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Disney's Classic Cartoons and their Recent Adaptations: A Comparative Study of Representation of Race and Gender

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I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.

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Author's signature

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Introduction

Walt Disney Studios is a well-known widespread film studio that, over the years of its existence, has produced a significant amount of successful motion pictures. Among them is the Disney princess film line consisting of twelve animated features, each with a princess character in a leading role. Two of these films, particularly *Sleeping Beauty* (1959) and *Aladdin* (1992), are in this thesis analyzed concerning race and gender and compared to their recent live-action adaptations – *Maleficent* (20014), *Maleficent: Mistress of Evil* (2019), and *Aladdin* (2019) – produced by the Walt Disney Studios as well. Based on this analysis, the thesis argues that the portrayal of race and gender in the films reflects the society and its attitudes, affairs, and problems in the specific time in which are these works created.

The thesis is divided into five main parts. The first part explains race and gender as social constructs with no connection to biological features. Due to this relation to society, both concepts occupy an essential role in social disputes and problems. Race and gender also have an impact on the media, including filmography. How they are portrayed in films relates to society and its understanding of these aspects.

The second part of the thesis introduces the historical and socio-cultural background of the selected films. It presents the Disney princess film collection with its twelve animated features and their categorizing in three waves as the early, middle, and recent films. Then, it focuses on the events and social structure present in the decades in which each of the selected films is produced. Firstly, it is the 1950s during which the cartoon *Sleeping Beauty* (1959) is made. Secondly, it is the background of *Aladdin* (1992) whose making started in 1988; therefore, the 1980s are considered as a decade with more considerable influence. The last introduced decade is the 2010s in which the three live-

action films are made – *Maleficent* (2014), *Maleficent: Mistress of Evil* (2019), and *Aladdin* (2019).

The third section analyzes the portrayal of race and ethnicity in each selected film comparing the classic cartoon with the live-action adaptation. The first three films analyzed are *Sleeping Beauty* (1959), *Maleficent* (2014), and *Maleficent: Mistress of Evil* (2019). In these films, the thesis focuses on the individual characters' position in a given society of the story as well as the course of events that relates to them, suggesting that these two aspects are related to the character's skin color. It takes a closer look at the newly created dark fey species in *Maleficent: Mistress of Evil* (2019) that primarily consists of non-white members confirming the suggestion of the existing relation between one's skin color and their power. Then, this part compares the film's two main characters, that is Aurora and Maleficent, with a focus on their appearance, implying that this aspect also relates to one's position in society. Lastly, it explores the members of the cast and crew of each film, arguing that it also affects the film's perception of race.

The next two films that are examined in this part are the classic cartoon *Aladdin* (1992) and the live-action remake *Aladdin* (2019). In these two films, the thesis focuses on the problems with the lyrics of the cartoon *Aladdin* (1992) songs, namely "Arabian Nights" and "Prince Ali," where the Arab culture is referred to as barbaric, and prince Ali owns slaves and the way the live-action film changes it. Then this part studies the differences in the depiction of the main characters and other Arab figures, suggesting the 1992 film creates a notion that appearance equals personality, which is refuted by the remake. It also touches the concept of Orientalism, which is present in both film versions. It further examines and compares the film's villain Jafar and the hero Aladdin. Lastly, it

takes a look at both film's casts and crews, suggesting this aspect also affects the outcome of the film.

The fourth part examines the depiction of gender, focusing on the approach to female characters, in the selected films, and compares the classic cartoon with the live-action remake. It starts with the analysis of *Sleeping Beauty* (1959), *Maleficent* (2014), and *Maleficent: Mistress of Evil* (2019). It explores the concept of power and authority and the shift of Aurora's savior from a male character in the 1959 version to a female character in the 2014 remake. Then it further analyzes the character of Maleficent and the space given to her in each film, suggesting the complexity of female characters in the 2014 and 2019 films. The examination of all of the female characters follows, arguing that their portrayal in the live-action versions points out the equality between men and women. Lastly, it takes a closer look at Aurora's character and her development, confirming the complexity of female characters.

The two versions of Aladdin are also analyzed in terms of gender, focusing on female character treatment. In this section, the aspect of power and power lust is explored as well as both film's approach to female characters who are in the 1992 *Aladdin* sexualized. This part also takes a closer look at the character of Jasmine in terms of sexualization, implying that the original version depreciates women, and it focuses on Jasmine's space to develop, stating that women can do great things if they are given a space to self-realization.

