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A LOOK AT THE (DE)CONSTRUCTION OF SOCIAL REPRESENTATIONS AND THE (RE)CONSTRUCTION OF IDENTITY IN THE *SHREK* MOVIE TRILOGY

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Abstract: This research is based on the theory of Social Representations (Moscovici, 2003) and Identity (Hall, 2006) to analyze the cinematographic works "Shrek" (2001), directed by Andrew Adamson and Vicky Jenson, "Shrek 2" (2004), directed by Andrew Adamson, Kelly Asbury, Conrad Vernon and "Shrek the Third" (2007) directed by Chris Miller (LX) and Raman Hui. The general objective of the research is to verify how social stereotypes have been addressed by common sense throughout history and how these phenomena are treated in cinema. As specific objectives, we aim to observe how the (de)constructions of Social Representations and the (re)constructions of Identity of the characters Shrek, Fiona and Enchanted take place. As far as the theoretical-methodological apparatus is concerned, this is a qualitative, interpretative, bibliographical and documentary study of the films mentioned. This corpus is justified by the need to deepen studies on cinema in the classroom and to discuss identity representation. Both Shrek, Fiona and Enchanted had their identities (re) constructed in the course of the narratives, precisely because of the social interactions experienced, the fact that identity is constituted in difference, as well as demonstrating the process of (de)construction of the Social Representations of Prince Charming, the Princess and the Villain of Fairy Tales.

Keywords: Social Representation, Identity, Fairy Tales.

INTRODUCTION

This research is based on the Theory of Social Representations, based on the studies of Moscovici (2003), and the Theory of Identity Construction, linked to Hall (2006), when analyzing the films Shrek (2001) directed by Andrew Adamson and Vicky Jenson, Shrek 2 (2004) directed by Andrew Adamson, Kelly Asbury, Conrad Vernon and Shrek the Third (2007) directed by Chris Miller (LX) and Raman Hui.

It should be emphasized that this research is an extension of the studies carried out during the Scientific Initiation on the study of Social Representations and the (Re)construction of identity in cinematographic works.

The films were chosen because of the strange effects caused by the protagonists Shrek and Fiona, and the antagonist Enchanted, who (de)construct the Social Representations of Prince Charming, the hero, the princess and the villain.

Correa (2006) advocates

> Along with parody, Shrek I and II emphasize the grotesque in the representation of the protagonist, an ugly ogre with rude habits, but who has a good heart and is incapable of evil deeds, as well as in the appearance of Princess Fiona. This break with tradition is perceived by children who, accustomed to seeing only beautiful people and princes on their horses in the illustrations of stories or cartoons, suddenly come across the strange, the unusual, the different Shrek, which destabilizes expectations and provokes reflection on the relationship between people's appearance and human values (CORREA, 2006, p. 89).

In this way, the general aim of the research is to see how social stereotypes have been addressed by common sense throughout history and how these phenomena are dealt with in cinema. The specific objectives are to observe how the Social Representations are (de)constructed and the Identity of the characters Shrek, Fiona and Enchanted is (re) constructed. The analysis, which takes fairy tales as its backdrop, is necessary because they play a fundamental role in the imagination and perceptions of children who consume this type of plot.

> For a story to really hold a child's attention, it must entertain them and arouse their curiosity. But to enrich their lives, it must stimulate their imagination: help them

develop their intellect and make their emotions clear; be in harmony with their anxieties and aspirations; fully recognize their difficulties and, at the same time, suggest solutions to the problems that disturb them. In short, it must at once relate to all aspects of their personality - and this without ever belittling the child, seeking to give full credit to their predicaments and, at the same time, promoting confidence in themselves and their future. (BETTELHEIM, 1997, p. 5)

In this research, we see cinema as a discursive practice that makes it possible to grasp ways of perceiving and representing social reality. These modes construct identities and constitute subjects.

