



Feminism in Disney's Snow White Live-Action Movie

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Abstract. Feminism is a movement that fights for equality between men and women in all aspects of life, including social, political, and cultural. As one of the most influential media producers, Disney has long been criticized for presenting female characters in traditional and passive roles. The purpose of this study is to identify and analyze the feminist elements found in the film and how they reflect the development of gender equality values. This study uses a qualitative descriptive method with data taken directly from the 2025 live-action film Snow White. The analysis is supported by library research and based on Rosemarie Tong's (2009) feminist theory, which categorizes feminism into eight types. The data is taken from several pictures, dialogues, monologues from Snow White (2025) movie and then analysis done contextually and theoretically. The findings show that the film most strongly reflects liberal feminism (35%), followed by radical and psychoanalytic feminism (24% each), with smaller portions of socialist, existentialist, and ecofeminism. The film presents Snow White not as a passive princess, but as a thoughtful and independent character who questions gender expectations and asserts her own values.

Keywords: *Feminism, Woman, Gender Equality, Disney, Movie*

1. INTRODUCTION

Literature is a kind of writing that helps us understand people, cultures, and the world around us. It includes stories, poems, and plays that show ideas, feelings, and experiences. A recent expert, Dennis Yi Tenen (2024), explains that literature has always been connected to how humans think and create, even using tools like early computers and machines. He shows that literature is not just about beautiful words, but also about how people and technology shape stories through time. This helps us see that literature is both a form of art and a way to explore big questions in life.

Drama is a part of literature that is made to be performed. It uses dialogue, action, and stage directions to tell a story in front of an audience. A recent scholar, Magda Romanska (2023), says that drama can also be studied using new methods like math and computers. She calls this "drametrics," a way to look at patterns and structure in plays. Her idea helps us understand that drama is not only for entertainment, but also a smart way to study human behavior, emotions, and society through performance.

Feminism is the belief in the social, political, and economic equality of the sexes. It seeks to address and challenge the inequalities that women face in society, advocating for their rights and freedoms. Rosemarie Tong, a well-known feminist thinker, says that feminism is about questioning the systems and traditions that keep women from reaching their full potential (Tong, 2009). Tong also explains that feminism can be categorized into several types: liberal feminism, which focuses on equal opportunities; radical feminism, which seeks to end patriarchy; Marxist and socialist feminism, which connect women's struggles to economic systems; and postmodern feminism, which highlights the importance of different women's experiences. Understanding these theories provides a framework for analyzing the feminist themes in drama and their relevance in contemporary discussions about gender equality.

This study focuses on the 2025 live-action film *Snow White*, a modern retelling of the classic fairy tale. In this version, Snow White is not just a passive princess waiting to be rescued. Instead, she faces difficult choices and learns to stand up for herself. The story shows her journey toward independence and courage, even when others try to control her. By focusing on Snow White's growth, the film explores themes of self-discovery, bravery, and fighting for justice. One of the feminist theories relevant to *Snow White* is represented by the following dialogue:

Grumpy : "I'm the only sensible one here."
Snow White : "And you feel like they're not listening to sense?"
Grumpy : "Correct!"
Snow White : "I take your point Mr. Grumpy."
Grumpy : "You... wait, what?"
Snow White : **"Well, it seems to me that everyone here could do a much better job at listening to one another."**

In the *Snow White Live Action 2025*, there is a scene where Grumpy says, "I'm the only sensible one here," showing that he feels like the others are not listening to him. Snow White responds calmly, "And you feel like they're not listening to sense?" and later adds, "It seems to me that everyone here could do a much better job at listening to one another." Instead of becoming defensive or ignoring his feelings, she listens with care and shows empathy. Her calm reaction helps to reduce the tension, and she encourages better communication among the group. This scene shows Snow White as a thoughtful and kind leader who values peaceful solutions and respects other people's feelings. The dialogue highlights the importance of listening, understanding, and speaking kindly when handling problems in a group.

