

RESISTING THE OTHER: WOMEN'S EXISTENTIALISM AGAINST PATRIARCHAL CULTURE IN SELECTED DISNEY PRINCESS SONG LYRICS

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Abstract.

This study examines the presence of existentialist feminist themes in the lyrics of Disney Princess soundtracks. Through an existentialist lens, this study explores how Disney Princess songs express women's opposition to patriarchal culture, paying particular attention to three of the song lyrics: "Reflection" (Mulan), "Speechless" and "Touch the Sky" (Merida in Brave). Using Simone de Beauvoir's notion of "the Other" in her Feminist Existentialism philosophy, this research explores how women express their identity, power, and opposition to societal and cultural limits. The findings show that each lyric expresses a unique kind of resistance: "Reflection" focuses on the rejection and the fight for self-definition against gender roles, in the direction of cultural objectification that limits women's autonomy. "Speechless" depicts an unequivocal denial of the silencing mechanisms of patriarchal power. The last lyric, "Touch the Sky," highlights the notion of individual liberty to choose one's own life and illustrates opposition to the essentialization of women's roles in a patriarchal society. Women are depicted as individuals who choose transcendence through courage and freedom. These three song lyrics highlight existential liberty and self-authenticity, constructing a narrative of female agency that opposes the exclusion of women to "the Other." By illustrating how song lyrics can act as a space of resistance and provide empowering depictions of women's voices against patriarchal culture, this study has implications for the discussion of women's rights.

Key words: Beauvoir's Existentialism, The Other, Patriarchal Culture, Disney Princess Song Lyrics

Abstrak.

Dalam studi mengkaji tema-tema feminis eksistensialis dalam lirik-lirik lagu Disney Princess. Melalui perspektif eksistensialis, studi ini mengeksplorasi bagaimana lagu-lagu Disney Princess mengekspresikan perlawanan perempuan terhadap budaya patriarki, dengan memberikan perhatian khusus pada tiga lirik lagu: “Reflection” (Mulan), “Speechless” (Jasmin dalam film Aladin), “Touch the Sky” (Merida dalam film Brave). Penelitian ini menggunakan gagasan Simone de Beauvoir tentang “Lyan” dalam filsafat Eksistensialisme Feminisnya. Penelitian ini mengeksplorasi bagaimana perempuan mengekspresikan identitas, kekuatan, dan perlawanan mereka terhadap batasan-batasan sosial dan budaya. Temuan menunjukkan bahwa setiap lirik mengekspresikan jenis perlawanan yang unik: “Reflection” berfokus pada penolakan dan perjuangan untuk mendefinisikan diri melawan peran gender, ke arah objektifikasi budaya yang membatasi otonomi perempuan. “Speechless” menggambarkan penolakan tegas terhadap mekanisme pembungkaman kekuasaan patriarki. Baris terakhir, “Touch the Sky” menyoroti gagasan kebebasan individu untuk memilih hidup sendiri dan menggambarkan penentangan terhadap esensialisasi peran perempuan dalam masyarakat patriarki. Perempuan digambarkan sebagai individu yang memilih transendensi melalui keberanian dan kebebasan. Ketiga lirik lagu ini menyoroti kebebasan eksistensial dan keaslian diri, membangun narasi agensi perempuan yang menentang pengucilan perempuan terhadap “Lyan”. Dengan menggambarkan bagaimana lirik lagu dapat bertindak sebagai ruang perlawanan dan memberikan penggambaran yang memberdayakan tentang suara perempuan melawan budaya patriarki, studi ini memiliki implikasi bagi diskusi tentang hak-hak perempuan.

Kata Kunci: Eksistensialisme Beauvoir, *The Other*, Budaya Patriarki, Lirik Soundtrack Disney Princess

I. Background

Historically, patriarchal culture has relegated women to a subordinate position, restricting their independence and defining their identity through male-centric social frameworks (Walby, 1990). The popular Simone de Beauvoir’s statement “One is not born, but rather becomes, a woman” is the most well-known and is a concern of her philosophy, which is expressed in her works. “The Second Sex,” a groundbreaking book published in 1949, argues that female identity is a product of social and cultural factors rather than being fundamentally biological. In her seminal work, Simone de Beauvoir (1949) referred to women's status as “the Other,” an object whose identity is determined by its connection to men, who are seen as a common topic. This idea promotes stereotypes, objectification, and rigid cultural norms that limit women's existential freedom and self-actualization.