For Costa (2003, p.23), "cinema is both narration and representation and can be seen as a representation device with its mechanisms and its organization of spaces and roles".

In this way, cinematographic language articulates a time-space that has the real as its point of reference, which creates a sense of identification in the audience.

Stam (2003, p. 305) proposes an approach to representations in cinema, focusing on voices and discourses, since for him cinema is "an act of contextualized interlocution between socially located producers and receivers". Thus, it is possible to understand how stereotypes and social imaginaries are produced or manifested in film narratives, given that cinema is a producer of discourses, capable of not only reflecting reality, but also establishing visions about it.

According to Pimentel (2011, p.102), the interpretation of a cinematographic image is:

> [...] to tell the meaning that it has for the receiver; it is not to give in to generalities, first impressions or even metaphors, associations of data already acquired without there being any kind of correspondence to what is available in the image. If this happens, to the point of mischaracterizing it, we have signs of a certain perceptual deformation, i.e. the receiver has only seen what they wanted to see in the image. This often reveals difficulties with attention, discernment and the need for the recipient to exercise their observation in order to be able to adequately recreate and relate situations. (PIMENTEL, 2011, p. 102)

According to Moscovici 2011 (apud REIS; BELLINI 2011, p.150) "representations retain the imprint of the social reality in which they are born, but they also have an independent life, they reproduce and mix". Representation is the way we classify what we see into categories and names. According to Moscovici (2003), the purpose of all representations is to make something unfamiliar familiar and this means that the individual needs to know the object or subject in order to represent it. In this way, the author assures that there are two processes that generate social representations: Anchoring and Objectification. Anchoring means "classifying and naming something. Things that are not classified and do not have a name are strange, non-existent and at the same time threatening" (MOSCOVICI, 2003, p. 35). Objectification aims to externalize the subject's abstract knowledge. For Moscovici (2003, p. 36) "objectification transforms something abstract into something almost concrete, it transfers what is in the mind into something that exists in the physical world". It is transforming something that is unfamiliar into something familiar.

Thus, the context in which the object and the subject are inserted and the relationship between them must be observed, and there is no distinction between the outside world and the individual. Therefore, if we consider the individual formation of each subject and, at the same time, that they are exposed to various pieces of information and ideological directions, it is easy to understand the process of constructing Social Representations.

Social representations are the ways in which society views the individual. They are born in a certain place, but do not necessarily remain there, since they can migrate and

change with the passage of time and with the reality experienced in each social structure.

It is worth noting that, according to Moscovici (2003), stereotypes in representations are treated as memories or combinations of verified facts, which can be considered as models based on society, which are often shades of a social deformation, for example, labeling everyone who works in the profession, as is the case with the lawyer and the peddler.

Considerations of social representations in cultural studies focus on issues related to identity. Hall (2006), for example, argues that all identities are located in symbolic space and time and are deeply involved, as well as being formed and transformed, in the process of representation. Cultural identities, so to speak, are like imagined communities, capable of manipulating a sense of identification and belonging in the individual.

For Stuart Hall, identity is not a fixed structure, nor should it be seen as such: it is mutable and fluid, being a large part of the constitution of the subject and their community, being constructed through the discursive networks that mark the life of the group to which the subject belongs.

Identity can be contradictory, as it is constructed through differences in gender, race, profession, culture and ethnicity. Identities are not qualities specific to individuals; they are made up of the discursive practices of the collective.

> The subject assumes different identities at different times, identities that are not unified around a coherent self. Within us there are contradictory identities, pushing in different directions, so that our identifications are constantly being displaced (HALL, 2006, p.13).

Identities are seen as ephemeral, as they change according to the environment in which the subject is inserted at any given moment or circumstance. These changes guide the author's view of identities, as he experienced them when he immigrated to Europe.

