations are formed or reframed, implicitly highlighting biases, ideologies, and internalized norms that are rooted in social and cultural contexts; rather than just focusing on "what" the content entails. This fosters cultural engagement with audiences by shaping their perceptions of identity construction or judgment of others based on their own ingrained values. It also provides a way to empathize with cultural dilemmas surrounding conformity vs. individuality, and innovation vs. adherence to norms; issues that are profoundly social. When it comes to speech representing identity in DD, ID, and FID, these techniques render abstract social roles understandable and emotionally relatable. Younger viewers might interpret this in terms of "who holds authority" or "who dictates societal or group standards," transcending limitations of identity;

meanwhile, older audiences can connect with the embedded values concerning leadership, defiance, and belonging, reflecting their current situations.

Narrative methods also capture the thoughts, emotions, and consciousness of characters, particularly through techniques like interior monologue, psycho-narration, or free indirect thought, which promote profound emotional connections across different age groups by drawing audiences into the characters' mental landscapes (McHale, 2014). This form of narrative integration allows stories to resonate uniquely with different audiences: children engage through emotions and visuals, while adults connect with subtext and societal implications.

Interior monologue, often termed direct thoughts (like DD for thoughts), consists of the character's precise inner dialogue, presented as if directly overheard, frequently taking the form of spoken internal conversation or animated facial cues (McHale, 2014). In this scenario, audiences experience the character's feelings without being told what they are; they witness the character's frustrations firsthand, granting them immediate emotional access.

Psycho-narration or indirect thought (like ID for thoughts) involves the narrator interpreting the character's mental state, potentially encompassing both habitual and subconscious elements (McHale, 2014). In this context, the character's emotions permeate the visual narrative even without spoken words, being summarized and interpreted instead of directly quoted. This is frequently conveyed through techniques such as montage, musical score, or scene composition. The style of the film acts as an internal narrator for the character, subtly communicating her feelings without explicit language.

In contrast, free indirect thought, akin to FID for thought, is the narration that merges with the character's voice without a direct quotation (McHale, 2014). This

complex yet impactful technique occurs through tone, framing, pacing, or camera movement that mirrors a character's emotional state. Audiences can sense her subjective experience, though the film does not delve into explicit thoughts, merging narrative authority with character emotion, allowing viewers to infer internal states through nuanced signals.

Table 9 (refer to Appendix E)

Comparison of Speech Representation or Style Portrayed in The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Films	Speech Representation – Type / Style
***The Pirate Fairy* (2014)**	Zarina • Technically detailed, confident Direct Discourse • Speech reflects professional identity; challenges authority directly • E.g., her questioning the rule of experimenting with Pixie Dust, "But if we don't, we will never understand what it is truly capable of."
	Fairy Team • Group-based dialogue, overlaps, shared ideas • Reflects egalitarian group membership; no dominant speaker, ideological shift from hierarchy • E.g., Dust-Keepers fairies' respond to Zarina's curiosity, "Well, that is just how Pixie Dust works."
	Tinker Bell

	- Collaborative Direct Discourse with team; questions and affirmation - Dialogic, team-based leadership; speech shows transformation from follower to equal - E.g., Tinker Bell following Zarina's distribution of tasks to retrieve the Blue Pixie Dust, "Right!"; her asking Zarina to go back with her without discrimination, "Zarina, we didn't just come for the dust."
	James - Persuasive, smooth Direct Discourse masking intentions - Speech as manipulation tool, upper-class tone hides deceit - E.g., James tries to trick Zarina into teaching him the way to fly with Pixie Dust, "Absolutely astonishing! Just imagine, flying like a bird! What is it like?"
	Pirate Crew - Low-register, simple, comic speech - Still working-class stereotypes, but less demonized than in *Peter Pan* (1953) - E.g., one of the crew, Oppenheimer, is still cooking (a fish bone) despite being tasked to keep watch of the locked fairies, "Oh! Me stock is ready! Oh lovely. Oh, that is good eating right there."
	Peter Pan

Peter Pan (1953)	• Direct Discourse, commands and interruptions
	• Authoritative voice of youth masculinity; doesn't explain just act
	• E.g., he stops Tinker Bell from playing around and commands her to help find his shadow, "Tink! Stop playing! Help me find my shadow."
	Wendy
	• Indirect Discourse is often narrated by others; when direct, uses polite modal verbs
	• Limited agency in speech, performs femininity
	• E.g., when she politely expresses dislikes, "Oh Nana, must we always take that nasty tonic?"
	Tinker Bell
	• Non-verbal, translated by narrator
	• Her voice is literally controlled by others
	• Peter Pan translates her non-verbal bell-like ringing sound, "She says you are a big ugly girl!"
	Captain Hook
	• Elevated diction, theatrical monologues
	• Upper-class affectation used for both power and comedy; villainy is voiced through excess
	• E.g., when he is mad due to him unable to track down Peter Pan and talking to himself, "Blast that Peter Pan! If

	I could only find his hideout, I would trap him in his lair. But where is it?"
	Indians • Constant use of physicality like gestures, speak or sing in broken English • Racialized silencing and caricature, excluded from narrative authority • E.g., when the Indian Chief caught the Lost Boys, "For many moons, red man fight paleface Lost Boys."

Real-life communication is intricate, nuanced, and frequently unclear, utilizing mixed or intermedia modes that demonstrate the complexity of the real world. Consequently, considering the variety and richness of these forms, particularly Indirect Discourse (ID) and Free Indirect Discourse (FID), some scholars have suggested that authentic narrative speech often does not conform strictly to Direct Discourse (DD), ID, or FID (McHale, 1978). Instead, a continuum of possibilities (scalar models) may be more suitable than those three-category model, accommodating in-between scenarios, hybrid forms, and subtle transitions (McHale, 1978); however, these also face challenges in clarifying the ambiguous, blended, or transitioning "voices" we encounter while reading. These scalar transitions also allow for cultural interpretation, thereby creating an opportunity for audiences to infuse cultural significance into the narratives.

