

Thema:

Trait Narcissism

in Disney's *The Lion King* and *Frozen*

Bachelorarbeit

im Bachelorstudiengang

Psychologie

der Otto-Friedrich-Universität Bamberg

Lehrstuhl für Persönlichkeitspsychologie und Psychologische Diagnostik



Verfasserin: Lea Voss

Betreuung: Prof. Dr. Iris Gauglitz

Prüferin: Prof. Dr. Astrid Schütz

Bamberg 2026

Dieses Werk ist als freie Onlineversion über das
Forschungsinformationssystem (FIS; <https://fis.uni-bamberg.de>) der Universität
Bamberg erreichbar.

Das Werk steht unter der CC-Lizenz CC BY.

Lizenzvertrag: Creative Commons Namensnennung 4.0
<https://creativecommons.org/licenses/by/4.0/>



URN: urn:nbn:de:bvb:473-irb-114499x

DOI: <https://doi.org/10.20378/irb-114499>

Zusammenfassung

Diese Arbeit untersucht das Vorkommen und den Ausdruck von Narzissmus als Persönlichkeitseigenschaft in den Figuren der zwei Disney-Filmen *Der König der Löwen* und *Die Eiskönigin – Völlig unverfroren* mittels einer qualitativen Inhaltsanalyse der Songtexte. Der Fokus liegt auf dem Vergleich der Häufigkeiten von grandiosem und vulnerablen Narzissmus wie sie im Narcissistic Admiration and Rivalry Concept und Vulnerable Isolation and Enmity Concept definiert sind. Zusätzlich werden Geschlechtsunterschiede untersucht. Die Ergebnisse zeigen, dass Narzissmus als Persönlichkeitseigenschaft in den zwei Filmen vorhanden ist, auch wenn sich die Verteilung zwischen den Filmen, Codes und narzisstischen Dimensionen unterscheidet. Bezüglich der Geschlechtsunterschiede zeigen männliche Figuren mehr Anzeichen von Narzissmus als Persönlichkeitseigenschaft in *Der König der Löwen*, wohingegen weibliche Figuren mehr Narzissmus in *Die Eiskönigin – Völlig unverfroren* aufweisen. Grandioser Narzissmus ist in *Der König der Löwen* bei männlichen Figuren öfter vorhanden als bei weiblichen Figuren, aber nicht in *Die Eiskönigin – Völlig unverfroren*. Männliche Figuren zeigen mehr vulnerablen Narzissmus in *Der König der Löwen*, wohingegen weibliche Figuren mehr vulnerablen Narzissmus in *Die Eiskönigin – Völlig unverfroren* aufweisen. Diese Ergebnisse stimmen nur teilweise mit vorhandener Literatur über Narzissmus als Persönlichkeitseigenschaft überein.

Schlüsselwörter: Disney, Narzissmus als Persönlichkeitseigenschaft, Geschlecht, qualitative Inhaltsanalyse

Abstract

This paper investigates the presence and expressions of trait narcissism in the characters of the two popular Disney-movies *The Lion King* and *Frozen*, through a qualitative content-analysis of their song lyrics. The focus lies on comparing the prevalence of grandiose and vulnerable narcissism as defined in the Narcissistic Admiration and Rivalry Concept and the Vulnerable Isolation and Enmity Concept. Moreover, gender differences were examined. Results indicate that trait narcissism is indeed present in the two movies, though its distribution varies across the movies, codes, and narcissistic dimensions. Regarding gender, male characters show more signs of trait narcissism in *The Lion King*, whereas female characters express more trait narcissism in *Frozen*. Grandiose narcissism is seen more with male characters compared to female characters in *The Lion King*, but not in *Frozen*. Male characters show more vulnerable narcissism in *The Lion King*, whereas female characters show more vulnerable narcissism in *Frozen*. These results are only partially consistent with previous literature on trait narcissism.

Keywords: Disney, Trait Narcissism, Gender, qualitative Content Analysis

Television and film continue to play a central role in contemporary media consumption. In 2025, individuals spent on average more than three hours daily watching television (Kemp, 2025). Television viewing is also highly prevalent among children, with 66% of children aged six- to 13-years (Medienpädagogischer Forschungsverbund Südwest (mpfs), 2024b) and 74% of adolescents aged 12- to 19-years in Germany watching television daily or almost daily (Medienpädagogischer Forschungsverbund Südwest (mpfs), 2024a). Given this widespread consumption, television represents a significant socialisation agent, especially for children and youth. According to cultivation theory, repeated exposure to television content shapes viewers' perception of social reality. The more time individuals spend watching television, the more their beliefs and attitudes tend to align with the world as it is portrayed on screen (Gerbner et al., 1994). Empirical research supports this assumption, demonstrating that television consumption can influence attitudes about masculine gender roles (Scharrer & Warren, 2022) or predict smoking intentions (Johnson et al., 2019). In addition to cultivation theory, social learning theory provides a complementary framework for understanding media effects. According to Bandura, individuals acquire new behaviour by observing and imitating others (Bandura & Walters, 1963). Applied to media contexts, this theory helps to explain, for example, how children may learn and adopt aggressive behaviour by observing such behaviours in television programs (Liebert, 1971). This makes movies and television a relevant topic for scientific investigation.

One prominent area of research on the effects of television and film on a variety of indicators concerns Disney-movies (e.g. Brubaker et al., 2022; Coyne et al., 2016; Jiang et al., 2024; Shawcroft et al., 2023, 2024; Varman et al., 2025). These films are of particular relevance, as they rank among the most widely viewed and commercially successful movies worldwide. Several Disney productions are listed among the highest-grossing films of all time, indicating their extensive reach and cultural impact (*Top Lifetime Grosses - Box Office*

Mojo, 2025). As can be seen in the many studies conducted about Disney-movies, they heavily influence their young viewers. Many of these studies concern the physical appearances of Disney-princesses (Brubaker et al., 2022; Varman et al., 2025) and their effect on for example body esteem or gender stereotypes (Coyne et al., 2016; Jiang et al., 2024; Shawcroft et al., 2023, 2024). There is, however, only little research on differing topics, like the portrayal of personality traits such as narcissism in Disney-movies, even though these topics are of equal importance. Theories such as the cultivation theory or social learning theory suggest that media can influence its consumers. Therefore, the portrayal of personality traits like narcissism in Disney-movies can affect how individuals perceive and evaluate such traits.

Narcissism can be defined as “entitled self-importance” (Krizan & Herlache, 2017, p. 4) and is typically conceptualised as comprising two distinct dimensions: grandiose and vulnerable narcissism. While grandiosity is related to an increased self-esteem and problematic interpersonal behaviours, vulnerability is associated with a fragile self-esteem and emotional instability (Miller et al., 2021). Research on the portrayal of narcissism in Disney-movies often focuses on pathological narcissism (Devika & Meenu, 2019; Kiranamita & Samanik, 2021), but not on narcissism as a personality trait. Considering that all individuals are thought to exhibit trait narcissism to varying degrees (Miller & Maples, 2011), the examination of trait narcissism is no less important than the one of pathological narcissism. In addition, gender-specific representation of trait narcissism in Disney-movies have so far not been examined, even though gender differences in the display of trait narcissism have been reported (Grijalva et al., 2014; Weidmann et al., 2023).

For the present study, the songs of two Disney-movies were examined, namely *The Lion King* (Favreau, 2019) and *Frozen* (Buck & Lee, 2013). Both films are very popular and culturally significant, as they rank among the most widely viewed and commercially

successful movies of all times (*Top Lifetime Grosses - Box Office Mojo*, 2025). Thus, these films reach a broad audience, making them a relevant topic for scientific investigation.

After defining narcissism as a psychological concept and a methodological section, the focus of this paper will be the manifestation of narcissism as a personality trait in the characters of *The Lion King* and *Frozen*. The following questions will be examined:

RQ 1: Is trait narcissism present in the songs of *The Lion King* and *Frozen*, to what extent is it present, and how does it differ between the two movies?

RQ 2: Do male characters display more elements of trait narcissism than female characters in the songs of the two movies, both in terms of overall codes and in the general dimension of narcissism?

RQ 3: Do male characters display more elements of grandiose narcissism than female characters in the songs of the two movies?

RQ 4: Are there gender differences in the display of vulnerable narcissism in the characters of the two movies?

Finally, possible explanations for the observed findings are discussed.

Defining Narcissism

One widely used definition is the one by Krizan and Herlache, who define narcissism as “entitled self-importance” (Krizan & Herlache, 2017, p. 4). This includes viewing one’s own “needs and goals as more significant than others’ and exhibit[ing] an inflated sense of importance and deservingness” (Krizan & Herlache, 2017, p. 4). This is also the definition of narcissism employed in the present study.

In their Narcissism Spectrum Model (NSM), Krizan and Herlache distinguish between grandiose and vulnerable narcissism. This distinction is relevant for the present study, since this study investigates gender differences in trait narcissism. As will be elaborated later, the

genders differ in the display of grandiose and vulnerable narcissism (Grijalva et al., 2014; Weidmann et al., 2023).

Grandiose and Vulnerable Narcissism

Grandiose narcissism is generally said to consist of an increased self-esteem, disagreeableness, and problematic interpersonal behaviours, such as self-enhancing and self-promoting tendencies or exploitative conduct (Ackerman et al., 2011; Miller et al., 2017, 2021). According to Krizan and Herlache (2017), this dimension of narcissism is based on the functional orientation of approach-dominance, or boldness, “a disposition driven by high approach [...] motivation and manifested in seeking and satisfying self-aggrandizing goals” (Krizan & Herlache, 2017, p. 9).

Grandiose narcissism appears to reflect the more prototypical or stereotypical view of narcissism, with several studies showing that the traits considered typical for narcissism by both experts and laypersons are primarily associated with grandiose narcissism (Miller et al., 2017).

In this regard, Back et al. (2013) further subdivide grandiose narcissism into admiration and rivalry. They propose two social strategies to sustain a positive self-concept, namely assertive self-enhancement (self-promotion) and antagonistic self-protection (self-defence). While the former aims for social admiration, the latter tries to avert social failure. Although their methods differ, both strategies serve the same purpose, namely maintaining the grandiose self. They are thought to be continuously active, but can additionally be activated in certain situations (e.g. situations indicating a chance for social admiration or a risk of social failure). Back et al. (2013) further distinguish each dimension into specific components, describing admiration and rivalry as “affective-motivational, cognitive, and behavioral pathways” (Back et al., 2013, p. 1015). Narcissistic admiration consists of the three components striving for uniqueness, grandiose fantasies, and charmingness. Narcissistic

rivalry, in contrast, comprises striving for supremacy, devaluation of others, and aggressiveness. Each strategy produces distinct social outcomes – social potency for admiration and social conflict for rivalry – which in turn shape the underlying motivational dynamics.

