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## Unmasking Desire and Morality: A Feminist-Psychoanalytic Analysis of Gender Roles, Power, and Beauty Ideals in Snow White and the Seven Dwarfs (1937)

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*“There is neither Jew nor Gentile, neither slave nor free,  
nor is there male and female, for you are all one in Christ Jesus.”*  
— Galatians 3:28 (NIV)

### ABSTRACT

This study aims to view the different gender portrayals of females in society from the film “Snow White and the Seven Dwarfs (1937)”. In the point of view of patriarchal society, the females are often depicted as passive and innocent individuals. By using the qualitative method and Feminist-Psychoanalysis framework by Gilbert, S. M., & Gubar, S. (1979), this research investigated the idealization of women and different treatment of men and women. The analysis of the film, as the primary object of study, involves close examination of its cinematography and dialogue to enrich the data. As a result: **1)** Snow White and the Evil Queen represent contrasting attitudes of women in the patriarchal society and get different treatment by the men. **2)** The ideal beauty of Snow White intimidates the Evil Queen’s jealousy, leading to a mother-daughter conflict. **3)** The different treatment of men and women contributes to the shaping of female trauma through the character’s past events. This analysis highlights the reality of how females are often treated and how societal norms frequently frame women identity based and appearance and personality. Understanding this dynamic is important to recognize that women are always treated differently. Hopefully, this study would enhance the study of feminism and encourage further research into these critical issues. Future research could explore more whether they uphold or challenge old gender ideas. It would also be valuable to study how today’s viewers understand the film’s gender roles and beauty standards.

**Keyword:** *Women, gender, patriarchy, beauty ideals*

### INTRODUCTION

Literature is a collection of written texts that express ideas, emotions, and stories of the writer. Nowadays, literature and films have been very popular. Films have long been a medium for storytelling that are able to portray human emotions and inner conflict visually. Unlike written text, films were served through dynamic visual and audio images. The combination of image, backsound, and dialogue gives a more immersive experience that captivates the audience’s emotion in the way that storytelling may not. Studies have shown that animated films hold a special place in viewers’ hearts due to being suitable for all ages and the simplicity of the complex themes. The universal themes could catch many audiences through emotional depth. “Many

*animated films center on meaningful topics. Some discuss regular challenges of adult life, from family relationships to dilemmas at work. Others shed light on social, economic, and political issues around us.*" (Toons Mag., 2022). According to research conducted by IPSOS in the UAE, 68.5% of people enjoy watching animation movies, of which 71.6% are aged between 25-34 and 67.2% are aged 35+. Due to its popularity, animated films serve as an excellent object that offers rich material about human psychology.

Fairy tales often serve as a film, which notice more about inner conflicts of each character, especially women. From generation to generation, many people are still scared of losing their power, position, and beauty. In today's world, women have an obsession with perfection that is pursued by social media, beauty standards, and validation. Because of their strong ambition, women will push themselves to meet these ideals. The ideal woman often looks like a calm and passive figure, not having authority. However, the pressure on maintaining the idealized image often results in negative, such as harmful action and excessive stress.

*"To meet the patriarchal ideal, women are often expected to cultivate attitudes of passivity, deference, and submissiveness, effectively suppressing any dominant or assertive tendencies, which can lead to significant internal conflict and psychological strain as they attempt to conform to these restrictive behavioral norms."* (Gilbert & Gubar, 1979, p. 78).

The patriarchal society pushes women to meet their standards. When they fail to meet these ideals, they may experience a sense of inferiority. Without proper management, the desire can control morality which makes people unconsciously do something bad. These psychological problems are parts of human nature, and will continually happen anytime.