The fifth part of the thesis further analyzes the main princess characters in each selected film by applying the method of the 2011 gender research by Dawn Elizabeth England et al. The authors in this study analyze the behavior of prince and princess characters in Disney cartoons and assign them either feminine or masculine characteristics. This examination shows the evolution in the portrayal of princess

character, supporting the suggestion that gender depiction in all of the selected films is a reflection of the society's understanding of this aspect, and that it changes together with society.

1 The Concept of Race and Gender

1.1 Race and Gender as Social Constructs

"Race is a complex, sensitive, and controversial topic" (American Sociological Association 4). It is by the majority of scientists understood as a social construct without any connection to biology. They believe that there is no particular gene grouping that is specific for all of the white or all of the black people. The racial classification and identification are diverse, connected to place, and society and are inconstant (Onwuachi-Willing). The American Sociological Association explains this social construct as "a social invention that changes as political, economic, and historical contexts change" (American Sociological Association 7). It has an impact on "primary social institutions and environments, including the criminal justice, education and health systems, job markets, and where people live." (American Sociological Association 4) Race as a social construct also causes several disputes; "wars, genocide, slavery, bigotry, and prejudice have all resulted from understanding people not as individualized human beings, but rather as members of a racially designated grouping" (Benshoff 47).

In the same fashion, gender is believed to be a social construct. Unlike sex, which is based on biological traits, gender is formed by society's categorization of sex. It regulates "the cultural meanings attached to men and women's roles; and how individuals understand their identities" (Zevallos). According to the patriarchal ideology, which is a deep-rooted part of society, femininity presents characteristics like "small, quiet, passive, emotional, nurturing, non-aggressive, dependent, and weak." In contrast, masculinity is associated with characteristics like "large, loud, and active, with non-emotional aggression and strong leadership abilities" (Benshoff 214). Gender is inconstant; it varies in relation to time, space, and society (Zevallos). The understanding of being a man or a woman quickly changes, which is a fact that supports the belief that gender is a socially

constructed concept. Moreover, it helps the "systemic, identity-based discrimination and segregation" (Killermann).

1.2 Race and Gender in Media

Both race and gender are somehow portrayed in media – newspapers, radio, television, and others. The portrayal through media influences the audience's apprehension of certain realities as well as it reflects the social constructions, including race and gender (Brooks 297). In American cinematography, the concepts of race and gender are present as well.

Race in American film changes throughout history and is portrayed "in complex and sometimes contradictory ways." American cinematography represents race using the stereotypes, rewriting America's racist past, and challenging racist assumptions, and thus helping to establish social change (Benshoff 49). Film industry changes together with society, therefore with a more diverse society comes a more diverse filmography. This suggestion is seen in the 1990s multiculturalism during which non-white actors and actresses become a part of American film as well (76).

Gender, the same as race, is a complex concept represented in the American film industry and its portrayal changes over time. Based on the patriarchal ideology that prevails throughout the American history, filmography favors men over women displaying "men as the active and powerful heroes of Hollywood film, while relegating women to the role of love interest waiting to be rescued." Nonetheless, the idea of equality between men and women that starts to be promoted by society changes the film portrayal of gender and female roles slowly comes to the fore (Benshoff 213).

2 Historical and Socio-Cultural Background

The portrayal of race and gender in media relates to historical events and society's mindset. History and society influence the attitude with which the film industry approaches race and gender, and therefore it influences the way these two concepts are displayed in films. This chapter gives a background to the selected works and introduces the historical events and social structure of the decades in which the films are produced, filmed, and/or released.

2.1 Disney Princess Films

The official Disney Princess film collection includes twelve animated features. (Disney Princess) They are divided into three groupings – the early films, the middle films, and the recent films. The early films include *Snow White and the Seven Dwarves* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959). The middle films include *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992), *Pocahontas* (1995) and *Mulan* (1998). The recent films include *Princess and the Frog* (2009), *Tangled* (2010), *Brave* (2012), and *Moana* (2016). (England et al.) These films cover a period between the release of the first one, *Snow White and the Seven Dwarfs*, in 1937 and the last one, *Moana*, in 2016. Over the years, the attitude to and portrayal of the Disney princesses have changed following the transformations of society. (Bradley) In the past few years, live-action adaptations based on the original cartoon films are made, and the reflection of the changing society applies to them as well. Five of the Disney princess animated features have been adapted into the live-action form as *Maleficent* (2014) and its sequel *Maleficent: Mistress of Evil* (2019), *Cinderella* (2015), *Beauty and the Beast* (2017), *Aladdin* (2019), and *Mulan* (2020).