Vulnerable narcissism, in contrast, is marked by a fragility of the self-esteem, emotional instability, distrust, self-absorption, ego-centrism, and dysfunctional interpersonal behaviour (Ackerman et al., 2011; Miller et al., 2017, 2021). Krizan and Herlache (2017) conceptualise vulnerable narcissism based on the functional orientation of avoidance-dominance, or reactivity, describing it as “a stress-prone and volatile disposition dominated by high avoidance [...] motivation and manifested in detecting and combating threats to self-image” (Krizan & Herlache, 2017, p. 9).

Vulnerable narcissism can also be further differentiated, as exemplified by Rogoza et al. (2022). They introduce the Vulnerable Isolation and Enmity Concept, which consists of the two facets isolation and enmity. Although both dimensions pursue the goal of protecting the fragile self from threats, they differ in their method. Isolation is a more preventive strategy supposed to avert negative evaluations and subsequent feelings of shame. Enmity, in contrast, comes into play should the isolation strategy fail, reducing the negative and painful feelings. Furthermore, both strategies have inter- and intrapersonal components. For isolation, these are hiding the self and inhibition as interpersonal and rumination and passive entitlement as intrapersonal strategies. For enmity, the interpersonal components projection and spitefulness are distinguished from the intrapersonal envy and paranoia (Rogoza et al., 2022).

Sometimes, grandiose narcissists are described to be overt narcissistic whereas vulnerable narcissists are thought to be covert narcissistic (Wink, 1991).

In the Narcissism Spectrum Model (NSM) by Krizan and Herlache (2017), grandiose and vulnerable narcissism share the central narcissistic features of entitlement and self-

importance. This allows vulnerability and grandiosity to exist on one single continuum, rather than being two completely distinct constructs. Rogoza et al. (2022) argue that their concept, i.e. the Vulnerable Isolation and Enmity Concept, covers the vulnerable part of the Narcissism Spectrum Model, whereas the Narcissistic Admiration and Rivalry Concept (Back et al., 2013) covers the grandiose part of the model.

Gender Differences of Trait Narcissism

A useful theory for explaining gender differences in trait narcissism is the social role theory. This theory assumes that gender differences in behaviour arise from the different underlying gender role beliefs. Gender role beliefs develop through the observation of women and men in different behaviours and the attribution of these different behaviours to intrinsic dispositions. These gender role beliefs are internalized as gender stereotypical traits and behaviours (Eagly, 1987; Eagly & Wood, 1999; Weidmann et al., 2023). Male gender stereotypes usually include more agentic traits, such as dominant, assertive, and self-confident behaviour. Female gender stereotypes, in contrast, include more communal traits such as nurturing, helpful, and selfless behaviour (e.g. Bakan, 1966; Grijalva et al., 2014; Weidmann et al., 2023).

In this context, it is useful to look at correlates of trait narcissism: While agentic traits are shown to correlate positively with trait narcissism, negative correlations are found for the communal traits (Grijalva et al., 2014). As a consequence, men should show higher levels of trait narcissism than women. Empirical findings show that men in fact tend to be more narcissistic than women (Grijalva et al., 2014; Weidmann et al., 2023). This raises the research question (RQ 2) whether male characters show more elements of trait narcissism than female characters in the songs of the two movies in terms of overall encodings and in the dimension of narcissism in general (i.e., traits consistent for both grandiose and vulnerable narcissism).

Regarding grandiose narcissism, men again show higher levels than women, as measured for example by the NARQ-S, a short form of the Narcissistic Admiration and Rivalry Questionnaire. Here, men reported higher levels of narcissism for both the admiration as well as the rivalry sub-scales (Weidmann et al., 2023). Accordingly, the third research question (RQ 3) investigates whether male characters display more signs of grandiose narcissism than female characters in the songs of the two movies.

The results for gender differences of vulnerable narcissism are inconsistent, with some studies finding no gender differences (e.g. Grijalva et al., 2014) and other studies reporting higher levels of vulnerable narcissism for women (e.g. Green et al., 2024; Wright et al., 2010). Therefore, the fourth research question (RQ 4) seeks to answer whether there are gender differences for vulnerable narcissism in the characters of the two movies.

Given that this study focuses on trait narcissism in Disney-movies, it is useful to examine how gender is portrayed in these films. Generally, both male and female characters tend to reflect traditional gender stereotypes in Disney-movies. The leading female characters are mostly princesses and are depicted as for example affectionate, fearful, helpful, and submissive. Also, female characters are often likely to marry, in need of protection, and more concerned with their appearance than their intellect. The leading male characters are mostly princes and depicted as for example assertive, strong, brave, and having non-domestic jobs (England et al., 2011; Towbin et al., 2004).

Method

The aim of this paper is to determine whether and to what extent elements of trait narcissism can be found in the songs of the two Disney-movies *The Lion King* and *Frozen*. Furthermore, gender differences are examined. To address these questions, a qualitative content-analysis was performed, based on the ten steps proposed by Mayring (2022). Concerning the material, the material itself needs to be determined, the situation of the

creation of the material needs to be analysed, and the formal characteristics of the material need to be noted. Regarding the measures, it is necessary to determine the direction of analysis, to differentiate the central question based on existing literature, to determine the analysis-technique, process model and code-system, and to define the units of analysis. Finally, the last steps are concerned with the analysis itself. The analysis is performed according to the process model, including an evaluation and adaption of the code system. The results are summarised and interpreted, and quality criteria are applied.

Material

It was decided to include all songs of *The Lion King* and *Frozen*, out of which all (at least partly) English-language songs that are sung by a character in the movies were chosen. For songs containing multiple languages, only the English segments were coded. The reason for limiting the analysis to English-language songs and song-segments is that the author is not proficient in any of the non-English languages incorporated in the movies. It was decided against using automated translation-tools or translations by fans, for the results could not be checked for accuracy. Furthermore, it was decided to only include songs sung by a character of the movies, because this study is interested in trait narcissism in the characters of the movies. Therefore, it is not reasonable to analyse songs that are not sung by a character. This resulted in seven songs for *The Lion King* and nine songs for *Frozen*.

The two movies were chosen based on the criterion of cultural significance, with the financial success of the movies building the main base for that. The *The Lion King* version of 2019 is the highest grossing animated Disney-movie worldwide of all times and *Frozen* is the third-highest grossing animated Disney-movie worldwide to date (*Top Lifetime Grosses - Box Office Mojo*, 2025). Since financial success is a good indicator of the amount of people who have seen the movie, it can be inferred that these two movies have a big cultural significance. Furthermore, there exist so called ‘theatrical productions’ - that is live, on-stage versions of

the movies with additional songs - of both *The Lion King* and *Frozen*. This can be seen as further proof of their cultural significance.

The creators of the material are Tim Rice and Elton John for *The Lion King*, and Kristen Anderson-Lopez and Robert Lopez for *Frozen*. Importantly, according to the theory of integration of musicals, the songs in a musical are supposed to “advance the plot [and] express the characters who sing them” (Block, 2011, p. 1). That means, that the content of a song might not reflect the personal opinions and attitudes of the composers, but rather serve the narrative of the movie. Therefore, elements of trait narcissism present in the songs are interpreted as reflective of narcissistic traits in the characters singing the songs, not in the creators. Additionally, it is important to analyse the target audience and the sociocultural background. In this case, the target audience are children and the sociocultural background is that of a western, industrialized country.

The lyrics of the chosen songs were extracted from the website musixmatch (*Musixmatch*, 2025). After that, the accuracy of the lyrics was checked by listening to the songs on Spotify (*Spotify – Webplayer*, 2025). If necessary, adaptations to the lyrics were made. This resulted in the material being available in written form.

Measures

Regarding the direction of analysis, the text itself (i.e. the lyrics of the songs) was analysed in order to make assumptions about its communicators (i.e. the characters who sing them). It is important to keep in mind that the songs were specifically written for a musical. As mentioned above, the theory of integration of musicals proposes that songs in a musical are supposed to – among other things – “express the characters who sing them” (Block, 2011, p. 1). As personality traits are part of a character, they are therefore also expressed via song. Thus, it is reasonable to interpret songs as expressions of personality traits.

The central question of this study is whether and to what extent elements of trait narcissism are present in the songs of *The Lion King* and *Frozen*, and how it differs between the two movies (RQ 1). Existing literature, which has been presented above, allows for identifying three additional questions. One question examines if male characters show more elements of trait narcissism than female characters in the songs of the two movies in terms of overall codes and in the dimension of narcissism in general (RQ 2). Another question asks whether male characters show more signs of grandiose narcissism than female characters in the songs of the two movies (RQ 3). The last question seeks to answer whether there are gender differences for vulnerable narcissism in the characters of the two movies (RQ 4).

The process model for the present study can be found in the appendix A. In it, the different steps performed for the purpose of this study are summarised. The method chosen for analysis is frequency-analysis, that is, analysing how often certain manifestations of trait narcissism are present in the material.

Furthermore, a code-system was developed. This study focuses on the two narcissistic dimensions grandiosity and vulnerability, as well as central features consistent for both types of trait narcissism (i.e. narcissism in general). The basis for this build the following theories: the Narcissistic Admiration and Rivalry Concept by Back et al. (2013), the Vulnerable Isolation and Enmity Concept by Rogoza et al. (2022), and the Narcissism Spectrum Model by Krizan and Herlache (2017). The code-system was derived from these three theories and their two corresponding scales, namely the Narcissistic Admiration and Rivalry Questionnaire NARQ (Back et al., 2013) and the Vulnerable Isolation and Enmity Questionnaire VIEQ (Rogoza et al., 2022). In accordance with these theories and scales, the following codes were derived: Admiration and Rivalry for the dimension of grandiose narcissism, Isolation and Enmity for the dimension of vulnerable narcissism, and Lack of Empathy and Manipulativeness for the dimension of narcissism in general. An illustration of this can be

found in Figure 1. All codes have three sub-categories, namely male, female, and mixed. That way, it can be differentiated if a coded song passage was sung by male characters, female characters, or male and female characters together (i.e., mixed). Since all characters of the two movies are either male or female, there is no need for an additional category for characters who do not fit into traditional gender categories. The complete codebook can be found in Appendix B. It consists of the name of the code, a definition and examples of each code, and, if necessary, rules of coding. Additions that were made during the trial coding are marked in italics and the examples were successively added during coding. As an exemplary excerpt from the codebook, the definition, examples, and rules of coding for the code *Admiration* can be found in Table 1.

Concerning the units of analysis, the coding-unit, which is the smallest part of the material that can be interpreted, consists of one word. The context-unit, which is the largest part of the material that is allowed to be interpreted at a time, consists of one paragraph. Lastly, the examination-unit, which determines what parts of the material are to be examined after each other, consists of one song.

