

A CROSS-CULTURAL ANALYSIS OF DISNEY MULAN FILM AND CHINESE
MULAN DRAMA IMPACTS ON CHINESE AUDIENCE'S ATTITUDE



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A Cross-cultural Analysis of Disney Mulan film and Chinese Mulan Drama impacts
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ABSTRACT

Aiming at arousing people's cultural sensitivity, enriching people's knowledge of other cultures and increasing people's awareness of intercultural communication, the paper, based on the Chinese Mulan drama and Disney Mulan film, reaches some conclusions about cultural integrations and differences between China and America by comparisons and analyses of Mulan's images in the two subjects.

The sample for this study will be the Chinese student that age between 18 to 26 and who study in China. And for the sample unit, researcher will choose 200 Chinese students as sample to study. The questionnaires are distributed to Chinese students who experienced Disney Mulan film and the movie of Chinese Mulan drama. The researchers in this study applied purposive sampling and Convenience sampling to be the second and third step respectively. Through comparison and analysis of Chinese Mulan drama and the American movie The Mulan, the reseacher intends to compare the Chinese and American culture from Hofstede's (1991) four cultural dimensions: individualism/collectivism (I/C), masculinity/femininity (M/F), and power distance (PD) and the uncertainty avoidance (UA).

In the research, Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in individualism, masculinity, low power distance, and in low uncertainty avoidance. Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate

stronger cultural orientation in collectivism, femininity, high power distance, and in high uncertainty avoidance.

Keywords: a cross culture, Mulan, Chinese students, Hofstede's four cultural dimensions, individualism/collectivism, masculinity/femininity, power distance, uncertainty avoidance.



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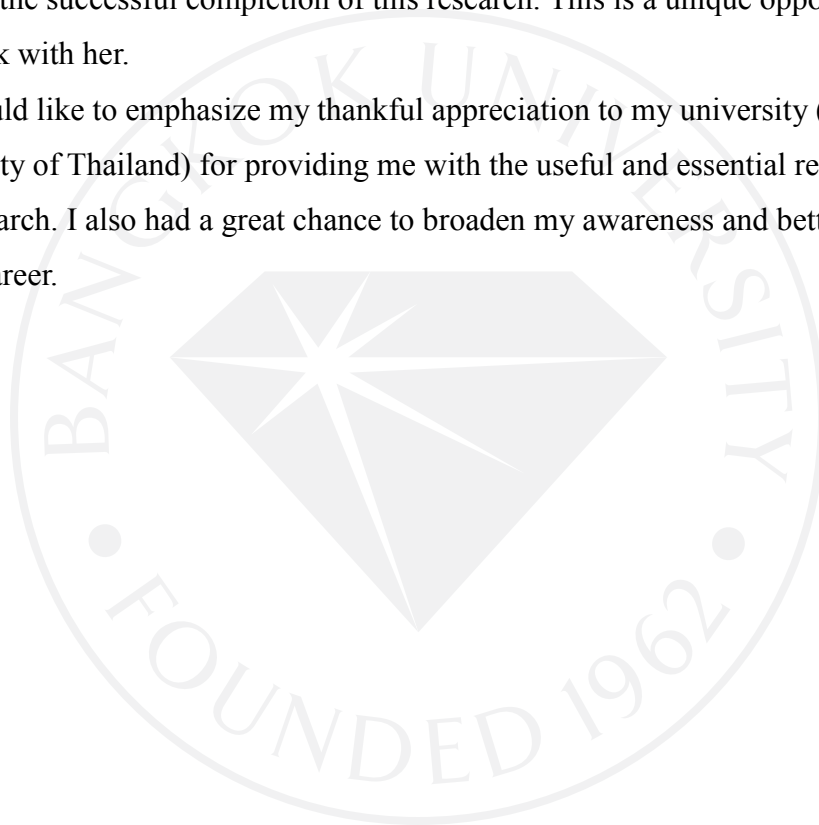
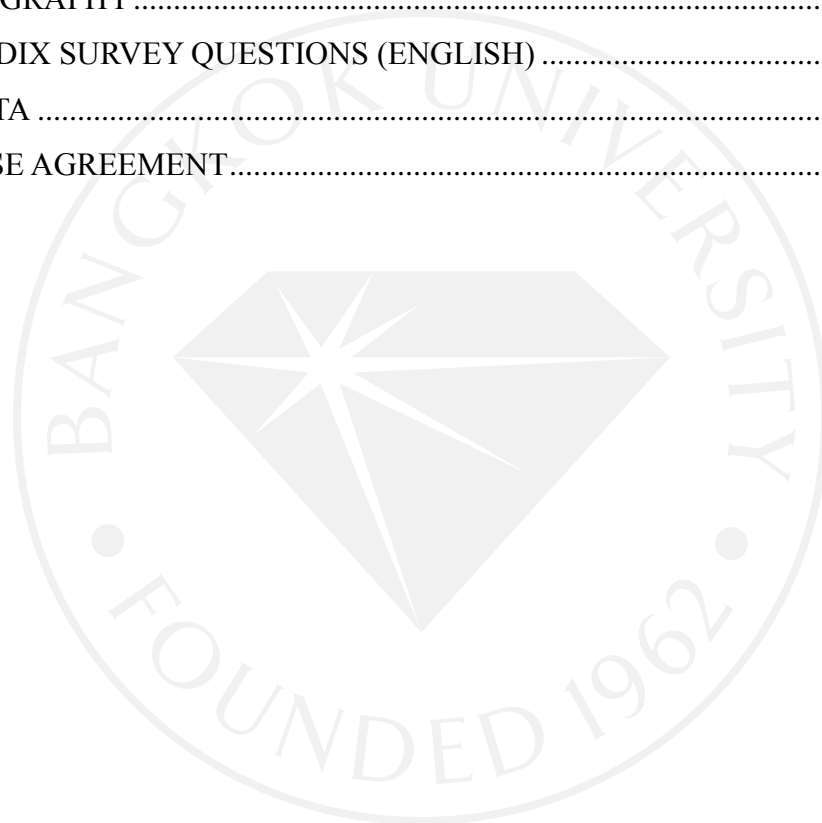


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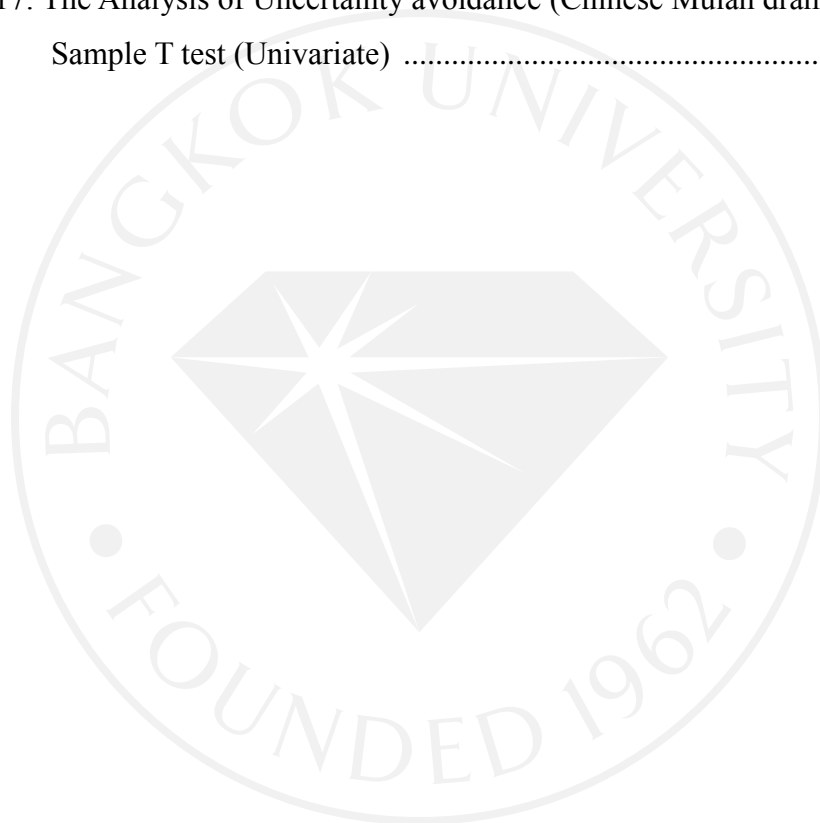


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CHAPTER 1

INTRODUCTION

1.1 Introduction of the Study

The story of Mulan has been attracting so many attentions in the field of media industry. Because Mulan is the image role that relate with cross-culture of China and American.