*Snow White and the Seven Dwarfs* (1937), was released on December 21, 1937, as the first animated film in history. The film was produced by Walt Disney Productions and distributed by RKO Radio Pictures. The narrative was the adaptation from the Brother Grimm fairy tale "Snow White," with the screenplay written by Ted Sears, Richard Creedon, and the other Disney team, directed by David Hand and produced by a talented team including the character designers, such as Albert Hurter and Joe Grant. With a duration of 83 minutes with family-fantasy genre, the film is rated for all audiences and suitable for all ages. Besides entertaining many people through the story, this film also received several prestigious awards. They got an Academy Honorary Award in 1939 Academy Awards in the recognition of groundbreaking achievements in animation and its impact on the film industry. The trophy was unique, consisting of one normal oscar statue with seven miniature statues that symbolize the seven dwarfs in the film.

This movie narrated a girl named Snow White, a lovely princess with skin white as snow, lips red as rose, and hair black as ebony, she is the fairest out of all. Her stepmother, the Evil Queen, obsessed on being beautiful. Since Snow White was the prettiest, the Evil Queen started

to be jealous and ordered a huntsman to kill Snow White. Snow White lost in the forest until she discovers shelter in the farmhouse dwelling of seven dwarfs. The dwarfs develop trust in her after she cleans their unwieldy household and they make a promise to defend her. Disguised as a false old woman, the Evil Queen tricks Snow White to consume an apple that consists of deep unconscious poison. The dwarfs become crushed by the news, then place her inside a glass coffin. An attractive young prince travels to her location where he revives her with his first kiss. The fairy tale ends with Snow White and the prince sharing eternal happiness as the Evil Queen must suffer her fate. The story reaches a happy ending when the woman awakens beside her new love as they begin their story together. The tale reflects the mental functioning of a human being as the Snow White most beautiful woman by doing housework and relying on the prince.

Based on the issue above, the Feminist Psychoanalysis Theory by Sandra Gilbert and Susan Gubar (1979) is used to examine the issue in the film. This research will be more focused on the women's act in society that are persuaded by the patriarchal mindset. The main character is a woman, so this study will be more focused on women's psychology that is often affected by patriarchy. Danylova concludes that a woman only ceases to be an object of manipulation when she overcomes the *"psychological threshold of growing up,"* allowing her beauty to become complex and reflective of her true, mature personality (Danylova, 2020, p. 43). Snow White represents pure conscious desires with preconscious memories of mistreatment, and the Queen shows unconscious fears fueling her jealousy. Due to the purity and obedience of Snow White, it makes her the ideal beauty of the society, which is loved by the boy character. *"In patriarchal societies, the ideal woman is often constructed as one who is compliant and obedient to male authority, reinforcing existing power structures and limiting women's autonomy."* (Johnson, 2018, p. 45). The Evil Queen and Snow White show the two different characters of women that are happening in this world. Through this theory, this research could define the root of the problem in the story.

In a recent study titled *"The Hunt for Beauty: A Psychoanalytical Approach to the Narcissistic Personality Disorder of the Evil Queen in 'Snow White and the Seven Dwarfs'"* by Devika B and Dr. Meenu B (2019), the author applies Sigmund Freud psychoanalytic theory to analyze the evil queen's character. By focusing on the evil queen, they examine her excessive self-admiration, envy, and sequence action driven by her narcissism. This research provides valuable insight about the Queen's psychological problems and it focuses on her narcissistic rather than exploring a deeper about the women's psyche. In this study of Snow White and the Seven Dwarfs (1973), through the Feminist Psychoanalysis theory, it would analyze deeper by combining the feminist theory with psychoanalysis. *"Feminist psychoanalysis offers a powerful lens through which to deconstruct the latent gender biases embedded within fairy tales, revealing how these narratives often perpetuate patriarchal norms and shape the developing psyches of*

children." (Gilbert & Gubar, 1979, p. 348). Rather than focusing on their psychology, each woman's characters were influenced by the patriarchal world that often persuades women to act feminine.