Procedure

The analysis itself was performed according to the process model, including an evaluation and, if necessary, adaption of the code-system. This serves to increase the

Figure 1

Illustration of the dimensions and codes

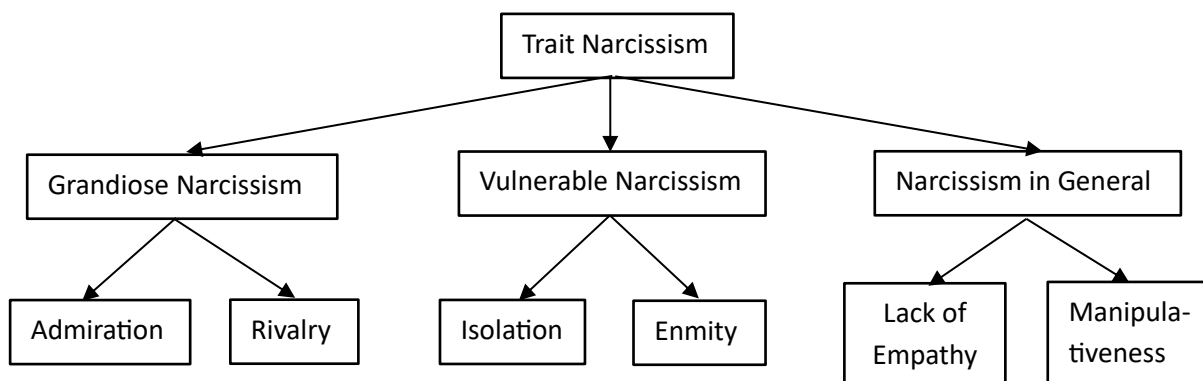


Table 1*Excerpt of the Codebook for the Code Admiration*

Code	Definition	Example	Rules of coding
Admiration	Fantasies of grandiosity, success and/or power;	“I’m the queen” (Anderson-Lopez & Lopez, 2013, track 5)	
	Feeling of being unique and/or special;	“No right, no wrong, no rules for me” (Anderson-Lopez & Lopez, 2013, track 5)	<i>Code only when not harming others; if harming others, code Lack of Empathy</i>
	Dominant, self-confident and/or expressive behaviour	“I don’t care what they’re going to say” (Anderson-Lopez & Lopez, 2013, track 5)	<i>Code only when it is a behaviour; when it is a feeling, code Isolation (Feeling of having the right to something)</i>

reliability of the results. The evaluation should take place after 10 to 20 or 25 percent of the material has been coded (Kuckartz & Rädiker, 2023; Schreier, 2012). With the material comprising a total of 16 songs, this equals to 1.6 to 4 songs. The middle of that range is at

about three songs, on which the trial coding has been performed. The analysis itself was performed using the MAXQDA software (VERBI Software, 2025).

Results

Presence of Trait Narcissism in *The Lion King* and *Frozen*

The central question of this study (RQ 1) is whether and to what extent trait narcissism is present in the songs of the two movies *The Lion King* and *Frozen*, and how it differs between the two movies. Over all 16 songs of the two movies, a total of 198 overall codes were counted. Thus, the data indicated that the first part of the question can be answered affirmatively.

As for to what extent trait narcissism is present in the songs of the two movies, the single codes and the different dimensions of trait narcissism (i.e. grandiose narcissism, vulnerable narcissism, and narcissism in general) were analysed and the two movies were compared with each other.

When looking at the codes across both films together, Admiration was by far the most frequent code found in the songs, with a total of 105 times (53.03%). This means that one code alone makes up more than half of the total amount. The other dimensions were coded as follows (across both movies): 32 times or 16.16% (Isolation), 31 times or 15.66% (Rivalry), 11 times or 5.56% (Enmity), 10 times or 5.05% (Lack of Empathy) and nine times or 4.55% (Manipulativeness). For more details on the frequency of the codes, see Table 2.

On the level of grandiose narcissism, vulnerable narcissism, and narcissism in general, grandiose narcissism was by far present most in the songs, as it was counted 136 times (68.69%). Vulnerable narcissism was counted 43 times (21.72%) and narcissism in general only 19 times (9.60%). This ranking of the dimensions remains the same when looking at the movies individually.

As for the single codes, Admiration predominates in both movies. In *The Lion King*,

Table 2*Frequency of Codes in The Lion King and Frozen*

Narcissistic Dimension/Code	<i>The Lion King</i>		<i>Frozen</i>		Total	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Grandiose Narcissism	56	28.28	80	40.40	136	68.69
Admiration	51	25.76	54	27.27	105	53.03
Rivalry	5	2.53	26	13.13	31	15.66
Vulnerable Narcissism	8	4.04	35	17.68	43	21.72
Isolation	2	1.01	30	15.15	32	16.16
Enmity	6	3.03	5	2.53	11	5.56
Narcissism in General	2	1.01	17	8.59	19	9.60
Lack of Empathy	2	1.01	8	4.04	10	5.05
Manipulativeness	-	-	9	4.55	9	4.55
Total	66	33.33	132	66.67	198	100.00

Admiration accounts for 51 of 66 codes (77.27%). Enmity was coded six times (9.1%), Rivalry five times (7.58%), Isolation and Lack of Empathy each two times (3.03%) and Manipulativeness zero times. In *Frozen*, 54 counts of Admiration (40.91%) are followed by 30 counts of Isolation (22.73%) and 26 counts of Rivalry (19.70%). Manipulativeness was counted nine times (6.82%), Lack of Empathy eight times (6.06%) and Enmity five times (3.79%).

The majority of all codes was counted in *Frozen*, with 132 codes (66.67%) in *Frozen* and only 66 codes (33.33%) in *The Lion King*. One reason for this difference might be that *Frozen* consists of nine songs, whereas *The Lion King* consists of seven songs. However, the songs in *The Lion King* had 9.43 codes on average, whereas the songs in *Frozen* had 14.67 codes on average. Thus, a difference between the two movies remains even after the number

of songs has been taken into account. This discrepancy most likely results from two reasons: Firstly, there was no trait narcissism present at all in two songs of *The Lion King*, namely *Circle of Life* and *The Lion Sleeps Tonight*, whereas trait narcissism was found in all songs of *Frozen*. Additionally, *Frozen* is the movie with the most codes in one song, i.e. *Let it Go* with a total of 29 codes. The song with the second-most codes is also from *Frozen*, i.e. *For the First Time in Forever* with 25 codes. The most-coded song from *The Lion King* comes only in third place with *I Just Can't Wait to Be King* and 23 codes. The exact numbers and percentages for all codes and songs can be found in the appendices C and D.

When further comparing the two movies with each other, there are almost always more elements of trait narcissism present in *Frozen* than in *The Lion King*. This is true for the dimensions of grandiose and vulnerable narcissism as well as for the narcissistic features consistent with both of these dimensions: *Frozen* accounted for 89 (58.82%) of the grandiose narcissism codes, 35 (81.39%) of the vulnerable narcissism codes and 17 (89.47%) of the codes assessing narcissism in general. Also, all codes except for Admiration are found more frequently in *Frozen* than in *The Lion King*. It is noteworthy that the code Manipulativeness was not found at all in *The Lion King*, but was found in *Frozen*. All other codes were found in both movies.

To summarise the results for the first question, one can state that yes, there is trait narcissism present in the two movies, though its distribution varies across the two movies, three dimensions, and six codes. The code found most frequently in the songs is Admiration, which makes up about 53% of all 198 codes. As a consequence, grandiose narcissism is the narcissistic dimension coded most frequently. About 66% of all codes were found in *Frozen*, which had a higher average of codes per song as well. Also, *Frozen* shows more elements of trait narcissism on the level of single codes as well as on the level of dimensions of narcissism than *The Lion King*.

Gender Differences in Trait Narcissism in *The Lion King* and *Frozen*

The second research question of this study (RQ 2) is concerned with gender differences of trait narcissism in the songs of the two movies, both in terms of overall codes and in the dimension of narcissism in general.

In sum, 97 codes (48.99%) stem from song passages sung by male characters alone and 89 codes (44.95%) from song passages sung by female characters alone. In *The Lion King*, 58 codes (87.88%) stem from song passages sung by male characters, whereas female characters only account for six codes (9.09%). In *Frozen*, however, only 39 codes (29.55%) are assigned to male characters, but 83 codes (62.88%) to female characters. See also Table 3, 4, and 5 for more detail on the frequency of the codes by gender.

As for the dimension of narcissism in general, male characters again show more elements of trait narcissism than female characters across both movies combined, with 15 male codes (7.58%) compared to only three female codes (1.52%). Male characters also lead in *The Lion King*, with two codes (3.03%) compared to zero codes. The same is true for *Frozen*, in which 13 codes (9.85%) are attributed to male characters and only three codes (2.27%) to female characters.

Another noteworthy observation is that Manipulativeness is only seen with male but not with female characters, nor with male and female characters singing together. This makes Manipulativeness the only code that was solely attributed to male characters. All other codes were attributed to male as well as to female characters at least once.

Therefore, results indicated that the second question can be partially answered with yes. While male characters show more signs of trait narcissism in terms of overall codes in *The Lion King* and both movies combined, female characters were coded more often in *Frozen*. In the dimension of narcissism in general, however, male characters consistently show more signs of trait narcissism than female characters.

Table 3*Frequency of codes across both movies by gender*

Narcissistic Dimension/Code	Male		Female		Mixed		Total	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Grandiose Narcissism	67	33.83	60	30.30	9	4.55	136	68.69
Admiration	53	26.77	47	23.74	5	2.53	105	53.03
Rivalry	14	7.07	13	6.57	4	2.02	31	15.66
Vulnerable Narcissism	15	7.58	26	13.13	2	1.01	43	21.72
Isolation	5	2.53	25	12.63	2	1.01	32	16.16
Enmity	10	5.05	1	0.51	-	-	11	5.56
Narcissism in General	15	7.58	3	1.52	1	0.51	19	9.60
Lack of Empathy	6	3.03	3	1.52	1	0.51	10	5.05
Manipulativeness	9	4.55	-	-	-	-	9	4.55
Total	97	48.99	89	44.95	12	6.06	198	100.00

Gender Differences in Grandiose Narcissism in *The Lion King* and *Frozen*

The third research question (RQ 3) asks if male characters show more signs of grandiose narcissism than female characters in the songs of the two movies. Across both movies combined, male characters lead in the dimension of grandiose narcissism, with 67 male (33.83%) compared to 60 female codes (30.30%). An even clearer difference presents itself when looking at *The Lion King*, in which 49 codes (74.24%) stem from passages sung by male characters and only five codes (7.58%) stem from passages sung by female characters. *Frozen*, instead, again shows contrary results, with only 18 male codes (13.64%) compared to 55 female codes (41.67%).

