



Linguistic psychopathology and Disney. An educational perspective for inclusion

Psicopatología lingüística y Disney. Una mirada educativa para la inclusión

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Abstract

The current educational landscape supports an inclusive treatment of the diversities present in society. Issues related to hearing and language disorders are highlighted, that Psychopathology offers a response. These situations are represented through the imagery of visual culture. The present work aims to analyze language pathologies in Disney classic films, from a socio-educational position and paradigm to raise awareness about an inclusive treatment of these diversities in classrooms. The methodology is qualitative and it is applied through the analysis of situations and discourses present in the cinematic plots. Results reveal pathologies such as Language Development Disorder (LDD) as applied to the character of Stitch, and Aphonia as applied to the character of Ariel, or the ignorance of the language recreated through feature films where members of the animal kingdom interact and coexist with humanity. Results are also drawn about situations through female figures linked to the triumvirate of classical princesses are relegated to oppression. Overall, conclusions are reached to a didactic use of Disney animated feature films to make visible and inclusively address issues related to linguistic diversity.

Keywords: psychopathology, audition and language, education, visual culture, otherness, feminism.

Resumen

El panorama educativo actual ampara un tratamiento inclusivo de las alteridades presentes en la sociedad. Se destacan las cuestiones vinculadas con los trastornos y dificultades de la audición y del lenguaje; respecto a las cuales la Psicopatología ofrece una respuesta. Estas situaciones se representan con el imaginario de la cultura visual. El presente trabajo tiene por objeto analizar las patologías lingüísticas en filmes de la colección clásicos de Disney, como muestra de estudio, desde un posicionamiento y paradigma socio-educativo para generar conciencia sobre un tratamiento inclusivo de estas diversidades en las aulas. La metodología es de tipo cualitativo y se aplica con el análisis de situaciones y discursos presentes en las tramas cinematográficas. Como resultados se ponen de manifiesto patologías como el Trastorno de Desarrollo del Lenguaje o TDL aplicado a la figura de Stitch y de la Afonía en la figura de Ariel, o el desconocimiento del idioma recreado a través de largometrajes en los que intervienen y cohabitan miembros del reino animal con la propia humanidad. También se extraen resultados sobre situaciones a través de las cuales las figuras femeninas vinculadas con el triunvirato de princesas clásicas quedan relegadas a la opresión. Con todo, se alcanzan conclusiones a través de las cuales se favorece un uso didáctico de largometrajes de animación Disney para visibilizar y atender de manera inclusiva a cuestiones vinculadas con diversidades de corte lingüístico.

Palabras clave: psicopatología, audición y lenguaje, educación, cultura visual, alteridad, feminismo.

1. Introduction and State of the Art

Child psychopathology (Janin, 2019), as an academic field of inquiry, is defined as the systematic analysis of atypical behaviors and psychological disturbances in minors, specifically regarding the description, empirical explanation, and taxonomy of such deviations from normative developmental milestones. Critically, for a given behavior to be classified as clinically atypical or abnormal, it must manifest with low statistical frequency and entail adverse functional consequences for the individual, their immediate environment, or both. Expanding upon this conceptualization, it is essential to revisit the fundamental terminology of pathology (Senra Varela, 1983) as a medical branch dedicated to etiology. Within the specialized domain of hearing and language—the main focus of this article—this analytical framework addresses functional and structural difficulties across its core linguistic dimensions and components: phonological, morphological, semantic, syntactic, and pragmatic.

The most authoritative reference manuals for the clinical classification of these pathologies remain the *DSM-5-TR* (American Psychiatric Association, 2022) and the *ICD-11* (World Health Organization, 2022). These diagnostic frameworks, when integrated with current national educational legislations regarding individualized, inclusive support for diversity, highlight two paramount nomenclature categories for organizing and addressing student characteristics:

- Specific Educational Support Needs (NEAE): Encompassing developmental delay, language and communication disorders, attention deficit disorders, lack of language proficiency, socio-vulnerable circumstances, late entry into the formal educational system, high intellectual abilities (giftedness), and Special Educational Needs.
- Special Educational Needs (SEN): Subcategorized into intellectual disabilities, hearing impairments, visual impairments, motor impairments, severe behavioral disorders, and Autism Spectrum Disorder (ASD).

Based on this established terminology and the contemporary paradigm of psychopathology promoted by the World Health Organization (WHO), as delineated by Sarráis (2016), there is an urgent need

to critically reflect upon the construct of normality, its operational definition, and how it is subjectively interpreted by the public. From an authentic inclusive perspective, consistent with the foundational principles that currently govern the international educational landscape, human diversity must be conceptualized as an inherent condition of existence. Everyone possesses a unique constellation of intrinsic characteristics, lived experiences, and idiosyncratic developmental trajectories that differentiate them from others. Consequently, diversity is no longer treated as a pathological exception to a standardized norm, but rather as a natural, healthy manifestation of the human condition.