Overall, across different cultures, narratives, particularly when conveyed through character voices, serve as platforms for social learning, emotional modeling, and cultural dissemination. The representation of speech in such narratives showcases emotional intelligence, enabling children to "interpret" tone, body language, and

implied thoughts. Additionally, it also fosters moral and social contemplation, promoting either the reinforcement or questioning of cultural norms; by presenting alternative models of leadership or gendered language roles, narratives encourage audiences to challenge the existing order. Non-verbal FID or psycho-narration can be vital in engaging multilingual or multicultural audiences as well, as it transcends language barriers, making stories accessible and resonant across various cultural contexts and age demographics.

Ultimately, the portrayal of speech serves as a narrative connection that feels instinctive to younger audiences while intellectually stimulating for older ones. This makes narratives relatable, reflective, and authentic, shifting the focus from mere fantasy realms to the emotional and cultural realities that we all inhabit.

Portrayals in Narratives: Heteroglossia as Point of Observation

In a similar vein, heteroglossia also serves as another aspect to consider regarding the portrayals mentioned. Heteroglossia, as defined by Bakhtin (1981), denotes the presence of various voices, perspectives, and discourses within texts or narratives, each embodying its unique style, beliefs, and modes of expression (Tjupa, 2013). This concept extends beyond mere "dialogue" among characters; it represents a clash of voices and belief systems within a single narrative, where the effects produced by these voices, whether stylistic, emotional, or ideological, are referred to as "glossality" (Bakhtin, 1981). These attributes may originate from narrators, characters, social classes, or cultural ideologies, and often revolve around conflicts such as: tradition vs. innovation, upper-class vs. common dialect, and prevailing vs. marginalized ideologies.

For example, Zarina embodies a voice of innovation, scientific inquiry, and female empowerment; conversely, the elders of Pixie Hollow symbolize the voice of tradition, order, and adherence. Meanwhile, the speech of the Pirate is characterized by manipulation, performance, and rebellion; these voices not only coexist but also vie for dominance, which is what is termed "heteroglossia."

Heteroglossia within the field of narratology exhibits a comparable phenomenon to speech representation, which includes the texts of both narrators and characters (Jannidis, 2013). Character texts are classified into two categories (Tjupa, 2013): (i) varied, spoken character texts – these are explicit and voiced expressions made by characters, which articulate their ideas using their distinct vocabulary and tone, and their speech is clearly differentiated from that of the narrator; and (ii) zero text – this refers to situations in which a character remains silent without directly voicing their perspective within the narrative.

Nevertheless, these silent characters are not "neutral," as their presence still impacts the storyline; their involvement in the event chain shapes how the narrator describes occurrences in response to them. In this latter instance, their presence "dialogizes" the narration, meaning the language and tone of the narrator subtly adapt based on how the silent character is interpreted or positioned (Tjupa, 2013). Therefore, heteroglossia can emerge not only from overt speech but also from implied viewpoints, particularly when a character's silence "haunts" or "colors" the voice of the narrator.

On the contrary, there are two polar opposites on the spectrum of how heteroglossia can manifest in narrative texts: (i) "the war of language" – in which the narrative explicitly portrays conflict among various discourses or voices, leading to ideological, social, or emotional clashes (Barthes, 1989); and (ii) tautology or zero heteroglossia – where all voices appear identical, sharing a unified belief, style, and

worldview, devoid of any conflict or contrast (Tjupa, 2013). In this latter scenario, the narrative voice prevails, rendering other voices indistinguishable from it. Lying between these extremes is the concept of "hybrid construction," where two or more distinct speech styles, worldviews, or value systems are fused into a single expression (Bakhtin, 1981). In summary, this indicates that heteroglossia in narratives is not merely a binary choice between "multiple voices" or "one voice," but rather a spectrum characterized by intersections of styles and ideologies.

Generally, the phenomenon of heteroglossia in narratives is viewed as a facet of the broader issue of "perspective or point of view" (Uspenskiĭ, 1973); however, they are fundamentally different. Heteroglossia highlights the coexistence and sometimes conflict of diverse ideologies, discourse, and value systems within a single work (Tjupa, 2013). As such, it reflects social heterogeneity, expressing or representing various social classes, roles, experiences, and ideologies (Bakhtin, 1981). In *The Pirate Fairy* (2014), it illustrates the competing value systems of curiosity and rule-breaking vs. tradition and control. The role of heteroglossia in narratives is to portray social complexity and conflict, enabling a deeper, more nuanced analysis of how gender, class, profession, leadership, and group identity are depicted, challenged, and negotiated within the narratives.

Conversely, perspectives or the so-called point of view, pertains to the narrative lens through which the story unfolds, encompassing who observes, knows, and narrates the content (Niederhoff, 2013). This aspect relates more to narrative structure and the method by which information and emotions are conveyed to the audience, influencing their empathy and connection with the characters. By managing emotional engagement and understanding, perspective is somewhat limited in its capacity to critique social categories. In contrast, heteroglossia offers a broader, more socially rooted perspective

that examines how these categories interact and conflict within the story's universe, and it also considers how children's media and narratives evolve in response to or in resistance against prevailing social ideologies.

Ultimately, in narratives where characters articulate their thoughts from various social, professional, and gendered standpoints, heteroglossia serves as a more robust framework for analyzing works and engaging audiences with the ideological intricacies of identity in narratives.

Table 10

Comparison of Heteroglossic Effect Portrayed in The Pirate Fairy *(2014) and* Peter Pan *(1953)*

Films	Heteroglossic Effect
***The Pirate Fairy* (2014)**	Zarina • New voice of female scientific authority; challenges social norms
	Tinker Bell • Voice of collaborative leadership, especially among females
	Fairy Friends • Pluralistic male and female voices, non-competitive and diverse
	James • Voice of patriarchal charm and colonial cunning
	Pirate Crew

	• Reflect voice of male camaraderie but also manipulated by James
	Fairy Council • Voice of institutional tradition, resistant to innovation
Peter Pan **(1953)**	Peter Pan • Dominant voice of youthful masculinity, unchallenged tone
	Wendy • Voice of domestic femininity, constrained and framed by male speech
	Captain Hook • Voice of decaying aristocracy, mocked but still articulate
	The Lost Boys • Echo chamber of Peter Pan's ideology; no unique worldview
	Indians • Colonized, "muted" heteroglossia, symbolic voice and gesture with little or no agency

When multiple voices are present, conflicts may arise; however, the key issue is whether all these voices are valued or if one perspective prevails. This situation is referred to as monologic (controlled by a single voice) vs. dialogic (involving several voices in conflict).