This moment also reflects the ideas of liberal feminism, which emphasizes fairness, equal treatment, and the importance of communication in achieving gender equality. Liberal feminists argue for the empowerment of individuals through reason and respect for autonomy. Snow White's way of speaking shows a thoughtful and respectful approach that aligns with these principles. She doesn't overpower Grumpy but instead listens, acknowledges his feelings, and responds with empathy. As Rosemarie Tong explains, liberal feminism is based on "equal opportunities and rational cooperation" (Tong, 2009), and Snow White's actions clearly show those values. As Susan Moller Okin suggests in *Justice, Gender, and the Family* (1989), true justice in social relationships comes from ensuring that everyone's voice is heard and valued, rather than adhering to traditional power dynamics. Additionally, Mary Wollstonecraft, a foundational liberal feminist thinker, argued in *A Vindication of the Rights of Woman* (1792) that reason and mutual respect are essential to equality. Snow White's calm and respectful leadership exemplifies this, showing how women can lead through reason and empathy, rather than coercion or dominance. Furthermore, Ann Cudd (2006) in *Feminism and the Political Theory of the Market* emphasizes that equal opportunities and rational cooperation are vital in achieving societal fairness, an idea that Snow White demonstrates through her actions.

Today, many women still face oppression and inequality, which often makes people forget what true gender equality means. This issue is increasingly relevant as various forms of discrimination continue to affect women's lives in different ways. Movies play a big role in showing these issues, with some messages being clear and others more hidden. They can influence how society views gender roles and can either challenge or reinforce stereotypes. To help understand this problem better, the author also looks at five important studies. The first is Ahdiah Jariyah's (2021) analysis of *The Hunger Games*, which discusses how the main character fights for her rights and faces unfair rules. The work of Bahri, Syamsul, Harlina, Aulia Risky, and Hutapea, Gresia Wydia Sariati (2022) examines feminism in the film *Enola Holmes*, focusing on how Enola is smart, brave, and independent. In addition, Azza Zahra Rafiqah, Batian Zulyeno, and Siti Rohmah Soekarba (2023) discuss how the drama series *Qalb Al Adala* represents women fighting for justice and equality in their society. Another work, Daniar Wikan Setyanto and colleagues (2024) analyze the remake of the Indonesian heroine "Sri Asih," highlighting how the character is portrayed as powerful and inspiring for women. Finally, The study by Ainida Nur Fadhila (2025) analyzes feminist representation in the historical Korean drama *Under the Queen's Umbrella* using John Fiske's semiotic theory,

showing how visual and narrative elements portray women's resistance against patriarchy. By using these studies, this research aims to provide a better understanding of women's empowerment in movies and to inspire girls to be brave and stand up for themselves.

Through understanding these important themes and drawing on reliable sources, we can foster a deeper conversation about gender equality and work towards a future where all individuals, regardless of their gender, can live freely and confidently. Together, we can support one another in the fight for equality and ensure that every woman feels empowered to assert her rights and make her voice heard.

2. REVIEW OF LITERATURE

Feminism is a movement and way of thinking that believes every person, whether male or female, should have equal rights and opportunities. In literature and film, feminism is used to analyze how women's lives, struggles, and strengths are shown. Rosemarie Tong (2009) describes eight different types of feminism, each offering a different way to understand and fight for women's rights. These ideas help us see how stories, like *Snow White* (2025), can teach about equality and women's empowerment.

1) Liberal feminism

Liberal feminism, as explained by Rosemarie Tong (2009), is a type of feminism that believes women should have the same legal and social rights as men. It focuses on equality, especially in education, work, and personal freedom, including the freedom to make choices about love and relationships. Liberal feminists support the idea that women are strong, capable individuals who should not be limited by traditional gender roles or expectations.