2.2 Historical and Socio-Cultural Background of *Sleeping Beauty* (1959)

Sleeping Beauty belongs to the early Disney princess wave and is released in 1959 by the American Walt Disney film studio. However, the making process starts many years before that, in 1951 (Rowney). In the 1950s, the situation in the United States is described as "post-World War II boom" due to the increase of various aspects of life such as economy, suburbs, or babies ("The 1950s"). It is also a period that strictly follows gender roles established for both men and women. There is pressure on them to give up their jobs and become fully engaged in the domestic sphere. The television supports this female domesticity with its programs depicting women primarily as mothers and wives taking care of the household ("Women in the 1950s"). This urge causes great dissatisfaction that results in a feminist movement in the next decade.

Similar outcomes happened in the matters related to equality, or rather inequality between white and black American citizens. In the 1950s, the long-running fight for rights for African Americans escalates into the civil rights movement. Despite some of its successes, many white Americans still refuse to acknowledge this emerging equality and uses "violence and intimidation to prevent blacks from asserting their rights" ("The 1950s"). One such case is the one of a fourteen-year-old Emmett Till, who is abducted, beaten, and murdered by two white men based on a false accusation. Although Till's murderers confess to this crime, they are "acquitted of murder charges by an all-white, all-male jury after a barely an hour of deliberations" ("Black History Milestones: Timeline") The United States is still a country promoting white supremacy. The majority of people seen on television are white ("American History: Life in the 1950s"), and many TV shows pictures "an idealized image of white suburban family life" ("Popular culture and mass media in the 1950s"). African American women occupy a particular position in the 1950s. The "ideal of domesticity" does not apply to them because it is "primarily

aimed at middle-class white women," and they have to work because of their economic situation. As a result, they are excluded from society for both their skin color and position as working females ("Women in the 1950s").

2.3 Historical and Socio-Cultural Background of *Aladdin* (1992)

The animated feature *Aladdin* is introduced in theatres in 1992 and belongs to the second Disney princess wave. The production works, however, starts already in 1988 ("Aladdin"). The 1980s are a decade "remembered for its materialism and consumerism" and the Cold War ("The 1980s"). At the beginning of this period, the United States faces the "Iran hostage crisis" after the U.S. Embassy in Tehran is taken over by the Iranian Revolution supporters. ("The '80s: The Decade that Made Us") During the 1980s, the representation of black people in the culture rise, and "for the first time in history, the most popular idols of teens [are] Black" (Fisher). A positive portrayal of African Americans can also be seen in a new TV show called "The Cosby Show" that presents a successful black family ("The '80s: The Decade that Made Us"). At the same time, the white supremacy notion still exists and is best illustrated in the so-called War on Drugs. It is declared in 1971 by the United States president Richard Nixon and expanded by his successor Ronald Reagan in 1981. Although it is officially a fight against drugs, it has a racial undertone. In 1986, an Act is passed establishing a "'mandatory minimum' prison sentences for various drug offenses" with the most severe punishments for crack possession – a drug that had the largest group of users among African Americans ("War on Drugs").

This decade is also significant for its firsts in the occupation sphere, where Sandra Day O'Connor becomes the first female in the United States Supreme Court, and Sally Ride is the first woman to visit the space ("The '80s: The Decade that Made Us."). Due to the second wave of feminism that begins "in the 1960s and continued into the 90s"

(Rampton), women in the 1980s are able to extricate themselves from the female domesticity ideal and start to pursue their career desires. They are getting an education at universities as well as better paid jobs. In addition to depicting women as housewives, the television incorporates the portrayal of females in the working space and promotes the idea of female equality (Issa).

2.4 Historical and Socio-Cultural Background of *Maleficent* (2014), *Maleficent: Mistress of Evil* (2019) and *Aladdin* (2019)

All of the three live-action adaptations of Disney's cartoon classics are made in the 2010s with *Maleficent* release in 2014 and its sequel *Maleficent: Mistress of Evil*, together with *Aladdin* in 2019. This decade is by many "characterized by massive racial, economic and political divisions" ("How Will History Books Remember the 2010s?"). At its beginning, the U.S. presidency is held by Barack Obama, the first black man in that position, who is succeeded by Donald Trump, whose election is believed to be "a sign of racial backlash" ("How Will History Books Remember the 2010s?"). In 2013, a movement under the name Black Lives Matter is formed to fight racism against African Americans (Khan-Cullors). United States black residents face injustice and violence from the state authorities and the government during this decade ("How Will History Books Remember the 2010s?"). During Trump's presidency, the United States is also defined as anti-immigrant due to the president's attempts to "keep Muslims out with a travel ban and Central Americans migrants out with a wall across the Mexican border" ("How Will History Books Remember the 2010s?").