Table 11 (refer to Appendix F)

Comparison of Heteroglossic Conflicts Portrayed in The Pirate Fairy *(2014) and* Peter

Pan *(1953)*

Films	Heteroglossic Conflicts
***The Pirate Fairy* (2014)**	Zarina vs. Fairy Gary (Curiosity vs. Obeyance Conflict) • Zarina: "No matter how many times I see it, just, wow!" • Fairy Gary: "Indeed." • Zarina: "Okay, but if there is Blue Dust why can't there be other colors?" • Fairy Gary: "Because there aren't." • Zarina: "And maybe those other colors do other things! What if there was, I don't know, purple, (*gasp*) what if there is pink?" • Fairy Gary: "(*laugh*) the day someone finds Pink Pixie Dust is the day I trade in my kilt for trousers!" • Zarina: "But what if we don't find it? What if we make it?" • Fairy Gary: "Listen carefully, Zarina. We do not tamper with Pixie Dust, it is far too powerful."
	Fairy Friends vs. Clank, a Tinker Fairy (Dominant Female vs. Supporting Male conflict) • Clank: "Ms. Bell? (*saw the groups of sleeping fairies that were drugged by Zarina*) Are they. . . ." • Rosetta: "No, goodness, no. They are in a deep sleep." • Vidia: "Why would Zarina do this?"

	• Tinker Bell: "Clank, did you see her?"
	• Clank: "No, no . . . (*gasp*) yes, yes! I saw her fly towards the dust depot!"
	• Silvermist: "But what could she wanted for?"
	• Tinker Bell: "I don't know, but we have to find her."
	• Tinker Bell: "Clank, stay here and watched over everyone. . . ."
	• Clank: "I'm on it!"
	• Tinker Bell: "Especially the Winter Fairies, make sure they get a steady stream of snow."
	• Clank: "Right! Right."
	Fairy Friends vs. Zarina (Conflict on What is Perceived as "Right") • Zarina: "Give me back that dust!" • Tinker Bell: "Zarina, why are you doing this?" • Zarina: "If you give it to me, I will give you quarter." • Silvermist: "Quarter? I think we need all of it." • Zarina: "Quarter means mercy!" • Tinker Bell: "This dust belongs to Pixie Hollow." • Zarina: "You had your chance." (Conflict on Different Sense of Belonging or Group Membership) • Tinker Bell: "Zarina, don't do this. Come back with us! Come back home."

	- Zarina: "I will never go back to Pixie Hollow."
	- Tinker Bell: "You don't belong here."
	- Zarina: "This is exactly where I belong, Tink."
	- James: "We appreciate what she can do. Treasure it, actually."
	Zarina vs. James and Pirate Crew (Ideology of Manipulation vs. Collaboration Conflict)
	- James: "And as long as we have the Blue Dust, we will never run out of flying dust, right again?"
	- Zarina: "Right again, James."
	- James: "Well then, we won't need you anymore. Our plan worked perfectly! Fairies are such gullible creatures!"
	- Pirate crew: "We have enough kissing up to that pint-sized prima donna. No quarter for her!"
	- Zarina: (*sound of bell ringing*) (her transition to silent non-verbal speech, implications of being "muted")
	- James: "Oh, don't feel foolish. I was just too clever for you, that is all."
	(After being saved from drowning by the fairy friends)
	- Silvermist: "Here, I will dry you off."
	- Tinker Bell: "Are you okay?"
	- Zarina: "You saved me, why?"
	- Tinker Bell: "Let's just say, we are offering you quarter."

	• Zarina: "I am so sorry. . . . They are headed for the Second Star. If they make it past, we will never find them. The Blue Dust will be gone forever." • Vidia: "Then let's stop them before they get there." • Tinker Bell: "Captain."
	Fairy Friends vs. Fairy Council - Fairy Gary and Queen Clarion (Tradition vs. Innovation as Opportunity Conflict) • Tinker Bell: "Queen Clarion, we got the Blue Dust back!" • Queen Clarion: "Which I didn't know was missing." • Tinker Bell: "We also got Zarina!" • Fairy Gary: "Zarina! Oh, you are home!" • Zarina: "Yeah. And from now on, I promise. . . ." • Tinker Bell: "You know, Zarina has pretty much mastered that Pixie Dust thing of hers." • Rosetta: "Yeah! She even grew a Pixie Dust tree." • Silvermist: "Now we have got an extra!" • Fairy Gary: "Does this talent of yours have a name?" • Zarina: "Alchemy. Pixie Dust Alchemy."
Peter Pan **(1953)**	George Darling vs. Wendy Darling (Adult Rationalism vs. Childlike Imagination Conflict) • George: "Wendy, haven't I warned you? Stuffing the boys' heads with a lot of silly stories." • Wendy: "Oh, but they aren't!"

	- George: "I say they are! Captain Crook, Peter Pirate –"
	- Wendy: "Oh no, father. Father have you ever – You don't understand."
	- George: "Absolutely poppycock! And let me tell you, this ridiculous. . . ."
	George Darling vs. Mary and Wendy Darling (Dominant Male Figure vs. Nurturing Female Figure Conflict) - Mary: "George, dear, do hurry. We mustn't be late for the party, you know." - George: "Mary, unless I find my cuff links we don't go to the part. And if we don't go to the party I can never show my face in the office again. . . . And if I can never show. . . ." - Mary: "Now, George." - George: "'Now, George.' 'Now, George!' Well, 'Now, George' will have his say!" - George: "Mary, the child's growing up. It is high time she had a room of her own." - George: "I mean it! Young lady, this is your last night in the nursery! And that is my last word on the matt –" - Wendy: "But mother, I don't want to grow up." - Mary: "Now, dear. Don't worry about it anymore tonight." - John: "He called Peter Pan 'absolute poppycock'."