Disney Mulan film is a 1998 American animated musical action-comedy-drama film produced by Walt Disney Feature Animation based on the Chinese legend of Hua Mulan. The film's plot takes place during the Han Dynasty, where Fa Mulan, daughter of aged warrior Fa Zhou, impersonates a man to take her father's place during a general conscription to counter a Hun invasion. Released during the Disney Renaissance, Mulan was the first of three features produced primarily at the Disney animation studio at Disney-MGM Studios in Orlando, Florida. Development for the film began in 1994, when a number of artistic supervisors were sent to China to receive artistic and cultural inspiration. Mulan was well received by critics and the public, grossing \$304 million, earning Golden Globe and Academy Award nominations, and winning several Annie Awards including Best Animated Feature. A 2005 direct-to-video sequel, *Mulan II*, followed.

The Disney Company itself praised the film for its responsible appeal to universal needs. Peter Schneider, president of Walt Disney Feature Animation, explains that what the company liked about Mulan was that it was a story “about a young lady coming of age, of trying to find herself.” He continues, “I think a lot of our exploration as human beings is finding who we are and where we belong, and what we can do for ourselves and for our country.” Similarly, codirector Tony Bancroft observes, “what I like about Mulan is not that she changes herself but it’s really that she changes society and their way of seeing her. That’s what allows her to be accepted in the end. She ends up being accepted for who she is which a pretty universal is want for a lot of different people”. Finding one’s self is a central theme of

many Disney animated films. *Mulan* is a film produced in the United States but is based on Chinese Legend, the potential for misunderstanding and misrepresentation is great, especially since Disney's attempts to reach the largest audience possible, including the international audience, mean that it tries to include something for everyone. Consequently, Disney needed to clearly establish the Chinese cultural values in order to respect the original material, but it also needed to communicate contemporary Western values in order that a Western audience would accept the film. Significant dimensions of interculturalism that Disney ought to have considered include the Chinese collectivist mind-set, the high communication context style, and cultural values.

The Chinese version of *Hua Mulan* (1998) is the TV Series and played by Yuan Yongyi and Zhao Wenzhuo. In 450 A.D., the ruling Chinese dynasty is under constant threat from the Rouran tribes. The Chinese army conducts a nationwide draft. A retired soldier named Hua Hu insists on enlisting again to serve his country. Mulan, his young daughter, is quite intelligent and skilled in various martial arts. But because she is a woman, she cannot enlist. Mulan tricks her father, steals his armor and weapon, disguises herself as a boy and enters the Wei army in her father's place. Mulan as a filial daughter to sparkplug filial piety, or viewing her as a courageous soldier to spread patriotism, which are among the traditional virtues in Chinese culture.

Audience around the world voice various views on Disney *Mulan* film; however, *Mulan*, in the movie, presents fresh images such as an independent individual and a competent female, which is characterized of the mainstream of American culture, namely, individualism and feminism. To a large extent, the transformation from the ballad to the movie can be viewed as a dialogue between Chinese and American culture.

Aiming at arousing people's cultural sensitivity, enriching people's knowledge of other cultures and increasing people's awareness of intercultural communication, the

paper, based on the Chinese Mulan drama and Disney Mulan film, reaches some conclusions about cultural integrations and differences between China and America by comparisons and analyses of Mulan's images in the two subjects.

1.2 Statement of Problems

Since Mulan story has experienced quite a few reinventions in Chinese own culture and in American culture as well, researcher will attempt to interpret Mulan cross-culturally, to explore cultural integrations and conflicts reflected in Disney Mulan film by comparing with the Chinese of Mulan, to illustrate the notion of "transculturation", and to understand the trend of "cultural globalization" through the study of Chinese Mulan drama and Disney Mulan film.

Following is the research question for this research. Whether the two versions of Mulan story have different impacts on attitude of Chinese audience?

1.3 Research Objective

The objectives of this research mainly emphasizes on Across-cultural analysis of Disney Mulan film and Chinese Mulan drama impacts on Chinese audience attitude. The followings are some objectives of this research:

1. To analyze how viewing of the Disney Mulan film and the Chinese Mulan drama the effects of Chinese audience.
2. To make a cross-cultural comparison of the impacts based on Hofstede' cultural dimensions theory.

1.4 Scope of Research

In this research, the researchers focus that across-cultural analysis of Disney Mulan film and Chinese Mulan drama impacts on Chinese audience attitude. The researchers targeted the Chinese audiences having experience with story of Mulan.

The target population is total Chinese audiences that have been watched Disney Mulan film (1998) and the movie of Chinese Mulan drama (1998). The sample for this study will be the Chinese student that age between 18 to 26 and who study in China. And for the sample unit, researcher will choose 200 Chinese students as object

to study. The questionnaires are distributed to Chinese students who experienced Disney Mulan film and the movie of Chinese Mulan drama. The researchers in this study applied Judgment sampling and Convenience sampling to be the second and third step respectively.

1.5 Limitation of research

The researchers chose to emphasize on across-cultural analysis of Disney Mulan film and Chinese Mulan drama impacts on Chinese audience attitude. There is a limitation for data collecting period for researchers to collect all audience of story of Mulan so researchers decided to collect 200 customers as their sample population. Another limitation for this study is researchers cannot research other independent variables besides these dimensions of cultural proximity were measured by Hofstede's (1991) four cultural dimensions: individualism/collectivism (I/C), masculinity/femininity (M/F), and power distance (PD) and the uncertainty avoidance (UA). In addition, because of large amount of audience watched story of Mulan, researcher's only study Chinese audiences who have been watched story of Mulan. Therefore, the movie industry may not be representing by this research. The researchers collected data during May 2015; the future study may not apply this result and also cannot apply to other period.

1.6 Significance of the study

Movie, as a form of art, embodying abundant cultural elements, goes beyond pure entertainment and profit and works as an ideal culture vehicle. The culture of a nation can be portrayed vividly in its movie. The Chinese ancient story of Mulan and the was shot by Walt Disney Company as a cartoon The Mulan, which gained great success in the world. Although the movie was taken from the ancient Chinese story, it was tinted with American culture. Through comparison and analysis of Chinese Mulan drama and the American movie The Mulan, the reseacher intends to compare the Chinese and American culture from Hofstede's (1991) four cultural dimensions: individualism/collectivism (I/C), masculinity/femininity (M/F), and power distance

(PD) and the uncertainty avoidance (UA). Meanwhile, it is hoped that it may arouse their cultural sensitivity and enrich their knowledge of other cultures when people enjoy movies, which would ensure the effectiveness of intercultural communication.



CHAPTER 2

LITERATURE REVIEW

The concept and theories have been defined in this chapter by the researcher which related to the study. In this chapter, there are three sections have been contained. The content of first section is about the definition of attitude of audience. In second section, the definition of independent variables which Hofstede's Dimensions (power distance index, individualism & collectivism, uncertainty avoidance index, masculinity & femininity) is described by the researcher. Then will be the introduction about previous literature about Mulan. In the final section, the empirical works related to the topic under study are summarized by the researcher.

2.1 Hofstede's Dimensions Theory

Hofstede's cultural dimensions theory create by Geert Hofstede which is a framework for cross-cultural communication (Hofstede, G, 1980). It examines the impacts of a society's culture on the values of its members, and how these values relate to behavior, using a structure derived from factor analysis (Hofstede, G, 1980). The theory has been widely used in several fields as a paradigm for research, particularly in cross-cultural psychology, international management, and cross-cultural communication.