The story within this film reaches beyond conventional fairy tales to explore deeper societal issues which continue influencing modern conversations. Social media and cultural expectations extend contemporary societal fixation on outward appearances while status-based validation resulting from beauty creation reflects both the Queen's obsessive nature and social expectations. Throughout its narration, this film illustrates how ambition without boundaries brings unwanted consequences as people fight between fulfilling their goals and keeping their integrity. This concept demonstrates how pursuing identity validation from unknown external sources leads to significant risks which modern individuals continue to face generation after generation. This academic study demonstrates why Snow White and the Seven Dwarfs possesses enduring value as both a psychological and cultural phenomenon. Therefore, this research would compare two different acts of women in society and how women are differently treated with men. Snow White and the Seven Dwarfs (1937) demonstrates the psychological significance of women because it portrays the common dilemma humans face between ambition and moral responsibility and the variations between self-image and self-worth. The human psyche continues to find vital meaning in this narrative through which viewers explore unconscious drivers of human actions.

### Binary Opposition

Passive	Power
Snow White acknowledges reality and adapts to her situation, choosing to stay with the Dwarfs for safety. Her purity and kindness represent idealized feminine. <i>"The princesses embody traditional feminine virtues such as being nurturing, passive, and dependent, which reflect idealized gender roles."</i> (England, Descartes, & Collier-Meek, 2011).	The Evil Queen embodies ambition, control, and authority. She symbolizes fear of aging and challenges traditional expectations of women. <i>"Powerful women in media are frequently depicted as cold, ruthless, or unfeminine, suggesting that authority is incompatible with traditional femininity."</i> Gill (2007, p. 79).

### METHOD

This study used a qualitative method, utilizing a Feminist Psychoanalysis literary analysis framework to deconstruct women representation in *Snow White and the Seven Dwarfs (1937)*. Specifically, this study focused more on the gender portrayals and ideal beauty, mother-daughter conflict, and past trauma that shaped female character. By using this theory, this research conducted the psychological dimensions of *Snow White and the Seven Dwarfs (1937)* by viewing at feminist perspective. *"A feminist perspective on women's psychology challenges traditional, often male-centered, frameworks by centering women's lived experiences, social contexts, and*

*power dynamics as crucial elements in understanding their thoughts, feelings, and behaviors."* (Crawford & Unger, 2018, p. 15). Additionally, this study was limited to feminist psychoanalysis, as the focus remained on women's psychology.

The data for this study consisted of visual and audio components, and the process of video analysis. The data collection involved rewatching and viewing closely of the film to identify patterns, character symbols, and elements. Particularly the dialogue, including the lines and songs lyrics, showed implicit messages from the writer and discovered more about hidden issues of the women's character. Besides that, the visuals of the film such as the cinematography and colors were also collected and analyzed to enrich the data and understanding. Furthermore, the use of color was assessed for its contribution to atmosphere and thematic meaning.

## DISCUSSION

### 1. Beauty Ideals and Gender Portrayals

The two main characters, Snow White and the Evil Queen, both are presented with different characters and personalities. Snow White is a princess that portrays a beautiful and calm person. The first time Snow White appears in the movie, she is singing a lullaby with a lot of



birds standing around her. This scene shows that Snow White is a good role for women because of her passiveness. The other thing that is important is that it shows she was cleaning the palace with her brownish torn dress. It tells us that she is not well treated as a woman. They do the house job and are not supposed to wear beautiful clothes. She wears a dress with ribbon on her hair, showing women's outfits, the dresses are for women, not men. The ribbon is an accessory that is also

intended for them. The animation was taken with a high-angle shot that represents women's place in the society. According to Bartky (1990), the "*disciplinary power*" of femininity requires women to constantly survey their own bodies and behaviors, effectively internalizing their lower status through a form of self-alienation (p. 65). Women often look down and cannot have a higher place than men. The pose of kneeling down supports this statement more. Snow white always loves nature. Mostly she is surrounded by animals, and they love her too. One part shows that she is helping a small bird show the caringness that women should have. It indirectly tells us that she has a lovely personality, which is expected to be a woman's behaviour. Her voice has a high tone, and most of the time she loves to sing a song. Snow White's character is represented as the beauty ideal in feminism, her personality, voice, and face were drawn perfectly as the beauty of women.