The ideological and theoretical foundations of the inclusive approach can be seen as rooted in advances in the consolidation of human rights—known as the ethical perspective—and the social model of disability. Theoretical and legislative frameworks, as well as educational practices, have evolved from an approach centered on segregation to one centered on normalized and inclusive education—from special education needs to attention to diversity—with inclusive education constituting the final link as a means of reducing processes of social exclusion. (Dueñas Buey, 2010, p. 358)

Inclusive education is thus established as a core guiding principle of contemporary macro-educational systems and as an absolute ethical commitment to universal human rights. Within this framework, student diversity is acknowledged and celebrated as an epistemological source of richness. This paradigm shift mandates and encourages the transformation of traditional, exclusionary school practices into strategic opportunities to enrich the learning experiences of the entire student body (Echeita Sarrionandia, 2017).

Within this transformative framework, Universal Design for Learning (UDL) serves as an operational model for addressing classroom diversity (Alba Pastor, Sánchez Serrano, and Zubillaga del Río, 2014). Its core pillars—providing multiple means of representation, action and expression, and engagement—enable the strategic planning of instruction rooted in accessibility, giving rise to the concept of Universal Design for Accessible Learning (UDAL), as well as curriculum enrichment (Tobón Gaviria and Cuesta Palaciones, 2020). UDL actively

fosters student autonomy and cultivates meaningful learning by offering pluralistic, accessible pathways for both acquiring and producing knowledge (de la Fuente-González and Rodríguez-Martín, 2026).

Universal Design for Accessible Learning (UDAL) expands this pedagogical approach by systematically integrating the physical, digital, and communicational infrastructures of educational environments (Villaescusa Alejo, 2022; Núñez-Sotelo and López-Cruz, 2022). In this manner, the convergence of UDL and UDAL frameworks allows for the construction of educational institutions where difference functions as a structural principle of pedagogical organization rather than an exception to a rigid rule. This structural alignment effectively overcomes the mechanisms of educational exclusion examined in recent literature (Bravo-Villa and Mansilla-Sepúlveda, 2026). In fact, current institutional efforts are actively focused on updating this terminology; local autonomous territories, such as the Valencian Community in Spain, have pioneered the adoption of *UDL 3.0*, representing the most cutting-edge, refined version of this inclusive instructional construct.

To complement these pedagogical foundations, it is necessary to examine the concept of visual culture, understood as the complex matrix of static and moving images that, due to their pervasive everyday presence in the lives of contemporary consumers, exerts a significant semiotic impact (Martínez Luna, 2019). This engagement typically occurs at an unconscious level, bypassing critical reflection (Rueda Gascó and Alonso-Sanz, 2014). Modern citizens are continuously exposed to visual information embedded within urban spaces, residential areas, professional environments, and leisure spaces. Consequently, individuals passively receive semiotic messages and cultural discourses engineered by dominant power structures to disseminate specific ideological stances across society. These discourses are eventually internalized as personal ideals without any explicit questioning of their validity or underlying intent.

The subtle mechanics of visual culture have raised significant alarms within its dedicated field of study, emphasizing the need for citizens to become fully cognizant of the underlying intentions of image creators. This critical awareness begins with active, intentional engagement with the visuals presented to the individual. Beyond the mere decision of whether

to consume these images—which is heavily mediated by external exposure—the true pedagogical challenge lies in fostering active, critical, and reflective thinking regarding what a specific collective creates and disseminates based on targeted objectives that represent the ideals of only a single sector of society.

To conclude this theoretical overview, the ontological status of the image takes on specialized relevance (Parra Valencia, 2014). An image is inherently a fictional representation or a symbolic recreation of reality. It must always be critically understood as an iconographic copy of a scene, situation, or context, but never as the objective reality itself. When a person is immersed in reality, he/she utilizes a full array of sensory resources to perceive it holistically. Conversely, when reality is mediated through an iconographic figure, perception is restricted exclusively to the framed portion of that representation. This limitation highlights the subjectivity inherent in the concept of the image (Saavedra-Rey and Zabala, 2025), a characteristic that becomes increasingly critical in a contemporary society dominated by the mass production, digital editing, and algorithmic consumption of visual content, driven largely by the proliferation and socio-emotional impact of social media networks.