Power Distance Index (PDI)

This dimension determines the degree to which the less powerful members of a society accept and expect that power is distributed unequally (Hofstede, G, 1980). The fundamental issue here is how a society handles inequalities among people (Hofstede, G, 1980). People in societies exhibiting a large degree of power distance accept a hierarchical order in which everybody has a place and which needs no further justification (Hofstede, G, 1980). In societies with low power distance, people strive to equalize the distribution of power and demand justification for inequalities of power (Hofstede, G, 1980). Individuals in a society that exhibit a high degree of power distance accept hierarchies in which everyone has a place without the need for justification (Hofstede, G, 1980). Societies with low power distance seek to have equal distribution of

power. Cultures that endorse low power distance expect and accept power relations that are more consultative or democratic. A high PD score indicates that society accepts an unequal distribution of power, and that people understand "their place" in the system. Low PD means that power is shared and well dispersed. It also means that society members view themselves as equals. 1. The index for this dimension is based on three items: (a) the percentage that chooses consultative leadership as the ideal leadership style; (b) the percentage that chooses autocratic or directive leadership as the typical leadership style; (c) the mean response to 'how often subordinates are afraid to express disagreement'.

Individualism versus Collectivism (IDV)

Individualism can be defined as a preference for a loosely-knit social framework in which individuals are expected to take care of only themselves and their immediate families (Hofstede, G, 1980). Its opposite, collectivism, represents a preference for a tightly-knit framework in society in which individuals can expect their relatives or members of a particular in-group to look after them in exchange for unquestioning loyalty (Hofstede, G, 1980). A society's position on this dimension is reflected in whether people's self-image is defined in terms of "I" or "we." In individualistic societies, the stress is put on personal achievements and individual rights. People are expected to stand up for themselves and their immediate family, and to choose their own affiliations (Hofstede, G, 1980). In contrast, in collectivist societies, individuals act predominantly as members of a lifelong and cohesive group or organization. People have large extended families, which are used as a protection in exchange for unquestioning loyalty (Hofstede, G, 1980).

This refers to the strength of the ties people have to others within the community. A high IDV score indicates loose connections (Hofstede, G, 1980). In countries with a high IDV score there is a lack of interpersonal connection, and little sharing of responsibility beyond family and perhaps a few close friends (Hofstede, G, 1980). A society with a low IDV score would have strong group cohesion, and there would be a large amount of loyalty and respect for members of the group. The group itself is also larger and people

take more responsibility for each other's well-being. The index for this dimension is based on four items, namely the degree to which it is important: (a) to live in an area desirable to self and family; (b) to have sufficient time for personal or family life; (c) to work with people who cooperate; (d) to have good physical working conditions.

Masculinity versus Femininity (MAS)

The masculinity represents a preference in society for achievement, heroism, assertiveness and material rewards for success (Hofstede, G, 1980). Society at large is more competitive. Its opposite, femininity, stands for a preference for cooperation, modesty, caring for the weak and quality of life. Society at large is more consensus-oriented. In the business context Masculinity versus Femininity is sometimes also related to as "tough versus gender" cultures (Hofstede, G, 1980). Masculine cultures' values are competitiveness, assertiveness, materialism, ambition and power, whereas feminine cultures place more value on relationships and quality of life. In masculine cultures, the differences between gender roles are more dramatic and less fluid than in feminine cultures where men and women have the same values emphasizing modesty and caring.

High MAS scores are found in countries where men are expected to be "tough," to be the provider, and to be assertive. If women work outside the home, they tend to have separate professions from men (Hofstede, G, 1980). Low MAS scores do not reverse the gender roles. In a low MAS society, the roles are simply blurred. You see women and men working together equally across many professions. Men are allowed to be sensitive, and women can work hard for professional success (Hofstede, G, 1980). The index for this dimension is based on four items, namely the degree to which it is important to (a) work with people who cooperate with others; (b) have security of employment (c) have the opportunity for high earnings (d) have the opportunity for professional advancement.

Uncertainty Avoidance Index (UAI)

The uncertainty avoidance dimension expresses the degree to which the members of a society feel uncomfortable with uncertainty and ambiguity (Hofstede, G, 1980). Countries exhibiting strong UAI maintain rigid codes of belief and behavior and are intolerant of unorthodox behavior and ideas. Weak UAI societies maintain a more relaxed

attitude in which practice counts more than principles. Uncertainty avoidance Index is a society's tolerance for uncertainty and ambiguity (Hofstede, G, 1980). It reflects the extent to which members of a society attempt to cope with anxiety by minimizing uncertainty. People in cultures with high uncertainty avoidance tend to be more emotional. They try to minimize the occurrence of unknown and unusual circumstances and to proceed with careful changes step by step planning and by implementing rules, laws and regulations (Hofstede, G, 1980). In contrast, low uncertainty avoidance cultures accept and feel comfortable in unstructured situations or changeable environments and try to have as few rules as possible. People in these cultures tend to be more pragmatic, they are more tolerant of change.

This relates to the degree of anxiety that society members feel when in uncertain or unknown situations. High UAI-scoring nations try to avoid ambiguous situations whenever possible (Hofstede, G, 1980). They are governed by rules and order and they seek a collective "truth." Low UAI scores indicate that the society enjoys novel events and values differences. There are very few rules, and people are encouraged to discover their own truth (Hofstede, G, 1980).

2.2 Literatures and Studies about Mulan

Liu and Zou (2007) determined the study on cross-cultural interpretations of Mulan. The paper, based on the Ballad of Mulan and Disney Mulan film, reaches some conclusions about cultural integrations and differences between China and America by comparisons and analyses of Mulan's images in the two subjects. Meanwhile, the paper illustrates the trend of "cultural globalization" by way of case studies. Disney's touch makes the ancient Chinese folktale move forward towards the whole world with fresh images as an independent individual and a competent female, which conveys the mainstream of American culture: individualism and feminism. The transformation from the ballad to the movie which is among the diverse versions of Mulan movie can be viewed as a dialogue between Chinese and American culture in forms of cultural integrations and conflicts. What's more, Disney Mulan film reflects cultural globalization and localization through which different cultures can achieve advancement in the era of

multi-culture.

Jing (2011) studied that popular culture and public imaginary: Disney vs. Chinese stories of Mulan. This case study is an attempt to challenge the dominant narrative of a U.S. popular cultural text that has shaped the public imaginary of a non-Western culture and to open up the possibility of re-constructing alternative narratives, imaginaries, cultural spaces, and identities. More specifically, the present analysis investigates the process that Disney appropriated the Chinese legend of Mulan into a “universal” classic and offers an interpretation of the ballad of Mulan, upon which the Disney film was based, as a form of counter-rhetoric for negotiating the dominant image produced by Disney. This case study demonstrates that Disney’s appropriation simultaneously reinforced the existing racial and gender ideologies through deprecating Chinese culture as an Oriental despotism and dissolving feminism into the cultural/racial hierarchy. Contrary to the overriding theme of individualism in the Disney version, the original Ballad reflects the Chinese ethos of relational-ism, filial piety, and loyalty and embraces an alternative form of feminism that is predicated on the Chinese preference for the collective.

Jing (2014) examined a study on Chinese and American Cultural Differences – Comparison of the Ode of Mulan and the Mulan. The Chinese ancient ballad of South-North Dynasty the Ode of Mulan was shot by Walt Disney Company as a cartoon The Mulan, which gained great success in the world. Although the movie was taken from the ancient Chinese movie, it was tinted with American culture. Mulan in the film is not a pure expectative of Chinese culture, and also is not pure expectative of American culture. It has become a phenomenon of cross-cultural: in the old and new, East and West, traditional and modern, individualism and collectivism, obedience and the liberation of women, filial devotion and the love of two-way, all relative in the concept are integrated into the "Mulan" in the film. From the cultural comparison of American film The Mulan and the movie source The Ode of Mulan, it can be seen that the film contains a country and the nation of the distinct cultural characteristics.

2.3 Previous Studies

Siyeona Chang (2012) examined study of the cultural map of the world today through the lens of Korean television program exports and their determinants. This paper specifically focuses on the use of sociologist Geert Hofstede's cultural index, and challenges the formulation of a single aggregate metric commonly used by economists to denote cultural distance. Instead, this paper shows that the use of the individual components of Hofstede's index has a far greater explanatory power. Specifically, this study finds that Korean television programs are popular among countries that exhibit collectivist values. It also finds that the demand for Korean television programming is positively correlated with the level of the GDP of the importing country. Taken together, these findings help extend the argument that the success of Korean television programs lies in their ability to cater to the cultural exigencies of audience in countries who may be culturally much more similar when seen from an alternative cultural parameter than the conventional measures suggest. This paper does not seek to argue for the universal applicability of the Hofstede's cultural distance across the academic disciplines, nor does it assume that Hofstede's cultural dimensions are the best proxy for explaining the success of Korean television exports abroad. It does, on the other hand, hope to show that the success of Korean television programming around the world can be better explained by considering individual dimensions of Hofstede's cultural index as separate measures, rather than using a single numerical metric that aggregates distinct cultural features; the first allows cultural distance to be more than just an additional cost, but rather, a qualitative description of consumer taste which provides a compelling cultural explanation of the phenomenon.