Another significant movement of the 2010s is the Me Too movement that focuses on the victims of sexual violence, especially women of color ("About"), bringing "condemnation to dozens of powerful men in politics, business, entertainment, and the news media" (Burkett and Brunell). The 2010s is a period with "the increasing influence

of women" (Cowen) that becomes the fourth wave of feminism. After Donald Trump's victory over Hillary Clinton in the 2016 presidential election, the Women's March take place demanding gender equality (Burkett and Brunell). Even in the cultural sphere, women amplify their position with many successful female interprets on the stage and female protagonists in the books and TV (Cowen).

3 Race and Ethnicity

The portrayal of race and ethnicity in Disney films presents a problematic concept. White princess in the leading role of the film, where other than Caucasian characters are either absent or stereotyped, is an image associated with this film studio. This description applies to *Sleeping Beauty* (1959) as well. This animated feature is purely white work using the "color symbolism that associates white with goodness and black with evil," promoting the idea of white supremacy. The princess in *Sleeping Beauty* (1959) is fair, blonde, blue-eyed, whereas Maleficent is clothed in black, has a black bird, and lives in a dark castle (Hurley 224).

This racial treatment applies to all of the Disney animated features until the 1990s' multiculturalism that replaced "a colour-blind erasure of race" (Benhamou 153). *Aladdin* is released in 1992 and presents a turning point in Disney's animated features, for before *Aladdin* (1992), the depiction of race is "limited to minor racially stereotyped characters, in the margins of the narratives." This film partially abandons the previous attitude towards ethnicities and puts two Arab characters in the leading roles; nonetheless, the stereotyping of the Arab culture is present as well as the attempts to whiten the main characters (155).

The live-action adaptations of the 2010s approach the aspect of race and ethnicity with more sensitivity. Although the ideology of the superiority of white people still exists, it weakens with more and more people joining the fight for racial equality. The majority of the adaptations try to include at least one non-white character and treat them sensitively.

This chapter examines the depiction of race and ethnicity in each of the selected films and compares the classic cartoon's portrayal of this concept with the portrayal in the live-action adaptation.

3.1 Race and Ethnicity in *Sleeping Beauty* (1959), *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019)

The classic cartoon *Sleeping Beauty* (1959) and its two live-action remakes, *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019), are all based on the same story, but their outcome is not the same. This diversity is due to the different array of people working on the films and the various socio-cultural backgrounds. *Sleeping Beauty* (1959) is made in the white supremacist period, and this ideology is reflected in the cartoon. There is almost a sixty-year difference between the animated feature and the live-action adaptation. During those years, the perception of race has changed, and the 2010s attitude that slowly suppresses the white supremacy existence is reflected in the remakes.

3.1.1 The Characters' Position

The variety of characters in terms of race and ethnicity differs in each of the three films that are based on Charles Perrault's story about Sleeping Beauty. In the original cartoon, there is no diversity regarding race. All of the characters are white, with Maleficent having her skin slightly greenish. The live-action remake *Maleficent* (2014) and its sequel *Maleficent: Mistress of Evil* (2019) approach this aspect differently. The majority of characters, including the main ones, stays white with Maleficent being no longer greenish, but characters of other ethnicities are also included. New character addition in *Maleficent* (2014) is one of king Stefan's guards who is of dark skin color and is seen only a few times during the film. One of his occurrences is a scene in which king Stefan slaps him because the army failed to carry out the king's order (00:37:58). This particular unnamed guard is portrayed as inferior to king Stefan and as someone who has to endure his taking it out. He is only a side character, not crucial to the story without any authority or power. The sequel does a little better in this matter. A new character introduced is the general named Percival. Compared to the soldier from *Maleficent*

(2014), he finds himself in a better position – he gets more space in the film and exists as a positively treated character. He has the authority over the royal guards, but although he is treated well by the royal family – he even gets to attend their family dinner (00:26:45) – he still stays inferior to their power (01:19:50). There are some other minor non-white characters, most of them are royal servants, guards, and subjects, and none of them is further developed (00:23:56; 00:25:48; 01:07:21; 01:45:07).