	• Mary: "I'm sure he didn't mean it, John. Father was just upset."
	Wendy vs. Peter Pan and Lost Boys (Emerging Identity vs. Resistant Childhood Conflict) • Peter Pan: "Girls talk too much." • Wendy: "Yes, girls talk too. . . . Hmm? Oh." • Peter Pan: "Get on with it, girl." • Wendy: "My name is Wendy, Wendy Moira Angela Darling." • Peter Pan: "Wendy is enough." • Wendy: "I'm so glad you came back tonight. I might never have seen you. Because I have to grow up tomorrow." • Peter Pan: "But that means . . . no more stories. No! I won't have it! Come on. To Neverland. You will never grow up there." • Wendy: "Oh, Peter, it would be so wonderful." (Wendy's acceptance of growing up) • Peter Pan: "Go on! Go back and grow up! But I'm warning ya. Once you are grown up . . . you can never come back!" (Gradual or almost lost of memories of Darling Brothers and Lost Boys) • Wendy: "But we are going home in the morning."

	- John: "Home?" - Michael: "Oh, Wendy, we don't want to go home." - Wendy: "Oh for goodness sake. Please, boys. Do you want to stay here and grow up like . . . like savages?" - Michael: "Of course." - Wendy: "But you can't. You need a mother. We all do." - Michael: "Aren't you our mother, Wendy?" - Wendy: "Why, Michael, of course, not!" Surely you haven't forgotten our real mother." - Michael: "Did she have silky ears and wear a fur coat?" - Lost Boys: "I think I had a mother once. What was she like? What was she like? I forget. I had a white rat. That is no mother!" (Wendy is back from Neverland to the nursery. Meanwhile, George Darling decides to let Wendy continuing her stay in the nursery) - Mary: "George, I'm so glad you changed your mind about Wendy. After all, she is still a child." - Wendy: "Hmm? Oh, mother, we are back!" - George: "Back?" - Wendy: "All except the Lost Boys. They weren't quite ready." - George: "Lost Boy? Ready?"

	• Wendy: "To grow up. That is why they went back to Neverland. Yes, but I am. Ready to grow up,"
	Wendy vs. Tinker Bell (Competing Feminine Ideologies Conflict – Shaped by Male Attention)

(In the nursery, before their departure to Neverland)

• Wendy: "Now, just a minute, I . . ., let me see now, I have to pack. Oh, and I must leave a note when I will be back. Of course, I couldn't stay too long. And then I have to – Oh, Neverland. Oh, I . . . I'm so happy, I . . . I think I will give you a . . . a kiss."

• Peter Pan: "What is a . . . a kiss?"

• Wendy: "Oh, well, I . . . I will show you. Oh! (*screaming because Tinker Bell strikes her by her hair*)"

• Peter Pan: "Stop! Stop it, Tink!"

• Wendy: "Oh, what in the world was that?"

• Peter Pan: "Tinker Bell. Don't know what got into her."

• Wendy: "What did she say?"

• Peter Pan: "She says you are a big, ugly girl!"

• Wendy: "(*giggles*) Oh, well, I think she is lovely."

(In Neverland)

• Michael: "Oh look, there is Captain Hook and the pirates. Canon explodes!"

• Peter Pan: "Look out! Quick, Tink! Take Wendy and the boys to the island. I will stay here and draw Hook's fire." |

	• Wendy: "Tinker Bell! Not so fast, Tinker Bell! Please Tinker Bell! We can't keep up with you! Tinker Bell! Wait! Please!" • Tinker Bell: (*Zooms down through the trees to a hollow stump that was the entrance to the secret underground room where the Lost Boys live. She tells them that Peter Pan wants them to attack the "Wendy Bird."*) • Peter Pan: "(*Arrives in time to save Wendy's life and learning of Tinker Bell's wickedness thus banishes her*) Are you hurt, Wendy? Tinker Bell. Tink! Come here. You are charged with high treason, Tink. Are you guilty or not guilty? Guilty? Don't you know you might have killed her? Tinker Bell . . . I hereby banish you forever."
	Peter Pan vs. Captain Hook (Hero's Complete Honorable and Earnest Nature vs. Villain's Unchangeable Manipulative and Wicked Nature) • Hook: "Fly, fly, fly! You coward!" • Peter Pan: "Coward? Me?" • Hook: "You wouldn't dare fight old Hook man-to-man. You would fly away like a cowardly sparrow!" • Peter Pan: "Nobody calls Pan a coward and lives! I will fight you man-to-man with one hand behind my back." • Hook: "You mean you won't fly?" • Peter Pan: "I give my word, Hook."

	• Hook: "Good. Then let's have at it! Now! Insolent youth, prepare to die!"
	• Wendy: "Fly! Fly, Peter! Fly!"
	• Peter Pan: "No! I gave my word. (*Defeated Hook*) You are mine, Hook!"
	• Hook: "You wouldn't do old Hook in now, would you, lad? I will go away forever. I will do anything you say."
	• Peter Pan: "Well, alright, if you say you are a codfish."
	• Hook: "I'm a codfish!"
	• Peter Pan: Alright, Hook. You are free to go and never return."
	• Wendy: "Peter!"
	• Hook: (*tries to kill Peter in the back but he loose balance and falls to the water, where the crocodile is wating for him patiently*)
	Indians vs. Darling Brothers and Lost Boys (Colonial Authority Intellect vs. Caricatured Indigenous Beliefs Conflict)
	• John: "Indians! Ah! Blackfoot tribe. Belongs to the Algonquian group. Quite savage, you know."
	• Lost Boys: "Uh, let's go get 'em! Come on! We will get 'em!"
	• John: "Gentlemen, gentlemen! First we must plan our strategy."

| | John: "Now remember, the Indians is cunning . . . but not intelligent. Therefore, we simply surround them and take them by surprise." (*All of them ended up being captured by the Indian Chief, and accused for having abducted his daughter, Tiger Lily*) Chief: "For many moons, red man fight paleface Lost Boys. Sometime you win. Sometime we win." Lost Boys: "Okay Chief. Uh, you win this time. Now turn us loose." Chief: "This time no turnum loose. Where you hid Princess Tiger Lily? If Tiger Lily not back by sunset . . . burnum at stake." (In the Indian camp, after Peter Pan, the Indian's Hero, saved Tiger Lily from Hook) Wendy: "What is the Chief doing, John?" John: "He is delivering an oration in sign language. He says 'Peter Pan, mighty warrior. Save Tiger Lily. Make big Chief heap glad.'" Chief: "Make Peter Pan heap big Chief. You now Little Flying Eagle." (crowns Peter Pan the title as another Chief of the Indians tribe) Chief: "Teachum paleface brother all about the man." (During celebration) |

	• Indian woman: "(*to Wendy*) Squaw (North American Indian - you) no dance. Squaw gettum firewood." • Wendy: "Squaw (North American Indian – I) no gettum firewood. Squaw go home."