Sabine Trepte (2008) determined cultural proximity in TV entertainment: An eight-country study on the relationship of nationality and the evaluation of U.S. prime-time fiction. This article will try to complement current work in the field by suggesting a new operationalization derived from Hofstede's (1991) cultural dimensions. A survey was conducted in eight countries with a student sample (N 325) to find out if international audiences which resemble each other in terms of Hofstede's (1991) cultural dimensions

have similar attitudes towards U.S. prime-time fictional programming. The results show that Hofstede's four cultural dimensions significantly differentiate between the U.S.A., Asian and European countries in a student population. However, operationalization's based on geographical distance allow a better differentiation between nation-states in terms of how they evaluate U.S. fiction. It will be discussed whether cultural dimensions in general are able to measure cultural proximity. In this paper it is argued that common operationalizations of cultural proximity lack a cultural dimension and Hofstede's (1991) four cultural dimensions power distance, uncertainty avoidance, individualism/collectivism and masculinity/femininity were suggested to complement previous research. The results show that Hofstede's cultural dimensions of power distance and uncertainty avoidance significantly differ between the eight countries under investigation. However, operationalizations based on geographical distance allow a better differentiation between nations in terms of how they evaluate American fiction programming.

Tamara Myers (2014) analyzed Gung Ho movie analysis: using Geert Hofstede's Cultural Dimensions Theory. As demonstrated through an analysis of the film Gung Ho, in comparison to Hofstede's six Dimensions of National Culture, there are many differences between Japanese and American societies, business and management practices, customs, values and norms. The film provided a fictional platform to depict culture clash, and while a real life merger with such offensive clashes would not be as entertaining, Gung Ho made the elements of Hofstede's theory easier to identify and understand. If viewed for entertainment value alone, it was witty and charming, with a classic 80's feel good song and ending, but could hopefully be used to propel people to research cultural differences further so that viewers can walk away from the film with newfound knowledge and respect of others and all their differences. Like the Soichiro Honda quote from the beginning of this paper implied, we, as a person or a company, will never grow to be any better than what we already are if we don't step outside of our comfort zones beyond what we currently understand. Gung Ho along with Hofstede's theory provides the tools for managers to learn to do just that.

Table 2.1: Summary of Previous Studies

No.	Title	Author	Year	Major Finds
1	Study of the cultural map of the world today through the lens of Korean television program exports and their determinants.	Siyeona Chang	2012	This paper shows that the use of the individual components of Hofstede's index has a far greater explanatory power. Specifically, this study finds that Korean television programs are popular among countries that exhibit collectivist values.
2	Cultural proximity in TV entertainment: An eight-country study on the relationship of nationality and the evaluation of U.S. prime-time fiction.	Sabine Trepte	2008	The results show that Hofstede's four cultural dimensions significantly differentiate between the U.S.A., Asian and European countries in a student population.

Table 2.1 (Continued): Summary of Previous Studies

3	Gung Ho movie analysis: using Geert Hofstede's Cultural Dimensions Theory	Tamara Myers	2014	<p>As demonstrated through an analysis of the film Gung Ho, in comparison to Hofstede's six Dimensions of National Culture, there are many differences between Japanese and American societies, business and management practices, customs, values and norms.</p> <p>The film provided a fictional platform to depict culture clash, and while a real life merger with such offensive clashes would not be as entertaining, Gung Ho made the elements of Hofstede's theory easier to identify and understand.</p>
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CHAPTER 3

METHODOLOGY

This chapter provides an overview of methodology which is conducted in this research. There are six main sessions in this chapter. The first part is the research questions and second is research method used, then is respondents and sampling procedures which contains target population and sampling, sampling procedures. The forth part is research instrument. The fifth part is collection of data. The last part is statistical treatment of data.

3.1 Research Hypothesis:

The study is about a cross-cultural study of Disney Mulan film (1998) and Chinese Mulan drama (1998) among Chinese students. The hypothesis for this study is that: the Chinese students would be more favorable toward Chinese Mulan drama. And there are some research hypotheses in detail that the researcher will would like to examine:

H1a: Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural value of individualism

H1b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural value of collectivism

H2a: Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural value of masculinity

H2b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural value of femininity

H3a: Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural value of low power distance

H3b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural value of high power distance

H4a: Chinese audience who watched the Disney version of Mulan film are more

likely to demonstrate stronger cultural value of low uncertainty avoidance

H4b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural value of high uncertainty avoidance

3.2 The Research Method

Zikmund (2003) stated that descriptive research is created to explain the characteristics of a population or incident. Descriptive research is the process to define the answers for who, what, where, when, and how questions. In The SPSS process, there are 2 most appropriate factors for descriptive research, the first one is frequencies, and the second one is means, this was stated by Ticehurst *et al.* (2003). The descriptive research is used to test the relationship between audience attitude and Hofstede's dimensions theory of Disney and Chinese Mulan drama (1998) among Chinese students.

Veal (2003) explained that the representative of population which is not a sample could be stated as biased. The procedures of selecting sample aimed to minimize bias which is in the sample.

The researchers used the sample survey method as the data collection process and preceded into the statistical test steps. The researchers also used the survey method to distribute the composition of questionnaires to collect the information from the respondents. Zikmund (2003) stated that a survey is a technique of conducting research which could gather information from a sample of people by using questionnaires as a tool to collect information.

3.3 Sampling Design

Target population and sampling

The researcher wanted to study about the relationship between audience attitude and Hofstede's dimensions theory of Disney and Chinese Mulan drama among Chinese audiences.

The target population is total Chinese audiences that have been watched Disney Mulan film (1998) and the movie of Chinese Mulan drama (1998). The sample for this study will be the Chinese student that age between 18 to 26 and who study in China. And for the sample unit, researcher will choose 200 Chinese students as object to study. The

questionnaires are distributed to Chinese students who experienced Disney Mulan film and the movie of Chinese Mulan drama.

Sampling Procedure

The researcher applied the non-probability to find the sampling unit in this study. Zikmund (2003) stated that probability sample is the process of probability sampling which is randomly chosen and non-probability sampling is the probability of specific member of the population which is unknown information for the researchers. The sampling unit is an individual component or group of components point to the selection of the sample stated by Zikmund (2003).

The researchers in this study applied Judgment sampling and Convenience sampling to be the second and third step respectively. All details are as follows:

Step 1: Purposive Sampling

Purposive sampling involves choosing objects/ samples that are believed will give accurate results. An experienced individual selects the sample based on his or her judgment about some appropriate characteristics required of the sample member. . The researcher chose to conduct Judgment sampling on Chinese students who have been watched Disney Mulan film (1998) and the movie of Mulan.

Step 2: Convenience Sampling

The sampling procedure of obtaining the people or units that are most conveniently available (Zikmund, 2003). Convenience sampling, this kind of sampling focuses on people who are available to answers questions from researchers. The researchers distributed questionnaires to 200 respondents.

3.4 Research Instrument

This study, the researchers developed the questionnaire to be five parts. Dimensions of cultural proximity were measured by Hofstede's (1991) four cultural dimensions: individualism/collectivism (I/C), masculinity/femininity (M/F), and power distance (PD) and the uncertainty avoidance (UA). All four dimensions are measured by two to four items. From part 1 to part 4, the researcher applied 5 Likert scale for the question which is 1=strongly disagree, 2=disagree, 3=moderate, 4=agree, and 5=strongly agree.

For Demographic information, the researchers designed to use categorical scale as a tool to measure the demographic information of the respondents. The categorical scale is a measurement consisting of several categories to provide the respondents with a number of alternative ratings (Zikmund, 2003).