3.1.2 The Dark Fey

A variety of characters of different ethnicities also appear among the newly introduced dark fey specie. The way they are portrayed, however, seems to imply they are uncivilized and inferior. The clothes they wear are inspired by the clothing of different tribes from all over the world and made from natural fabrics ("Costumes are a Force of Nature in 'Maleficent: Mistress of Evil'"), and they bodypaint themselves. They lost their lands and homes and are forced to live underground in hiding due to the violence of humans. Except using words, they communicate through body language and sounds (01:15:51). Most of them do not utter a word during the whole film, and all the talking is done mainly by their two representatives – Borra and Conall (00:42:45). Borra is of white skin and acts as the leader of the dark fey, persuading others to do what he deems right – to attack humans. Conall, on the other hand, is black, and he opposes Borra's ideas, but his opinions are not as popular as Borra's – he overshadows him. Moreover, he dies saving Maleficent's life several scenes after he is introduced (01:04:37), whereas Borra survives even the battle with humans (01:43:43). This battle seems lost for the dark fey, since the queen is much better equipped to fight, until the arrival of Maleficent. Eventually, she becomes the one who saves the dark fey by uniting them with humans – an act which Conall is not able to achieve. Both live-action remakes have at least one character other than Caucasian; nonetheless, neither of these characters is on the top of

the hierarchy – there is always someone more powerful above them. The participation of non-white characters might be viewed as a step forward. However, the filmmakers' treatment of these characters spoils this progress, suggesting they can never be as good as white characters and therefore connecting the color of one's skin with their power.

3.1.3 The Hero and the Villain

In *Sleeping Beauty* (1959), there is one main protagonist – Aurora – as well as one main antagonist – Maleficent. Both are depicted as characters with light skin, but each of their appearances differs. Maleficent has dark horns on her head, her sclera is yellow, and her skin tone is greenish. This skin color distinction suggests that Maleficent is different from other characters – she is evil. She curses an innocent child by which she destructs the happiness of its parents (00:08:29) abducts young prince (00:54:53) and turns herself into a dragon to stop others from having their happy ending (01:06:20). On the other hand, Aurora is good without any wrongdoing. Her skin is fair without blemish, as well as her hair and eyes. Therefore, *Sleeping Beauty* (1959) implies that white skin color marks the purity and goodness, whereas any other color means the opposite. With shifting the point of view in the live-action films making Maleficent the hero, her skin color is changed. She is no longer greenish, but her skin is as purely white as Aurora's if not even fairer. Also, her eyes are no longer yellow; only her iris turns green when acting evil, such as cursing Aurora in *Maleficent* (2014) (00:30:07) or getting angry in the sequel (00:32:00) and her horns are explained by giving her the fairy background. Aurora's appearance stays the same in the remakes – fair skin with fair hair. By adjusting and explaining Maleficent's appearance, the live-action films try it to match to her new position as a hero by which they support the idea of the connection of one's appearance and character.

3.1.4 Cast and Crew

The aspect of race and ethnicity in the films is also affected by the people in the cast and crew. The 1959 *Sleeping Beauty* is directed by Clyde Geronimi, who is of Italian origin ("Clyde Geronimi") and written by Erdman Penner, originally from Canada ("Erdman Penner"), who adapted the original story written by Charles Perrault, a Frenchman ("Charles Perrault"). The cast consists of Mary Costa who voices Aurora, Bill Shirley as prince Phillip, Eleanor Audley as Maleficent, Verna Felton, Barbara Luddy, and Barbara Jo Allen as the three good fairies, Taylor Holmes as king Stefan, Bill Thompson as king Hubert, and Marvin Miller as the narrator; all of them white Americans ("Mary Costa"; "Bill Shirley"; "Eleanor Audley"; "Verna Felton"; "Barbara Luddy"; "Barbara Jo Allen"; "Taylor Holmes"; "Bill Thompson"; "Marvin Miller").