Literature, film, and music, in particular, are not unbiased media. They serve as instruments for replication and resistance to patriarchal ideology (Storey, 2018). As one of the biggest and most powerful creators of popular culture worldwide, Disney has been at the forefront of discussions regarding gender representation for a long time. Classic Disney princesses like *Snow White*, *Sleeping Beauty* and *Cinderella* have been widely condemned for reinforcing gender stereotypes that portray women as passive, reliable, and restricted to household duties (England, Descartes, & Collier-Meek, 2011). Recent changes, though, have

seen Disney stories start to introduce more progressive female characters who dare to question patriarchal systems, claim agency, and highlight self-empowerment.

The lyrics in Disney films have special meaning since music is a potent way to communicate emotion, ideology, and identity (Frith, 1996). The portrayal of women in Disney films has undergone a dramatic shift throughout the course of feminist discourse and socio-cultural change. Women in the early days of the Disney Princess franchise were frequently depicted in roles that were passive, reliant on men, and set in positions that viewed marriage as the greatest purpose of life. In *The Second Sex* (1949), Simone de Beauvoir's notion of the Other places women as inferior to men, who are represented in this way, are positioned as the primary subjects.

Existentialism frequently appears in popular culture, particularly in the form of themes and questions about the meaning of life, freedom, and individual choice. This is evident in literature, film, music, and other art forms that explicitly or implicitly explore existential concepts such as absurdity, and the search for meaning in a seemingly empty world. As the characters like Mulan, Jasmine and Merida express and defend their freedom, identity and autonomy. The song "Reflection" from Mulan (1998) film depicts the inner rebellion of a woman who feels restricted in her identity by societal expectations and familial expectations. The existential anguish of a woman attempting to establish her existence in a patriarchal environment is reflected in these lyrics. In a similar vein, "Speechless" from Aladdin (2019) highlights Jasmine's opposition to a society that attempts to stifle women's voices while simultaneously highlighting the value of women's existence as individuals who are free to express their thoughts, voices, ideas, and make their own life decisions. In contrast, "Touch the Sky" from *Brave* (2012) highlights the notion of liberation and the rejection of patriarchal dominance that limits women to household and marital restrictions.

From the perspective of existentialist feminism, as outlined by Simone de Beauvoir, the women's struggles in these three songs can be understood as an attempt to escape the status of the Other and become autonomous subjects. Existentialist feminism emphasizes the importance of individual freedom, existential projects, and the rejection of social determinants that limit women to identities defined by patriarchy (Beauvoir, 1949). Thus, the analysis of the lyrics of "Reflection," "Speechless," and "Touch the Sky" is significant because it reveals how popular culture, particularly Disney productions, articulates women's resistance to patriarchal systems through the medium of music.

This study is significant because it demonstrates how mainstream works incorporate existentialist feminist notions. By analyzing the words of Disney Princess soundtracks through the lens of existentialist feminism. This study is anticipated to advance the fields of literary, cultural, and gender studies, as well as spark debates about the representation of women and how they oppose patriarchal dominance.