In the course of his studies, Hall (2006) categorized three conceptions of subjects: (i) the Enlightenment subject, the Sociological subject and the Post-Modern subject. The Enlightenment subject is the individualist view, defined by the centering and unification of the subject, who remains the same throughout his or her life; (ii) the Sociological subject, who considers the world to be a complex place and recognizes that the individual's identity is constituted through interaction with others, thus the subject is both individual and social, that is, he or she is part of a collectivity without abandoning his or her individuality; (iii) the Post-Modern subject, who does not have a fixed identity, as it is constantly formed and transformed, always feeling the influence of the various forms of discourse with which he or she is interacting at the moment. The subject can take on historical traits, always bringing together new identities in different discursive contexts.

In view of this, identity is a continuous process of transformation, which has no end and is always revealing itself through difference. The subject's coexistence with other people ends up modifying and shaping their identity with each new encounter, as happens with the characters Shrek, Fiona and Enchanted.

Maia and Maia (2014, p. 168) also address the cinematographic works Shrek and Shrek 2 in their studies and explain that

> The plot of the films studied here is based on a short story of the same name by William Steig. In this contemporary tale, the old values of fairy tales are questioned.
>
> (MAIA; MAIA, 2014, p. 168).

Thus, this is not an original script, but an adaptation of the fairy tale written in 1990 by William Steig entitled Shrek.

In the cinema, the story of Shrek unfolded in three films: Shrek! (2001), Shrek 2 (2004) and Shrek the Third (2007). However, when it was released to the public, the ogre's story underwent many transformations. Presented in the form of a modern fairy tale, its aim is both to create parodies of existing narratives and to question certain aspects present in them, such as: standards of beauty, romanticism, attributes linked to femininity and masculinity, among others. It should be noted that when compared to the original version, the films present completely new aspects: characters from other fairy tales have been included as parodies; original characters have been created, such as the villain Lord Farquad, the Fairy Godmother and Prince Charming; Fiona, the princess, due to a spell, is half human, half ogre (in the book she was always an ogre); there are references to American pop culture; the character of Donkey is present in the book, but appears little, and doesn't accompany Shrek on his adventures as in the trilogy; and the story unfolds after the wedding between Fiona and Shrek, addressing various issues: acceptance of appearance, inner beauty, the couple's coexistence, children, among others. (BILOTTA, 2010, p. 122-123)

Modern fairy tales are full of magic, charm and reach both children and adults, if not adults more than children. However, it wasn't always like this, because in the beginning fairy tales were oralized and dealt with social and economic problems and were not recited to children.

Today, some fairy tales are not just for children, but also play a playful, entertaining and often thought-provoking role. The setting is magical, with bright colors, hints of humor and engaging scripts.

The deeper points are often only grasped by adults, and even then, they require a deeper worldview in the form of intertextuality. According to Koch (2007, p. 78) "(...) identifying the presence of another (...) identifying the presence of other text(s) in a written production depends very much on the reader's knowledge and reading repertoire. For the process of understanding and producing meaning, this knowledge is of fundamental importance. " Intertextuality is understood as a text that refers to another, and can be implicit or explicit. Implicit intertextuality requires that the reader has a greater knowledge of the world in order to be able to grasp the reference from one text to another, while explicit intertextuality is easier to identify.

METHODOLOGY

In order to achieve the proposed objectives, we opted for a qualitative research approach. According to Bogdan and Biklen (1982), "Qualitative research is descriptive" (p. 48) and "qualitative researchers are more interested in the process than simply in the results or products" (p. 49).

This research is bibliographical, centered on the studies of Moscovici (2003) and Hall (2006), and documentaries of the films "Shrek" (2001), directed by Andrew Adamson and Vicky Jenson, "Shrek 2" (2004), directed by Andrew Adamson, Kelly Asbury, Conrad Vernon and "Shrek the Third" (2007) directed by Chris Miller (LX) and Raman Hui.