The 2014 adaptation *Maleficent* is directed by Robert Stromberg and written by Linda Woolverton, both white Americans ("Robert Stromberg"; "Linda Woolverton"). Among the cast, there is Angelina Jolie (Maleficent) who is American and has European descent ("Angelina Jolie"), Elle Fanning (Aurora) who is also American of European origin ("Elle Fanning"), Sharlto Copley (king Stefan) with African origin ("Sharlto Copley"), Lesley Manville (Flittle), Imelda Staunton (Knotgrass) and Juno Temple (Thistlewit), all three of British descent as well as Sam Riley (Diaval) ("Lesley Manville"; "Imelda Staunton"; "Juno Temple"; "Sam Riley"), and Brenton Thwaites (prince Phillip) who is Australian ("Brenton Thwaites"). As a minor black character, king Stefan's guard, there is also John Macmillan about whom there is, nonetheless, not enough information. The narrator of the film is Janet McTeer, who is British ("Janet McTeer").

The director of the 2019 *Maleficent: Mistress of Evil* is Joachim Rønning, who is from Norway ("Joachim Rønning"), and the writers are Linda Woolverton, Noah Harpster, and Micah Fitzerman-Blue, all American ("Linda Woolverton"; "2019 LitFest

Gala Honorees: Micah Fitzerman-Blue and Noah Harpster"). The cast stays almost the same with some changes and additions – Harris Dickinson (prince Phillip) who is British ("Harris Dickinson"), Michelle Pfeiffer (queen Ingrith) who is American ("Michelle Pfeiffer"), Chiwetel Ejiofor (Conall) who is British with Nigerian origin ("Chiwetel Ejiofor"), Ed Skrein (Borra) who is from Britain ("Ed Skrein"), and Robert Lindsay (king John) who is British as well ("Robert Lindsay"). The other representatives of the dark fey species are played by actors and actresses of other than Caucasian race – Judith Shekoni (Shrike), who is British-Nigerian ("Judith Shekoni"), Miyavi (Udo) who is Japanese ("Miyavi"), Kae Alexander (Ini) who has Japanese origin ("Kae Alexander"). The composition of those involved in making each of the three films shows the amount of interest in other races and ethnicities than one's own. From being interested only in the Caucasian race and American nationality in *Sleeping Beauty* (1959), the filmmakers come to acknowledge, accept and give space to other ethnicities in the live-action adaptation *Maleficent* (2014) and its sequel *Maleficent: Mistress of Evil* (2019).

3.2 Race and Ethnicity in *Aladdin* (1992) and *Aladdin* (2019)

There are several distinctions between 1992 classic cartoon and 2019 live-action remake regarding the race and ethnicity since both versions approach this topic differently, given the diverse backgrounds of both works. The animated feature makes progress by creating a story set in a non-white country with non-white characters in the leading roles, a reaction to the appearing multiculturalism in the United States. Nevertheless, it treats the Arab culture without respect, which can be ascribed to not only the white supremacy ideology but also the relations between the United States and the Middle East. Many errors made by the cartoon are fixed in its remake, which follows the 2010s, where the American society gradually abandons the white supremacist ideology and treats other cultures with more respect.

3.2.1 The Lyrics

The very first thing that is handled differently in the new version of *Aladdin* (2019) is the opening song called "Arabian Nights." The lyrics of the song are already altered in the cartoon *Aladdin* (1992). This alteration is a reaction to the complaints of the Arab minority living in the United States who feel offended by it. The original song version contained lines saying: "where they cut off your ear if they don't like your face, it's barbaric, bet hey, it's home." Two lines from this excerpt are changed to "where it's flat and immense, and the heat is intense" (00:00:51), but the line containing the barbaric reference stays untouched (Fox). Dick Cook, Disney distribution president, defends this retention by stating that it does not speak about the people but the land (quoted in Fox). Nonetheless, Cook's defense is not quite proper, and the lyrics remain insensitive to Arab society.

The new live-action remake of *Aladdin* (2019) tries to avoid such insensitivity by altering the lyrics one again. The creators change not only the two lines talking about the violent acts but also the barbaric line, so the whole part is "where you wander among every culture and tongue it's chaotic, but hey, it's home" (00:01:47). Besides, they also add new lines describing the Arab culture more attractively with more positive words such as "the haze of your pure delight" (00:02:46). This alteration improves the overall perception of the film and shows that the creators care about Arab society.

"Arabian Nights" is not the only song altered in the 2019 *Aladdin*. Another musical number whose lyrics are changed is the song called "Prince Ali." The first change is made in the line that says, "brush up your Sunday salaam" (00:47:30), which is an incorrect reference since Sunday is a holy day for Christians. Muslim holy day is Friday (Donaldson) as the remake correctly states (00:54:00). It is an error indicating the creators' lack of interest in the Arab culture. Another change is made in the line "he's got

slaves, he's got servants and flunkies" (00:48:38) that is turned into a "he's got ten thousand servants and flunkies" (55:10:00) for slavery is a rather sensitive subject given the American history. By changing these inappropriate words in the lyrics, the film fixes the errors made by the producers of the original cartoon film version and acquires culture-friendly features.