Thus, the answer to the third question is again a partial yes. Male characters exhibit higher levels of grandiose narcissism in *The Lion King* and across both movies combined, but

Table 4*Frequency of codes in The Lion King by gender*

Narcissistic Dimension/Code	Male		Female		Mixed		Total	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Grandiose Narcissism	49	74.24	5	7.58	2	3.03	56	84.85
Admiration	44	66.67	5	7.58	2	3.03	51	77.27
Rivalry	5	7.58	-	-	-	-	5	7.58
Vulnerable Narcissism	7	10.61	1	1.52	-	-	8	12.12
Isolation	2	3.03	-	-	-	-	2	3.03
Enmity	5	7.58	1	1.52	-	-	6	9.09
Narcissism in general	2	3.03	-	-	-	-	2	3.03
Lack of Empathy	2	3.03	-	-	-	-	2	3.03
Manipulativeness	-	-	-	-	-	-	-	-
Total	58	87.88	6	9.09	2	3.03	66	100.00

this pattern is not observed in *Frozen*.

Gender Differences in Vulnerable Narcissism in *The Lion King* and *Frozen*

The fourth research question (RQ 4) seeks to answer whether there is a gender difference in vulnerable narcissism in the characters of the two movies. Across both movies combined, female characters display more elements of vulnerable narcissism, with 26 female codes (13.13%) compared to 15 male codes (7.58%). In *The Lion King*, however, male characters outmatch their female counterparts in the dimension of vulnerable narcissism. Here, seven codes (10.61%) are attributed to male characters but only one code (1.52%) to female characters. In *Frozen*, results are once more inverted, with 25 codes (18.94%) stemming from passages sung by female characters and eight codes (6.06%) stemming from

Table 5*Frequency of codes in Frozen by gender*

Narcissistic Dimension/Code	Male		Female		Mixed		Total	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Grandiose Narcissism	18	13.64	55	41.67	7	5.30	80	60.61
Admiration	9	6.82	42	31.82	3	2.27	54	40.91
Rivalry	9	6.82	13	9.85	4	3.03	26	19.70
Vulnerable Narcissism	8	6.06	25	18.94	2	1.52	35	26.52
Isolation	3	2.27	25	18.94	2	1.52	30	22.73
Enmity	5	3.79	-	-	-	-	5	3.79
Narcissism in general	13	9.85	3	2.27	1	.76	17	12.88
Lack of Empathy	4	3.03	3	2.27	1	.76	8	6.06
Manipulativeness	9	6.82	-	-	-	-	9	6.82
Total	39	29.55	83	62.88	10	7.58	132	100.00

passages sung by male characters.

Therefore, the data indicated that the fourth question can be answered affirmatively. Both when looking at the movies combined as well as when looking at the movies separately, gender differences were observed. However, they were in opposite directions. In *The Lion King*, male characters showed more signs of vulnerable narcissism than female characters, whereas in *Frozen* and both movies combined, female characters showed more vulnerable narcissism.

Application of Quality Criteria

The last step of a qualitative content analysis according to Mayring (2022) is to apply quality criteria to the analysis. In the present study, the intracoder reliability was chosen for

this. Here, one person codes the material twice, without knowing the results of the first encoding (Mayring, 2022). The interval between the two encodings was four weeks.

Kuckartz and Rädiker (2023) suggest a segment-specific calculation of the intercoder reliability, that is, for each coded segment it is examined whether there is a match with the other coder. It is not reasonable to demand an overlap of 100% between two segments, for minor differences like spaces or punctuation marks would then disqualify something as a match. Instead, an overlap of 90% between two given segments is seen as sufficient for a match. While they do not explicitly mention intracoder reliability, the principles for calculating the intercoder reliability are the same as for calculating the intracoder reliability. Therefore, their propositions can also be applied to the present study (Kuckartz & Rädiker, 2023).

In the present study, a total of 389 segments were counted, out of which 360 met the criterion of at least 90% overlap. Thus, the percentage of agreement is 92.54%. As coefficients of .90 or higher are viewed as acceptable (Neuendorf, 2017), the coefficient of .93 found in the present study can be viewed as acceptable.

Discussion

The aim of this study was to shed light on a topic that has not been researched intensively to date, that is, the portrayal of trait narcissism in Disney-movies. There is research on adjacent topics, such as the effects of lyrics on for example aggressive or prosocial behaviour (e.g. Warburton et al., 2024) or the impact of the look of Disney-princesses on gender stereotypes and body esteem (e.g. Coyne et al., 2016; Jiang et al., 2024; Shawcroft et al., 2023, 2024). However, there is only little research on the topic of narcissism in Disney-movies and no prior research on the more specific topic of trait narcissism in Disney-movies. This study sought to fill this gap with a first contribution to this subject.

The study sought to answer four questions:

RQ 1: Is trait narcissism present in the songs of *The Lion King* and *Frozen*, to what extent is it present, and how does it differ between the two films?

RQ 2: Do male characters display more elements of trait narcissism than female characters in the songs of the two movies, both in terms of overall codes and in the general dimension of narcissism?

RQ 3: Do male characters display more elements of grandiose narcissism than female characters in the songs of the two movies?

RQ 4: Are there gender differences in the display of vulnerable narcissism in the characters of the two movies?

In order to answer these questions, all (at least partly) English-language songs that are sung by a character of the two movies were analysed using six codes, which are organised into three dimensions. For the dimension of grandiose narcissism, the codes Admiration and Rivalry were derived from the Narcissistic Admiration and Rivalry Concept by Back et al. (2013). For vulnerable narcissism, the codes Isolation and Enmity were chosen based on the Vulnerable Isolation and Enmity Concept by Rogoza et al. (2022). Lastly, for narcissism in general, Manipulativeness and Lack of Empathy were selected according to the Narcissism Spectrum Model by Krizan and Herlache (2017). Each code has three sub-codes for male, female, and mixed, indicating whether the coded song passage is sung by a male or female character, or male and female characters together.

Presence of Trait Narcissism in *The Lion King* and *Frozen*

As shown above, trait narcissism is present in the songs of the two movies. Its extent, however, differs across codes, dimensions, and movies. For example, grandiose narcissism is the most frequent narcissistic dimension across both movies, as it is responsible for about 69% of all codes. As mentioned previously, Miller et al. (2017) reported that the prototypical view of narcissism is one of grandiose narcissism. It is interesting to see that, apparently, the

characters in the two movies *The Lion King* and *Frozen* also express this prototypical version of narcissism. This in turn could contribute to further strengthening the view of grandiose narcissism as the prototypical version of narcissism. As mentioned above, both films have a considerable cultural significance as they have been viewed by a large audience. Cultivation theory and social learning theory both suggest that media can influence consumers' attitudes and behaviour (Bandura & Walters, 1963; Gerbner et al., 1994). If one particular form of trait narcissism is portrayed more prominently than others in these movies, this form is also more likely to be perceived more by viewers. Consequently, audiences might be more inclined to associate trait narcissism primarily with grandiose narcissism.

Another interesting observation is that the number of codes was not equally distributed. For example, Admiration was by far the most frequent code. It is also responsible for about 77% of the codes in the grandiose narcissism dimension. This is surprising, for one would expect the codes Admiration and Rivalry to contribute equally to the dimension of grandiose narcissism (Back et al., 2013). However, the predominance of Admiration over Rivalry in the two movies can be explained by narrative considerations. Songs in a musical serve to express and develop characters, which includes for example identity formation or goal articulation (Block, 2011; McMillin, 2006). This corresponds closely to the code Admiration and the respective behavioural dynamic of assertive self-enhancement proposed by Back et al. (2013). When this strategy is active, characters are likely to emphasise and pursue their uniqueness and focus on their own grandiosity. In contrast, antagonistic self-protection, which is associated with rivalry, consists of devaluing others, the strive for supremacy, and aggressiveness. This behaviour is likely to be observed at later stages of the movies, when the central conflict reaches its climax. Songs, however, are typically placed earlier in the movie, with many Disney-movies consisting entirely of narrative action instead of songs in later parts (Bádue, 2025; Bunch, 2017). Since only songs were analysed in the

present study, the full extent of Rivalry in the movies potentially was not detected, even though it might have been, in fact, present in the spoken dialogue of the movies.

Just like with Admiration and Rivalry, one would expect Isolation and Enmity to contribute equally to vulnerable narcissism. Similarly, Lack of Empathy and Manipulativeness should contribute equally to the dimension of narcissism in general. While Lack of Empathy and Manipulativeness were each coded almost the same amount (10 and nine times, respectively), Isolation and Enmity again differ substantially, with Isolation having been coded almost thrice as often as Enmity. But upon closer inspection, one can see that the latter only holds for the movie *Frozen*. In fact, about 94% of the code Isolation stems from *Frozen* and Isolation was actually coded less than Enmity in *The Lion King* (for the exact numbers, see Table 2). It is important to note that the theme (not just the code) isolation is very present in the movie *Frozen*. Not only does Elsa, one of the main characters, spend much of the movie alone, but she was also isolated from others for most of her life. This is why her relationship with her sister Anna, another main character, is distant and reserved. This isolation is further exemplified by musical choices. For example, Elsa and Anna sing their two duets in counterpoint. Thus, the apparent closeness of singing duets is immediately contradicted (Bunch, 2017; Paredez & Wolf, 2025). Because the theme isolation is very present in the movie *Frozen*, the code Isolation reasonably is, too. This could explain why Isolation has been coded substantially more often than Enmity in *Frozen*, although in theory, they should have been present in equal amounts.

When comparing the two movies, *Frozen* has more elements of trait narcissism present on all levels of analysis (i.e. overall number of codes, dimensions of narcissism, single codes). As has been shown above, this cannot be explained by the fact that *Frozen* consists of nine songs whereas *The Lion King* consists of seven songs, for the former has a higher average of codes per song than the latter as well. A possible explanation for this pattern is that trait

narcissism seems to have increased over time. For example, Twenge et al. (2008) showed that the scores of US-American college students on the Narcissistic Personality Inventory (NPI) increased significantly between the 1980s and 2006. Other studies have replicated these findings (Twenge, 2013; Twenge & Foster, 2010), although there are also some studies with contradicting results (Oberleiter et al., 2025; Wetzel et al., 2017). Therefore, one could reasonably argue both in favour and against an increase in trait narcissism over time. The findings of the present study point to the first line of argumentation, for *Frozen* shows more elements of trait narcissism than *The Lion King*. While the version of *The Lion King* that was analysed in this study is from 2019, it is based on the much older version from the year 1994 (Allers & Minkoff, 1994), with many of its songs stemming from the original movie (Spiegel, 2019). Since *Frozen* is from the year 2013, there is a difference of almost 20 years between the two movies. Thus, one could argue that the different number of codes in *The Lion King* and *Frozen* results from the different times they are from. Other studies found similar effects. For example, DeWall et al. (2011) reported that song lyrics became more self-focused over a period from 1980 to 2007. Twenge et al. (2012) analysed individualistic words and phrases in books from 1960 to 2008 and concluded that both increased over this period.