II. THEORETICAL FRAMEWORK

Existentialist feminism is rooted in the existentialist philosophy developed by Jean-Paul Sartre. Existentialism emphasizes that **existence precedes essence**, meaning that humans are not determined by a fixed nature but rather have the freedom to shape themselves through choice. Sartre also developed the concepts of authenticity (living faithfully to one's own freedom) and bad faith (denying freedom by accepting imposed roles). Meanwhile, Simone de Beauvoir adapted existentialist philosophy to her analysis of women's conditions in her book, *The Second Sex* (1949). She argued that women have historically been positioned as the "Other", and always defined in relation to men. Men are positioned as the "Self" with the center of subjectivity and the measure of humanity, while women are reduced to "the Other," their identities shaped by patriarchal norms not built by themselves. Feminist Existentialism theory is developed in Simone de Beauvoir's "The Second Sex" (1949) and Jean-Paul Sartre's larger existentialist framework. These viewpoints are:

First existentialist feminism emphasizes **women's freedom and autonomy**. It is fundamentally about women's autonomy and agency, sees them as individuals who actively shape their own existence rather than as objects dictated by outside forces (Beauvoir, 1949).

Second, it highlights the rejection of the notion of women as "the Other." This is a crucial aspect that criticizes the women's construction as "the Other," which contradicts patriarchal values that place men as the universal standard and women as subordinate (Moi, 1999).

Third, existentialist feminism stresses "self-awareness and transcendence". Existentialist feminism encourages women to transcend immanence being restricted by biological or domestic constraints, and achieve transcendence through deliberate decisions and self-improvement (Bergoffen, 2004).

Fourth, it underscores the pursuit of "existential authenticity." It promotes genuine living by encouraging women to make decisions based on their desires rather than conforming to the norms and rules dictated by social expectations (Bauer, 2001).

Fifth, existentialist feminism entails "resistance to patriarchal structures." It advocates for resistance against patriarchal systems and institutions by raising attention to cultural, ideological, and institutional constraints on women's freedom and encouraging both symbolic and practical forms of defiance (Simons, 1999). Lastly, existentialist feminism advances the concept of "becoming," inspired by Beauvoir's famous assertion: "One is not born, but rather becomes, a woman." This idea underscores that femininity is not an innate essence but a socially and existentially constructed identity shaped through lived experience and individual freedom (Beauvoir, 1949). Thus, these elements provide a framework for analyzing literature, film, and cultural texts through the lens of women's pursuit of freedom, authenticity, and resistance to patriarchal domination

III. Method

This research employs a descriptive qualitative method to examine how women's existentialism manifests against patriarchal culture in selected Disney princess soundtrack lyrics. The method is designed to uncover the nuanced ways in which female characters articulate their identities, exercise agency, and resist societal constraints through musical expression. By focusing on the lyrical content rather than musical composition or visual elements, this study positions song lyrics as rich cultural texts worthy of rigorous literary and feminist analysis (Braun & Clarke, 2006). Qualitative description enables the researcher to capture the complexity, context, and meaning-making processes present in these cultural artifacts (LibGuides, 2025). This approach honors the multifaceted nature of both existential philosophy and feminist cultural critique, providing a framework through which the subtle interplay between oppression and resistance can be examined.

The primary data for this research consists of the lyrical content of selected Disney princess songs. These lyrics were obtained from official Disney sources, including soundtrack liner notes, official Disney websites, and verified music streaming platforms. In cases where discrepancies existed between different sources, the most authoritative version was determined through cross-referencing and consultation with Disney's official releases.

Data collection involved several steps:

1. **Identification of Candidate Songs:** An initial list of all Disney princess songs was compiled based on film soundtracks and official Disney discographies.
2. **Application of Selection Criteria:** Each song was evaluated and to determine its suitability for inclusion in the study.
3. **Transcription and Verification:** Lyrics were transcribed and verified for accuracy through multiple sources to ensure the integrity of the textual data.
4. **Contextual Documentation:** For each selected song, contextual information was recorded, including the film's release date, character background, and position within the narrative arc. Ethical considerations in data collection primarily involved ensuring proper attribution of the lyrics and avoiding any misrepresentation of the original texts. While the songs themselves are publicly available cultural artifacts, care was taken to engage with them respectfully and analytically, acknowledging both their artistic merit and their cultural significance.

IV. FINDING AND DISCUSSION

The findings and discussion are organized based on the main topic that emerged from the analysis, followed by a critical discussion to connect the results with the concepts of existentialist feminism. The following are the results of the study through the analysis of Beauvoir's theory.