3.2.2 The Portrayal of the Middle East

Aladdin from 1992 depicts the Arab ethnicity in a quite uncomplimentary way – most of the characters are caricatured and stereotyped, except for the two main characters, Aladdin and Jasmine. They are portrayed more like white Caucasian characters than Arab, and they are in no way caricatured. The proportions of their bodies and faces are flattering without any abnormalities, as well as their English accent. Although Jasmine is Disney's first non-white princess, her and Aladdin's character are criticized for having lighter skin color (Breaux 400). On the other hand, the market traders and the guards are depicted with harsh manners, and their bodies and certain features somehow exaggerated (00:16:55; 00:22:09) with the most striking example in the character of the apple seller in the marketplace who is aggressive and is ready to cut off Jasmine's hand immediately (00:17:40). Even prince Achmed is not the exception of being portrayed as mean and violent (00:10:22). Based on the way how the characters are portrayed and what their characteristics are, the film creates a notion saying appearance equals personality.

Not only individual characters, but the culture as a whole is depicted negatively with the occurrence of Orientalism. Orientalism is described as "a way of seeing that imagines, emphasizes, exaggerates and distorts differences of Arab peoples and cultures as compared to that of Europe and the U.S. It often involves seeing Arab culture as exotic, backward, uncivilized, and at times dangerous" ("What Is Orientalism?"). A lot of the features that are supposed to represent the Arab culture are not Arab, such as the choice

of the animal characters "native to the Indian region" (Harb) and a palace that is based on the Taj Mahal. Many details like describing Agrabah as a "city of mystery, of enchantment" (00:01:58), making Jasmine a princess who suffers by living in Arab land and sexualization of the majority of the female characters together create a perfect example of Orientalism. Moreover, the filmmakers bring American culture into the film in the form of Genie's cultural references (Romano). By biased and subjective rather than truthful and objective depiction of Arab nationality, the film embodies the characteristics of Orientalism mentioned above, creating an irrespective and insensible image of the Arab culture wronging its members.

The 2019 *Aladdin* changes many of these unflattering depictions of the Arab culture and tries to create a new diverse environment full of "many visible and ethnically different cultures" (Massoud quoted in Sinha-Roy). The creators manage to avoid a large amount of the cultural errors that are present in the original *Aladdin* (1992) and replaces them with more temperate and likable characters. The aggressive and violent seller of apples who tries to cut off Jasmine's hand is replaced by a justice-seeking trader who wants to defend his absent brother and is not willing to do more than just grab Jasmine's hand and demand compensation in the form of a bracelet (00:06:30). He is calmer, satisfied with the bracelet Aladdin gives him at which point he even smiles and thanks him. Similar applies to the prince who comes to court Jasmine. The original cruel prince Achmed is replaced by much more unruffled, and slightly silly, prince Anders (00:18:40). However, this prince is not of Middle Eastern origin, and the original violent scene with prince Achmed is recreated with one of the palace guards who is not violent; however, he still behaves rather arrogant (00:16:45). The characters of Aladdin and Jasmine still stay a little Europeanized. They keep resembling white characters with their appearance and accent (Harb) with their origin making this resemblance somewhat inevitable – Naomi

Scott, who plays Jasmine, is of a British-Indian descent ("Naomi Scott") and Mena Massoud who plays Aladdin was raised in Canada ("Mena Massoud").

One problem with the new remake of *Aladdin* (2019) is its distorted depiction of the Arab culture – Orientalism. This trade of "explicit racism for clichéd exoticism" (Albadrawi) is something that most people would not regard as a problem. Still, to Middle Eastern and North African (MENA) people, it matters a lot. It makes the Western world superior to the Eastern, suggests the interchangeability of the MENA people and their cultures, and prevents its accurate and undistorted portrayal. Besides, it indicates that the filmmakers did not consult experts in the cultural field, or they ignored them (Albadrawi). The criticism related to Orientalism particularly relates to the choice of the cast and the selection of cultural elements for the film. The cast consists of actors and actresses of different ethnicities, which is, on the one hand, a positive feature. On the other hand, given the film set, which is Agrabah – a fictional Arab land, casting such a diversity of people that have nothing in common with Arabia except that their skin color is not white is rather Orientalism. As for the culture, the author of the article from the Arab American News criticizes the new remake of *Aladdin* (2019) for its rather Indian than Arabic features like the clothing or the dance moves. She concludes with the sentence "while this is a good sign that Hollywood is finally taking a step in the right direction to fix its problematic portrayals of Arabs in entertainment media, it would be nice to see some of the positive facets of the true Arabic culture, as opposed to borrowing elements from other cultures" (Harb).