Part 1: The individualism/collectivism (I/C) measured by five- points Likert-scale. The respondents will range of 1 to 5 (strongly disagree to strongly agree).

Part 2: The questions measure about masculinity/femininity (M/F) by using five-points Likert scale which ranges from “1” means most until “5” means most satisfaction.

Part 3: The power distance (PD) measured by using five-points Likert-scale. The respondents will range from 1 to 5 (strongly disagree to strongly agree).

Part 4: Uncertainty avoidance (UA)

The researcher use 5 points Likert-scale to evaluate audience’s perception toward uncertainty avoidance (UA).

Part 5: Demographic data: respondents will be asked about the general information which includes: Gender, Age, Education level, and did respondents watch Mulan of Disney and Chinese.

Table 3.1: Questionnaire of Measure Variables

	Strongly Disagree	Slightly Disagree	Moderate	Slightly Agree	Strongly Agree
Collectivism / Individualism					
1. There is strong group cohesion in Disney Mulan film	1	2	3	4	5
2. There is strong group cohesion in Chinese Mulan drama	1	2	3	4	5
3. There is sharing of responsibility in Disney Mulan film	1	2	3	4	5
4. There is sharing of responsibility in Chinese Mulan drama	1	2	3	4	5
Femininity / Masculinity					

1. Women and men are working together equally in Disney Mulan film	1	2	3	4	5
2. Women and men are working together equally in Chinese Mulan drama	1	2	3	4	5
3. Men character are expected to be tough in Disney Mulan film	1	2	3	4	5
4. Men character are expected to be tough in Chinese Mulan drama	1	2	3	4	5
Power distance (PD)					
1. Mulan of Disney understands "her place" in the system	1	2	3	4	5

2. Mulan of Chinese understands "her place" in the system	1	2	3	4	5
3. Mulan of Disney views herself as equal	1	2	3	4	5
4. Mulan of Chinese views herself as equal	1	2	3	4	5
Uncertainty avoidance (UA)					
1. Disney Mulan film enjoys novel events and value differences.	1	2	3	4	5
2. Chinese Mulan drama enjoys novel events and value differences.	1	2	3	4	5
3. Mulan is comfortable with uncertainty and ambiguity in Disney story.	1	2	3	4	5
4. Mulan is comfortable with uncertainty and ambiguity in Chinese story.	1	2	3	4	5

Part II Demographic Data

1. Gender?

_____ Male

_____ Female

2. Age?

_____ Less than 23 _____ 23-30 _____ More than 30

3. Education level?

_____ Bachelor Degree _____ Master Degree _____ Doctor Degree

4. Did you watch Disney Mulan film (1998) or Chinese Mulan drama (1998)?

_____ Disney Mulan film (1998) _____ Chinese Mulan drama (1998) _____ Both Mulan

There is the detail of questionnaire explanation which related with variables:

Collectivism / Individualism

1. There is strong group cohesion in Disney Mulan film: strongly disagree is high individualism and low collectivism of Disney Mulan film. And strongly agree is low individualism, high collectivism of Disney Mulan film.

2. There is strong group cohesion in Chinese Mulan drama: strongly disagree is high individualism and low collectivism of Chinese Mulan drama. And strongly agree is low individualism, high collectivism of Chinese Mulan drama.

3. There is sharing of responsibility in Disney Mulan film: strongly disagree is high individualism and low collectivism of Disney Mulan film. And strongly agree is low individualism, high collectivism of Disney Mulan film.

4. There is sharing of responsibility in Chinese Mulan drama: strongly disagree is high individualism and low collectivism of Chinese Mulan drama. And strongly agree is low individualism, high collectivism of Chinese Mulan drama.

Femininity / Masculinity

1. Women and men are working together equally in Disney Mulan film: strongly disagree is high masculinity and low femininity of Disney Mulan film. And strongly agree is low masculinity and high femininity of Disney Mulan film.

2. Women and men are working together equally in Chinese Mulan drama: strongly disagree is high masculinity and low femininity of Chinese Mulan film. And strongly agree is low masculinity and high femininity of Chinese Mulan film.

3. Men character are expected to be tough in Disney Mulan film: strongly disagree is

low masculinity and high femininity of Disney Mulan film. And strongly agree is high masculinity and low femininity of Disney Mulan film.

4. Men character are expected to be tough in Chinese Mulan drama: strongly disagree is low masculinity and high femininity of Chinese Mulan drama. And strongly agree is high masculinity and low femininity of Chinese Mulan drama.

Power distance (PD)

1. Mulan of Disney understands "her place" in the system: strongly disagree is low power distance of Disney Mulan film. And strongly agree is high power distance of Disney Mulan film.

2. Mulan of Chinese understands "her place" in the system: strongly disagree is low power distance of Chinese Mulan film. And strongly agree is high power distance of Chinese Mulan film.

3. Mulan of Disney views herself as equal: strongly disagree is high power distance of Disney Mulan film. And strongly agree is low power distance of Disney Mulan film.

4. Mulan of Chinese views herself as equal: strongly disagree is high power distance of Chinese Mulan film. And strongly agree is low power distance of Chinese Mulan film.

Uncertainty avoidance (UA)

1. Disney Mulan film enjoys novel events and value differences: strongly disagree is high uncertainty avoidance index of Disney Mulan film. And strongly agree is low uncertainty avoidance index of Disney Mulan film.

2. Chinese Mulan drama enjoys novel events and value differences: strongly disagree is high uncertainty avoidance index of Chinese Mulan film. And strongly agree is low uncertainty avoidance index of Chinese Mulan film.

3. Mulan is comfortable with uncertainty and ambiguity in Disney story: strongly disagree is high uncertainty avoidance index of Disney Mulan film. And strongly agree is low uncertainty avoidance index of Disney Mulan film.

4. Mulan is comfortable with uncertainty and ambiguity in Chinese story: strongly disagree is high uncertainty avoidance index of Chinese Mulan film. And strongly agree is low uncertainty avoidance index of Chinese Mulan film.

3.5 Collection of Data

In conducting this research, the data employed was obtained chiefly from one source. The source was primary data, that is, data was collected from respondents to the questionnaires distributed to the audiences drawn from the sampling procedure. Questionnaires were hand distributed to audiences experienced with watching Disney Mulan film, and Chinese Mulan drama as well.

3.6 Statistical analysis

Collect all the necessary data, they were analyzed and summarized the readability and use of social science statistical software package (SPSS) is easy to explain. Statistical tools used in this study is illustrated in the following sections. The study will be carried out one-sample t-test study. A sample t test is often used to test the implementation of the average distribution of statistical process. It may be a normal sampling distribution, for a large sample under the assumption that the use of this procedure is often performed well, even for non-normal populations (Gelman and Andrew, 2005). The one-sample t test was used to determine whether the sample mean statistically different from known or assumed population mean. The one-sample t-test is a parameter test (Gelman and Andrew, 2005). One-sample t test used when a researcher wants to know whether a sample from a particular population, but the researchers did not provide them (Gelman and Andrew, 2005) full demographic information.

CHAPTER 4 DATA ANALYSIS

4.1 Descriptive Analysis

The following tables are the descriptive analysis of demographic characteristics which are the frequency and percentage distribution of respondent's gender, age, and education level respectively. And tables also show the average mean and standard deviation of 4 variables which are 4 questions of collectivism, 4 questions of femininity, 4 questions of power distance, and 4 questions of uncertainty avoidance (UA).