2. Methodology

2.1 Methodological Design

This study is theoretically grounded in perspectives rooted in both the socio-educational (Martínez-Rosales and Gross-Tur, 2024) and socio-critical (Díaz López and Pinto Loria, 2017) paradigms. The rationale for deploying these robust conceptual frameworks lies in the foundational aim of the inquiry and the critical interpretation of its results, given that both the research objectives and its ultimate structural implications are geared toward expanding the empirical body of knowledge and elevating critical awareness among school literacy professionals. Ultimately, this approach seeks to accommodate and deconstruct a complex social reality characterized by its deep connection to diversity and otherness through analytical processes rooted in a critical-reflective consciousness, thereby linking these insights directly to their primary operational environment: the school.

The socio-educational paradigm undergirding this research focuses on comprehensively understanding educational processes as phenomena inherently embedded within their social, cultural, and historical contexts. It operates on the recognition that education never occurs in an institutional vacuum but is systematically conditioned and mediated by social structures, power asymmetries, cultural norms, and macro-level public policies. From this interpretive stance, the study aims to decode how diverse educational actors construct meaning, interact, and negotiate within teaching-learning processes, thereby promoting a holistic, critical, and profoundly inclusive view of educational reality.

Concurrently, the socio-critical paradigm is characterized by its explicit commitment to social transformation and the democratic emancipation of citizens, which constitutes the ultimate trajectory of this approach. It seeks not merely to describe or understand empirical reality, but to aggressively question and transform it, particularly regarding structural, economic, and educational inequalities. Rooted in critical traditions such as Marxism, the critical theory of the Frankfurt School, and the pedagogical philosophy of Paulo Freire, this paradigm actively promotes the development of critical consciousness, democratic participation, and the empowerment of otherness. Engaging in research within this paradigm entails a rigorous ethical and political commitment to social justice and equity on the part of the investigators.

The overarching objective of this research is to analyze, from the disciplinary perspective of Auditory and Language Psychopathology, various specific educational support needs (NEAE) and special educational needs (SEN) related to linguistic diversity as depicted through characters in Disney animated films, while critically examining how these representations reflect the real-world barriers that students encounter within the Spanish educational system. To achieve this main objective, the study is operationalized through three specific secondary research objectives:

To review and adopt a critical feminist perspective to interpret the heteropatriarchal tropes deployed by the selected animation company regarding the portrayal of its earliest female protagonists and royal family members within the Disney universe.

To analyze the semiotic synergies between animated characters anthropomorphized as animals who are unable to communicate using the dominant linguistic code and those characters labeled as humans with whom they coexist, thereby highlighting the acute language barriers faced by newly arrived immigrant students in Spanish schools who are unfamiliar with the official or co-official languages of the host country.

To select and audit specific Disney characters who exhibit distinct hearing and language disorders to illuminate their clinical etiology based on narrative traits, while exploring actionable, inclusive classroom intervention strategies for diverse typologies (such as aphonia and Specific Language Disorder [SLD]).

The entirety of this research process is cross-sectionally informed by a critical feminist approach and perspective (Amorós and de Miguel, 2014). Utilizing the analytical parameters of this framework is considered essential to empower and re-center female Disney characters who, as documented in specialized literature (Aguado Peláez and Martínez García, 2015), have systematically been overshadowed, neutralized, and relegated to superficial or practically nonexistent narrative planes. The feminist paradigm in academic research originates from a structural critique of traditional epistemologies that render invisible, distort, or subordinate the lived experiences, knowledge systems, and unique voices of women and gender-dissident identities. Consequently, this approach does not merely include gender as a passive analytical category, but actively interrogates dominant power hierarchies, androcentric biases, and the presumed neutrality of traditional science, aligning with the epistemological principles of feminist theory delineated by Triviño and Vaquero (2020).

In this study, the methodological design is structured as a qualitative case study (Jiménez Chávez, 2012), as it isolates and evaluates a highly specific phenomenon—the representation of linguistic, auditory, and gender diversity in classic Disney cinematography—through a purposive corpus deliberately compiled for its capacity to exemplify and problematize these thematic axes. The case study architecture allows for a comprehensive, deep understanding of the research subject within its naturalized context. This methodological strategy is uniquely relevant when executing a critical and contextualized textual analysis, as it enables the research

team to seamlessly link narrative and visual elements to the broader social, ideological, and educational structures that underlie them.

2.3 Techniques and Instruments

The methodology deployed in this study is qualitative (Páramo Morales, 2015) and is systematically operationalized through the structural analysis of narrative situations and discourses embedded within the film plots. This qualitative methodological framework focuses on comprehensively understanding complex social and cultural phenomena by exploring lived experiences, subjective perceptions, shared meanings, and other socio-communal dynamics. Furthermore, it is epistemologically grounded in an interpretive and contextualized analysis of the core phenomena under inquiry.