WEAVING THE THREADS OF SHREK, SHREK 2 AND SHREK THE THIRD

In order to carry out the analysis, we defined each selected scene as a discursive sequence (DS), in the terms of Courtine (2009, p. 55), who defines it as "[...] oral or written sequences of a dimension greater than the sentence" and which do not correspond to sentences that follow one another and are delimited by punctuation marks, but to discourses that are organized and work together in the process of producing meaning. We therefore decided to delimit as SD1 the scenes from the first movie, where Shrek saves Fiona and the kiss of true

love breaks the spell. According to Bilotta (2010, p. 127) "[...] when Fiona is rescued, she becomes an object of male desire, like a commodity. And finally, the film shows that a man doesn't have to become a gentleman to please a woman. " In the image below, we see Fiona just after being rescued, still in the physical form of a conventional princess.

Figure 1 Movie Shrek (2001) 41 minutes and 20 seconds

We can clearly see the physical aspects of each of the characters, Shrek is a green, clumsy Ogre and Princess Fiona still has the physical attributes of a princess according to the standards dictated by society. It is clear that the social representation of the princess is maintained and that the social representation of the "good guy", the "prince charming" who saves the princess is broken down in the figure of Shrek, who, wearing simple clothes and a medieval prince's helmet, ends up becoming the hero of the story. Generally, fairy tales present a predefined pattern for princes and princesses, from physical to psychological characteristics. The first Shrek movie breaks this paradigm, as we have a green ogre saving the princess and along with him a talking donkey. Breaking the stereotype of the perfect prince on a white horse.

According to Bilotta (2010, p. 127)

> For Takolander and Mc Cooey (2005), there is currently an apology for subversion within mass culture, and particularly in youth culture in recent decades. [...] In their view,

Shrek is just a version of the male sex as normative, a personification of masculinity. The ogre character lives on the margins, in a swamp, considered a monster who is not tolerated in either the human or animal world. This would be a response to the colloquially known "crisis of masculinity", represented by the "primordial ogre of patriarchy". (BILOTTA, 2010, p.127)

Furthermore, according to Santos (2009), the ogre in literature refers to the figures of villains in the service of evil, so much so that it can be said that its function in stories is to represent evil and even demonic forces. The author goes on to say that the ogre is the "giant of fairy tales origin, probably from the Latin Orcus, an infernal deity" (SANTOS, 2009, p. 68). Thus, ogres are incapable of kindness, as they are cruel and monstrous creatures that feed on humans.

As such, Shrek can be considered absolutely abnormal by society, as he is inappropriate in relation to established social practices, such as burping at the table or his lack of social skills.

As the plot progresses, we realize that these maladjustments in relation to the rules acquire other connotations, in other words, they play a secondary role in the (re)construction of Shrek's identity as an unconventional hero.

Santos and Osório (2017, p. 177) state

> Going in another direction, Shrek could also be understood as a modern hero. For Dumaresq (2007), a modern hero is one who, by disfiguring a certain prototype, fulfills a questioning rather than affirmative function. E. Silva (2007) also considers Shrek to be a modern hero, because he is aware of himself as anomalous, critical and stripped of false perfection. (SANTOS E OSÓRIO, 2017, p. 177)

According to Hall (2006), identity is not watertight, it is fluid and mutable, so much so that changes free individuals from traditions that follow them throughout their lives.

The transformations associated with modernity have freed individuals from their

stable hold on traditions and structures. Previously, these were believed to be divinely established and therefore not subject to change. A person's status or rank in the "great chain of being" - the secular, divine order of things - predominated over any feeling that the person was a sovereign individual (HALL, 2006, p. 25).