A. Finding

The findings of this study reveal several important insights that address the primary objective of the study. Based on the data collected and analyzed, it was found that the topic of feminist existentialism is contained in the lyrics of these three Disney songs: This analysis highlights several themes of female existentialism, reflecting the complexity of the issues discussed by applying Beauvoir's Feminist Existentialism theory.

1. Women's freedom and autonomy

The concept of freedom is emphasized in this lyric, namely Freedom of expression and freedom of speech. In **Aladin's *Speechless*** lyric, the line "*I won't be silenced*" is a key statement about freedom of speech, a fundamental right often denied to women in traditional structures. Freedom of autonomy, body and freedom of will are seen in the lines:

"Cause I'll breathe / When they try to suffocate me" (Jasmin: 13-14). This refers to the basic autonomy to choose life and determine one's own destiny, and to resist the system that "suffocates" women's desires and aspirations. In addition to highlighting and representing the peak of rebellion, depicting a pivotal moment of courage and transformation toward absolute freedom.

*"Try to lock me in this cage
I won't just lay me down and die
I will take these broken wings
And watch me burn across the sky"* (Jasmin: 34-37).

The lines demonstrate a rebellion against the limitations and extreme patriarchal control over women in the domestic sphere. "*Try to lock me in this cage*" (Jasmin:34) symbolizes the physical and political constraints of the palace or a forced marriage, which could threaten Jasmine's personal autonomy.

Meanwhile in **Mulan's *Reflection***, it has strong lines that highlight absolute freedom. The lyrics culminate in a profound statement about the desire to break free and fly, a powerful metaphor for freedom and autonomy as in the following lines:

*There's a heart that must be free to fly
I won't pretend that I'm someone else forever* (Mulan:31-32)
*...When will my reflection show
who I am inside?* (Mulan:13-14)

The concept of freedom is analogous to "*flying*" or "*Free to fly*" is a universal symbol of absolute freedom, movement, and contrasting with the traditional role of women who are "locked" and "imprisoned" within the domestic area or a narrow social circle. The freedom of autonomy is evident in the line "*I won't pretend that I'm someone else forever*" (Mulan:37-38). This decision is a clear declaration of women's autonomy. It's not just a moment of rebellion, but a lifelong commitment to maintaining women's authenticity.

In addition, in **Brave's *Touch the Sky***, the lyrics by Merida in Brave film, demonstrate women's independence and freedom. Merida's freedom is depicted in a way that is both clear and fundamental. The song is not merely about romantic love, but discusses freedom of movement, self-discovery, and the responsibilities. The existential liberty expressed in the lyrics of "*Touch the Sky*" is Mulan's assertion of her own life and the freedom to make her own decisions and destiny.

*When the cold wind is a-calling
And the sky is clear and bright*

*Misty mountains sing and beckon
Lead me out into the light (Merida: 1-4)*

The Scottish land and social culture's unbounded freedom may be represented by the "cold wind" and "foggy mountains" Merida senses the pull to depart the palace in a show of restraint, and go toward the "light" in a representation of freedom and self-realization. In the past, a princess's autonomy, especially her movement, was severely restricted. This line asserts her right to move and explore at will, without asking for permission or supervision. The use of the future tense "I will fly" and "I will ride" are statements of self-authorization and freedom of action. They do not express a desire or a plea. However, it's more of a strong choice. "Riding" and "flying" represent velocity, power, willpower, and the ability to overcome both physical and social constraints. The following lines demonstrate how Merida manipulates her environment to gain power and make her own choices:

*Where dark woods hide secrets
And mountains are fierce and bold"
I will hear their every story
Take hold of my own dream (Merida: 9-12)*

Merida is courageous and unafraid of the "dark woods" or "valiant mountains." Rather, she views them as a repository of tales and information. This demonstrates a desire for intellectual freedom and a thirst for knowledge gained through firsthand experience rather than simply through formal teachings at the court. The clearest expression of decision-making autonomy is, "Take hold of my own dream." Merida decides to live her life according to her own terms, resisting the ambitions of others, particularly her parents, who want her to marry, and chooses to determine her own destiny.