Within the specialized domain of cinematic discourse analysis, this qualitative methodology facilitates a critical, multi-layered examination of both visual and linguistic semiotic systems (Etura Hernández, 2017). It meticulously deconstructs how latent meanings, dominant ideologies, and institutionalized social representations are actively engineered through narratives, iconographic images, symbolic motifs, and the formal aesthetic structures inherent to cinema. Consequently, it offers powerful interpretive tools to unravel the implicit messages embedded in audiovisual works and to evaluate their direct impact on the collective imagination. The qualitative techniques used are purposefully calibrated to align with the specificities of the case study architecture; regarding the analytical instruments, structured iconographic tables are deployed to categorize the animated characters across the targeted variables, while the core qualitative results are supported by strategically curated sequences of film stills arranged as photographic series.

2.4 Procedure

The operational procedure followed in this research was executed across several systematic

phases aligned with the rigorous requirements of the qualitative case study architecture:

- Phase 1. Preliminary theoretical review to operationally define the research variables and core analytical categories.
- Phase 2. Purposive selection of the film corpus based on strict theoretical criteria and thematic relevance to the variables under inquiry.
- Phase 3. Exhaustive, systematic, and repeated viewings of each selected feature film to ensure full familiarity with the narrative material.
- Phase 4. Structural segmentation of the audiovisual works to identify and isolate significant scenes, textual dialogues, and key character behaviors.
- Phase 5. Coding and multidimensional categorization of the isolated material in direct alignment with the feminist, socio-educational, and socio-critical dimensions.
- Phase 6. Contextualized pedagogical interpretation bridging the filmic findings with both the real-world school ecosystem and the clinical principles of speech and language psychopathology.
- Phase 7. Final discursive synthesis systematically integrating the narrative, symbolic, and analytical layers into actionable educational proposals.

This rigorous procedure effectively guarantees internal consistency among the qualitative methodological design, the established research objectives, and the deeply interpretive nature of the case study framework.

3. Results

Four empirical study variables were identified to analyze and critically discuss the semiotic synergies emerging between the clinical constructs of auditory and language psychopathology and the dynamics of Disney visual culture. This analytical framework is systematically synthesized and accompanied by supportive iconographic elements in Table 1.

Table 1. *Research Results*

Concealment of the female voice	<i>Snow White and the Seven Dwarfs</i> (Cottrell et al., 1937)	Snow White	
	<i>Cinderella</i> (Geronimi, Jackson, and Luske, 1950)	Cinderella	
	<i>Sleeping Beauty</i> (Clark et al., 1959)	Aurora	
Lack of knowledge of the language	<i>Dumbo</i> (Sharpsteen, 1941)	Dumbo's attitude toward the people who work at the circus	
	<i>Lady and the Tramp</i> (Geronimi, Jackson, and Luske, 1955)	Golfo and the Queen (and the rest of the dogs and cats) regarding the general public	
	<i>101 Dalmatians</i> (Geronimi, Luske, and Reitherman, 1961)	The Dalmatian family's attitude toward the people they live with	
	<i>The Aristocats</i> (Reitherman, 1970)	The Aristocats family regarding Madame Adelaide, Edgar, and Georges Hautecourt	
	<i>Tod and Toby</i> (Berman, Rich, and Stevens, 1981)	Tod and Toby (and Chief) in relation to Widow Tweed and Amos Slade	
	<i>Oliver and His Gang</i> (Scribner, 1988)	Oliver and the pack of dogs in relation to Jennifer Foxworth, Fagin, Sykes, and Loui	
Lack of knowledge of the language	<i>Brother Bear</i> (Blaise and Walker, 2003)	Bears in relation to Denahi	
	<i>Ruckus on the Ranch</i> (Finn and Sandford, 2004)	A herd of cows in relation to the ranch community	

Loss of Voice	<i>The Little Mermaid</i> (Clements and Musker, 1989)	Ariel	
Language Development Disorder–LDD	<i>Lilo & Stitch</i> (DeBlois and Sanders, 2002)	Stitch	

Note: elaborated by the author.

Setting aside the clinical aspects of pathology, the analysis—when viewed through a critical feminist lens and in explicit opposition to the sexist ideal characteristic of heteropatriarchal hegemony—focuses intently on the structural suppression and systematic erasure of the female voice. Within these early cinematic narratives, women are predominantly constructed as passive subjects for whom aesthetic appeal and Westernized standards of beauty represent the ultimate existential milestones to be achieved within their society; concurrently, their verbal interventions, intellectual contributions, and agency-driven discourses are systematically relegated to the realm of narrative nonexistence (Monleón, 2021). Consequently, the earliest Disney princesses, despite occupying the nominal status of protagonists within their respective feature films, exhibit the lowest frequencies of verbal and physical interaction across the plot lines. This restrictive pattern is clearly observed in the characters of Snow White in *Snow White and the Seven Dwarfs* (Cottrell et al., 1937), Cinderella in *Cinderella* (Geronimi, Jackson, and Luske, 1950), and Aurora in *Sleeping Beauty* (Clark et al., 1959).