Aurora : "Why you don't like Philips."
Maleficent : "Well, for one thing... he's human."
Aurora : "I am a human."
Maleficent : "And I have never held that against you."
Aurora : "Until I falling in love."
Maleficent : "**Love doesn't always end well, beastly.**"

This scene from *Maleficent: Mistress of Evil* shows a conversation between Aurora and Maleficent, where Aurora questions Maleficent's dislike of Prince Philip. The dialogue shows that Maleficent's feelings are shaped by past pain and betrayal from humans. When Aurora reminds her that she is also human, Maleficent makes it clear that she never judged Aurora

until she fell in love. This shows a moment of tension where Maleficent's protective instincts clash with Aurora's desire for independence.

From a liberal feminist view, this moment reflects the struggle for a woman's right to choose whom she loves without being judged or stopped. Aurora is standing up for her personal freedom, a key value in liberal feminism. Although Maleficent tries to protect Aurora from possible heartbreak, her actions unintentionally challenge Aurora's independence. This reflects how even caring figures can limit women's freedom when driven by fear or control. As scholar Pamela Abbott et al. (2005) state, liberal feminism emphasizes that "women must be free to define themselves and make choices without restriction from others," including in emotional and romantic decisions.

2) Radical feminism

Radical feminism, according to Rosemarie Tong (2009), focuses on the idea that patriarchy a system where men hold power over women is the root cause of women's oppression. Radical feminists believe that society must be completely changed to remove the deep structures that support male dominance. This includes challenging how women are used, controlled, and treated, especially in sexual and reproductive ways. Radical feminists fight not just for equal rights, but for a total transformation of society that frees women from male control in all areas of life.

Max : "You can get in."

Furiosa : "Not without them."

Max : "So we wait."

Furiosa : "You're relying on the gratitude of a very bad man You've damaged one of his wives. How grateful do you think he's gonna be?"

This conversation from Mad Max: Fury Road happens when Max and Furiosa are in a desperate situation and must decide whether to trust a dangerous man for help. Furiosa refuses to leave without the women she helped escape. She reminds Max that the man they are dealing with is powerful and cruel, and he sees women as his property. Furiosa knows that helping the women has made her a target and that the man will likely want revenge, not peace.

From a radical feminist perspective, Furiosa's words highlight how women are treated as possessions in a patriarchal system. The "wives" she refers to were used for reproduction and pleasure, showing how women's bodies are controlled by men in power. Furiosa's refusal to abandon them shows radical feminism in action she resists the system that treats women as

things to be owned. As explained by Sheila Jeffreys (1997), radical feminism insists that “male power is exercised through the control of women’s sexuality and reproduction,” and Furiosa’s actions directly challenge that control by choosing solidarity over survival.

3) Marxist feminism

Marxist feminism, according to Rosemarie Tong (2009), combines feminist and Marxist theories to explain how women are oppressed through both economic systems and gender roles. This theory argues that capitalism and patriarchy work together to keep women in lower positions, especially in the workplace. Women are often paid less, given fewer opportunities, and excluded from decision making. Marxist feminists believe that to achieve true equality, society must remove both class and gender oppression by changing its economic and power structures.

Katherine : *"I feel like I'm the best person to present my calculations."*

Mr. Horrison : *"You're not gonna let this go, are you?"*

Katherine : *"No, I am not."*

Paul Stanford : *"And she is a woman. There is no protocol for a woman attending these meetings."*

Mr. Horrison : *"Okay, I get that part, Paul. But within these walls, who makes the rules?"*

Katherine : *"You, sir. You are the boss. You just have to act like one."*

This moment from Hidden Figures shows Katherine standing up for her right to present her work, despite the sexist rules around her. She believes in her skills and refuses to stay silent, even when told that women are not allowed in high-level meetings. Her courage challenges both gender and power norms. Mr. Horrison realizes that rules are made by people and he has the power to break unfair ones.

From a Marxist feminist lens, Katherine's struggle reflects how women, especially in male dominated fields like science and government, are pushed to the margins. Her exclusion is not just about gender but also about control over knowledge and authority, which are tied to power and class. As Silvia Federici (2004) explains, "women’s labor, both intellectual and physical, has been undervalued and made invisible under capitalism." Katherine’s stand reclaims her value and forces the system to recognize her contributions.