2. Representation of "The other"

In Simone de Beauvoir's feminist existentialism view, women are often positioned as the "Other" (passive object) defined by men (the "self"). The representation of "Other" as seen in the lyric **Reflection by Mulan**, as below:

*You may think you see
Who I really am
But you'll never know me
Every day
It's as if I play a part (Mulan: 2-6)*

The lines (2-4), "You may think you see / Who I really am / But you'll never know me," introduce the notion of the subject's alienation from society or the outside world. Mulan lives in a society where patriarchal norms compel women to conform to rigid essences or roles, such as that of a princess, or else live under social demand, like the perfect lady that society expects of a bride. As a result, society's views cause the subject to feel objectified, inferior, and misunderstood (the Other). In this context, the

perception of others is frequently skewed by patriarchal expectations of the “ideal woman” such as the “perfect princess or bride.” This is an illustration of how social structures limit the expression of one’s true self. The lines also display instances of self-objectification.

*Who is that girl I see
Staring straight back at me?
When will my reflection show
Who I am inside?. (Mulan: 11-14)*

Revealing the subject looks at herself in the mirror, but what she sees is “the Other,” a figure defined by society. The subject seems to become alienated from herself. She has become an object to the mirror, or “reflection,” from the outside world, even if she is still subject to herself. “Who is that girl?” asks an existential question that highlights the stark contrast between the independent subject and the passive object.

The **second line is from the movie Aladdin**, which is called *Speechless*. The notion of “others” is also made quite clear in the “Speechless” line. In several lines, including the beginning section of the song, it shows that the experience of Immanence for women is being described. Due to patriarchal control, which transforms the female subject into an object, an “Other,” resulting in restrictions, passivity, and incarceration, among other things.

*Here comes a wave meant to wash me away
A tide that is taking me under
Swallowing sand, left with nothing to say
My voice drowned out in the thunder (Jasmin: 1-4)*

The metaphor of nature, where “waves” and “tidal waves” represent the immense, unavoidable, and impersonal forces of nature, is an example of a natural symbol of oppressive power. This is frequently regarded as “natural” and represents a long-standing patriarchal system or custom that is firmly established in social traditions. But its presence is a “disaster” for women since it has the potential to destroy their sense of self and autonomy. When patriarchy attempts to “wash me away” and “take me under,” it is evident that it is objectifying women. trying to reduce the subject (character, agency, female identity) to a passive object that can be eliminated by deleting it. The meaning of “when a woman’s throat is strangled or her voice is suppressed, leaving her “left with nothing to say,” the physical discomfort is described by the phrase “swallowing sand.” According to Beauvoir, patriarchal society upholds its authority by silencing women's voices since women are viewed as the “Other”, who are only seen and not heard.

*I won't be silenced
You can't keep me quiet
Won't tremble when you try it
All I know is I won't go speechless (Jasmin: 9-12)*

In Scott's lyrics, Jasmine refuses to be rendered voiceless, instead asserting her subjectivity: "*I won't be silenced / you can't keep me quiet.*" (Jasmin:9-10). This directly echoes Beauvoir's idea that women must refuse the role of *the Other* and assert themselves as free or autonomous subjects.

*Stay in your place, better to be seen and not heard
But now that story is ending
Cause I
I cannot start to crumble
So come on and try
Try to shut me and cut me down (Jasmin:21-24)*

The line 21 "Stay in your place" this phrase gives the impression of being a direct order to maintain a passive state of immanence while performing and living out predetermined gender roles, roles like being a wife, mother, or daughter. At the heart of the objectification of women as the Other lies the notion of the "Other," which is also expressed in the instruction "better seen and not heard." In the **Brave** song "**Touch the Sky**," Merida is portrayed as the "Other" who stands in contrast to the Princess Identity. Merida is a brave and independent woman who stands in contrast to the Princess' identity expected of her by Scottish culture and her mother, Queen Elinor. The depiction of the "Other" focuses on Merida's rejection of prevailing gender norms and dominant norms, and her conscious decision to choose an identity distinct from the "Other." The "Other" is not race, class, or external enemies, but rather Merida's wild and self-independent, which is collectively rejected or ignored by her family and the royal court.