Furthermore, feminist discourse within contemporary media research critically addresses the character of Ariel in *The Little Mermaid* (Clements and Musker, 1989). The protagonist of this feature film explicitly renounces her freedom of expression and bodily autonomy through the commodification of her speech, voluntarily depriving herself of her voice to transition into a human form and secure proximity to the prince—a narrative dynamic thoroughly corroborated by the empirical contributions of Aguado Peláez and Martínez García (2015). While this critical gender perspective is highlighted and taken into account, Ariel's total loss of vocal capacity

is simultaneously mapped onto the clinical psychopathological condition of aphonia. From this interdisciplinary intersection, actionable guidelines are derived for its diagnostic identification and inclusive pedagogical treatment within the mainstream classroom.

Concurrently, the psychopathological perspective identifies a compelling analogue for a potential Language Development Disorder (LDD) in the character of Stitch from the feature film *Lilo and Stitch* (DeBlois and Sanders, 2002). Experiment 626 is characterized as an extraterrestrial being endowed with superior cognitive intelligence; yet, in stark contrast to other alien entities within the same narrative universe, he encounters severe functional difficulties communicating through spoken language, despite demonstrating a persistent and strong desire for interaction. This specific profile mirrors an extremely common developmental language barrier encountered within early childhood and primary education classrooms globally (Guirado-Moreno et al., 2021).

The conceptual mapping of variables concludes with the examination of language proficiency as a manifestation of educational otherness—a defining demographic characteristic of contemporary classrooms throughout Spain (Boussif Dalouh, 2025). Structural sociological phenomena, such as transnational migration, geopolitical armed conflicts, and a highly globalized socioeconomic framework, have led to unprecedented levels of international mobility among school-aged populations. Consequently, there is a pronounced influx of newly arrived immigrant children into regions and educational institutions where they possess zero familiarity with the official and co-official languages of instruction. To operationalize this variable, the study evaluates films featuring animal characters who coexist with human

populations. This represents a classic Disney trope designed to infantilize the narrative plot while simultaneously generating strong external motivational engagement among its primary target audience (Digón, 2006). The structural common thread across these feature films is a cohort of animal characters who are fully capable of complex, intra-species verbal dialogue, yet remain structurally unable to make themselves understood by the human characters with whom they share their immediate environment. The purposive samples analyzed under this dimension comprise: *Dumbo* (Sharpsteen, 1941), *Lady and the Tramp* (Geronimi, Jackson, and Luske, 1955), *101 Dalmatians* (Geronimi, Luske, and Reitherman, 1961), *The Aristocats* (Reitherman, 1970), *The Fox and the Hound* (Berman, Rich, and Stevens, 1981), *Oliver and Company* (Scribner, 1988), *Brother Bear* (Blaise and Walker, 2003), and *Home on the Range* (Finn and Sandford, 2004).

4. Discussion and Conclusions

4.1 A Feminist Perspective on Classic Disney Narratives: The Suppression of the Female Voice

The specialized literature extensively documents the deeply entrenched sexist stance characteristic of the heteropatriarchal hegemony that the Disney studio reinforces and promotes through its animated feature films (Monleón, 2024). Through its sophisticated iconographic imagery, the production company actively contributes to the ideological consolidation of a male-dominated society that structu-

rally forces women to remain overshadowed, passive, and invisible. This deeply gendered discourse becomes empirically evident not so much through the direct portrayal of masculine authority, but rather through the restrictive and reductionist patterns governing how feminine identities are visually and narratively constructed.

This study specifically isolates the first three princesses from the studio's historical collection of classics to highlight, from a rigorous linguistic perspective, the profound lack of feminism embodied by these characters. This conclusion directly converges with the comparative textual analysis conducted by Monleón (2020) between the animated audiovisual products and the canonical literary sources from which they originate. An examination of Snow White in *Snow White and the Seven Dwarfs* (Cottrell et al., 1937), Cinderella in *Cinderella* (Geronimi, Jackson, and Luske, 1950), and Aurora in *Sleeping Beauty* (Clark et al., 1959) reveals that although these three female figures occupy the nominal status of protagonists within their respective plots, there is a striking scarcity of dialogue, spoken interventions, or meaningful contributions to conversations on their part. In fact, contemporary film criticism heavily underscores the case of Aurora, who remains somnolent for approximately half of her feature film's runtime—a narrative device that, to a lesser extent, also limits Snow White's agency. This narrative trope, while rooted in traditional folklore and literary history, functions as a powerful socio-cultural mechanism through which asymmetric power structures, historically dominated by men, perpetuate the systemic marginalization and silencing of the female voice.