Table 4.1: The Analysis of gender levels using Frequency and Percentage

Gender		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	male	88	44.0	44.0	44.0
	female	112	56.0	56.0	100.0
	Total	200	100.0	100.0	

Table 4.2: The Analysis of Age levels using Frequency and Percentage

Age		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than 23	44	22.0	22.0	22.0
	23-30	136	68.0	68.0	90.0
	more than 30	20	10.0	10.0	100.0
	Total	200	100.0	100.0	

Table 4.3: The Analysis of Education levels using Frequency and Percentage

Education level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	bachelor degree	92	46.0	46.0	46.0
	master degree	108	54.0	54.0	100.0
	Total	200	100.0	100.0	

Table 4.4: The Analysis of “Did you watch Disney Mulan film (1998) or Chinese Mulan drama (1998)” using Frequency and Percentage

Did you watch Disney Mulan film (1998) or Chinese Mulan drama (1998)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disney Mulan film(1998)	12	6.0	6.0	6.0
	Chinese Mulan drama(1998)	21	10.5	10.5	16.5
	Both Mulan	167	83.5	83.5	100.0
	Total	200	100.0	100.0	

Table 4.5: The Analysis of Demographic factors by using Frequency and Percentage

Variables	Frequency (f)	Percentage (%)
Gender		
-Male	88	44
-Female	112	56
Age level		
-Less than 23	44	22
-23-30	136	68
-More than 30	20	10

(Continued)

Table 4.5(Continued): The Analysis of Demographic factors by using Frequency and Percentage

Education level		
-Bachelor degree	92	46
-Master degree	108	54
-Doctor degree	0	0
Did you watch Disney Mulan film (1998) or Chinese Mulan drama (1998)		
- Disney Mulan film (1998)	12	6.0
- Chinese Mulan drama (1998)	21	10.5
-Both Mulan	167	83.5

Table 4.6: The Analysis of Collectivism / Individualism using Mean and Standard Deviation

Descriptive Statistics

	N	Mean	Std. Deviation
There is strong group cohesion in Disney Mulan film	200	1.20	.735
There is strong group cohesion in Chinese Mulan drama	200	4.59	.654
There is sharing of responsibility in Disney Mulan film	200	1.97	.837
There is sharing of responsibility in Chinese Mulan drama	200	4.21	.837
Valid N (list wise)	200		

Table 4.7: The Analysis of Femininity / Masculinity using Mean and Standard Deviation

Descriptive Statistics

	N	Mean	Std. Deviation
Women and men are working together equally in Disney Mulan film	200	2.31	.869
Women and men are working together equally in Chinese Mulan drama	200	2.03	.845
Men character are expected to be tough in Disney Mulan film	200	4.98	.778
Men character are expected to be tough in Chinese Mulan drama	200	4.15	.839
Valid N (list wise)	200		

Table 4.8: The Analysis of Power Distance using Mean and Standard Deviation

Descriptive Statistics

	N	Mean	Std. Deviation
Mulan of Disney understands "her place" in the system	200	4.32	.794
Mulan of Chinese understands "her place" in the system	200	4.98	.772
Mulan of Disney views herself as equal	200	2.22	.708
Mulan of Chinese views herself as equal	200	1.22	.708
Valid N (list wise)	200		

Table 4.9: The Analysis of Uncertainty avoidance (UA) using Mean and Standard Deviation

Descriptive Statistics

	N	Mean	Std. Deviation
Disney Mulan film film enjoys novel events and value differences.	200	2.48	.612
Chinese Mulan drama enjoys novel events and value differences.	200	3.61	.706
Mulan is comfortable with uncertainty and ambiguity in Disney story.	200	2.05	.702
Mulan is comfortable with uncertainty and ambiguity in Chinese story.	200	2.98	.697
Valid N (list wise)	200		

From Table 4.1 shows the gender of respondents in this research. It is viewed that there is a proportion 44% (88) of male and 56% (120) of female respectively.

Table 4.2 described the range of the respondents' age. The majority of respondents are aged between 23-30 years counted for 68% (136). And others were 22% (44) of the less than 23 years old, and 10% (20) of more than 30, respectively.

Table 4.3 shows the majority of respondents' hold Mater degree counted for 46%. The respondents hold Master degree represented by 54%. While the Doctor degree does not show any respondents.

Table 4.4 shows the majority of respondents' watched both Disney and Chinese Mulan drama for 83.5%. The respondents' only watched Disney Mulan film (1998) for 6%. While the respondents' only watched Chinese Mulan drama (1998) for 10.5%.

From Table 4.6, the researchers found that the highest average mean is equal to 4.59, which is strong group cohesion in Chinese Mulan drama. The lowest average mean is equal to 1.20, strong group cohesion in Disney Mulan film. The highest standard deviation is equal to 0.837, which is sharing of responsibility in Disney Mulan film and

sharing of responsibility in Chinese Mulan drama. The lowest standard deviation is equal to 0.654, which is strong group cohesion in Chinese Mulan drama.

From Table 4.7, the researchers found that the highest average mean is equal to 4.98 which is Men character are expected to be tough in Disney Mulan film. The lowest average mean is equal to 2.03; Women and men are working together equally in Chinese Mulan drama. The highest standard deviation is equal to 0.869, which are the Women and men are working together equally in Disney Mulan film. The lowest standard deviation is equal to 0.778, which are Men character are expected to be tough in Disney Mulan film.

From Table 4.8, the researchers found that the highest average mean is equal to 4.32, which is Mulan of Disney understands "her place" in the system. The lowest average mean is equal to 1.22, which is Mulan of Chinese views herself as equal. The highest standard deviation is equal to 0.794, which is Mulan of Disney understands "her place" in the system. The lowest standard deviation is equal to 0.708, which Mulan of Disney views herself as equal, and Mulan of Chinese views herself as equal.

From Table 4.9, the researchers found that the highest average mean is equal to 3.61, which is Chinese Mulan drama enjoys novel events and value differences. The lowest average mean is equal to 2.05, which is Mulan is comfortable with uncertainty and ambiguity in Disney story. The highest standard deviation is equal to 0.706, which is Chinese Mulan drama enjoys novel events and value differences. The lowest standard deviation is equal to 0.612, which is Disney Mulan film film enjoys novel events and value differences.

4.2 Hypothesis testing

In the study, after collecting data process, researchers managed data and analyzed by using SPSS program. There are 4 hypotheses in this research, researchers decided to use one sample T test analysis to test the significant level of hypothesis. The data was collected by using questionnaires to measure as interval scale, and using one sample T test to use in this research.

Hypothesis 1

H1a: Chinese audience who watched the Disney version of Mulan film are more

likely to demonstrate stronger cultural orientation in individualism

H1b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in collectivism

Table 4.10: The Analysis of Individualism (Disney Mulan film film) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Individualism	18.4962	199	.000	.5055	.3819	.6292

Table 4.11: The Analysis of Collectivism (Chinese Mulan drama) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Collectivism	20.019	199	.000	.9140	.6128	.7125

Hypothesis 2

H2a: Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in masculinity

H2b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in femininity

Table 4.12: The Analysis of Masculinity (Disney Mulan film) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Masculinity	22.154	199	.041	.9962	.9076	1.0849

Table 4.13: The Analysis of Femininity (Chinese Mulan drama) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Femininity	21.366	199	.000	.8594	.8127	1.0689

Hypothesis 3

H3a: Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in low power distance

H3b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in high power distance

Table 4.14: The Analysis of Power Distance (Disney Mulan film) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Power Disance	15.387	199	.000	.6569	.5727	.7410

Table 4.15: The Analysis of Power Distance (Chinese Mulan drama) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Power Disance	18.908	199	.000	.4521	.8621	.9418

Hypothesis 4

H4a: Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in low uncertainty avoidance

H4b: Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in high uncertainty avoidance

Table 4.16: The Analysis of Uncertainty avoidance (Disney Mulan film) by using OneSample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Uncertainty avoidance	19.48	199	.012	.3487	.4572	.8014

Table 4.17: The Analysis of Uncertainty avoidance (Chinese Mulan drama) by using One Sample T test (Univariate)

	Test value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence interval of the Difference	
					Lower	Upper
Uncertainty avoidance	23.060	199	.98	.7301	.6408	.8014

As indicated in the Table 4.10, the result from this hypothesis indicated that the t value of 18.4962 with degree of freedom 199 is the significant (2-tailed test) is equal 0.000 which lower than 0.05 ($0.000 < 0.05$). It means that null hypothesis was rejected at the 0.00 significant level. It means the Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in individualism.

As indicated in the Table 4.11, the result from this hypothesis indicated that the t value of 20.019 with degree of freedom 199 is the significant (2-tailed test) is equal 0.000 which lower than 0.05 ($0.000 < 0.05$). It means that null hypothesis was rejected at the

0.00 significant level. It means the Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in collectivism.

As indicated in the Table 4.12, the result from this hypothesis indicated that the t value of 22.154 with degree of freedom 199 is the significant (2-tailed test) is equal 0.041 which lower than 0.05 ($0.041 < 0.05$). It means that null hypothesis was rejected at the 0.041 significant level. It means the Chinese audience who watched the Disney version of Mulan film are likely to demonstrate stronger cultural orientation in masculinity.

