

EDITORIAL

Leading or loving: Disney's form of feminism

From "Barbie" to "The Little Mermaid," this summer has offered traditionally feminine entertainment that sparked a conversation into what women should want: to lead or to love.

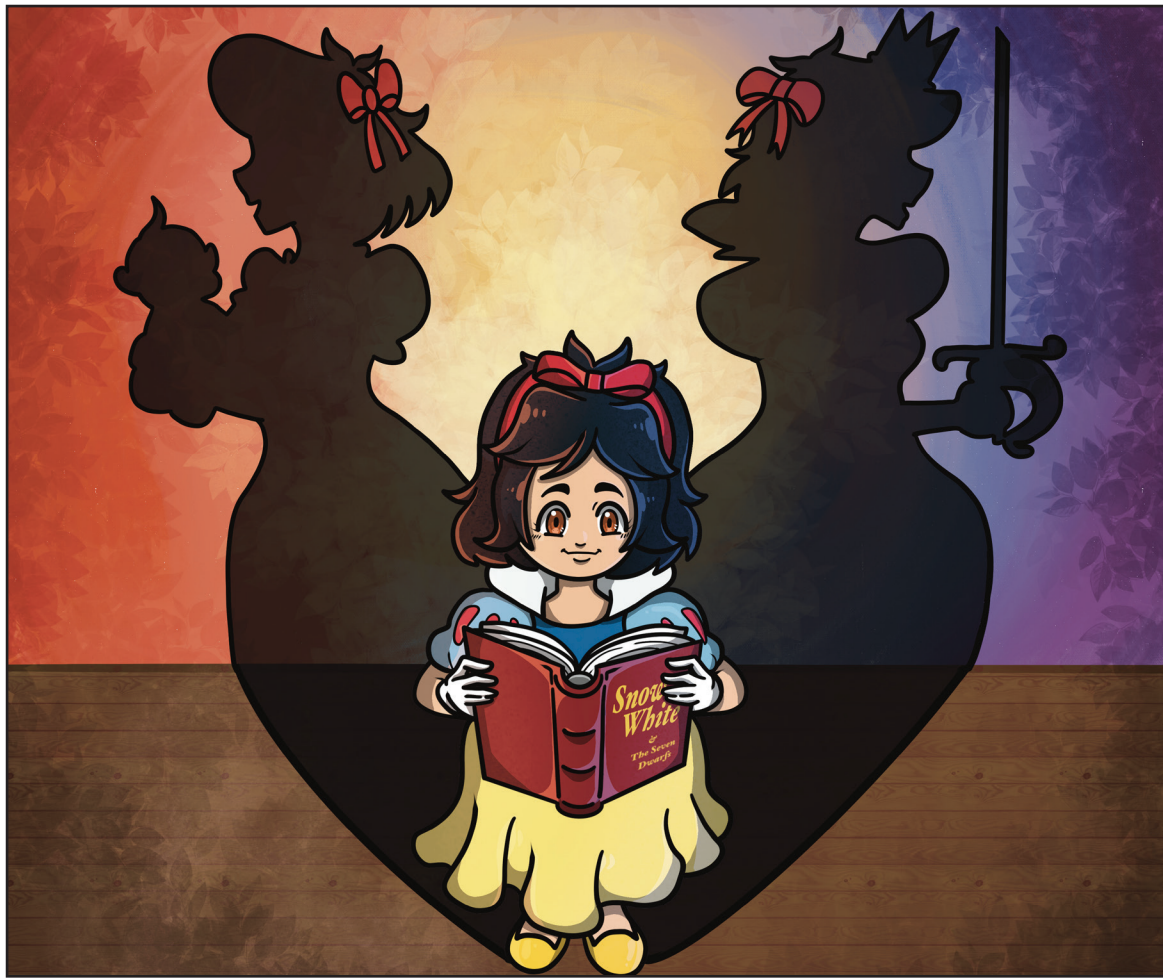
This is a trick question, because it forces women into thinking they can only choose one when this is definitely not the case. Society teaches that women aren't multifaceted enough to want both things, thus constraining them.

On the one hand, a woman can be like "Mulan," a warrior. On the other hand, a woman can be like "Snow White," dainty, kind and loving. But because this is what traditional feminists think they should veer away from, it is not received as well.

Critics can have the best interests at heart but go so far off the point of feminism they forget the true meaning of it. Being physically strong, brave and grounded in oneself is a beautiful thing but so is being able to love, be vulnerable and feel.

Being "saved by the prince," on a surface level at least, translates to depending on a man, which again, most traditional feminists are trying to get away from because of how that turned out in the past in hetero relationships. From emotional to physical violence, hyper-dependence and confinement, relying on a man constricted women's ability to manage their freedom, but this is old news.

The character gets saved by the prince, and in real life, it translates to relying on a man. In a series of interviews, Rachel Zegler, the new



Tj Favela/The Collegian

Snow White in the 2024 live action movie, emphasizes the fact that this time around her character "won't be saved by the prince."

But what Zegler didn't realize was that she was pushing demands of patriarchal standards. It demands for

women to be exactly this or exactly that. At first, it was Cinderella-like and now it's Mulan-like. Either way it prevents women from truly living.

In society's eyes, a leader can't be vulnerable, but women are given more slack for it due to being "more

emotional." This is why misogynists think women can't be leaders. It's a stereotype that needs to be constantly challenged.

Take Rapunzel, who escaped the wrath of the witch who raised her and was brave enough to go into a world

she didn't know. However, she still had the happily ever after with Flynn. If a balance on screen is possible, then why can't it be possible in real life too?