Figure 1. *Silenced Disney Princesses*



Note. (From left to right): *Snow White and the Seven Dwarfs* (Cotrell et al., 1937), *Cinderella* (Geronimi et al., 1950), and *Sleeping Beauty* (Clark et al., 1959).

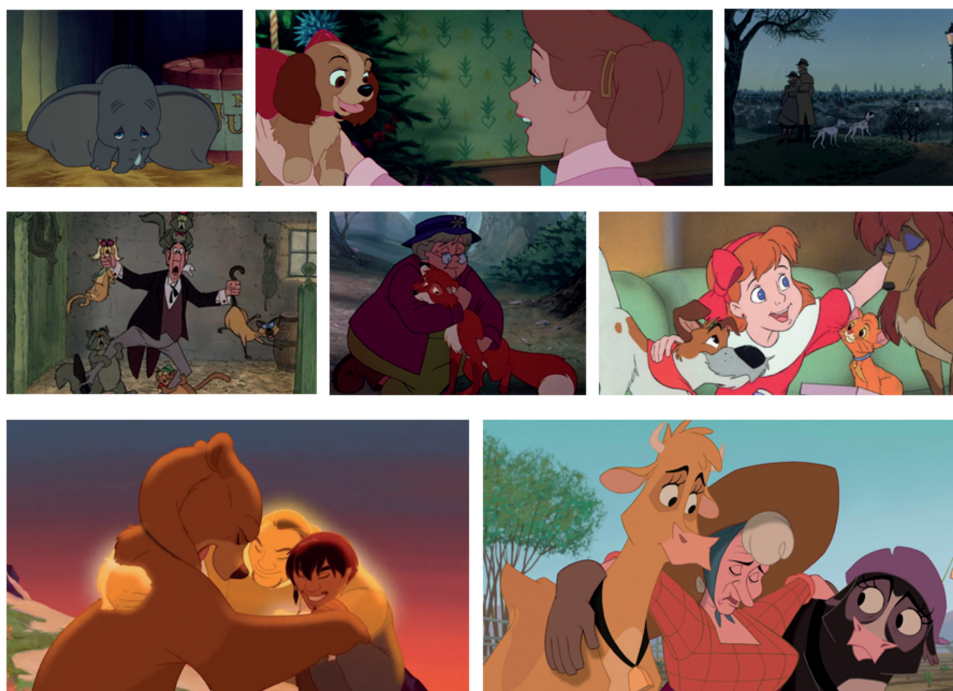
The three highlighted examples are particularly noteworthy in this regard; however, a highly significant structural detail observed across all of them is the absolute deficit of authentic verbal dialogue between these princesses and their princes. In fact, interpersonal communication between these characters is almost exclusively mediated through the paralinguistic musicality and emotional intonation of their shared love songs. These diegetic duets serve to ideologically justify and enhance the hegemonic tropes of romantic love championed by the Disney studio (Álvaro Andaluz and Hamodi Galán, 2021)—specifically validating sub-constructs such as unconditional devotion, instantaneous connection, and eternal fidelity as absolute socio-emotional standards.

4.2 Language Proficiency as a Special Educational Need: Disney Animated Characters

The linguistic phenomenon of language barriers is visually and narratively translated through

an infantilized pedagogical framing within feature films where members of the animal kingdom directly coexist with human populations. Across these plots, there is a pronounced deficit in bidirectional verbal communication between the two distinct groups, even though members of each species demonstrate full communicative competence when using linguistic codes shared with their own kind. Consequently, interpersonal understanding is achieved through alternative, multimodal channels of communication—specifically mediated through paralinguistic cues, emotional sensations, and visual perceptions—which underscores the plurality of semiotic resources available for interaction. A highly significant socio-educational dimension addressed through these specialized Disney character dynamics is the structural challenge of language unfamiliarity and linguistic exclusion encountered by newly arrived immigrant students who find themselves suddenly immersed in the Spanish educational ecosystem.