One time, the Evil Queen asks her subordinate to kill Snow White. But instead, he told Snow White to run away. She ends up in the seven dwarfs' house. She not only lives in that house, she also cleans the entire house. It leads the Dwarfs to let her stay at their house. Snow White acts as their mother figure, being so obedient and initiative. At one scene Snow White says, "If you let me stay, I'll keep house for you. I'll wash and sew and... cook?" This dialogue shows her immediate act of doing the duty and responsibility, represented as an "angel" in the house. "The 'perfect' woman in patriarchal narratives is passive, selfless, and devoted to serving others, particularly men" (The Madwoman in the Attic, p. 35). It is shown that Snow White is the perfect woman for the dwarfs. When Snow White initiative to clean the house and take care of them, they are not questioning her act, instead they are happy and let her stay at their house, reinforcing traditional gender norms. This portrayal of women depicts how women do the housework selflessly and devote themselves to serving men. At first, they refuse to let Snow White stay at their house. But when they see Snow White attitude that represents a woman leads them to let her stay at their house. The excitement of the dwarf being shot in low-angle shot, emphasizes more that the Dwarfs are very happy having Snow White in their house. In the patriarchal world, women often act merely as helpers to men. The decision of Snow White staying at their house makes them feel enjoyed and comfortable.



Different from Snow White, the Evil Queen portrays her gender performance as a powerful and dominant woman. Her ambition of being the prettiest of all makes her look like unideal women, because women should be passive and obey the men. The name "Queen" already shows the audience that she is the one who takes the rule of the society. It makes her like a "monster" not because of her appearance, but because of her attitude that was too uncontrollable



and rebellious. The Evil Queen embodies a vision of womanhood built on domination, power, and ambition. Her persistent desire to be the "fairest of them all" renders her an "unideal" woman because she shatters the expectation of womanly passivity and obedience. Her very appellation as a "Queen" carries the connotation of power and domination, which when occupied by a female character tends to render her a monster or a rebel

within the patriarchal social framework. The fact that the Queen can order the Huntsman about, although he ultimately disobeys her, says a whole lot about the level of influence and power that the Queen commands. The movie establishes a dichotomy wherein Snow White's obedience to traditional womanly ideals leads her to acceptability and ultimate reward and the Queen's claim to power and ambition to her villainous role. It is shot with close up showing more the power of the Evil Queen.

Society not only pictures women from their faces and appearances, but also from their behaviour. Gilbert and Gubar (1979) suggest that the mirror functions as a "prison" for the female subject, as her identity is tied strictly to the male-defined aesthetic she sees reflected (p. 34). Women with dominance are often portrayed as unidealized women. "madwoman" in a text often acts as the heroine's "rebellious double," representing the protagonist's own "suppressed self-assertion" (Gilbert & Gubar, 1979, p. 77). The crown is identical to the king or queen, whom they are the leader of the nation. By using the crown, people can see that the Evil Queen is a queen, which means that they have to obey the queen as their leader. These emphasize that the Evil Queen has a big authority in that place. The visual of Snow White's and Evil Queen's faces are depicted differently; Snow White always wears a simple dress with a red headband. This thing shows the simplicity of Snow White as a woman. Headband is identical with a woman, that mostly who wears it is defined as feminine. Even though she has a bright red lipstick and pink blush, the color blends on her skin and creates an atmosphere of lovely. In contrast, the Evil Queen's faces are highlighted by the thin sharp black eyebrow, showing a fierce side. Her makeup makes her look more old and the antagonist character. From the facial expression, the standard of beauty is contested.

The man figure, the prince, also sees Snow White as a beautiful woman. At the very beginning of the movie, the prince shows an attraction to Snow White. She is singing to a wishing well "I'm wishing for the one I love. To find me, today. I'm hoping and I'm dreaming of the nice things he'll say". Her soft and calm voice attracts the prince and then tries to search for the sound source. Even though in this scene Snow White uses a torn dress with no glamour



accessories, the prince was in love with her. The voice that she has was an example of the standard for a woman. They often look like a person that must have a soft high pitched voice. The Evil Queen has a lower voice than Snow White. The different voice actors also portray the beauty ideals. Since Snow White is portrayed as the most beautiful girl in the story, her beautiful voice is paired with her face to show how the beauty is like. "Within the often-rigid gender stereotypes of