4) Socialist feminism

Socialist feminism, as described by Rosemarie Tong (2009), is a theory that combines Marxist and radical feminist ideas. It believes that women's oppression comes from both economic inequality and patriarchy. Socialist feminists argue that to truly free women, we must fight both capitalism and male domination. They focus on how women are often forced to depend on men or marriage for survival, and they support equal access to education, work, and independence.

Aunt March : "You mind yourself, dearie, one day you'll need me and you'll wish you had behaved better."

Jo : "Thank you, Aunt March, for your employment and many kindnesses, but I intend to make my own way in the world."

Aunt March : "No one makes their own way, not really, least of all a woman. You'll need to marry well."

This scene from *Little Women* shows Jo rejecting the idea that a woman must depend on others, especially through marriage, to survive. Aunt March warns Jo that independence is unrealistic for women and insists that marrying "well" is the only safe path. But Jo confidently responds that she wants to make her own way in the world, showing her desire for personal and financial independence, which challenges the traditional roles expected of women.

From a socialist feminist point of view, this dialogue clearly reflects the struggle between a woman's wish for freedom and the social system that limits her. Jo's refusal to rely on marriage is a rejection of both economic dependence and gender expectations. As Juliet Mitchell (1971) explains, "women are exploited both as workers and as women," and true liberation means breaking free from both systems. Jo's choice to be self-reliant shows the core of socialist feminism: the fight for women to have equal power in both public and private life.

5) Psychoanalytic feminism

Psychoanalytic feminism, as explained by Rosemarie Tong (2009), focuses on how gender identity is shaped by unconscious thoughts and early family experiences. This theory is influenced by Freud and later feminist theorists who believe that the way girls are raised, how they relate to their mothers and fathers, and how society defines femininity, all affect a woman's sense of self. Psychoanalytic feminists aim to uncover the deep psychological patterns that make women feel they must be passive, nurturing, or focused only on love and beauty.

Jo: "Women have minds and souls as well as hearts, ambition and talent as well as beauty and I'm sick of being told that love is all a woman is fit for."

In this powerful scene, Jo expresses deep frustration about how women are expected to only care about love and marriage. She wants to be seen as a whole person, not just someone whose purpose is to fall in love. Her words show that she values her intellect, dreams, and abilities, and she is tired of society forcing her to accept a narrow identity. This moment reveals Jo's inner conflict between her true self and what society tells her to be.

Psychoanalytic feminism helps us understand Jo's reaction as more than just anger it is a rebellion against the internalized belief that women should only live for love. These ideas are planted early in a woman's mind by family and culture. As Nancy Chodorow (1978) argues, "women's personalities are shaped by their early experiences of being the ones who mother and are mothered," leading them to associate their value with caring for others. Jo's speech breaks through that expectation and insists on her right to define herself beyond romantic roles.

6) Ecofeminism

Ecofeminism, as described by Rosemarie Tong (2009), combines ecological and feminist theories to examine how environmental destruction and gender oppression are interconnected. Ecofeminists argue that both nature and women have been historically treated as resources to be exploited and controlled by patriarchal systems. This theory highlights how the degradation of the environment is often linked with the marginalization of women, especially in societies where women's roles are minimized, and nature is seen as something to dominate. Ecofeminists advocate for a more holistic approach to both environmental and social justice, where respect for nature and gender equality go hand in hand.

Lena: "I don't remember anything after we reach the tree line."

Cass: "None of us too."

In this moment from *Annihilation*, Lena and Cass reflect on the disorienting experience of entering the unknown zone, where reality begins to blur and their understanding of the environment around them becomes fragmented. The tree line, as a boundary between the familiar and the mysterious, symbolizes both a literal and metaphorical transition moving from human control to a space where nature has reclaimed power. The characters' memory loss and confusion reflect the struggle to comprehend and exist within a radically altered environment, a theme that resonates deeply with ecofeminism.