Modernity has brought about several transformations in the roles of society and identity, a clear example being the image analyzed, because whenever we read or listened to fairy tales, we imagined a princess who was in trouble and a handsome, strong, tall prince on a white horse who would save her. It's what's crystallized in our imagination. That's why, when we watch the Shrek movie, the first thing we notice is the breaking of this stereotype. As Hall (2006) states:

> "[...] identity is really something formed, over time, through unconscious processes and not something innate, existing in consciousness at the moment of birth. There is always something 'imaginary' or fantasized about its unity. It always remains incomplete, "in process", always "being formed". The 'feminine' parts of the male self, for example, which are denied, remain with him and find unconscious expression in many unrecognized forms in adulthood. " (HALL, 2006, p.38)

The above excerpt tells us that identity is not innate to the human being; it is constructed and reconstructed over time, according to the individual's particular experiences. When exposed to and absorbing new experiences, the natural tendency is for the person to shape their personality according to what they have tasted, and social groups such as school, church, family, college, among others, have a direct influence on this process.

So much so that when Princess Fiona is rescued, she says that it couldn't be Shrek, her savior, because she was expecting a prince. However, over the course of the plot there is a process of (re)construction of Fiona's identity, as she recognizes herself as an ogre and accepts herself by living with Shrek.

Bilotta (2010, p. 127) states that "if at first she is ashamed of becoming an ogre, which may indicate a shame in assuming her sexual and maternal instincts, at the end of the first film, she definitively adopts the form to marry Shrek, thus assuming the "true form of love", as can be seen in figure SD2.

Figure 2 Movie Shrek (2001) 1 hour 20 minutes and 21 seconds

In the image above, we have the kiss of true love portrayed in the film, which would be the breaking of the spell. In the fairy tales we are used to, this kiss is meant to undo a spell cast on the princess and free her from some evil inflicted. Afterwards, the kiss begins the "happily ever after" of the work in question, whatever it may be, since this common sense applies to practically all traditional fairy tales. The movie Shrek is no different, since the kiss of true love occurs at the end of the plot and begins the couple's "happily ever after". The paradigm is broken at the end of the spell cast on the princess, as everyone expected the princess to return to the standard physical form that she maintains until sunset. However, the kiss turned her into a green ogre, to the amazement of everyone at the wedding.

By designing a couple of green ogres, totally impolite, escaping the predefined aesthetic and behavioral standards, the author has perhaps made the biggest paradigm shift of the entire

trilogy, since the greatest happiness has been destined for the couple who would usually be relegated to appearance in other works. The fact that true love's kiss turns Fiona into an ogre shocked everyone in the church, and was a source of equal surprise and laughter for the viewer, brings up an uncomfortable prejudice: all the princesses are blonde, tall, slim, with light eyes and a totally submissive personality, and when the author completely eschews this predictable ending, this prejudiced facet of society between male and female standards is obviously exposed.

In the movie Shrek 2 (2004), Prince Charming is portrayed in a totally different way to those found in fairy tales, with happy endings. Selfish, narcissistic and spoiled are the characteristics of Prince Charming in the movie, but he is blond, has light eyes, is tall and has flowing hair, an aesthetic profile we are used to finding in books or movies. Shrek, on the other hand, goes against all the characteristics mentioned above, he's big, green and lives in a swamp, perhaps it's this contrast that makes the character unique and captivating.

> The fact that Shrek and Fiona, at the end of the film, end up ogres, happy about it, and wishing to return to the swamp, breaks established patterns, questions values of this contemporary culture guided by consumption, which places beauty, luxury, products that are exaggeratedly available by the social organization in which everything is marketable, as desirable, and opens up space for this reading and for the discussion of the marginalization and intolerance of which the ogre in the film is a victim: for not being beautiful, for not having fame or money; in short, for not fitting into the Kingdom So Far Away, so far away from him. (SANTOS, 2012, p. 98)

In the first movie, Shrek saves Princess Fiona just to rid the swamp of magical creatures, and as the plot progresses, Fiona and Shrek end up falling in love. In the second

movie, Shrek has to fight to maintain his marriage, going through certain difficulties in order to live his happily ever after with Fiona. As shown in image 3, where Charming pretends to be Shrek after taking a magic potion, in order to become a prince with the required aesthetic standards. As Bilotta (2010, p. 126) cites, "these are ideas about what is or is not acceptable in terms of appearance".