*fairy tales, female characters, particularly those idealized for their beauty, are frequently depicted with delicate features and a high-pitched voice, subtly reinforcing notions of feminine fragility and aesthetic appeal.*" (Tatar, 2002, p. 157). It tells people that a high pitched voice is identical with women and it shows a more feminine side of women. Snow White is died sleeping because of the poisonous apple. All of the dwarfs

cried because they lost their angel role in their house. But the prince comes, kisses her, and she wakes up; and eventually, the prince comes as a hero. *"In many of these narratives, the 'sleeping beauty' syndrome seems to prevail: the heroine is often a passive object, acted upon by male figures who determine her fate, her awakening, and ultimately her value."* (Gilbert & Gubar, 1979, p. 38). This scene shows that Snow White needs the help of the prince to live again. In life, the male figures determine women's fate, like they were the decision making of what woman is supposed to do. The kiss from the prince shows that Snow White cannot be anything without him. In the patriarchal world, the woman needs a man to be the leader of their life. Women should be passive heroines and act like an angel, such as by taking housework.

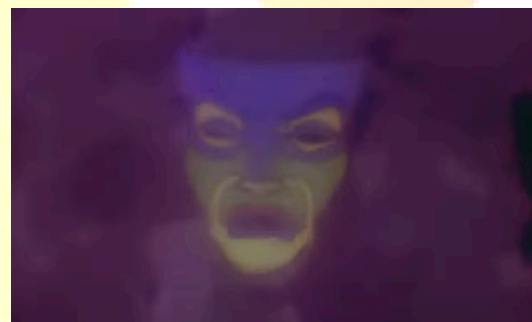


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## **2. Mother-Daughter Conflict and Jealousy**

The step-mother asked the magic mirror that she has, *"Magic Mirror on the wall, who is the fairest one of all?"* Through this memorable dialogue, she reveals her continuous need for validation. The Queen's belief system makes her equate physical beauty with her power as well as the essence she believes defines her existence. The Queen forms her ego ideal from being the most beautiful yet she faces a breakdown because the mirror declares Snow White as the fairest person.

Through Snow White's character, the Queen confronts all her most frightening fears. Youngness along with purity and the inability to control both symbolize what the Queen fears. The Queen feels



jealous because she fears losing two important things: her position of admiration and her love. The Queen transfers her unprocessed fear to Snow White by creating Snow White into this external threat. Instead of addressing her internal emotional injuries the Queen chooses to transition them into jealous and aggressive behaviors. The answer of the mirror makes the Queen jealous with her own daughter, and makes her want to kill Snow White. *"The mirror, then, becomes a crucial symbol, reflecting not truth but patriarchal decree, dictating the terms of*

*female worth and rivalry.*" (Gilbert & Gubar, 1979, p. 37). It is happening because society makes Snow White look like the most beautiful woman, which makes the Queen envious. The mirror reflects the patriarchal world, in which they are the one who is responsible for dictating female worth. The beauty standards were made based on the man's imagination. The color blue and green represents envy and mystery.

The Queen's self-identity is deeply associated with how she looks making any threat to her beauty feel like an attack on her personal identity. Women face persistent criticism about their looks in society so the Queen's terror of losing beauty symbolizes a widespread issue about



treating women based on appearance rather than individual worth. The Queen faces a tremendous struggle because Snow White's appealing nature wins people's admiration through her pleasant demeanor which exceeds the Queen's control. The Queen's diminishing power leads to a stronger expression of her jealousy. To her mind the loss of "fairest" status makes her worthless. The Queen

develops burning jealousy because she desperately wishes to maintain superiority which turns into destructive treatment after Snow White acquires the admired position despite having no intention to do so. The psychological strain on women often stems from a "profound sense of insecurity" regarding their own creative and social legitimacy, leading to a fragmented "self-definition" (Gilbert & Gubar, 1979, p. 50). Psychological warfare exposes untreated deep emotional insecurities that evolve into destructive habits which destroy both victims and their interaction circles.