Figure 2. *Nonverbal communication between Disney animals and people*



Note. (from left to right and top to bottom): *Dumbo* (Sharpsteen, 1941), *Lady and the Tramp* (Geronimi, Jackson, and Luske, 1955), *101 Dalmatians* (Geronimi, Luske, and Reitherman, 1961), *The Aristocats* (Reitherman, 1970), *Tod and Toby* (Berman, Rich, and Stevens, 1981), *Oliver & Company* (Scribner, 1988), *Brother Bear* (Blaise and Walker, 2003), and *Home on the Range* (Finn and Sandford, 2004).

Lack of proficiency in the language of instruction is increasingly recognized as a specific, contextual form of diversity that directly impacts both cognitive learning processes and full, democratic participation in school life (Martínez, 2001). Far from being pathologized or framed as an individual deficit, this linguistic barrier is interpreted as a structural circumstance that demands inclusive, systemic educational responses. Indeed, the presence of students who have not yet acquired a command of the primary vehicle of instruction has become a defining feature of contemporary classrooms, particularly within educational ecosystems shaped by transnational mobility and macro-level cultural diversity (García Castaño et al., 2008).

Methodological guidelines for addressing this socio-educational reality are fundamentally anchored in the ethical principle that access to the core curriculum must never be contingent upon a student's prior mastery of the dominant language. Consequently, contemporary frameworks promote the immediate deployment of active methodologies that integrate specific linguistic scaffolding—such as multimodal visual aids, peer-assisted learning, and the strategic involvement of specialized diversity-support staff—ensuring that these measures are implemented directly within the natural ecology of the regular classroom without segregating the student. Concurrently, the strategic integration of plurilingualism and translanguaging frameworks is valued as a powerful pedagogical asset (Perlaza Torres et al., 2024), thereby recognizing and legitimizing students' native languages as core components of their cultural identity and as vital cognitive bridges for the acquisition of the new target language.

Finally, systematic inter-professional coordination (Fernández-Larragueta et al., 2014) is essen-

tial to establish sustained, institutional support plans that holistically address both the functional communicative demands and the socio-emotional dimensions of the student's transition, thereby actively preventing systemic isolation or alienation. In this way, the student's initial unfamiliarity with the language of instruction is pedagogically reframed as a catalyst to strengthen classroom group cohesion, dismantle ethnocentric biases, and broaden critical perspectives regarding teaching and learning within increasingly multicultural and globalized societies.

4.3 The Condition of Aphonia in the Case of Ariel from *The Little Mermaid*^{*} (Clements and Musker, 1989)

The human voice functions as the main narrative catalyst and driving force behind the entire plot architecture of *The Little Mermaid* (Clements and Musker, 1989). Within the story, Ariel is systematically distinguished from her sisters by virtue of her youth, overt rebelliousness, and exceptional musicality. Her voice serves as her defining ontological attribute and represents the sole auditory marker that the prince—whom she rescues from a catastrophic shipwreck and with whom she falls romantically in love—can remember. Exploiting this dynamic, Ursula, the sea witch, orchestrates a magical contract that grants Ariel a morphological transformation from her mermaid form into a human body in direct exchange for this specific trait—effectively demanding the corporeal commodification of her voice. Consequently, the thematic progression of the entire feature film structurally revolves around the trauma of vocal loss and the subsequent struggle for its reacquisition, a narrative that directly maps onto the clinical, psychopathological condition of aphonia.

Figure 3. Ariel's loss of voice as an example of aphonia



Note. *The Little Mermaid* (Clements and Musker, 1989).

Aphonia, operationalized as the total loss of vocal production (Berthier et al., 2011), constitutes a specific form of communicative diversity that may manifest as a temporary or prolonged condition depending on its underlying etiology and therapeutic intervention. Within the educational ecosystem, the voice functions as a fundamental semiotic resource for interpersonal communication, social interaction, and the fluid expression of learning outcomes (Hernández-Carrera, 2018); consequently, clinical aphonia introduces acute structural challenges both for the students who experience it and for the educators responsible for scaffolding their learning processes. Recognizing this condition as an authentic manifestation of diversity requires shifting the institutional focus away from individual physical limitations and toward the active design of pedagogical and communicative strategies that guarantee equitable participation across all school activities.

Actionable guidelines for addressing aphonia within the classroom environment focus extensively on the immediate provision of accessible, alternative communication channels (Almazán, 2009). Inclusive strategies for managing vocal loss include the systematic deployment of digital or handwritten text interfaces, the integration of pictograms, the utilization of natural gestures and basic sign language, and the application of assistive speech-synthesis technologies. Concurrently, it is equally critical to inject flexibility into institutional assessment methodologies, thereby ensuring that the successful demonstration of academic competencies does not depend exclusively on oral communication modes.