Another interesting finding concerns the songs coded most often, i.e. *Let it Go* and *For the First Time in Forever* from *Frozen*, and *I Just Can't Wait to Be King* from *The Lion King* with 29, 25, and 23 codes, respectively. The question arises why these songs were coded most often. That is, if there is something about these songs that explains why they show more elements of trait narcissism than the other songs. To some extent, there is: Two of these three songs can be seen as so-called *I want* songs, which reveal the main character's desires and wishes (Benhamou, 2025; Laird, 2011). This longing described in I want songs is very similar to the code Admiration, as part of its definition entails fantasies of grandiosity, success and/or power (the complete codebook with the definitions for all codes can be found in Appendix B).

It is also similar to the definitions of narcissism as seen for example in Krizan and Herlache (2017) or Back et al. (2013). I want songs can thus be seen as reflective of core aspects of trait narcissism such as longing for power, success, or status, and a certain sense of entitlement. It is therefore reasonable to argue that an I want song has a higher frequency of codes, especially of the code Admiration, than other songs.

For *The Lion King*, *I Just Can't Wait to Be King* sung by Young Simba clearly is the I want song of the movie (Bádue, 2025). Here, Simba sings about his longing to be king, which not only is typical for an I want song, but also perfectly matches the definition of Admiration described above. Indeed, *I Just Can't Wait to Be King* features 16 counts of Admiration, which is the highest frequency of this code in an individual song in the entire movie. However, it is closely followed by *Hakuna Matata* with 15 counts of Admiration, which is not an I want song.

For *Frozen*, literature generally names *For the First Time in Forever* as Anna's I want song (Bádue, 2025; Bunch, 2017). In it, Anna expresses longing typical for I want songs: Not only is she longing for social contact, but also for romantic love. This can also be seen in the codes assigned to this song: Admiration was coded a total of 16 times in the song, which is the highest number of this code in an individual song in the movie *Frozen*. This can be perfectly explained by the definition of the I want songs presented above.

Of all songs, *Let it Go* has the most codes in it. However, it does not really satisfy the criteria of an I want song. Elsa, the singer, does not long for something, in her case power, but already has it. The song is thus more about embracing that power than desiring it (Bunch, 2017, 2021). This is reflected in the encoding, too, with Admiration making up less than half of the codes. But albeit not being an I want song, *Let it Go* still is the song with the most codes and the second-highest frequency of the code Admiration in *Frozen*. Thus, one cannot equate having a high number of codes to being an I want song. What seems to be true,

however, is that I want songs show more elements of trait narcissism and, more specifically, of Admiration.

Gender Differences in Trait Narcissism in *The Lion King* and *Frozen*

When looking at the two movies together, male characters show a higher number of codes than female characters. However, the results differ substantially when looking at the individual movies. In *The Lion King*, male characters account for about 88% of all codes. For *Frozen*, results are almost inverted, with female characters accounting for about 63% of all codes. The latter is surprising, for it is not consistent with previous literature. However, there is a possible explanation for this finding: *Frozen*'s two main characters are female and they sing most of the songs. In total, about 59% of all words sung in the movie are sung by female characters (not including the passages sung by male and female characters together, as they would be coded as mixed). It is reasonable to argue that female characters have more expressions of trait narcissism in *Frozen*, because they also have more expressions in general in that movie.

In contrast, in *The Lion King*, female characters are scarce. Aside from the lionesses, who are not given individual musical numbers in the movie, Nala is the only prominent female character. However, she does not perform a solo song, but only two duets with Simba. This sums up to about 26% of all words being sung in the movie (again not counting passages sung by male and female characters together, as they would be coded as mixed). Thus, the lack of female narcissistic expressions might simply result from the lack of general female expressions in songs. The predominance of male trait narcissism in *The Lion King* is therefore at least questionable.

Frozen is the only movie in which the code Manipulativeness was assigned. This is surprising, given that one would expect a similar distribution across both movies for there is no theoretical or narrative basis to anticipate a different pattern. Additionally, the code

Manipulativeness was observed only with male characters. While literature and also the present study suggest that male characters show more elements of trait narcissism than female characters (e.g. Grijalva et al., 2014; Weidmann et al., 2023), it is nonetheless surprising that female characters show no signs of Manipulativeness at all.

Gender Differences in Grandiose Narcissism in *The Lion King* and *Frozen*

Male characters display more elements of grandiose narcissism both when looking at the two movies combined and when looking at *The Lion King* individually, which is consistent with previous literature (Weidmann et al., 2023). However, female characters show more signs of grandiose narcissism in *Frozen* than male characters. This is not consistent with previous literature.

A possible explanation for this can be found in social role theory. As illustrated above, gender differences can be explained by this theory. It assumes that gender role beliefs are formed by observing women and men performing different activities and thus inhabiting different social roles. These gender role beliefs in turn influence behaviour, leading to gender differences. Since male social roles are generally more agentic than female social roles, and agency and trait narcissism are positively correlated, men also show higher levels of trait narcissism (Bakan, 1966; Bradlee & Emmons, 1992; Grijalva et al., 2014; Weidmann et al., 2023). If, however, an individual women showed higher levels of traits usually associated with men, such as agency or assertiveness, she should also show higher levels of trait narcissism. Elsa and Anna, the two main female characters in *Frozen*, are both very strong female characters and more agentic than most female characters in Disney-movies (for a critical acclaim, see for example Whitfield, 2017). As Rogoza et al. (2022) argue, agency is typical for grandiose narcissism. Therefore, it is reasonable to argue that Elsa and Anna show more signs of grandiose narcissism than one would expect because they are more agentic than one would expect from social role theory.

Gender Differences in Vulnerable Narcissism in *The Lion King* and *Frozen*

For vulnerable narcissism, results are rather equivocal, both in the previous literature as well as in the present study. While some studies report no gender difference (e.g. Grijalva et al., 2014), others report higher levels of vulnerable narcissism for women (e.g. Green et al., 2024; Wright et al., 2010). Thus, the fourth research question (RQ 4) asks whether there is a gender difference for vulnerable narcissism in the characters of the two movies.

Across both movies combined, female characters display more signs of vulnerable narcissism than male characters. In the movie *Frozen*, too, female characters show more elements of vulnerable narcissism than male characters. These two findings are insofar consistent with previous literature, as at least some studies reported higher levels of vulnerable narcissism for women.

It is important to note that the female predominance of vulnerable narcissism found in *Frozen* results mostly from the code Isolation, with 78% of this code being assigned to female characters. Also, Isolation is the second most frequent code in *Frozen*, with about 15% of all encodings falling upon this particular code. As explained above, the predominance of the code Isolation in *Frozen* could stem from the fact that the theme isolation is very present in the movie. Accordingly, female characters could show more elements of vulnerable narcissism because of that. This provides a possible explanation for why female characters exhibit more indicators of vulnerable narcissism than male characters.

For the movie *The Lion King*, results diverge from previous literature, for male characters show more elements of vulnerable narcissism than female characters. There are, however, possible explanations for this finding. Male characters in Disney-movies are shown to generally exhibit more feminine than masculine behaviour, opposing traditional gender stereotypes (Clarke et al., 2024; Hine et al., 2018). It is reasonable to assume that characters displaying feminine rather than masculine behaviour show signs of other traits usually

associated with women as well. This is especially true for vulnerable narcissism, whose gender differences are explained with the different gender stereotypes. If characters exhibit behaviour contrary to the one expected from gender stereotypes, they are therefore likely to display signs of trait narcissism contrary to expectations as well. That is, feminine male characters should display more signs of vulnerable narcissism than expected from previous literature.

This raises the question why male characters in *Frozen* do not exhibit more vulnerable narcissism than female characters as well. However, it is important to keep in mind that *The Lion King* mainly consists of male characters and, as a consequence, songs performed by male characters. They therefore have more opportunities for narcissistic expressions than female characters. *Frozen*, instead, consists mainly of female characters, who consequently have more opportunities for narcissistic expressions than male characters. This could explain why more male than female expressions of vulnerable narcissism were counted in *The Lion King*, whereas female expressions of vulnerable narcissism predominate in *Frozen*.

Limitations and Future Research

There are some limitations of this study that need to be addressed, most of which concern the material chosen for the purpose of this study. For instance, the material comprises only two movies, namely *The Lion King* and *Frozen*. They represent only a small subset of Disney-movies. Consequently, the findings cannot be generalised to Disney-movie characters as a whole, nor to characters in non-Disney-movies. Future research should include more movies to represent a complete and a more diverse sample of (Disney-) movies.

Furthermore, for each movie only one version was analysed. There is a previous version of *The Lion King* from 1994 (Allers & Minkoff, 1994), with partially different lyrics (Rowney, 2019). Additionally, for both *The Lion King* and *Frozen* exist so called theatrical productions with slightly different lyrics and additional songs. As Bádue (2025) points out,

these additional “songs expose characters’ personality traits or backstories, give them an opportunity to sing about their dreams and aspirations for the future, and explore their growth and changes” (Bádue, 2025, p. 572). Thus, the new songs can provide further insight into the characters and deepen the understanding. For this reason, it might be useful to include these other versions in the analysis as well.

Also, only the songs have been analysed, but not the spoken dialogue. Since it is not clear to what extent the songs mirror the spoken dialogue, it is not clear whether the same patterns of trait narcissism can be found in the spoken dialogue as in the songs. While the songs likely are more easily remembered than all the spoken passages and thus can be viewed as being more important and culturally significant, it might nonetheless be insightful to analyse the spoken dialogue as well.

It is noteworthy that the two movies differ substantially in their amount of male and female characters. For example, most characters in *The Lion King* are male. As a consequence, the majority of words is sung by male characters. Similarly, female characters sing more words in *Frozen*. Therefore, the gender differences found in narcissistic expressions might result from the different number of expressions in general by the genders. This, however, was not analysed in the present study. Future research should include the different amounts of words sung by each gender in the analysis.

It is important to note that the material was only coded by one person and not several persons, as is usually suggested for qualitative content analysis (Mayring, 2022). Therefore, the quality criterion of intercoder reliability could not be calculated. That is, it was not examined whether the coding system is intersubjectively comprehensible and clearly defined, nor whether the results are replicable by an independent coder. Instead, the material was coded twice by the same person and the intracoder reliability was calculated. With a coefficient of .93, intracoder reliability was high, indicating a high level of consistency in the

coding process. It is, therefore, reasonable to argue that the categories were defined clearly and explicit coding rules were employed, which is also important for intercoder agreement. Still, future research should use several independent coders instead of one.

One possible explanation for the described inconsistencies of the present study with previous studies is that the creators did not intend for their characters to show trait narcissism as described in current literature. It is both possible that they were unaware of the current scientific definitions of trait narcissism, or that they were aware but purposefully chose to create their characters in a different way. However, this was not investigated in the current study and is therefore only speculative. More research is needed to answer the question as to why movie characters and real persons differ in certain personality traits such as narcissism.