Snow White, as the main character, has a conflict with the antagonist, her own step-mother. These concepts from psychoanalytic would pervade one with an understanding of the very acts that the Evil Queen has taken up. She vents her emotional squalor on Snow White and externalizes the blame to the latter. This kind of psychology is called projection-the feeling where an individual casts and pushes their ugly feelings onto an outside individual. This projection allows the Queen to avoid facing her own insecurities. Instead of acknowledging her fear of aging or losing relevance, she transfers those negative feelings onto Snow White, who represents youth, purity, and admiration. By targeting Snow White, the Queen creates an illusion of control over her anxieties.

The Queen's hatred is not truly about Snow White herself, but what Snow White symbolizes, everything the Queen feels she is losing. Through this cycle the Queen finds herself continuously moving toward her demise. She attempts to destroy Snow White because her deepest anxiety is evaporation into invisibility. Her society creates a battle among females

because it pressures them to maintain perpetual physical desirability as Gilbert and Gubar (1979) suggest that the pressure to maintain a "*delicate beauty*" is actually a demand for "*immobility*," where a woman's physical desirability is measured by how closely she resembles a "dead" or static ideal (p. 25). Competing behaviors emerge between women because they struggle internally with feelings of inadequacy and fear of being compared unfavorably to others. Her demise reveals how untreated fear develops into dangerous conduct that places harm on both herself and her environment.

This defense mechanism, as Freud describes it, allows the Queen to push aside her painful internal sensations by projecting them as having an external source. Her obsessions to be the fairest and her subsequent actions to kill Snow White derive from a desperate fear of becoming invisible or losing her role. This dynamic parallels a very common social issue wherein women are forced to maintain a constant physical beauty that triggers competitive urges and internal self-doubts as they compare themselves to others. The Queen's failure to successfully cope with her internal fears and envy ultimately leads to self-destructive and other-destructive actions that serve to illustrate how unresolved psychic distress plays out in negative forms.

### **3. Past Trauma Shaping Female Struggle**

The 1937 story Snow White and the Seven Dwarfs depicts Snow White and the Evil Queen as opposites yet presents them as separate representations of women whose experiences arise from emotional suffering and trauma. Their behaviors along with their personality traits show signs stemming from past psychological injuries. Congeniality represents the core aspect of Snow White's character even though she bears remnants of how she experienced social rejection by her family. Her biological mother is never mentioned, and her only maternal figure, the Queen, actively seeks to destroy her. Despite this, Snow White represses her fear and trauma. Instead of expressing anger or seeking revenge, she buries those emotions and chooses to maintain her hope and kindness. Freud describes repression as "*the cornerstone on which the whole structure of psychoanalysis rests*" (Freud, 1915). Snow White's ability to remain cheerful despite being hunted down reveals her use of repression to deal with overwhelming emotions.



Both the personalities and the actions of the Evil Queen and Snow White as antagonists within the fairy tale symbolize women whose personalities and actions are driven by unconscious trauma and suffering. Snow White, despite persecution and active rejection by her only maternal figure, the Queen (her biological mother notably absent), represses most of her trauma and fear. Instead of reacting in the negative or retaliatory frame of mind, Snow White maintains her good

nature and positivity, a defense mechanism for which the term repression was developed by Freud and upon which psychoanalytic theory depends. Her good nature in the face of persecution attests



to the repression. *"The stepmother's story, then, is not just a tale of vanity but a paradigm of the anxieties produced by a patriarchal system in which women are defined in relation to men and judged by a male standard of beauty."* (Gilbert & Gubar, 1979, p. 37). The Evil Queen's trauma appears to manifest itself outwardly. The patriarchal society creates a stereotype of how women should behave.

Her obsession for beauty and domination is a reaction to fear of losing her own beauty and hence her self-worth and domination. These things lead the Evil Queen to fight her trauma by disguising as an old witch to deceive Snow White must be taken interpretively as a conflict within her worst fears of becoming old and losing the domination through her beauty in the past.