In the concept of heteroglossia, gender is seen as a fluid identity rather than a fixed one; it serves as a way of expressing oneself, being acknowledged, suppressed, or portrayed. It emphasizes that heteroglossia reveals how prevailing ideologies attempt to contain or influence alternative narratives, while gender roles exemplify such ideological conflicts, and both films highlight contrasting norms and roles.

In *Peter Pan* (1953), traditional gender roles prevail, with Wendy positioned as a maternal figure, not just by the boys but also by the narrative itself. Her voice, while occasionally present, is overshadowed by a patriarchal discourse that chiefly values her for her nurturing and domestic contributions. She embodies a femininity that is passive, compliant, and associated with caregiving. In contrast, *The Pirate Fairy* (2014) presents Zarina's character, who embodies radically different perspectives, emphasizing independence, scientific curiosity, and leadership, thus challenging conventional expectations of femininity. Her voice creates a heteroglossic tension, especially when juxtaposed with the ruling council's voices. This tension remains unresolved, manifesting in both literal and ideological dialogues. Through heteroglossia, audiences witness the friction between the nurturing, obedient Wendy and the ambitious, adventurous Zarina, representing two distinct models of gender identity (female in the case of this example) from differing cultural contexts.

Additionally, in both films, speech and worldview are influenced by social class. Heteroglossia mirrors the linguistic stratification across different social classes, what

Bakhtin (1981) refers to as "the social life of discourse." The language used within narratives indicates who possesses power, who resists, who is marginalized, and how class identities are articulated or challenged.

In *Peter Pan* (1953), social class is depicted in an implicitly hierarchical manner. The Lost Boys, despite being "children," align more closely with Peter's adventurous upper-class masculinity, whereas characters such as the pirates or the Indians are depicted as exotic, perilous, or comedic others. There is minimal discursive room for class fluidity; most voices reinforce a singular worldview dominated by Peter's playful yet authoritative leadership.

Conversely, *The Pirate Fairy* (2014) establishes a more intricate network of professions, guild roles, and opportunities for class mobility. The fairies are categorized into professional roles (e.g., Tinker, Garden, Dust-Keeper), and the society appears merit-based at first glance. Nevertheless, Zarina's decision to leave the Dust-Keeper position illustrates how professional identity is limited by societal expectations. Her voice questions the notion that fairies must conform to their designated roles. The pirates, on the other hand, initially present alternative voices, seemingly offering freedom and leadership to Zarina, but later reveal themselves to be manipulative. This highlights another aspect of heteroglossia: the facade of social mobility presented by deceitful or exploitative systems. In both films, voices from various class or professional backgrounds do not always align; they often contradict one another or function under different principles, providing the audience with a more comprehensive understanding of class dynamics and labor roles.

Whilst leadership is also constructed discursively in the film in *The Pirate Fairy* (2014), showing that leadership is not a fixed trait but a position within language, shaped by how one speaks and how others respond. This presents heteroglossia as

revealing the ideological tensions behind different modes of authority, whether scientific, bureaucratic, or charismatic. Leadership becomes a site of linguistic contest, especially visible when discourse styles conflict or merge.

In *Peter Pan* (1953), it is strongly occupied by males, and they are rarely questioned. Peter is naturally in charge; Hook is the villain but still the captain; and even George Darling, the father is an authoritarian. The narrative speaks in a singular, male-centered voice, and there's little heteroglossic challenge to this order. Contrastingly, *The Pirate Fairy* (2014), is defined by competing models of leadership: the fairy council leads with tradition and caution, Zarina seeks to lead through innovation, whilst in between, Tinker Bell provides a more collective, empathetic model, which her leadership is grounded in friendship and problem-solving. These voices clash: the elders distrust Zarina's curiosity; Zarina rejects their authority; and Tink becomes a bridge between these discourses. Through this, the film lets different leadership voices "speak", revealing the friction between institutional power, personal ambition, and collaborative governance.

Group identity in the films is performed through distinctive speech patterns, vocabularies, and value systems. From a heteroglossic perspective, groups are defined not by symbols or costumes, but by how they speak, and what they value linguistically. Narratives allow these voices to clash, or blend provide insight into how group identities form, conflict, and evolve. In other words, group membership in both films defines who has a voice and how that voice functions.

In *Peter Pan*, the Lost Boys are an exclusive group with clear rules. Wendy, while invited to join, is immediately slotted into a non-equal role. She is a caretaker, not an adventurer. Her voice is never equal to Peter Pan's. In *The Pirate Fairy* (2014), groups are more fluid, and also more ideologically diverse: Zarina's shift from fairy to

pirate and back again shows that identity is not fixed. This constant shifting between group, each with its own language, values, and worldview creates heteroglossia. The film refuses to present one group as fully right or wrong. Instead, it allows group identities to clash and complement each other, reflecting the messy complexity of real-life identity negotiation.

As seen from the above examples, heteroglossia encourages audiences' commitment by offering layered meanings with diverse voices and styles within the narratives: children may be drawn to the distinctions and expressive speech patterns (e.g., "mean" vs. "cool" characters); teens and young adults could recognize social archetypes (e.g., traditional leader, outsider innovator); and adults engage with coded language and ideological tensions (e.g., reflection of social class, gender expectations, cultural ideologies) embedded in the narrative. In other words, they are able to relate to the dynamics at play, making the narrative feel both relevant and reflective of real-world experiences, and offering interpretive space rather than prescribing a single moral or perspective.