From an ecofeminist perspective, this scene can be understood as a confrontation with the natural world's power and the consequences of human exploitation. The "tree line" marks a boundary where human control is no longer effective, and the natural world takes over, disrupting the characters' sense of reality. Ecofeminism argues that humans' efforts to dominate nature often lead to unforeseen consequences, and this theme is embodied in the film's portrayal of the mysterious, uncontrollable phenomena inside the "Shimmer." As Vandana Shiva (1989) writes, "The exploitation of nature and the exploitation of women are tied in the patriarchal world order," showing how the control over both is linked. The characters' loss of control over their environment symbolizes humanity's broader disregard for the natural world and the effects of that exploitation, particularly as it relates to the status of women in society.

7) Existentialist feminism

Existentialist feminism, as discussed by Rosemarie Tong (2009), emphasizes that individual freedom, choice, and responsibility are central to a woman's identity. This theory, influenced by thinkers like Simone de Beauvoir, asserts that women should define themselves based on their own decisions, not societal expectations or roles. Existentialist feminists argue that women must act authentically, embracing their own desires and ambitions, rather than conforming to prescribed gender norms or the pressures of the world around them.

Kelly: "Well, the thing is, sir, I actually started on-air during college in Central Florida. Weather. I want to convince you that that is where I belong, Mr. Ailes, I think I'd be freakin phenomenal on your network."

In this moment from *Bombshell*, Kelly asserts her confidence and ambition, expressing her desire to work at Fox News. She emphasizes her experience and talent, boldly stating that she believes she would excel in the role. Her determination to prove herself to Mr. Ailes reflects her refusal to let her worth be determined by external validation or predefined roles, instead choosing her path and asserting her identity.

From an existentialist feminist perspective, Kelly's words highlight her agency as she is choosing to define herself and pursue her own goals, not passively accepting a role or limitation imposed by society. Authenticity, or living true to one's self, is central to existentialist feminism, and Kelly's boldness in articulating her desires and ambitions reflects this. As Simone de Beauvoir (1949) famously wrote, "One is not born, but rather becomes, a woman,"

and Kelly is actively deciding who she wants to become, rather than being confined by societal expectations.

8) Postmodern feminism

Postmodern feminism, as explained by Rosemarie Tong (2009), focuses on how language, symbols, and culture shape women's identities. It believes that there is no one true experience of being a woman. Instead, every woman's experience is shaped by many things like race, class, and social expectations. Postmodern feminists challenge the idea that there is only one way to be a woman, and they often use art, film, and writing to question traditional gender roles and power structures.

Gloria: "It is literally impossible to be a woman. We have to always be extraordinary, but somehow we're always doing it wrong. You have to be thin, but not too thin. You have to have money, but you can't ask for it. You have to lead, but you can't squash other people's ideas. You're supposed to love being a mother, but don't talk about your kids all the time. You have to never get old, never show fear, never get out of line. It's too hard! It's too contradictory and nobody gives you a medal or says thank you!"

In this monologue, Gloria expresses the many pressures women face every day. The contradictions she describes show how hard it is for women to meet society's expectations. They are told to be perfect in every way, but the rules are always changing and often unfair. This moment in the film shows how Gloria helps Barbie and others understand that these struggles are not their fault, but part of a bigger problem in how society treats women.

From a theoretical view, this dialogue reflects Tong's idea that gender is shaped by culture and language, not just biology. Gloria's words question the fixed idea of "what a woman should be" and show that these roles are socially constructed. This is supported by Judith Butler (1990), who said gender is something we perform based on society's rules. Chris Weedon (1997) also adds that postmodern feminism shows how power is found in everyday language. Meanwhile, Linda Hutcheon (1988) explains that postmodern texts use irony and self-awareness to question normal ideas. All these ideas help explain why Gloria's speech is a powerful example of postmodern feminist thinking.