Furthermore, educators, peer groups, and families require structured guidance and targeted information to comprehensively understand this communicative reality, thereby actively mitigating the risk of overprotective dynamics or exclusionary attitudes. To achieve this, systematic collaboration with specialists in speech-language pathology, audiology, or phoniatrics is essential to engineer comprehensive support plans that holistically safeguard both the academic performance and the socio-emotional well-being of the affected students (Cifuentes Lardín and Martínez Ramón, 2018).

When linked to the broader phenomenon of linguistic erasure and viewed through the lens of

critical feminist theory, this narrative framework provides another stark illustration of how the Disney studio systematically marginalizes and overshadows feminine identity (Salzano, 2021). Deconstructing the specific historical context in which this film was produced remains key to understanding this ideological positioning. Ariel was engineered as the foundational figure of the studio's modern era of princesses—emerging after a stagnant period during the 1960s and 1970s where Disney maintained commercial relevance but lacked critical cultural impact—with whom the company aimed to project a modernized, progressive archetype of womanhood by characterizing her as autonomous, uncompromising, and rebellious. Through these specific traits, the studio sought to captivate an evolving audience that was increasingly aligned with contemporary feminist movements and shifting socio-political principles. However, exposing the underlying sexist ideology and the heteropatriarchal subversion of female autonomy that Disney ultimately reinforces, Ariel's narrative arc concludes with the explicit renunciation of her own identity and biological attributes to secure the affection of a man for whom she harbors a purely romanticized idealization—a physical attraction sparked by a superficial first glance, entirely devoid of emotional depth, shared experiences, or authentic communication.

4.4 The pathology of Language Development Disorder (LDD) in the case of Stitch from Lilo & Stitch (DeBlois and Sanders, 2002)

The psychopathological aspect of hearing and language disorders is exemplified by the character Stitch from *Lilo and Stitch* (DeBlois and Sanders, 2002). He is an alien genetically engineered by an unscrupulous scientist who seeks to control the universe. Stitch, or Experiment 626, is a highly intelligent creation that cannot be destroyed. However, his interactions reveal a significant difficulty in communicating with others through spoken language; he even struggles to understand the speech of others—whether they are aliens or humans. This allows us to link this character to the presence of a language barrier associated with SLD, or Specific Language Disorder.

Figure 4. Characteristics of LD, or Language Development Disorder, and the evolution of oral communication in *Stitch*



Note. *Lilo & Stitch* (DeBlois and Sanders, 2002).

Language Development Disorder (LDD) is characterized by persistent difficulties in language acquisition and use (Auza and Peñaloza Castillo, 2019). These difficulties affect both language comprehension and production, thereby having direct repercussions on core areas of academic and social development. In the school setting, LDD manifests as structural barriers to following instructions, participating in verbal interactions, or expressing knowledge appropriately.

Guidelines for intervention are based on the need to design accessible communicative environments (Bahamonde et al., 2021). Teachers implement key strategies such as using clear language, giving simple instructions, creating communications with pictograms, using social stories, and providing support from specialized staff for remediation, among others. Flexibility in forms of expression is encouraged by offering multimodal alternatives—oral, written, graphic, or digital—that allow students to demonstrate their learning. The integration of assistive communication technologies also becomes a key resource for expanding opportunities for participation (Iguálada, 2021).

In conclusion, the diversities analyzed in this research—lack of language proficiency, aphonia, and Language Development Disorder (LDD)—require educational responses that combine specific supports with universal measures implemented directly by teachers in general education classrooms. It is essential to ensure students' active participation in school activities, avoiding segregation and fostering the creation of inclusive communities in which every child is recognized and valued as a full member of the group. In this way, difference is not viewed as a limitation. By emphasizing this value, inclusive education demands an ethical and professional

commitment to social justice. Addressing diversity through the UDL and UDAL approaches, along with specific strategies for individual cases, provides a solid pathway to ensuring that every person has equal opportunities to learn, participate, and develop fully as an integral part of society.

As a final consideration and direction for future research, it is deemed particularly valuable to enrich this study by replicating and/or expanding it through interviews with viewers of the feature film, family members of children with these diversities, and students who may—or may not—identify with the characters portrayed. In this way, the aim is to offer a more complete and comprehensive view of the phenomenon under analysis, incorporating new perspectives and fostering a broader understanding from a socio-educational and community-based standpoint.

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Author Declaration – CRediT Taxonomy

Authors	Contributions
Dr. Vicente Monleón	Research process (critical review of feature films, categorization and labeling of variables, analysis of results, and presentation of the research in an article).

Statement on the Use of Artificial Intelligence

The author DECLARES that the preparation of the article “*Linguistic Psychopathology and Disney: An Educational Perspective on Inclusion*” did not involve the use of artificial intelligence (AI).