Chapter 5 Discussion and Conclusion

In chapter four, we explored the capacity of children's narratives to engage audiences of various age groups in current societal and cultural discussions, particularly through the films *The Pirate Fairy* (2014) and *Peter Pan* (1953). We highlighted shifts, transformations, or the preservation of social and cultural norms from earlier generations to more recent times.

To summarize, the two lenses: characters, alongside ideology and belief system, are identified as the two primary factors that shape identity formation, whether through the changes in the characters themselves or the renegotiation prompted by societal phenomena reflected in the stories. Social identities such as gender, class, profession, leadership roles, and group membership have been noted: first as representations that demonstrate the "what," and then as reflections of "how" ideologies and beliefs influence how individuals (both characters and audiences) view the identities they hold. Additionally, "speech representation" and "heteroglossia" act as lenses through which we can observe the processes or outcomes of these changes as represented by characters in both explicit and implicit ways.

Throughout chapter four, the analysis has rigorously included the three essential characteristics of children's media as a framework for data collection and analysis. These characteristics are: (i) universality – the ability to transcend age, language, and cultural barriers through a rich array of verbal (e.g., dialogue, songs) and non-verbal elements (e.g., visual representations of characters, gestures, music reflecting their emotions and thoughts) that invite a variety of interpretations; (ii) multilayered storytelling (elaborated through the analysis of subtopics) – implies that sources of information are not exclusively aimed at adults, teenagers, or scholars only; fiction narratives exist in a more central position that facilitates both adults and children

connecting with the plot and themes on multiple levels. This is particularly significant for young viewers, who naturally absorb surface ideas while also engaging with relevant societal and cultural topics as a foundation for their future identity formation and perception processes; and lastly, (iii) fantasy settings (in roles and narrative portrayals) – which provide a means to discuss sensitive topics without provoking immediate defensiveness, as the characters, rather than the viewers themselves, act as conduits for these conversations, thus creating a comfortable and "safe" environment for such dialogues.

Consequently, it is clear that children's media, especially the two films of *The Pirate Fairy* (2014) (main source) and *Peter Pan* (1953) (supporting source) are highly effective in garnering audience engagement in societal and cultural discussions that go beyond mere entertainment, benefiting the public, scholars, and content creators alike. Building on this idea, chapter five will further analyze how children's media, in general, through the aforementioned three characteristics, can convey societal and cultural messages and meanings more compellingly and enduringly to diverse age groups than other platforms like news and social media.

Children's Media as compared with News and Social Media

Table 12

Comparison of Features between Children's Media, News, and Social Media

Features	Children's Media	News	Social Media
Emotional Connection	High, via empathy experientiality	Low to medium	Variable, often reactive

Perspective Diversity	Layered, fictionalized safely	Often one-sided	Fragmented or polarized
Accessibility	All ages and cultures	Adults, those of literate	Algorithm-driven, less controlled
Long-Term Impact	Formative, rewatchable	Ephemeral	Momentary or viral-driven

Emotional Connection

As previously mentioned, media aimed at children, such as animated movies, storybooks, or television programs, utilizes character-driven narratives to evoke strong emotional connections, which personify feelings that aid children in recognizing their emotions, while encouraging adults to contemplate emotional repression, memory, and psychological health. For example, the incorporation of anthropomorphism, friendship journeys, and coming-of-age challenges creates relatable yet profound human experiences, facilitating a shared emotional bond across generations.

Although it can evoke strong feelings, the type of empathy generated by news differs significantly from the immersive empathy found in children's stories (Rajeev & Kannan, 2024), as they serve varying purposes, structures, emotional methods, and relationships with the audience. News typically induces informed empathy (often serving as an ethical instrument to humanize narratives such as those concerning war victims or social inequities) or triggers cognitive empathy, informing the public on what issues to care about intellectually, which in turn shapes their interactions with vulnerability and political support (Xu & Zhang, 2023). In contrast, children's media cultivates embodied empathy, focused on teaching emotional understanding, fostering values, and shaping social identity. Rather than stimulating public action or awareness,

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stories for children instruct "how" to empathize: what it feels like to face exclusion, fear, or bravery.

This mirrors the situation with social media, which is often intensified and reactive due to its design prioritizing virality, speed, and visibility (Evgeny, 2013); thus, many users respond with anger, shock, or fear based on posted content. While certain posts can evoke empathetic feelings (e.g., through viral fundraising for abandoned animals or storytelling threads), these instances are usually brief, performative, or confined to algorithmically generated bubbles, often fragmented and rapidly overshadowed by the next trending topic (Stack, 2020).

Perspective Diversity

Children's stories often exemplify the coexistence of various social roles and perspectives: programs like *Sesame Street* have long embraced diverse cultural, linguistic, and social identities (e.g., a muppet with autism, a character experiencing homelessness, or bilingual segments). These stories promote understanding through metaphorical or relational narratives, enabling tension without escalating conflict while educating about differences within a community.

In contrast, the news aims for impartiality but often tends to prioritize institutional voices (e.g., politicians, experts, corporations) over those of marginalized groups (Croteau et al., 2021). Factors such as structural bias, editorial decisions, funding sources, and national interests often diminish the richness of diverse experiences. What is perceived as "neutral" may, in fact, reflect prevailing ideologies (Herman & Chomsky, 1988). Similarly, while social media is ideally a platform for all voices, it is often dominated by content that is viral, sensational, or outrage-driven (Tufekci, 2017). This leads to fragmented discussions and frequent clashes of unfiltered

opinions instead of fostering constructive conversation. Although marginalized voices have gained influence in this space, algorithmic bias and online harassment frequently silence many: diversity exists, yet lacks narrative coherence or mediation (Noble, 2018).