By understanding these eight types of feminism and seeing how they appear in films like Snow White (2025), we can better understand how stories teach us about equality, respect, and women's power. These theories and examples help us see that feminism is not just about

fighting for rights, but also about helping women find their voices, work together, and become leaders in their own lives.

3. METHOD

Researchers used a qualitative descriptive approach with a documentation technique to answer the research problems. Qualitative research refers to an attempt by the researcher to collect data in a natural setting. Because it is conducted naturally, the research results are scientific and explainable (Williams, 1995). This method supports the researcher's aim to examine feminist values found in the Snow White live-action film, especially in how the female character is portrayed in relation to patriarchal culture. In this study, the researcher used direct observation by watching and analyzing the full Snow White live-action movie. Several dialogues, monologues, scenes, and character actions were selected and interpreted contextually to identify feminist representations. The researcher also applied literature study (Library Research) by reviewing books, journals, and previous research relevant to feminism and gender in film. This literature review provides a strong academic basis for the analysis conducted. The data collected from the movie are interpreted using the feminist theory of Rosemarie

Tong (2009), which includes various perspectives such as liberal feminism, radical feminism, and Marxist-socialist feminism. The data is used to strengthen the author's argument in analyzing feminist representations in the film. Later, the analysis was produced according to the ideas of Rosemarie Tong (2009) as a complete explanation.

4. RESULT AND DISCUSSION

Feminism is a critical social theory that centers the experiences of women and seeks to challenge systems of power and oppression that shape their lives. (Collins, 2000).

Table 1. Kind of Feminism

No.	Kind of Feminism	Number	Percentage (%)
1	Liberal Feminism	6	35%
2	Radical Feminism	4	24%
3	Marxist Feminism	0	0%

4	Socialist Feminism	1	6%
5	Psychoanalytic Feminism	4	24%
6	Existentialist Feminism	1	6%
7	Postmodern Feminism	0	0%
8	Ecofeminism	1	5%
Total		17	100%

Liberal Feminist



Snow White: “So will she rise or bow her head? Will she lead or just be led? Is she the girl she always said she'd be?”

(Duration 00:16:30)

In this scene, Snow White reflects deeply on herself after being confronted by the Evil Queen. The queen challenges her sense of identity and purpose, forcing her to question whether she is truly living her own dreams or simply following what others expect from her. This monologue happens in a moment of inner conflict, where Snow White stands at a crossroads between being controlled by fear and expectation, or taking control of her own destiny. Her questions are not just poetic but reveal a personal struggle with self-worth, agency, and leadership.

This moment can be interpreted through the lens of liberal feminism, as explained by Rosemarie Tong (2009). Liberal feminism emphasizes women's right to make individual choices, their capacity for moral reasoning, and the importance of equality in opportunity and

decision-making. Snow White's internal questions clearly show her desire to lead her own life, rather than be led by tradition or male authority. Her contemplation reflects a resistance to prescribed gender roles and affirms her right to define her own future. This scene portrays the essence of liberal feminist thought: the belief that women, just like men, have the right to choose, to lead, and to live according to their own values.

Radical Feminist



Jonathan: "I'm so sorry to disappoint. You must have mistaken me for a knight in shining armor."

Snow White: "I don't think anyone making that mistake. I was hoping you might know something."

Jonathan: "Oh, of course. Princess are always waiting for a prince to come or a king to come back."

(Duration 00:52:56)

This scene takes place when Snow White asks Jonathan about her father, who has been missing for a long time. At first, she expects Jonathan might have useful information. However, Jonathan disappoints her by admitting he knows nothing and makes the situation worse by mocking her. He sarcastically refers to the stereotype that princesses always wait for men—like princes or kings—to rescue or lead them. This comment belittles Snow White, assuming that, as a girl and a princess, she is passive and dependent.