*When the cold wind is a-calling
And the sky is clear and bright
Misty mountains sing and beckon
Lead me out into the light (Merida: 1-4)*

Although this lyric represents the "Other" through the contrast between: nature (wind, sky, mountains) as a metaphor for freedom and autonomous space, the rule-filled palace life as a representation of patriarchal restraint. However, Merida feels "alienation" (the Other) in the social world that binds her, but finds an authentic identity when responding to the call of nature. Nature here symbolizes an alternative space where women can construct their own subjects. Merida rejects the social dominant which controls her. The "light" means the outdoors, the "other" outside the confines of the palace or social norms. Merida wants to be led out of a structured and obligation-dominated life.

3. The pursuit of existential authenticity

Both Beauvoir and Sartre highlight the priority of existence over essence in the philosophy of Existentialism. This implies that humans are born without a specified function and purpose (essence). As a result, humans must define themselves or, in a sense, “exist” by their decisions and actions. In the **Aladdin film**, Princess Jasmine sings the lyrics of “**Speechless**,” which shows a strong manifestation of the existential fight to attain authenticity in a patriarchal society that highlights women's inauthenticity. She stated that she lived inauthentically within the context of Simone de Beauvoir's feminist existentialism when she accepted herself as “The Other” (society). In her lyrics, the female voice opposes being silenced by the patriarchy, tradition, or men, and she is denied the freedom to express herself

*Here comes a wave, meant to wash me away
A tide that is taking me under... ”
My voice drowned out in the thunder.” (Jasmin:1-3)*

Jasmine's reality is represented by the metaphor of water and storm, which refers to her status as a woman, a princess, and a future monarch who is legally obligated. But Jasmine insists on the transcendence of her reality, which would otherwise reduce her to an object “to be swallowed, washed clean.” the capacity to rise above the current situation. She resists being reduced to a passive and silent princess, a simple pawn of royal politics, by refusing to drown, thereby rejecting the inauthenticity that has been forced upon her.

In **Mulan's Reflection** is a profound inner monologue, concerning Mulan's struggle to achieve self authenticity amidst rigid social demands on women's roles. In the lines “*Who I really am*” and “*But you'll never know me*” (Mulan: 3-4), reveals a deep self-awareness. The subject is aware of the concept of a “true self” that is hidden and must be shown. The existential struggle will close the gap between the role she plays or the essence of the individual that is forced. And the authentic individual she believes in the existence she chooses as with choice and responsibility. As part of the bravery to freely decide choices and responsibilities, Mulan's story shows a courageous act of taking over her father's position of paternalism. an attempt to overcome objectivity and establish herself as a thinking individual who is able to make her own judgments, rather than just being seen as an object that is subordinate to patriarchal norms.

Every day / It's as if I play a part (Mulan: 5-6): a manifestation of inauthenticity. The subject is compelled to transcend, to go beyond the self in an inauthentic manner, specifically by behaving in accordance with the role that society has defined. By comparing and conforming herself to the role in accordance with social expectations, she lives in “dishonesty” or “inauthenticity”. The essence of the existentialist concept of “bad faith” arises when an individual negates their inherent freedom and consents to being defined by external forces or predetermined social roles.

*If I wear a mask
I can fool the world
But I cannot fool my heart (Mulan: 8-10).*

Wearing “Mask” is a metaphor for an essence imposed by a patriarchal society for example, the role of the obedient daughter and the ideal wife. Meanwhile, the statement “Fool the world” affirms the recognition that these roles are merely social constructs. “Cannot Fool My Heart” demonstrates an authentic self-awareness. The subject knows the role is inauthentic, but chooses to play it due to social demands. Although this is a bad act, it can be understood as a self-protective mechanism.