Her physical attractiveness vanishes at the same time her confidence in herself and her worth deteriorate completely. She transfers all her distress about growing older and losing significance into controlling people. Through turning into an old hag she challenges head-on the matters about herself that she most fears: losing both beauty and the power she once has. The concept tallies with Freud's theory which states that hidden fears will eventually emerge through strange manifestations (Freud, 1900/1953, p. 277). Her behavior showcases how unseen trauma leads people to harm themselves along with the people who surround them.

Both characters illustrate divergent ways trauma influences psychological responses in women because they act upon this trauma differently. These psychological responses demonstrate that emotional traumas connected to family relationships and experiences with beauty and validation directly impact how females develop their identities, often mediated by their Ego's attempts to cope with the conflicting demands of their Id's desires and their Superego's internalized societal rules. Snow White avoids expression while the Queen expresses outward hostility.



Psychological responses demonstrate that emotional traumas connected to family relationships and experiences with beauty and validation directly impact how females develop their identities. Modern society feels the effects of such psychological struggles because appearance and self-worth remain closely connected through social media and social pressures. Fairy tales such as this provide more than simple entertainment as they reveal the hidden mental struggles which numerous people, most notably women, experience internally.

Broader societal structures force different trauma responses upon women because they create distinct standards of behavior for them. The film praises Snow White's passive nature along with her innocence whereas it punishes the Queen for showing ambition while being assertive traits which society frequently rewards in men. The traditional binary creates an unsafe precedent which upholds specific emotions as the sole accepted female expressions while neglecting those that defy traditional female codes of conduct. Through her metamorphosis into a monstrous figure society expresses its condemnation against women who defy societal norms of gender behavior. Through her survival Snow White demonstrates that virtuous female conduct demands silence alongside beauty and obedience whereas suppression of self represents key female virtue.

## **CONCLUSION**

*Snow White and the Seven Dwarfs* (1937) is not simply a kid's fairy tale, but serves as a mirror to the much broader issues of psychological and social issues of femininity, power, and identity. The Feminist Psychoanalytic analysis of Snow White film has unmasked in several ways on how the patriarchal society treated women and affected their psychology. It reveals how patriarchal systems affect the female behavior, maintaining the traditional gender roles at the expense of punishing women who violate those systems, such as being a leader and dominant. Using Gubar and Gilbert's work, it helps us to see that Snow White is depicted as the "*angel in the house*", looking as the perfect woman, passive, caring and beautiful as required by society. Contrastly, the Evil Queen embodies ambition and dominance, which are quite often represented by patriarchal narratives as monstrous. This opposition emphasizes the limited roles that women have in fairy tales and reality. The magic mirror serves as the patriarchy system that decreases female worth. It not only creates a rivalry between women, but also creates a judgement and standard of women's beauty based on their physical appearance. Furthermore, the symbol of awakening that was made by the prince shows the female dependence on male agency, and emphasizes the traditional gender roles.

Ultimately, the Snow White film shows a cultural artifact, providing a shape of societal expectation regarding female identity. The film's portrayal of female characters in the patriarchal norms revealed significant implications for the reader, particularly children. The way they react to trauma and repression is not the same for both. Snow white keeps her sadness to herself and is always cheerful, a tactic fitting with popular ideal victim should be. Audiences identify with a character's "*need for independence as he grows*" (Motive Val Morgan, 2018). In *Snow White*, the power struggle between the Queen and Snow White represents a conflict over authority and the "*right*" to hold power as one matures and the other faces displacement. The Queen shows her hurt by other aggressive and controlling people which causes her to be destroyed in the end. This shows that society reacts negatively to women who want something more, but positively to those

who ignore their own pain. Much like aging women, the Queen was demonetized when she turned into a hag, proving the unfair rules placed on being female. The film helps realize that fairy tales are useful tools for shaping our views on gender, power, and people.

The reason it remains important is its depiction of how women compete with each other and measure their own value. The Queen wants to be accepted, while Snow White accepts the ideal role that people want her to play. Looking at these fairy tale characters using Feminist Psychoanalysis reveals how these tales pass on unfair expectations about being a woman.

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