Conclusion

This study was concerned with the prevalence and extent of trait narcissism in the characters of the two Disney-movies *The Lion King* and *Frozen*. Additionally, gender differences were examined. A qualitative content analysis of the song lyrics showed that trait narcissism is indeed present in the characters of the two movies, although its distribution varies across dimensions, codes, and movies. As for gender differences, male characters showed more trait narcissism than female characters in both movies combined and in *The Lion King*. In *Frozen*, however, female characters displayed more signs of trait narcissism. The same pattern was observed for grandiose narcissism. With regard to vulnerable narcissism, gender differences were observed as well. However, these differences emerged in opposite directions across the films. Female characters showed more signs of vulnerable narcissism in both movies combined and in *Frozen*, but showed less signs of vulnerable narcissism in *The Lion King*. These findings correspond only partially with existing literature.

References

- Ackerman, R., Witt, E., Donnellan, M., Trzesniewski, K., Robins, R., & Kashy, D. (2011). What Does the Narcissistic Personality Inventory Really Measure? *Assessment, 18*, 67–87. <https://doi.org/10.1177/1073191110382845>
- Allers, R., & Minkoff, R. (Directors). (1994). *The Lion King* [Video recording].
- Anderson-Lopez, K., Lopez, R. (2013a). For the First Time in Forever [Recorded by Kristen Bell & Idina Menzel]. On *Frozen (Original Motion Picture Soundtrack)*. Walt Disney Records.
- Anderson-Lopez, K., Lopez, R. (2013b). Frozen Heart [Recorded by The Cast of Frozen]. On *Frozen (Original Motion Picture Soundtrack)*. Walt Disney Records.
- Anderson-Lopez, K., Lopez, R. (2013c). Let it go [Recorded by Idina Menzel]. On *Frozen (Original Motion Picture Soundtrack)*. Walt Disney Records.
- Anderson-Lopez, K., Lopez, R. (2013d). Love Is an Open Door [Recorded by Kristen Bell & Santino Fontana]. On *Frozen (Original Motion Picture Soundtrack)*. Walt Disney Records.
- Anderson-Lopez, K., Lopez, R. (2013e). Reindeer(s) Are Better Than People [Recorded by Jonathan Groff]. On *Frozen (Original Motion Picture Soundtrack)*. Walt Disney Records.
- Back, M., Küfner, A., Dufner, M., Gerlach, T., Rauthmann, J., & Denissen, J. (2013). Narcissistic Admiration and Rivalry: Disentangling the Bright and Dark Sides of Narcissism. *Journal of Personality and Social Psychology, 105*, 1013–1037. <https://doi.org/10.1037/a0034431>
- Bádue, A. (2025). “There May Be Something There That Wasn’t There Before”: New Songs in Disney’s Broadway Musicals. In D. Broomfield-McHugh & C. Montgomery (Eds),

- The Oxford Handbook of the Disney Musical* (pp. 571–590). Oxford University Press.
<https://doi.org/10.1093/oxfordhb/9780197633496.013.26>
- Bakan, D. (1966). *The duality of human existence: Isolation and communion in Western man*.
<https://www.semanticscholar.org/paper/The-duality-of-human-existence%3A-Isolation-and-in-Bakan/0391bc0832d4ed42c95573a42e46dabd923fd822>
- Bandura, A., & Walters, R. H. (1963). *Social learning and personality development*. New York.
- Benhamou, E. (2025). “Come On, Song! I’m Reflecting!”: Reinterpretations of the Musical in Disney’s Contemporary Sequels and Remakes. In D. Broomfield-McHugh & C. Montgomery (Eds), *The Oxford Handbook of the Disney Musical* (pp. 187–208). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780197633496.013.29>
- Block, G. (2011). Integration. In R. Knapp, M. Morris, & S. Wolf (Eds), *The Oxford Handbook of The American Musical* (pp. 97–110). Oxford University Press.
<https://doi.org/10.1093/oxfordhb/9780195385946.013.0008>
- Bradlee, P. M., & Emmons, R. A. (1992). Locating narcissism within the interpersonal circumplex and the five-factor model. *Personality and Individual Differences*, 13(7), 821–830. [https://doi.org/10.1016/0191-8869\(92\)90056-U](https://doi.org/10.1016/0191-8869(92)90056-U)
- Brubaker, P., Zurcher, J., Parks, M., King, J., Coyne, S., & Robinson, T. (2022). The Fairest of Them All: Representations of Bodies Across Disney Animated Films From 1937 to 2019. *Psychology of Popular Media*, 12. <https://doi.org/10.1037/ppm0000411>
- Buck, C., & Lee, J. (Directors). (2013). *Frozen* [Video recording]. Walt Disney Studios Motion Pictures.
- Bunch, R. (2017). ‘Love Is an Open Door’: Revising and Repeating Disney’s Musical Tropes in *Frozen*. In B. Carroll & K. J. Donnelly (Eds), *Contemporary Musical Film* (pp. 89–104). Edinburgh University Press.

<https://www.cambridge.org/core/books/contemporary-musical-film/love-is-an-open-door-revising-and-repeating-disneys-musical-tropes-in-frozen/95C96D75499951A36F3F8C12C16CB4AE>

Bunch, R. (2021). Soaring into Song: Youth and Yearning in Animated Musicals of the Disney Renaissance. *American Music*, 39(2), 182–195.

Clarke, L., Hine, B., England, D., Flew, P., Alzahri, R., Juriansz, S., & Garcia, M. (2024). The gendered behaviors displayed by Disney protagonists. *Frontiers in Sociology*, 9, 1338900. <https://doi.org/10.3389/fsoc.2024.1338900>

Coyne, S., Linder, J., Rasmussen, E., Nelson, D., & Birkbeck, V. (2016). Pretty as a Princess: Longitudinal Effects of Engagement With Disney Princesses on Gender Stereotypes, Body Esteem, and Prosocial Behavior in Children. *Child Development*, 87. <https://doi.org/10.1111/cdev.12569>

Devika, B., & Meenu, B. (2019). The Hunt for Beauty: A Psychoanalytical Approach to the Narcissistic Personality Disorder of the Evil Queen in ‘Snow White and the Seven Dwarfs’. *International Journal of Humanities & Social Science Studies (IJHSSS)*, Volume-V(Issue-3), 106–111. <https://doi.org/10.29032/ijhsss.v5.i3.2019.106-111>

DeWall, C. N., Pond Jr., R. S., Campbell, W. K., & Twenge, J. M. (2011). Tuning in to psychological change: Linguistic markers of psychological traits and emotions over time in popular U.S. song lyrics. *Psychology of Aesthetics, Creativity, and the Arts*, 5(3), 200–207. <https://doi.org/10.1037/a0023195>

Eagly, A. H. (1987). *Sex differences in social behavior: A social-role interpretation*.

Eagly, A. H., & Wood, W. (1999). The origins of sex differences in human behavior: Evolved dispositions versus social roles. *American Psychologist*, 54(6), 408–423. <https://doi.org/10.1037/0003-066X.54.6.408>

- England, D. E., Descartes, L., & Collier-Meek, M. A. (2011). Gender Role Portrayal and the Disney Princesses. *Sex Roles, 64*(7), 555–567. <https://doi.org/10.1007/s11199-011-9930-7>
- Favreau, J. (Director). (2019). *The Lion King* [Video recording]. Walt Disney Studios Motion Pictures.
- Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1994). Growing up with television: The cultivation perspective. *Michael Morgan*.
- Green, A., Hart, C. M., Day, N., MacLean, R., & Charles, K. (2024). Gendering Narcissism: Different Roots and Different Routes to Intimate Partner Violence. *Sex Roles, 90*(6), 723–741. <https://doi.org/10.1007/s11199-024-01471-4>
- Grijalva, E., Newman, D., Tay, L., Donnellan, M., Harms, P., Robins, R., & Yan, T. (2014). Gender Differences in Narcissism: A Meta-Analytic Review. *Psychological Bulletin*. <https://doi.org/10.1037/a0038231>
- Hine, B., England, D., Lopreore, K., Skora Horgan, E., & Hartwell, L. (2018). The Rise of the Androgynous Princess: Examining Representations of Gender in Prince and Princess Characters of Disney Movies Released 2009–2016. *Social Sciences, 7*(12), Article 12. <https://doi.org/10.3390/socsci7120245>
- Jiang, X., Zhang, L., Rivero, D., & Torres, B. (2024). Meta-narrative review of gender portrayal in Disney movies for young children and its pedagogical implications. *Journal of Global Education and Research, 8*(2), 116–131. <https://doi.org/10.5038/2577-509X.8.2.1327>
- John, E., Rice, T. (2019a). Can You Feel the Love Tonight [Recorded by Beyoncé, Childish Gambino, Billy Eichner, Seth Rogen]. On *The Lion King (Original Motion Picture Soundtrack)*. Walt Disney Records.

- John, E., Rice, T. (2019b). I Just Can't Wait to Be King [Recorded by JayDon, Shahadi Wright Joseph, John Oliver]. On *The Lion King (Original Motion Picture Soundtrack)*. Walt Disney Records.
- Johnson, E. K., Len-Ríos, M., Shoenberger, H., & Han, K. J. (2019). A Fatal Attraction: The Effect of TV Viewing on Smoking Initiation Among Young Women. *Communication Research*, 46(5), 688–707. <https://doi.org/10.1177/0093650216641183>
- Kemp, S. (2025, February 5). *Digital 2025: Global Overview Report*. DataReportal – Global Digital Insights. k
- Kiranamita, S., & Samanik, M. H. (2021). THE PORTRAYAL OF MALIGNANT NARCISSM IN THE VILLAIN CHARACTERS OF DISNEY MOVIES. *Linguistics and Literature Journal*, 2(1), 33–40.
- Krizan, Z., & Herlache, A. (2017). The Narcissism Spectrum Model: A Synthetic View of Narcissistic Personality. *Personality and Social Psychology Review*, 22, 108886831668501. <https://doi.org/10.1177/1088868316685018>
- Kuckartz, U., & Rädiker, S. (2023, July 2). *Qualitative Content Analysis: Methods, Practice and Software*. Ebin.Pub. <https://ebin.pub/qualitative-content-analysis-methods-practice-and-software-2nbsped-1529609135-9781529609134.html>
- Laird, P. R. (2011). Musical Styles and Song Conventions. In R. Knapp, M. Morris, & S. Wolf (Eds), *The Oxford Handbook of The American Musical* (pp. 33–44). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780195385946.013.0004>
- Liebert, R. M. (1971). *Television and Social Learning: Some Relationships Between Viewing Violence and Behaving Aggressively (Overview)*. <https://eric.ed.gov/?id=ED064855>
- Mayring, P. (2022). *Qualitative Inhaltsanalyse*. <https://content-select.com/de/portal/media/view/6230dc9f-d158-4bda-a1f2-1d0db0dd2d03?forceauth=1>

McMillin, S. (2006). *The Musical as Drama*. Princeton University Press.