As indicated in the Table 4.13, the result from this hypothesis indicated that the t value of 21.366 with degree of freedom 199 is the significant (2-tailed test) is equal 0.00 which lower than 0.05 ($0.000 < 0.05$). It means that null hypothesis was rejected at the 0.000 significant level. It means the Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in femininity.

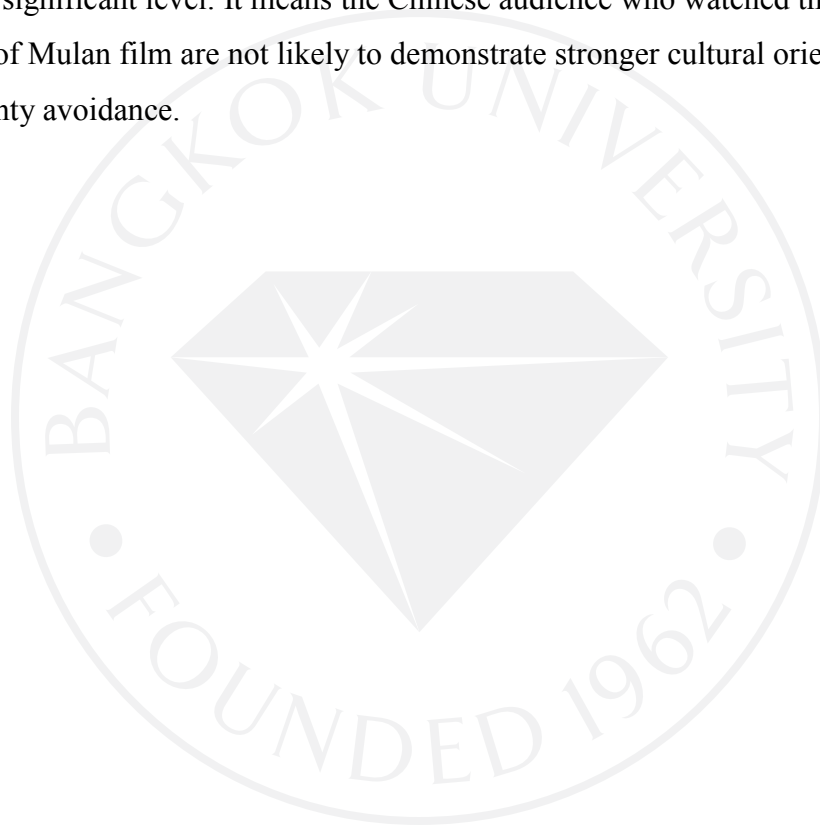
As indicated in the Table 4.14, the result from this hypothesis indicated that the t value of 15.387 with degree of freedom 199 is the significant (2-tailed test) is equal 0.000 which lower than 0.05 ($0.000 < 0.05$). It means that null hypothesis was rejected at the 0.000 significant level. It means the Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in low power distance.

As indicated in the Table 4.15, the result from this hypothesis indicated that the t value of 18.908 with degree of freedom 199 is the significant (2-tailed test) is equal 0.000 which lower than 0.05 ($0.000 < 0.05$). It means that null hypothesis was rejected at the 0.000 significant level. It means the Chinese audience who watched the Chinese version of Mulan film are more likely to demonstrate stronger cultural orientation in high power distance

As indicated in the Table 4.16, the result from this hypothesis indicated that the t value of 19.48 with degree of freedom 199 is the significant (2-tailed test) is equal 0.012 which lower than 0.05 ($0.012 < 0.05$). It means that null hypothesis was rejected at the 0.012 significant levels. It means the Chinese audience who watched the Disney version

of Mulan film are more likely to demonstrate stronger cultural orientation in low uncertainty avoidance.

As indicated in the Table 4.17, the result from this hypothesis indicated that a t value of 23.060 with degree of freedom 199 is not significant at 0.05 level ($0.98 > 0.5$), therefore, the hypothesis is rejected, so, the version of Chinese Mulan did not necessarily have “high” uncertainty avoidance. It means that null hypothesis was failed to reject at the 0.98 significant level. It means the Chinese audience who watched the Chinese version of Mulan film are not likely to demonstrate stronger cultural orientation in high uncertainty avoidance.



CHAPTER 5

CONCLUSIONS AND SUGGESTION

5.1 Introduction

The study is about a cross-cultural study of Disney Mulan film (1998) and Chinese Mulan drama (1998) among Chinese students. Chinese students would be more favorable both western value and Chinese value depend on what film they watch. And there are some research hypotheses in detail that the researcher will would like to examine. The researchers conducted the survey techniques through distributing questionnaires among respondents who have experienced with Disney Mulan film and Chinese Mulan drama films.

5.2 Summary Demographic Factors

The distribution of demographic variables of the sample indicated that the majority respondents are female (112) and age (136) between 23 to 30 years old; master degree (108) is the most part of education level of audiences. During the research most of respondents which are 167 were watch both Disney and Chinese Mulan drama. So the researcher mainly study the audiences who are master degree and age between 23 to 30 years old female and watched both vision of Disney and Chinese Mulan drama.

5.3 Summary of Hypothesis Testing

Based on the research objectives, One Sample T test was employed to this study. All four hypothesis have been supported by the data analysis. After analyzing the hypotheses, all the null hypotheses were rejected. The results are summarized as follows:

Chinese audience who watched the Disney version of Mulan film are more likely to demonstrate stronger cultural orientation in individualism, masculinity, low power distance, and in low uncertainty avoidance.

Chinese audience who watched the Chinese version of Mulan film are more

likely to demonstrate stronger cultural orientation in collectivism, femininity, high power distance, and in high uncertainty avoidance.

5.4 Discussion and Implication

For demographic factors:

The descriptive analysis of 200 Chinese people that watched Disney Mulan film and Chinese Mulan drama revealed that the majority of Chinese people who watched Mulan were female aged between 23-30. The highest percentage was master students. Based on these results and from observations during data collection, it can be concluded that a large number of Chinese people were young female and master students watched both Disney Mulan and Chinese Mulan drama. This indicated that the potential audiences that watch Disney and Chinese Mulan drama.

For Hypotheses:

According to the Hofstede's cultural dimensions theory which examines the impacts of a society's culture on the values of its members, and how these values relate to behavior, using a structure derived from factor analysis (Hofstede, G, 1980), the summary of hypotheses will be related with Hofstede's cultural dimensions theory.

Chinese viewers who watched the Disney version of Mulan movie is more likely to exhibit a strong cultural orientation, individualism, masculinity, low power distance, and avoid the low uncertainty. This suggests that in the Disney version of Mulan movie, more like a loose knit social structure, people are expected to take care of only themselves and their immediate family members and the Disney movie Mulan in an individualistic society, the pressure on the individual achievements and individual rights. It is expected to stand up for themselves and their immediate family members, and to choose their own affiliations. In the Disney movie Mulan, Mulan version of the success of social preferences achievement, heroism, self-confidence and material rewards. Mulan whole society more competitive. Disney's Mulan film culture's values are competitive, confident, materialistic, ambition and motivation. In the Disney movie Mulan's efforts to balance the supply and demand of electric power distribution

of power inequality grounds. And the Disney movie Mulan community to seek equal distribution has power. It endorsed the low power distance cultures expect and accept that power relations more consultation and democracy. Mulan in Chinese drama society to maintain a more relaxed attitude, which is actually more than principles. Acceptance and Chinese magnolia theater culture and feel comfortable in unstructured situations or environmental variability and try to have as few rules possible. People in these cultures tend to be more pragmatic, they are more tolerant of change.

Chinese viewers who watched the Chinese version of Mulan movie is more likely to exhibit a strong cultural orientation of collectivism, femininity, high power distance, uncertainty avoidance and low in. This would mean, in China tend to frame a compact Magnolia drama society in which individuals can expect their relatives or specific group members take care of them in exchange for unconditional loyalty and play Mulan in China, the individual primarily as a lifelong member of cohesive groups or organizations. People have a lot of family, which is in exchange for unconditional loyalty as a protection. In Chinese opera Mulan, favor cooperation, humility, love, and weak quality of life. Magnolia and cultural relationships and quality of life in more value. Mulan in Chinese drama society accepted level, everyone has a place without argument. Unequal distribution of Chinese magnolia Drama Club to accept the power, and people understand "their place" system. In Chinese drama Magnolia keep the faith and conduct of rigid norms and intolerance of unorthodox behavior and thoughts. Drama of Chinese magnolia low uncertainty avoidance cultures people tend to be more pragmatic, they are more tolerant of change.