This situation can be analyzed using the concept of radical feminism, as explained by Rosemarie Tong (2009). Radical feminism focuses on how patriarchy controls and limits women's roles in society. It sees male dominance and sexist culture as the main causes of women's oppression. Jonathan's words show a patriarchal mindset where women are seen as helpless and waiting for male saviors. His mockery reflects how society often underestimates women's ability to lead or act independently. Snow White's reaction, though subtle, shows

resistance to this stereotype, which aligns with radical feminist ideas—challenging the power imbalance and confronting the cultural belief that women must depend on men.

Socialist Feminist



Snow white: "It's time."

Jonathan: "Time?"

Snow white: "It's time to restore our kingdom. It's not easy, she will do anything."

Dopey: "Let it be. We are not afraid."

(Duration 01:26:48)

In this dialogue, Snow White declares her intent to "restore our kingdom," not by preserving the oppressive status quo, but by rebuilding it into a fairer and more inclusive system. Her words "it's not easy" and "he will do anything" show her awareness of the significant resistance she will face from the patriarchal powers that benefit from the current hierarchy. Doopey's response "we are not afraid" represents the solidarity of the common people and the spirit of collective resistance. In the context of socialist feminism, this moment reflects the struggle against systems of oppression rooted in both gender and class. Snow White is not acting alone; her effort is collective, in line with socialist feminist values that emphasize alliances between women and the working class to achieve systemic change.

According to Rosemarie Tong in *Feminist Thought: A More Comprehensive Introduction*, socialist feminism argues that women's oppression stems from a combination of patriarchal domination and capitalist exploitation. Women are often subjected to double oppression as workers exploited economically and as women oppressed socially. Snow White's mission to "restore the kingdom" symbolizes an attempt to restructure power systems that are

both exploitative and exclusionary. From a psychoanalytic feminist lens, Tong explains that women internalize patriarchal norms from early childhood, leading to inner psychological conflict. Snow White's acknowledgment that "it's not easy" reflects this internal struggle between the desire to bring about justice and the fear instilled by authoritarian male figures. However, her decision to act despite these fears illustrates a process of reclaiming female subjectivity and autonomy.

Psychoanalytic Feminist



Evil Queen: "Magic mirror on the wall, who is the most beautiful woman in the world?"

Magic Mirror: "You, Queen. Of all the women who are considered beautiful, your beauty is unmatched."

(Duration 00:06:40)

In this dialogue, Snow White states, "the people need some kindness," which reflects her social awareness of the injustice within the kingdom. This line demonstrates empathy and concern for the well being of those less fortunate, challenging the traditional concept of a princess who is passive and isolated in the royal world. Psychoanalytic feminism views the feminine role as something conditioned from an early age, where women are taught to prioritize the needs of others over their own. Snow White, who has often been portrayed as a dependent figure, is now beginning to express her opinions more openly. This can be seen as a psychological liberation from traditional feminine roles, where she acknowledges her active role in changing the social order, despite the anxiety and guilt that sometimes arise in the process.

According to Rosemarie Tong's theory, psychoanalytic feminism focuses on how women internalize patriarchal values and inequalities from an early age. Tong references

Nancy Chodorow, who explains that women are often socialized to focus on caring for others and neglecting their own needs. Snow White's statement, "the people need some kindness," shows that she is not only thinking about herself but also cares about the well being of others. This can be seen as a step toward liberating herself from the traditional feminine role that has always placed women in positions of self sacrifice for others. This dialogue reflects Snow White's effort to break free from the patriarchal imposed feminine role, as discussed by Rosemarie Tong, in which social structures shape women's identities.

Ecofeminist



Snow White: "I remember you, all of you."

Evil Queen : "I said enough."

Snow White: "There was a time when we lived with hopes, good things were nurtured and allowed to grow. I remember, do you?"