<https://doi.org/10.2307/j.ctt13x0skg>

Medienpädagogischer Forschungsverbund Südwest (mpfs) (Ed.). (2024a). *JIM-Studie 2024.*

Jugend, Information, Medien. Basisuntersuchung zum Medienumgang 12- bis 19-Jähriger in Deutschland.

Medienpädagogischer Forschungsverbund Südwest (mpfs) (Ed.). (2024b). *KIM-Studie 2024.*

Kindheit, Internet, Medien. Basisuntersuchung zum Medienumgang 6- bis 13-Jähriger in Deutschland. <https://mpfs.de/studie/kim-studie-2024/>

Miller, J. D., Back, M. D., Lynam, D. R., & Wright, A. G. C. (2021). Narcissism Today: What

We Know and What We Need to Learn. *Current Directions in Psychological Science*, 30(6), 519–525. <https://doi.org/10.1177/09637214211044109>

Miller, J. D., Lynam, D. R., Hyatt, C. S., & Campbell, W. K. (2017). Controversies in

Narcissism. *Annual Review of Clinical Psychology*, 13(Volume 13, 2017), 291–315. <https://doi.org/10.1146/annurev-clinpsy-032816-045244>

Miller, J. D., & Maples, J. (2011). Trait Personality Models of Narcissistic Personality

Disorder, Grandiose Narcissism, and Vulnerable Narcissism. In *The Handbook of Narcissism and Narcissistic Personality Disorder* (pp. 71–88). John Wiley & Sons, Ltd. <https://doi.org/10.1002/9781118093108.ch7>

Musixmatch. (2025). <https://www.musixmatch.com/discover>

Neuendorf, K. A. (2017). *The Content Analysis Guidebook*. SAGE Publications, Inc.

<https://doi.org/10.4135/9781071802878>

Oberleiter, S., Stickel, P., & Pietschnig, J. (2025). A Farewell to the Narcissism Epidemic? A

Cross-Temporal Meta-Analysis of Global NPI Scores (1982–2023). *Journal of Personality*, 93(4), 884–894. <https://doi.org/10.1111/jopy.12982>

- Paredez, D., & Wolf, S. (2025). Disney Divas. In D. Broomfield-McHugh & C. Montgomery (Eds), *The Oxford Handbook of the Disney Musical* (pp. 375–405). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780197633496.013.13>
- Rogoza, R., Ciecuch, J., & Strus, W. (2022). Vulnerable Isolation and Enmity Concept: Disentangling the blue and dark face of vulnerable narcissism. *Journal of Research in Personality, 96*, 104167. <https://doi.org/10.1016/j.jrp.2021.104167>
- Rowney, J.-A. (2019, July 22). *The Lion King 1994 v 2019: What Disney changed and what's the same* | *Radio Times*. <https://www.radiotimes.com/movies/the-lion-king-1994-v-2019-what-they-changed-and-what-stayed-the-same/>
- Scharrer, E., & Warren, S. (2022). Adolescents' Modern Media Use and Beliefs About Masculine Gender Roles and Norms. *Journalism & Mass Communication Quarterly, 99*(1), 289–315. <https://doi.org/10.1177/10776990211035453>
- Schreier, M. (2012). *Qualitative Content Analysis in Practice*. <https://methods.sagepub.com/book/mono/qualitative-content-analysis-in-practice/toc>
- Shawcroft, J., Gale, M., Coyne, S., Rogers, A., Austin, S., Holmgren, H., Zurcher, J., & Brubaker, P. (2023). Ariel, Aurora, or Anna? Disney Princess Body Size as a Predictor of Body Esteem and Gendered Play in Early Childhood. *Psychology of Popular Media, 13*, 591–602. <https://doi.org/10.1037/ppm0000494>
- Shawcroft, J., Jorgensen-Wells, M., Coyne, S., Rogers, A., & Meldrum, M. (2024). Have courage and be kind: Gender depictions, female empowerment, and modern audience ratings in film adaptations of Cinderella from 1914 to 2022. *Journal of Communication, 74*, 287–298. <https://doi.org/10.1093/joc/jqae013>
- Spiegel, J. (2019, July 20). How 'Lion King' Music Differs From the Original. *The Hollywood Reporter*. <https://www.hollywoodreporter.com/movies/movie-news/how-lion-king-remakes-music-differs-original-1224577/>

Spotify – Webplayer: Musik für alle. (2025). Spotify. <https://open.spotify.com/>

Top Lifetime Grosses—Box Office Mojo. (2025, August 17).

https://web.archive.org/web/20250817062002/https://www.boxofficemojo.com/chart/top_lifetime_gross/?area=XWW

Towbin, M. A., Haddock, S. A., Zimmerman, T. S., Lund, L. K., & Tanner, L. R. (2004).

Images of Gender, Race, Age, and Sexual Orientation in Disney Feature-Length Animated Films. *Journal of Feminist Family Therapy*, *15*(4), 19–44.

https://doi.org/10.1300/J086v15n04_02

Twenge, J. M. (2013). The Evidence for Generation Me and Against Generation We.

Emerging Adulthood, *1*(1), 11–16. <https://doi.org/10.1177/2167696812466548>

Twenge, J. M., Campbell, W. K., & Gentile, B. (2012). Increases in Individualistic Words and

Phrases in American Books, 1960–2008. *PLOS ONE*, *7*(7), e40181.

<https://doi.org/10.1371/journal.pone.0040181>

Twenge, J. M., & Foster, J. D. (2010). Birth cohort increases in narcissistic personality traits

among American college students, 1982-2009. *Social Psychological and Personality Science*, *1*(1), 99–106. <https://doi.org/10.1177/1948550609355719>

Twenge, J. M., Konrath, S., Foster, J. D., Keith Campbell, W., & Bushman, B. J. (2008). Egos

Inflating Over Time: A Cross-Temporal Meta-Analysis of the Narcissistic Personality Inventory. *Journal of Personality*, *76*(4), 875–902. [https://doi.org/10.1111/j.1467-](https://doi.org/10.1111/j.1467-6494.2008.00507.x)

[6494.2008.00507.x](https://doi.org/10.1111/j.1467-6494.2008.00507.x)

Varman, R., Daniel, H., Choi, K., Zhu, C., & Demke, J. (2025). Analysis and Evolution of

Disney Princess Facial Features. *Journal of Craniofacial Surgery*,

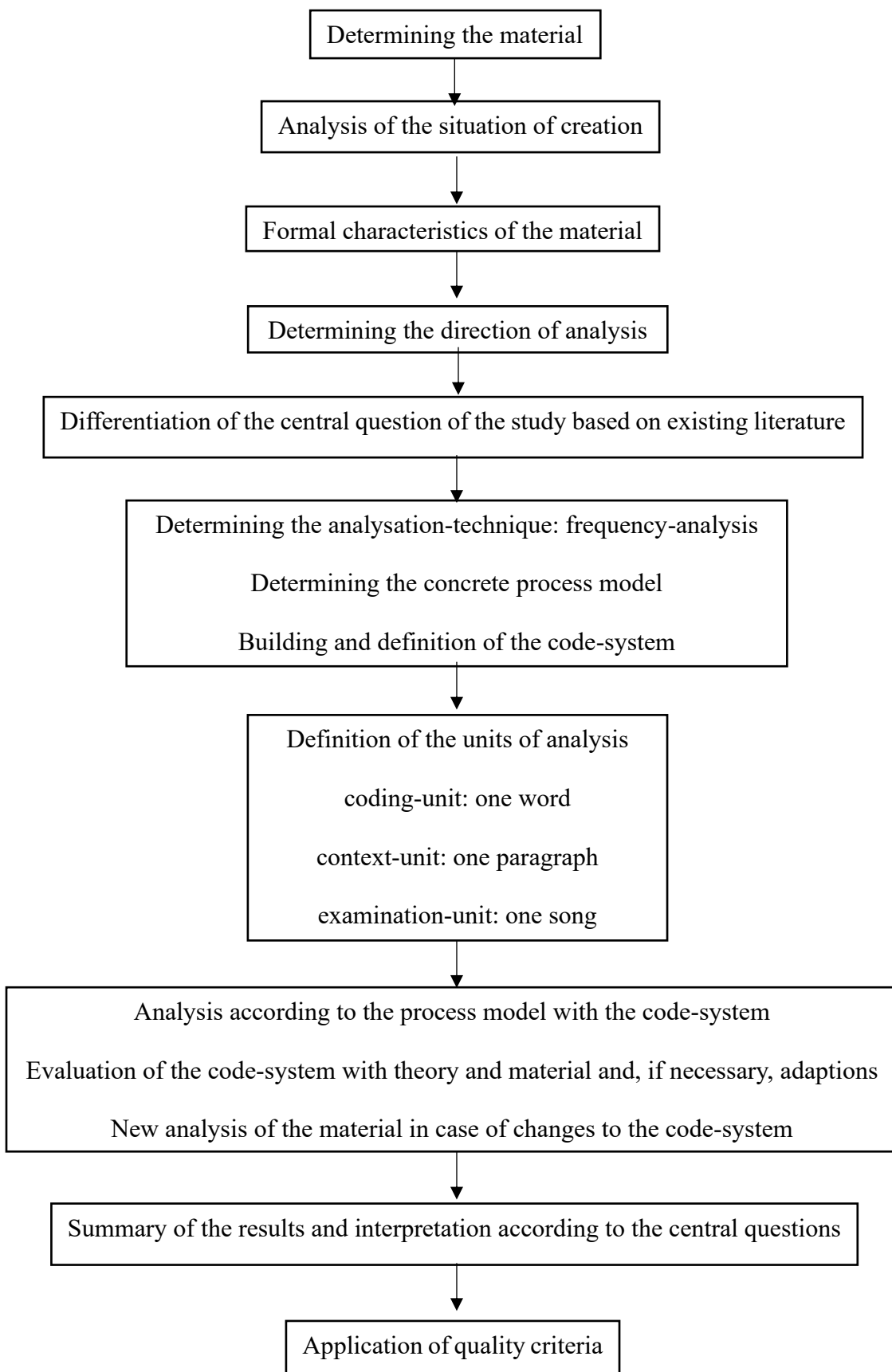
10.1097/SCS.00000000000011471. <https://doi.org/10.1097/SCS.00000000000011471>

VERBI Software. (2025). *MAXQDA* [Computer software]. VERBI Software. Available from [maxqda.com](https://www.maxqda.com).