Social influence helps individuals not to cling to pre-established customs. From this we can see that identities are fluid and can be divided and created in contradiction. In this way we can better understand the outcome of the prince's attitudes, which, although Enchanted has the aesthetic profile of a prince, to which we are accustomed, his attitudes show the opposite, he wants to have a kingdom at any cost, even at the expense of lies and strategies that his mother the fairy godmother devises. In SD3, we have the moment when Charming pretends to be Shrek after taking the magic potion stolen from the Fairy Godmother.

Figure 3 Movie Shrek 2 (2004)59 minutes and 46 seconds

The picture shown above is part of the second film in the trilogy to be analyzed in this corpus. The image depicts Princess Fiona in exactly the same form as when she was rescued by Shrek in the first film, accompanied by Prince Charming. The plot of the movie

reserves the complexity that bathes the chosen image and makes it worthy of this analysis. In the plot, the King of Far, Far Away, Princess Fiona's father, is confronted by the Fairy Godmother about an agreement they both made earlier in which Fiona was promised to Charming. With the Princess's marriage to Shrek, the agreement was thwarted under the effect of magic, Fiona returns to her previous state and believes that Shrek has acquired the physical form of Charming. Therefore, in the image, Fiona believes she is dancing with her husband and not with the villain of the plot.

The belief reaffirmed by the Fairy Godmother several times throughout the film that "Ogres don't get happily ever after" can be read as common sense about today's dominant aesthetic, where it is practically impossible to be happy and accepted if you are outside the established standard. As

Bilotta (2010, p.126) "In this sense, despite the many subversions presented throughout the film, the idea that beauty is that which is the same is maintained. Therefore, what is different is ugly, abnormal, monstrous". A subject's identity is constituted through difference, according to the discourses that are exposed in the group to which they belong.

The standards set by the princess's family are part of a social structure that has been passed down from generation to generation, becoming a custom. The fact that the King made a deal that turned his own daughter into a commodity also brings to light a stereotypical male chauvinism that is perpetuated, in some cases, to this day.

The breaking of patterns in communication with the viewer also takes place in the plot, since the Fairy Godmother is the villain and Prince Charming, although he totally fits the aesthetic of the stereotypical prince, is a childish, futile man, not at all brave and has a shameful end at the end of the plot. The King is transformed into a frog in the last scenes,

which can also be seen as a reversal of fairy tale standards. Shrek's faithful companion, Donkey, is also under the effect of a magic potion, turning into a beautiful white horse that returns to its natural state at the end of the movie. A number of points can be drawn from these situations, the most glaring of which is aesthetics, once again brought into the arena of debate by the film's director. In the course of the plot, Shrek takes a potion of true love, transforming himself into a prince of standard appearance, with wavy hair, tall and strong, but without changing his personality traits, being an ogre with the appearance of a Standard prince, such a decision was made by the director.

taken because he believed that Fiona would prefer him that way. With her husband's consumption of the potion, Fiona also returns to her standard appearance. However, without making eye contact with Shrek, she is led to believe that Charming is her husband. However, she realizes that Charming's attitudes are not those expected of her husband and, at the end of the film, decides to return to ogre form together with Shrek.

We can see that the main thread of the plot is the aesthetics of its characters. By ensuring that the happy ending is with non-standard protagonists, the film sends out an important message of courage, inclusion and empowerment.

The characters' clear aversion to the clothes they are wearing in the previous image prompts reflection. The prince and princess appear dressed in completely formal royal attire and both are in their ogre form. They are extremely uncomfortable in this situation, and their features and body posture reveal a certain dread of the situation imposed on them. Once again, in a very perceptive way, the film's direction manages to unite pattern and pattern-breaking in a single scene, making the film's plot richer and much deeper.