Evil Queen: (Silenced)

(Duration: 1:35:55)

Snow White's words in the 2025 Snow White live action film show a deep emotional connection to memory, nature, and the past. When she says, "There was a time when we lived with hopes, good things were nurtured and allowed to grow," she is not just talking about people but about the world they once cared for. Her use of words like "nurtured" and "grow" brings up the image of a more natural, caring time one that contrasts with the cold and controlling attitude of the Evil Queen. Snow White's calm and hopeful tone, even as the Queen tries to silence her, reflects her strong bond with life, growth, and emotional truth. She speaks not with anger, but with remembrance and care, showing that her power comes from her connection to others and to nature itself.

This moment reflects the ideas of ecofeminism as described by Rosemarie Tong. In *Feminist Thought* (2009), Tong explains that ecofeminism connects the domination of women with the domination of nature. Ecofeminists believe that both women and nature have been treated as things to control, rather than as living forces to respect and protect. Snow White's words challenge that control by reminding others of a time when care, growth, and natural harmony were valued. Her voice represents a return to balance and healing. To deepen this, Karen Warren (2000) argues that the way societies exploit nature is linked to how they treat women as objects to use instead of partners to respect. In this scene, Snow White becomes a symbol of memory, nature, and quiet strength, standing against a system that forgot how to care.

Existentialist Feminist



Snow White: "It's just, Your Majesty, people are struggling, and it may not be much, but when I was young, my parents and I would pick apples, we take them and make pies."

Evil Queen: "Pies are luxury, they don't need luxurious."

Snow White: "But sometimes something small something sweet even can make you believe that there's more to being alive then mere subsistence."

Evil Queen: "You know I really don't know you're being this opinionated."

(Duration 01:11:50)

In the 2025 Snow White live action film, there is a powerful scene where Snow White talks to the Evil Queen about more than just food. She says, "Sometimes something small, something sweet even, can make you believe that there's more to being alive than mere subsistence." This shows that Snow White cares about people's emotional well-being, not just

their basic needs. The Queen sees pies as a luxury, but Snow White believes that small joys can bring hope and make life feel meaningful. Even when the Queen calls her “opinionated,” Snow White doesn’t back down. She shares her thoughts honestly and shows strength by standing up for what she believes. This moment reveals how she chooses her own values and lives with purpose.

This scene reflects the ideas of existentialist feminism as explained by Rosemarie Tong. In her book *Feminist Thought* (2009), Tong writes that existentialist feminists believe women should be free to create their own meaning in life instead of being limited by what others expect. Snow White shows this kind of freedom when she speaks up and chooses what she believes is right, even if the Queen disagrees. Tong describes this as living an “authentic existence,” where a woman defines herself through her own choices. Simone de Beauvoir also supports this in *The Second Sex* (1949), where she says that women are not born with a fixed identity, but become who they are through their actions. Snow White’s decision to value kindness and emotional connection shows that she is not just following rules, but creating her own path.

5. CONCLUSION

The issue in this paper is about feminism in Disney’s 2025 live-action *Snow White*, focusing on how the film represents various feminist perspectives through its characters and storyline. The findings from the analysis, supported by the data in the table, show that liberal feminism is the most prevalent in the film, making up 35% of the identified feminist elements. Radical feminism and psychoanalytic feminism are also significant, each accounting for 24% of the feminist content, while socialist, existentialist, and ecofeminism appear only as minor elements. For Marxist and postmodern feminism, data was not found in this study. These results demonstrate that Disney’s *Snow White* (2025) primarily supports liberal feminism, while also integrating some aspects of other feminist theories and leaving out certain perspectives entirely. By portraying Snow White as an independent and empathetic character who stands up for herself and others, the film encourages viewers to rethink traditional gender stereotypes and supports the ongoing movement for gender equality and women’s empowerment. This modern adaptation not only entertains but also serves as a positive example of how popular media can contribute to broader discussions about justice and equal rights for all. As Stacy L. Smith (2023) notes, “Popular films have the power to challenge gender stereotypes by presenting female characters as complex, empowered, and capable of leading their own stories.” This shows that the *Snow White* live-action film is part of a wider trend in media that helps shape and inspire new understandings of women’s roles in society.

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