Accessibility

Children's stories are crafted to engage in multiple senses, featuring vivid imagery, memorable music, recurring themes, and universal concepts, such as friendship, bravery, and exploration. People of all ages, from five to 55, can enjoy Pixar or Studio Ghibli movies and delve into their meanings. The absence of complex language and real-world news reporting makes these films emotionally resonant and culturally relatable for everyone, regardless of age or education level. The ability to watch these films repeatedly and share the experience with family fosters conversations across generations.

On the other hand, news often necessitates literacy, context, and focus; many news formats presume a level of prior knowledge, political understanding, or reading ability, which can limit access for younger audiences, individuals with low literacy, or non-native speakers (Livingstone & Helsper, 2007). Specifically, visual news formats like documentaries are not structured for universal comprehension, as their approachability can be restricted by the medium and tone used.

Conversely, information on social media is relatively widespread and readily available, yet is driven by algorithms that tailor content to user preferences rather than ensuring universal appeal (Pariser, 2011). This is particularly relevant for younger and older generations who typically navigate different digital environments, resulting in isolation rather than shared cultural references (boyd, 2014). Here, while the potential for outreach is substantial, the actual shared experience is minimal.

Long-Term Impact

Many adults hold profound emotional memories linked to childhood media, like *The Lion King* (1994), which has recently seen a new adaptation in the musical drama *Mufasa: The Lion King* (2024). These stories evolve into significant myths that influence long-term values and social perspectives. As audiences engage in rewatching, discussing, and integrating these narratives into their early identity development, they maintain a lasting significance that contributes to gradual cultural evolution, rather than simply provoking immediate reactions.

Whilst news often highlights the fleeting and transient nature of information: a headline that captures attention today may be forgotten by tomorrow (Schudson, 1989). Unless connected to pivotal historical or political happenings or in-depth journalism, the majority of news content tends to be overlooked and not revisited (Zelizer, 2008). Similarly, social media is also designed for quick satisfaction and momentary reactions. Even though it can initiate movements through hashtags or sharing functionalities, much of the content produced within it is short-lived, based on memes, or reliant on current trends (Shifman, 2014). The long-term effects are contingent upon external elements like media attention or policy changes, rather than the medium itself.

Scope and Limitations

The scope of this study has primarily focused on one of the Tinker Bell films: *The Pirate Fairy* (2014), which is part of the Disney Fairies franchise. This paper has also draw comparisons to the original work, *Peter Pan* (1953), to support arguments presented in the subsequent chapters. Analysis on the two films is mainly carried out through relevant verbal and non-verbal communication elements illustrated.

While *The Pirate Fairy* (2014) itself displays traces of tradition and modernity, *Peter Pan* (1953) is purely rooted in the societal context of the 1950s, a reflection of its time. The comparative presentation of these two movies will reinforce the depiction in the changing societal perceptions and cultural beliefs in different era, therefore, give rises to a broader societal and cultural conversations encompassing tradition, culture, and social awareness.

One notable limitation of this study is its restriction to films (and only two of them are chosen as sources for analysis) which omits other publications such as television series, books, and magazines, that may comprise relevant elements needed for comprehensive research. Furthermore, the original context of both *Tinker Bell* series and *Peter Pan* (1953) is predominantly rooted in Western culture, reflected in aspects such as language, voiced by American or Canadian actors; and the cultural values portrayed which commonly align with Western norms. Consequently, there is a lack of ethnic diversity and multicultural influences that could vary significantly in different global contexts.

Conclusion

In summary, children's media, given the two chosen films as instances, embodies qualities that can elicit commitments of audiences across diverse age groups in contemporary societal and cultural discussions; as compared with other platforms like news and social media, it proved itself in engaging viewers more compellingly with a long-lasting effect. For instance, utilizing characteristics such as universality, multilayered storytelling, and fantastical settings to merge emotional depth, symbolic aesthetics, and accessible visuals in ways that transcend generational, ideological, and educational divides, something that few other forms of media can rarely achieve

consistently. As news evolves and social media responds, the narratives with traits that are inherently designed to aim at children, gradually and gently shape minds, often in significant ways.

In this dynamic realm of children's media studies, researchers are increasingly recognizing how this category can effectively mirror and influence cultural ideologies, emotional growth, and a sense of social belonging. Consequently, future researchers might explore its aspects and possibilities further, while also promoting public understanding of the intrinsic value and power of children's media, which can rival or even surpass its role in fostering commitment and bridging generational divides.

More specifically, scholars should consider children as active interpreters rather than passive consumers, analyzing their agency in relation to the narratives they encounter. An important aspect of this is to investigate how children's media is both created and consumed within an intergenerational context, acknowledging the role of adult audiences in interpreting and engaging with these texts alongside their children. Another avenue for contribution is integrating interdisciplinary approaches into media studies, which should not only encompass social and cultural dimensions but also address its effects on education, psychology, and anthropology. Additionally, it's crucial to research beyond Western or localized examples (e.g., Disney, Pixar) and explore children's media from the global South.

In closing, it is essential for scholars, content creators, and especially the public, notably adults, to regard concepts such as "child" and "suitable content" as socially constructed rather than as "universal truths." The definition of "child-appropriate" content varies across different periods, cultures, and ideologies. Therefore, scholars should inquire: "who determines what is deemed appropriate," and "what is left out or

sanitized," by investigating the friction between adult gatekeeping and children's genuine interests.