By portraying the couple in ogre form trying to conform to the standards of royalty, the clash between the rank and file, the clothes worn by totally standard princes and princesses, and the breaking of the standard, through the couple's physical form and ogre personality, is crystal clear. Even in the form of comic relief, the couple's situation in the scene exposes the rigidity of concepts of beauty and nobility that common sense passes down from generation to generation, while the couple's discomfort with the clothes is a break with these traditions.

Contrary to common sense, the characters in the movie have been well accepted, with Shrek, Fiona and Enchanted breaking various paradigms when they challenge the status quo by assuming their intentions throughout the three films, whether for good or ill. This is done through feelings and situations discussed in society, such as insecurity, fear, love, the desire to be accepted and the difficulty of taking responsibility. As we can see in SD4,

Figure 4 Shrek the Third (2007) 5 minutes and 47 seconds

The image above shows Shrek and Fiona having to fulfill the role of royalty by changing the way they dress and behave. Nowadays, digital animations often focus on breaking stereotypes, a subject that has been perpetuated throughout history. According to Silva (2010, p. 34), "human history has been marked by the most diverse rites and records. Throughout time, these describe and deal with the marks of man in terms of his existence, his space in

society, as well as his relationship with others." In the previous image, the rite demonstrated is nobility behaving as such, and the breaking of this rite is a couple of ogres dressing as the nobility did. The confrontation of this paradigm is blatant throughout the plot, but in this image it is especially emphasized.

In the plot of the film, there are other points that can be raised, such as Prince Shrek's repulsion at the fatherhood that was coming. This is unfortunately a common occurrence in the society we live in. The phenomenon of handing over responsibility for children to the mother is somewhat commonplace. However, it is not in the stereotype of a prince to run away from fatherhood, since the aim of royalty is to perpetuate itself in power, and this is done through heirs to the throne. In this case, the plot exposed a social problem and broke yet another paradigm of the stereotype of the perfect prince. According to Moscovici (2003, p. 172-173), "the theory of social representations is unique, it seems to me, due to the fact that it is moving more and more in the direction of becoming a general theory of social phenomena and a specific theory of psychic phenomena". The protagonist couple has been created in a unique way, compared to the expectations we have of fairy tales. The couple in the plot end up breaking the stereotypes we are used to in fairy tales and films as a constant in the trilogy, patterns are exposed and then broken. In the course of their adventures, the characters pave the way for necessary and pertinent reflections, worthy not only of this, but of countless other studies on the subject.

FINAL CONSIDERATIONS

The development of this study has exposed some points on issues of paramount importance to society. The issue of identity addressed by the authors who served as the rudder for the analysis of the trilogy is

becoming more and more topical every day, especially with the social phenomena we have witnessed before our eyes.

The common sense addressed by Moscovici (2003) encompasses a large part of society, which is incapable of understanding any definition based on scientific data, to the detriment of pre-established concepts passed down orally from generation to generation.

The social representation he describes is unfailingly present in everyday life. Individuals need to be included in a social group and end up molding themselves according to predefined habits and standards.

Understanding how an apparently childish trilogy can bring up so many reflections, so many questions, so many stereotypes exposed, broken and ridiculed is also a latent part of the research work. The three plots, each with its own particularity, raise important nuances to be analyzed. The aesthetic of the idealized prince and princess is constant throughout the three films, affirming and reaffirming that it is not necessary to fit into any pattern in order to be granted "happily ever after".

The importance of delving deeper into each of the topics covered in the text is not only academic or scientific, but also for the benefit of every person who has been touched by the breaks in standards brought about by cinematographic works. The success of animated films has served both to entertain and to raise questions for all viewers.

Each time questions were asked by viewers of all ages, who enjoyed the adventures the characters went on, a seed was planted, the seed of doubt, of questioning, which must be watered with the theories of the authors and many others who delve into these issues. The result of such a combination can only be fruits of knowledge to be enjoyed by as many people as possible.

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