Not all women want to be leaders. Some want to be homemakers and housewives. Women don't need to be strong and leader-like to be a "girlboss."

What some fail to understand is that the screen and reality are not always intertwined. Women can be hopeless romantics and dream of being "saved" while also knowing the realities of how they are treated by the opposite sex. It all boils down to allowing women to live. Loving and leading are not polar opposites, nor are they mutually exclusive.

Undermining what love should be, whether in theater or reality, doesn't do women any good either. While the stereotypical definition of being "saved" can be daunting, healthy forms of love exist. Those where both partners, in a sense, save each other from any or all societal pressures and simply love one another. Because norms hurt women just as they hurt men as well.

Women are multifaceted. Wanting one and not the other is fine. Wanting both is fine. But women deserve to exist outside of the confined lines of societal pressure, Disney princess or not. Being a girlboss is a woman doing what she wants.

Rest assured, there is more than one way to be a "girlboss," and there is more than one way to exist as a woman.

VIEWPOINTS

Media coverage on the rich does more harm than good



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Summer seems to be getting progressively more unhinged. My bingo card is chock full of events I would've never dreamed or wished upon anyone — and yet, humanity finds a way.

Ariana Grande's divorce and subsequent cheating scandal, the Montgomery Brawl and how could anyone forget YouTube star Colleen Ballinger's child grooming ukulele apology. Certainly not me.

We had no shortage of blockbuster movies. With Marvel and Sony Pictures' "Spider-Man: Across the Spider-Verse" and the highly anticipated "Barbenheimer" movie weekend. Letterboxd solicitors and people running out of their "cute things to do this summer" checklist alike were rushing to the theaters.

This summer has also been home to several tragedies. On June 18, the Oceangate submersible deployed to view the Titanic, but lost communication with the world shortly thereafter. Approximately four days later, it was announced the submersible imploded, killing its five passengers.

Earlier this month, several wildfires in Maui broke out, primarily impacting the town and people of Lahaina. As of Aug. 21, the death toll has reached 114 people and

children and 850 people are still missing.

Though the loss of human life is incomparable, the reactions to both events would make you think otherwise. The Oceangate submersible was met with international efforts to find the vehicle. Yet, little effort outside of Maui has been done to aid the people.

The prioritization of the powerful over marginalized communities is nothing new. Four days prior to the Oceangate implosion, a boat of migrants seeking refuge capsized, killing 82 and around 500 missing. But little to none media coverage was dedicated to covering this humanitarian disaster.

The victims of each event are great indicators of why the response to each disaster was as big or small as they were. On board the submersible were all incredibly wealthy men, who each paid \$250,000 to have a seat in the vehicle.

Hawaiian locals have urged people in the contiguous United States to rectify the problems caused by the hotel and tourism services. Even before, when we look at how Hawaii was "annexed," the mistreatment of Hawaiians has been implemented since their acquisition.

As a student journalist, observing such great devastations receive so little attention is extremely disheartening. An important facet of reporting is to cover the marginalized, oppressed and those without access to a platform. The suppression — whether unintentional or not — of disasters affecting US citizens that we have exploited economically and environmentally since their annexation is completely unacceptable.

If we are so willing to devote international efforts for five wealthy individuals, then we should have intergalactic efforts to aid the people of Maui.

The WGA strike is a game of tense Hollywood tug-of-war



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Writers and actors have banded together to stand against Hollywood, but what does this mean for the future?

On May 2, the "2023 Writers Guild of America (WGA) Strike" began, and with it came countless writers and actors who spoke out regarding labor disputes in the industry. This has been going on for three months, putting it on track to become among the longest-running WGA strikes in history.

This has caused mass hysteria within Hollywood and has led many to question what will become of actors and writers in the entertainment industry. Though, some may be wondering why this is happening in the first place. So, what's the sitch?

Entertainers from across the entire industry have come together in search of not only better accommodation for their work, but proper respect for their work. It is not uncommon for entertainers to tell stories about their lackluster pay, grueling work hours, poor accommodations and hostile work environments. This strike, however, is here to try and change this.

But Hollywood is not going down without a fight. There have been many strides made on Hollywood's end to continue its work despite the resistance from writers and actors over the duration of the strike.

Not only has Hollywood already begun

experimenting with alternatives like AI body scans for background extras over the last few months, but it has gone as far as to resurrect deceased actors using AI, namely the late Christopher Reeves, to feature in films such as DC Comics' and Warner Brothers' "The Flash" from earlier in the year.

On top of that, writers have been on the front lines of this debacle as well (it is called the Writers Guild of America Strike after all), fighting for their livelihoods. AI writing has already started to take the industry by storm, which has put writers in fear of losing their jobs.

This has been setting a curious precedent for the future, and many wonder how this strike will affect entertainment.

Lot of projects have been delayed, put on hold indefinitely, or cancelled. Movies like Universal Pictures' "Cleopatra" have been postponed by the strike, new seasons of NBC's "Law and Order" have been postponed indefinitely, and Apple TV's "Metropolis" has been cancelled.

In addition to increasing unemployment figures and affecting the rollout of many different productions, the strike has also negatively impacted the economy.

According to Forbes, the economic fallout of the strike could potentially exceed \$3 billion. For the uninitiated, this is a lot of money. Though, what does it all mean? What happens? Prices will go up, but for what? Movie tickets? Streaming services? At this point, who's to say for certain.

The battle between writers and actors and Hollywood is fierce, but it's going to have to end eventually. It is hard to say when it will end, but the only hope is that entertainers walk away from this with the respect they deserve.

Letter Policy



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