- Warburton, W., Mohi, S., Sweller, N., Tarabay, C., Spencer, L., & Olsen, K. (2024). Violent and prosocial music: Evidence for the impact of lyrics and musical tone on aggressive thoughts, feelings, and behaviors. *Aggressive Behavior, 50*.
<https://doi.org/10.1002/ab.22148>
- Weidmann, R., Chopik, W., Ackerman, R., Allroggen, M., Bianchi, E., Brecheen, C., Campbell, W. K., Gerlach, T., Utesch, K., Grijalva, E., Grossmann, I., Hopwood, C., Hutteman, R., Konrath, S., Küfner, A., Leckelt, M., Miller, J., Penke, L., Pincus, A., & Back, M. (2023). Age and Gender Differences in Narcissism: A Comprehensive Study Across Eight Measures and Over 250,000 Participants. *Journal of Personality and Social Psychology, 124*, 1277–1298. <https://doi.org/10.1037/pspp0000463>
- Wetzel, E., Brown, A., Hill, P., Chung, J., Robins, R., & Roberts, B. (2017). The Narcissism Epidemic Is Dead; Long Live the Narcissism Epidemic. *Psychological Science, 28*.
<https://doi.org/10.1177/0956797617724208>
- Whitfield, S. (2017). 'For the First Time in Forever': Locating Frozen as a Feminist Disney Musical (pp. 221–238). <https://doi.org/10.5040/9781474234207.ch-013>
- Wink, P. (1991). Two Faces of Narcissism. *Journal of Personality and Social Psychology, 61*, 590–597. <https://doi.org/10.1037/0022-3514.61.4.590>
- Wright, A. G. C., Lukowitsky, M. R., Pincus, A. L., & Conroy, D. E. (2010). The Higher Order Factor Structure and Gender Invariance of the Pathological Narcissism Inventory. *Assessment, 17*(4), 467–483. <https://doi.org/10.1177/1073191110373227>

Appendix A

Process model of the analysis



Appendix B

Codebook

Code	Definition	Example	Rules of coding
Admiration	Fantasies of grandiosity, success and/or power;	“I’m the queen” (Anderson-Lopez & Lopez, 2013, track 5)	
	Feeling of being unique and/or special;	“No right, no wrong, no rules for me” (Anderson-Lopez & Lopez, 2013, track 5)	<i>Code only when not harming others; if harming others, code Lack of Empathy</i>
	Dominant, self-confident and/or expressive behaviour	“I don’t care what they’re going to say” (Anderson-Lopez & Lopez, 2013, track 5)	<i>Code only when it is a behaviour; when it is a feeling, code Isolation (Feeling of having the right to something)</i>
Rivalry	Devaluing of others;	“Every one of ‘em is bad” (Anderson-Lopez & Lopez, 2013, track 6)	<i>Code only when it is not said in a hurting way, if said in a hurting way, code</i>

Code	Definition	Example	Rules of coding
			<i>Enmity</i>
			<i>(Spitefulness)</i>
	Defending and/or restoring one's own superior status;	"You'll never see me cry" (Anderson-Lopez & Lopez, 2013, track 5)	
	Aggressive behaviour against persons and/or objects	"Slam the door" (Anderson-Lopez & Lopez, 2013, track 5)	
Isolation	Withdrawal from social relations;	"A kingdom of isolation" (Anderson-Lopez & Lopez, 2013, track 5)	
	Restraint/inhibition;	"Conceal, don't feel, put on a show" (Anderson-Lopez	

Code	Definition	Example	Rules of coding
		& Lopez, 2013, track 3)	
	Ruminating thoughts about others' perception of oneself;	“Be the good girl you always have to be” (Anderson-Lopez & Lopez, 2013, track 5)	
	Feeling of having the right to something	“We don't have to feel it anymore” (Anderson-Lopez & Lopez, 2013, track 4)	<i>Code only when it is a feeling; when it is a behaviour, code Admiration (self- confident behaviour)</i>
Enmity	Projecting hostility and aggressivene ss on others;	“dangerous, cold” (Anderson-Lopez & Lopez, 2013, track 1)	<i>Also on things, if they are described as living beings</i>
	Spitefulness;	“Kings don't need advice From little	<i>Code only when said in a hurting way, if not,</i>

Code	Definition	Example	Rules of coding
		hornbills for a start	<i>code Rivalry</i>
		(John & Rice, 2019, track 4)	<i>(Devaluing of others)</i>
	Feeling inferior when confronted with others' successes <i>and/or</i> <i>superior</i> <i>status;</i>	“Stronger than one, stronger than ten, Stronger than a hundred men (Anderson-Lopez & Lopez, 2013, track 1)	
	Paranoidal fear of others wanting to harm oneself	“She’d turn away from me” (John & Rice, 2019, track 12)	
Lack of Empathy	Being only interested in oneself and ignoring the feelings, needs and/or	“The cold never bothered me anyway” (Anderson-Lopez & Lopez, 2013, track 5)	

Code	Definition	Example	Rules of coding
	wishes of others		
Manipula- tiveness	Exerting control and/or influence over others, often without their knowledge, in a way that benefits you	“That’s what I was gonna say!” (Anderson- Lopez & Lopez, 2013, track 4)	<i>Code not only verbalisation of manipulativeness (I am manipulative), but also acts of manipulating someone</i>

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Total
Male	-	-	-	-	-	-	-	-
Female	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-
Total	-	23	17	18	-	4	4	66

Note. Song 1 = Circle of Life, Song 2 = I Just Can't Wait to Be King, Song 3 = Be Prepared, Song 4 = Hakuna Matata, Song 5 = The Lion Sleeps Tonight, Song 6 = Can you Feel the Love Tonight, Song 7 = Spirit.

Table C2

Percentages of codes in the movie The Lion King

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Total
Admiration	-	28.79	18.18	22.73	-	1.52	6.06	77.28
Male	-	24.24	18.18	22.73	-	1.52	-	66.67
Female	-	1.52	-	-	-	-	6.06	7.58
Mixed	-	3.03	-	-	-	-	-	3.03
Rivalry	-	4.55	1.52	-	-	1.52	-	7.58
Male	-	4.55	1.52	-	-	1.52	-	7.58
Female	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-
Isolation	-	-	1.52	-	-	1.52	-	3.03
Male	-	-	1.52	-	-	1.52	-	3.03
Female	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-
Enmity	-	1.52	3.03	3.03	-	1.52	-	9.10

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Total
Male	-	-	3.03	3.03	-	1.52	-	7.58
Female	-	1.52	-	-	-	-	-	1.52
Mixed	-	-	-	-	-	-	-	-
Lack of Empathy	-	-	1.52	1.52	-	-	-	3.03
Male	-	-	1.52	1.52	-	-	-	3.03
Female	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-
Manipulativeness	-	-	-	-	-	-	-	-
Male	-	-	-	-	-	-	-	-
Female	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-
Total	-	34.85	25.76	27.27	-	6.06	6.06	100.00

Note. Song 1 = Circle of Life, Song 2 = I Just Can't Wait to Be King, Song 3 = Be Prepared, Song 4 = Hakuna Matata, Song 5 = The Lion Sleeps Tonight, Song 6 = Can you Feel the Love Tonight, Song 7 = Spirit.

Appendix D

Codes in the movie *Frozen*

Table D1

Absolut numbers of codes in the movie Frozen

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Song 8	Song 9	Total
Admiration	2	5	16	3	12	-	6	9	1	54
Male	2	-	-	-	-	-	6	-	1	9
Female	-	5	16	-	12	-	-	9	-	42
Mixed	-	-	-	3	-	-	-	-	-	3
Rivalry	2	-	-	-	7	3	-	1	13	26
Male	2	-	-	-	-	3	-	-	4	9
Female	-	-	-	-	7	-	-	1	5	13
Mixed	-	-	-	-	-	-	-	-	4	4
Isolation	-	-	-	4	8	-	2	4	-	30
Male	-	-	-	1	-	-	2	-	-	3
Female	-	3	9	1	8	-	-	4	-	25
Mixed	-	-	-	2	-	-	-	-	-	2
Enmity	4	-	-	-	-	1	-	-	-	5
Male	4	-	-	-	-	1	-	-	-	5
Female	-	-	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-	-	-
Lack of Empathy	3	-	-	-	2	-	-	1	2	8
Male	3	-	-	-	-	-	-	-	1	4
Female	-	-	-	-	2	-	-	1	-	3
Mixed	-	-	-	-	-	-	-	-	1	1
Manipulativeness	-	-	-	6	-	3	-	-	-	9

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Song 8	Song 9	Total
Male	-	-	-	6	-	3	-	-	-	9
Female	-	-	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-	-	-
Total	11	8	25	13	29	7	8	15	16	132

Note. Song 1 = Frozen Heart, Song 2 = Do You Want to Build a Snowman? 3 = For the First Time in Forever, 4 = Love is an Open Door, 5 = Let it Go, 6 = Reindeers are Better Than People, 7 = In Summer, 8 = For the First Time in Forever, 9 = Fixer Upper.

Table D2

Percentages of codes in the movie Frozen

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Song 8	Song 9	Total
Admiration	1.52	3.79	12.12	2.27	9.09	-	4.55	6.82	.76	40.91
Male	1.52	-	-	-	-	-	4.55	-	.76	6.82
Female	-	3.79	12.12	-	9.09	-	-	6.82	-	31.82
Mixed	-	-	-	2.27	-	-	-	-	-	2.27
Rivalry	1.52	-	-	-	5.30	2.27	-	.76	9.85	19.70
Male	1.52	-	-	-	-	2.27	-	-	3.03	6.82
Female	-	-	-	-	5.30	-	-	.76	3.79	9.85
Mixed	-	-	-	-	-	-	-	-	3.03	3.03
Isolation	-	-	-	3.03	6.06	-	1.52	3.03	-	22.73
Male	-	-	-	.76	-	-	1.52	-	-	2.27
Female	-	2.27	6.82	.76	6.06	-	-	3.03	-	18.94
Mixed	-	-	-	1.52	-	-	-	-	-	1.52

Code	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Song 8	Song 9	Total
Enmity	3.03	-	-	-	-	.76	-	-	-	3.79
Male	3.03	-	-	-	-	.76	-	-	-	3.79
Female	-	-	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-	-	-
Lack of Empathy	2.27	-	-	-	1.52	-	-	.76	1.52	6.06
Male	2.27	-	-	-	-	-	-	-	.76	3.03
Female	-	-	-	-	1.52	-	-	.76	-	2.27
Mixed	-	-	-	-	-	-	-	-	.76	.76
Manipulativeness	-	-	-	4.55	-	2.27	-	-	-	6.82
Male	-	-	-	4.55	-	2.27	-	-	-	6.82
Female	-	-	-	-	-	-	-	-	-	-
Mixed	-	-	-	-	-	-	-	-	-	-
Total	8.33	6.06	18.94	9.85	21.97	5.30	6.06	11.36	12.12	100.00

Note. Song 1 = Frozen Heart, Song 2 = Do You Want to Build a Snowman? 3 = For the First Time in Forever, 4 = Love is an Open Door, 5 = Let it Go, 6 = Reindeers are Better Than People, 7 = In Summer, 8 = For the First Time in Forever, 9 = Fixer Upper.