Disney movie Mulan show a strong cultural orientation individualism, masculinity, low power distance, uncertainty avoidance and low Hofstede dimension theory, which impact on China, the audience including magnolia so cool is a sub American women. She did not succumb, fragile, nor meek; nor is her lack of filial piety or sex, despite her gender bending. Mulan help usher who always knew their

place in the hierarchy is at the bottom, where the shy and quiet residence Asian American girl a new standard. China's influence on the audience magnolia magnolia Chinese drama, including proof of so much suspicion, the woman has what it takes to fight, kill, or even domination superior. She is not only good, she became a general, prove nothing can hold people back, but people's oppressors. Brave and noble acts without Mulan, women would not have the right to fight in the battle, people will not enjoy the prestige of soldiers cover in today's world.

Mulan in the film is not purely expected Chinese culture, and is not intended purely American culture. It has become a cross-cultural phenomenon: the old and new, East and West, tradition and modernity, individualism and collectivism, obedience and women's liberation and bidirectional filial love, in conceptions entirely by Hofstede Theory included in the film "Mulan." As more and more exchanges of the world economy and among the peoples, the rapid development of thin film exchange. Disney's Mulan movie and Comparative Culture from Chinese opera Mulan, it can be seen, the film contains a distinctive national and cultural characteristics of the country. To be sure, people from different cultural backgrounds to communicate exhibit cultural differences. Thus, understanding the theory of Hofstede cultural differences, cultural exchanges and the United States will not only help, but also contribute to the understanding and contact with the world, especially Western countries. Meanwhile, we hope it can stimulate their cultural sensitivity and their extensive knowledge of other cultures, when people enjoy the film, which will ensure the effectiveness of cross-cultural communication.

5.5 Suggestion

A number of suggestions are indicated by the researchers based on the research findings, observations and the analysis.

The researchers recommended that: According to media literacy, whether it is the story of Mulan contain similar messages through different devices. They have their own different styles, Mulan and Mulan Disney China, which express a big difference.

Mulan's China provides more detail and more detailed descriptions, while the Disney movie *Mulan* as a cartoon, so that more direct, simple plot. But the story of these two magnolia similar message. On the one hand, women can electricity; the other hand, women remain in society oppressed gender. Suggestions for other researchers to the fact that *Mulan* is an exception also worth noting: While a woman can *Mulan*, but rarely such a dose, or choose to get power. Because they also continued the unequal gender rules, neither the will nor the courage to break it. It was suggested that further studies can be studied at other times the story and other films. The researchers could not identify the independent variable, in addition to power distance index (PDI), individualism and collectivism (IDV), masculine and feminine (MAS), uncertainty avoidance index (UAI) factors. The researchers suggested that further research can be applied to different results can be movies, other relevant variables different period of time to create a vision. Better results can be used to collect the data for each study to obtain a plurality.

Recommendations for the audience: magnolia flower in the film is not purely expected Chinese culture, and is not intended purely American culture. It has become a cross-cultural phenomenon: the old and new, East and West, tradition and modernity, individualism and collectivism, obedience and women's liberation and bidirectional filial love, the conceptions are all integrated into the film "*Hua Mulan*". Viewers saw the integration of Eastern and Western culture is creating a global culture. It is therefore recommended to the audience's understanding of cultural differences, not only to facilitate the exchange of Chinese and American culture, but also conducive to China's audience to understand and contact with the world, especially in Western countries. At the same time, it suggests that it may cause sensitivity and rich cultural knowledge of other cultures, when people enjoy the film, which will ensure the effectiveness of cross-cultural communication.

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APPENDIX

Questionnaire in English

Part I. Measuring Independent Variables

Please answer the following question by mark “√” in the space given below and do kindly answer truthfully and complete all questions.

	Strongly Disagree	Slightly Disagree	Moderate	Slightly Agree	Strongly Agree
Collectivism / Individualism					
1. There is strong group cohesion in Disney Mulan film	1	2	3	4	5
2. There is strong group cohesion in Chinese Mulan drama	1	2	3	4	5
3. There is sharing of responsibility in Disney Mulan film	1	2	3	4	5
4. There is sharing of responsibility in Chinese Mulan drama	1	2	3	4	5
Femininity / Masculinity					
1. Women and men are working together equally in Disney Mulan film	1	2	3	4	5
2. Women and men are working together equally in Chinese Mulan drama	1	2	3	4	5
3. Men character are expected to be tough in Disney Mulan film	1	2	3	4	5
4. Men character are expected to be tough in Chinese Mulan drama	1	2	3	4	5
Power distance (PD)					

1. Mulan of Disney understands "her place" in the system	1	2	3	4	5
2. Mulan of Chinese understands "her place" in the system	1	2	3	4	5
3. Mulan of Disney views herself as equal	1	2	3	4	5
4. Mulan of Chinese views herself as equal	1	2	3	4	5
Uncertainty avoidance (UA)					
1. Disney Mulan film enjoys novel events and value differences.	1	2	3	4	5
2. Chinese Mulan drama enjoys novel events and value differences.	1	2	3	4	5
3. Mulan is comfortable with uncertainty and ambiguity in Disney story.	1	2	3	4	5
4. Mulan is comfortable with uncertainty and ambiguity in Chinese story.	1	2	3	4	5

Part II Demographic Data

1. Gender?

☐ Male

☐ Female

2. Age?

☐ Less than 23

☐ 23-30

☐ More than 30

3. Education level?

☐ Bachelor Degree

☐ Master Degree

☐ Doctor Degree

4. Did you watch Disney Mulan film (1998) or Chinese Mulan drama (1998)?

☐ Disney Mulan film (1998)

☐ Chinese Mulan drama (1998)

☐ Both

Mulan

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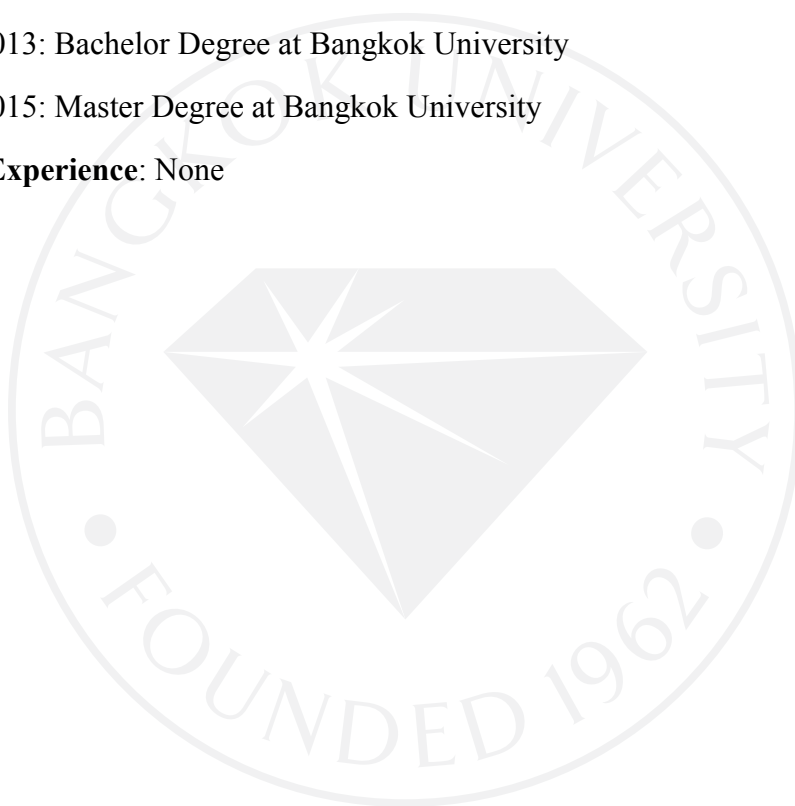
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