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Appendices

Appendix A

Table 1 - Comparison of Characters between The Pirate Fairy (2014) and Peter Pan (1953)

Features	*The Pirate Fairy* (2014)	*Peter Pan* (1953)
Clothing Style	Zarina Pirate crew 	Wendy Darling Pirate crew
Personality	Tinker Bell 	Tinker Bell

	James or Captain Hook	Captain Hook or James
	Crocodile, "Baby Crocky"	Crocodile, "Big Tick-Tock"
	Pirate crew	Pirate crew
Atmosphere	High-energy, action-adventurous fantasy	Romanticized fantasy

| Character Depth | Zarina (earlier arc) | Archetypal |

Appendix B

Table 2 - Comparison of Character Agency between The Pirate Fairy (2014) and Peter Pan (1953)
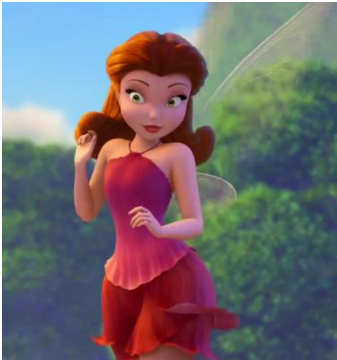
Character Agency	*The Pirate Fairy* (2014)	*Peter Pan* (1953)
Central Protagonists	Zarina – True protagonist	Peter Pan – Archetypal hero
	Tinker Bell – Secondary protagonist	Wendy Darling – Emotional and moral center

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Characters Subordinated to the Narrative	James – Antagonist (plot twist villain)	Tinker Bell – Jealous foil and plot device
	Fairy friends and Fairy Gary (Head of Dust-Keepers) – Helpers, Support team	Captain Hook – Classic villain
	Pirate crew – Henchmen, comic foils	The Lost Boys – Background characters

	Crocodile, "Baby Crocky" – Cute companion	Indians, Crocodile, "Big Tick-Tock" – Obstacles, comic beats

Appendix C

Table 3 - Name Meaning of the Characters in The Pirate Fairy (2014) and Peter Pan (1953)

Character	Name Meaning / Etymology
Fairy Friends	Rosetta – rose (Flower Fairy)

Silvermist (Water Fairy)

Iridessa – "iridescent" light (Light Fairy)

Fawn – young deer (Animal Fairy)

Vidia – possibly from "avid" or "speed" (Fast Flying Fairy)

Appendix D

Table 7- Comparison of the Impacts of Ideology, Gender, and Class to the Pursuit of Profession and Leadership Roles

Profession / Leadership	*The Pirate Fairy* (2014)	*Peter Pan* (1953)
Profession/Roles	Fairy council (Queen Clarion)	Wendy – caregiver, storyteller
Gender/Class Impact	Fairy council – gender-neutral, both class and classless	

Appendix E

Table 9 - Comparison of Speech Representation or Style Portrayed in The Pirate Fairy (2014) and Peter Pan (1953)

Films	Speech Representation – Type / Style
The Pirate Fairy (2014)	Zarina
	Fairy Team
	Tinker Bell

	James
	Pirate Crew
Peter Pan **(1953)**	Peter Pan
	Wendy

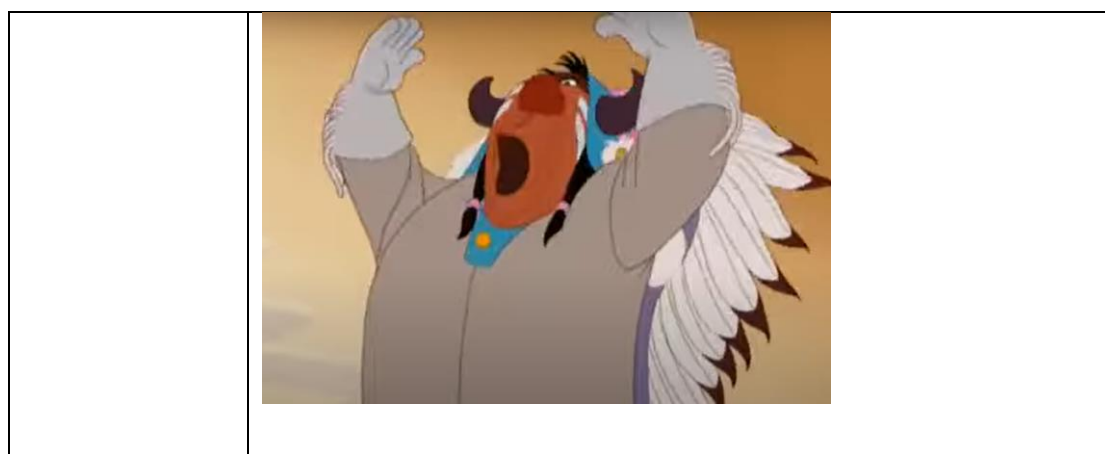|	
	Tinker Bell
	Captain Hook
	Indians

Appendix F

Table 11 - Comparison of Heteroglossic Conflicts Portrayed in The Pirate Fairy (2014) and Peter Pan (1953)

Films	Heteroglossic Conflicts
The Pirate Fairy **(2014)**	Zarina vs. Fairy Gary (Curiosity vs. Obeyance Conflict)
	Fairy Friends vs. Clank, a Tinker Fairy (Dominant Female vs. Supporting Male conflict)

Fairy Friends vs. Zarina (Conflict on What is Perceived as "Right")

(Conflict on Different Sense of Belonging or Group Membership)

Zarina vs. James and Pirate Crew (Ideology of Manipulation vs. Collaboration Conflict)

(After being saved from drowning by the fairy friends)

	Fairy Friends vs. Fairy Council - Fairy Gary and Queen Clarion (Tradition vs. Innovation as Opportunity Conflict)
Peter Pan **(1953)**	George Darling vs. Wendy Darling (Adult Rationalism vs. Childlike Imagination Conflict)

George Darling vs. Mary and Wendy Darling (Dominant Male

Figure vs. Nurturing Female Figure Conflict)

Wendy vs. Peter Pan and Lost Boys (Emerging Identity vs.

Resistant Childhood Conflict)

(Wendy's acceptance of growing up)

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(Gradual or almost lost of memories of Darling Brothers and
Lost Boys)

(Wendy is back from Neverland to the nursery. Meanwhile,
George Darling decides to let Wendy continuing her stay in the
nursery)

Wendy vs. Tinker Bell (Competing Feminine Ideologies Conflict – Shaped by Male Attention)

(In the nursery, before their departure to Neverland)

(In Neverland)

Peter Pan vs. Captain Hook (Hero's Complete Honorable and Earnest Nature vs. Villain's Unchangeable Manipulative and Wicked Nature)

Indians vs. Darling Brothers and Lost Boys (Colonial Authority

Intellect vs. Caricatured Indigenous Beliefs Conflict)

(In the Indian camp, after Peter Pan, the Indian's Hero, saved

Tiger Lily from Hook)

	(During celebration)