In the lyric “***Touch the Sky***” by **Brave Film**, Merida declared, “*I will ride, I will fly / Chase the wind and touch the sky*” (Merida, 5-6), Merida’s resolve to live freely and not be constrained by royal restrictions is symbolized by this line, which also uses the metaphors of riding a horse and “touching the sky”. Thus “Riding a horse” and “touching the sky” serve as metaphors for the search for existential authenticity. Merida wants to live life according to her own choices, without inherited roles. From an existentialist feminist perspective, this is an affirmation of women's freedom as subjects, not objects of tradition. Merida’s commitment to consistently claiming her “freedom” is evident. Within an existentialist framework, repetition is an affirmation of self-choice: the more she asserts her freedom, the more she breaks free from the status of “the Other” established by patriarchy. The affirmation of authenticity is also found in the line “*I will hear their every story / Take hold of my own dream,*” (Merida: 13-14) which demonstrates Merida's existential awareness: despite living in a tradition a tradition steeped in stories like myths and ancestral laws, Merida chooses to hold onto her own dreams. This is the essence of existential authenticity: not living in “bad faith” by following the will of others, but daring to determine an authentic path in life.

4. Resistance to patriarchal structures

Resistance to patriarchal structures, in **Aldin’s *Speechless*** lyric “I won’t be silenced / You can’t keep me quiet” displays the essence of Jasmine’s resistance against patriarchy. This declaration is a direct rejection of the silencing mechanisms often used to exclude women’s voices from the public and political sphere. According to Sartre (1993), freedom is defined through action. By choosing to speak out, Jasmine rejects bad faith, a state in which someone denies their own freedom by submitting to an imposed role.

*“I cannot start to crumble
So come on and try
Try to shut me and cut me down” (Jasmin: 22-24)*

Despite patriarchy's attempts to destroy her, Jasmine insists she will not “break.” These lyrics demonstrate a woman’s courage in the face of structural domination as well as an existential determination to remain true to herself. The statement “I will not be silent,” which directly reflects existentialist opposition, is another illustration. Not speaking out is tantamount to being labeled a Lyan. By voicing her identity, Jasmine

asserts herself as a free subject, transcending her status as the Other and affirming the authenticity of her existence.

But I won't cry / And I won't start to crumble (Jasmin: 5-6). This shows a rejection of emotional stereotypes, as patriarchal systems frequently link women with excessive emotion (cry) and weakness (crumble). But this line shows the subject rejects restrictive stereotypes and affirms her emotional and mental resilience by rejecting both. The subject's inner fortitude is proof that her self-worth and strength cannot be diminished by anything, be wiped out by outside forces. They have the option of resisting rather than becoming victims. Jasmine chooses to express her subjectivity rather than be silent: *"I won't be silenced / you can't keep me quiet."* (Jasmin: 9-10). Instead of being a silent object, she chooses to rise up against the silencing of women's voices under the control and authority of patriarchy.

In Merida's "Touch the Sky", the protagonist emphasized that he was also able to exist like man's nature, by confirming *"I will ride, I will fly / Chase the wind and touch the sky"* (Merida, 5-6). Merida's resistance to patriarchal control is expressed through: "Riding" (horse) and "flying" (arrow) are masculine activities that represent Merida's self, as opposed to the expected domestic role of a princess. Her actions are a deviation from the correct or normal role for a princess.

Mulan's "Reflection" lyric reveals a woman's inner conflict yet demonstrates resistance to the patriarchal cultural system. *"When will my reflection show / Who I am inside?"* (Mulan: 13-14). The existential alienation of Mulan experiences is a reflection of patriarchal oppression: women are only allowed to present a face that conforms to norms (obedient, feminine, and a good wife). Mulan's question is a form of resistance she demands how long the right to have a woman's identity recognized will last. "Somehow I cannot hide who I am, though I've tried." Mulan criticizes roles that unfairly limit women's potential. Acknowledging her inability to conceal herself is a step in the right direction and shows her defiance of patriarchy by not allowing herself to be a slave to custom that lives under subjugation. *"Must I pretend that I'm someone else forever?"* (Mulan: 27-28). Mulan poses a rhetorical question criticizing the patriarchal structure that forces women to live in pretense all the time, even though they are just as capable of empowering their potential and desires as men. Mulan shows her awareness as a free existential subject, who refuses to live under social control that is considered to have failed to protect women's rights.

B. Discussion

An analysis of three selected Disney Princess soundtracks demonstrates how women's existentialism is articulated through resistance to patriarchal culture. Each song presents a distinct manifestation of women's struggles to achieve freedom, authenticity, and subjectivity amidst social structures that have historically positioned them as "the Other". In the "Reflection" lyric by Mulan, express the tension between social demands and inner identity. This song represents the existential conflict women

experience when forced to conform to the patriarchal ideals of femininity, obedience, and submission. Mulan's question "when will the reflection in the mirror show me who I really am?" shows Simone de Beauvoir's idea that women often lose their subjectivity and are reduced to roles constructed by men and tradition. Her dissatisfaction and rejection of this situation reflect resistance, as she refuses to live in bad faith, the denial of freedom by submitting to external definitions. Meanwhile, "Speechless" from the film *Aladdin* demonstrates a more assertive form of resistance through its explicit rejection of the practice of silencing. Jasmine emphasizes her refusal by declaring that she will not be silenced "I won't go speechless." This statement is a direct form of resistance against the patriarchal structures that seek to suppress women's voices. Within an existentialist framework, Jasmine's stance signifies an affirmation of her freedom and subjectivity, as well as a rejection of objectification. Thus, her voice becomes a medium of resistance, simultaneously restoring her existential authority within a cultural space that has previously required her to remain passive. Unlike Mulan and Jasmine, the song "Touch the Sky" from the film *Brave* presents a form of resistance through a celebration of freedom and existential authenticity. Merida rejects patriarchal constraints not by complaining about her identity or challenging silencing, but by asserting her desire to live freely. Lyrics like "ride, fly, and touch the sky" serve as metaphors for the existentialist project of embracing freedom and creating meaning in life beyond the dictates of tradition. Her rejection of marital obligations and her choice to pursue personal autonomy affirm her position as an active, self-reliant subject.

Overall, these three songs represent different dimensions of women's resistance to patriarchal culture. "Reflection" highlights the struggle for identity and the search for authenticity; "Speechless" emphasizes the rejection of silencing and objectification; while "Touch the Sky" expresses a celebration of autonomy and existential freedom. Although they come from different cultural backgrounds, the common thread that unites all three is the affirmation of female subjectivity amidst patriarchal structures that seek to limit them. These findings also indicate a shift in the representation of women in Disney narratives: from passive figures awaiting help to active, empowered figures capable of existential resistance. Thus, these lyrics reflect a feminist-existentialist perspective, namely how women reject the status of the Other imposed by patriarchy, while simultaneously affirming their freedom, authenticity, and existence as autonomous subjects.

VI. CONCLUSION

The conclusion of the study "Resisting the Other: Women's Existentialism Against Patriarchal Culture in Selected Disney Princess Soundtrack Lyrics," which analyzes the songs "Reflection" (Mulan), "Speechless" (Jasmine in *Aladdin*), and "Touch the Sky" (Merida in *Brave*), shows that all three lyrics represent women's resistance to patriarchal cultural structures through an existentialist feminist perspective. In "Reflection," Mulan rejects her position as "the Other," questioning the identity constructed by social norms and seeking to assert her authenticity. "Speechless"

presents a woman's voice rejecting silencing and asserting freedom of expression as a form of resistance to patriarchal objectification. Meanwhile, "Touch the Sky" expresses Merida's desire to determine her own path, rejecting an imposed destiny, and celebrating freedom of will. These three lyrics demonstrate that Disney Princess characters, initially portrayed as passive, now emerge as subjects with sovereignty over their own existence, in line with Simone de Beauvoir's ideas about freedom, authenticity, and the rejection of female alienation. Thus, modern Disney Princesses are no longer merely representations of women subject to patriarchal culture, but rather represent resistance, independence, and existential freedom.

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