3.2.3 The Hero and the Villain

Changes in appearance and character concern even the sultan's vizier Jafar. In the cartoon *Aladdin* (1992), Jafar is portrayed in a negative way, which is understandable to some extent since he represents the main evil character of the film. His appearance is not

flattering with his tall and skinny figure and his old-looking angular face. He has a "thick and ugly Arabic accent" (Saeed), and his intonation and phrasing show signs of wickedness. As for his personality and behavior, Jafar is vicious and twisted, and in the scenes when interacting with the sultan, he is also obsequious (00:14:05). In comparison, Aladdin, the hero, is the opposite of Jafar. His figure is in excellent condition with his muscles on display. He is young, athletic, and attractive without any unpleasant accent. Unlike the majority of other male characters, he lacks any facial hair, and his behavior also differs from the others. He is calm and kind, and he tries to help others. There is a big contrast between the character of Aladdin and Jafar in the original film. This contrast shows that the filmmakers created the hero to differ from the villain not only in terms of character and behavior but also in their physical appearance and therefore suggesting that one's look equals their character. This statement, however, does not apply to the creators of the 2019 *Aladdin*.

In the new version of *Aladdin* (2019), Jafar's appearance greatly improved. He is no longer that old and unsightly "racially coded" (Donaldson) character, but he takes on a new look. He is younger, more handsome, and he does not arouse such darkness as the original Jafar does. His behavioral characteristics nonetheless do not differ significantly from the cartoon Jafar. At least not in quality as in quantity. His interest in princess Jasmine is absent, his sense of revenge slightly restrained, but his lust for power stays the same. This desire then becomes the reason for his badness and ruthlessness (00:11:59). He may not be as vicious as the cartoon Jafar, but he still possesses many of his negative features. Aladdin, on the other hand, almost does not change. In the live-action version, a hint of his facial hair is seen, and his chest is hidden under his shirt, so there is no way to say if he is as muscular as the original Aladdin. Otherwise, he is still handsome, athletic, and kind-hearted. By making Jafar more attractive and less "racially coded"

(Donaldson), the filmmakers try to improve the perception the audience can get after meeting the cartoon Jafar. Nevertheless, although the remake avoids a number of the racial errors made by the cartoon version, at the same time, it keeps some in its own way.

3.2.4 Cast and Crew

A significant role in the final form of both films, including the racial and cultural aspects, holds the film crew and cast. The 1992 *Aladdin* is directed and produced by Ron Clements and John Musker, both of them being white Americans and co-produced by Donald W. Ernst, who is American as well and Amy Pell about whom there is no needed and reliable data. Twenty people are involved in writing the screenplay and the story who are either Caucasian or their origin is not confirmed due to the lack of needful credible information. Music is composed by Alan Menken, an American citizen of white color ("Alan Menken"). As for the cast, both Aladdin and Jasmine are voiced by white Americans – Scott Weinger and Linda Larkin ("Scott Weinger"; "Linda Larkin"). The same applies to the character of Genie voiced by Robin Williams ("Robin Williams"), Jafar voiced by Jonathan Freeman ("Jonathan Freeman"), and Abu, Cave of Wonders, and Rajah, all voiced by Frank Welker ("Frank Welker"). The sultan is voiced by Douglas Seale, who is originally from the United Kingdom ("Douglas Seale"), and Iago is voiced by Gilbert Gottfried, who has a Jewish origin ("Gilbert Gottfried"). The majority of those who partake in the production of 1992 *Aladdin* are Americans of white skin color and have no direct connection with Middle Eastern culture.

The ethnicity of the people involved in the making of the 2019 *Aladdin* is more diverse than is the original's, at least as far as the cast is concerned. The members of the film crew are mostly white with Guy Ritchie, the director, and screenwriter of the film who is of British origin ("Guy Ritchie"), and his colleague John August, the co-writer who is American ("John August"), in charge. The cast, however, is pretty multiracial.

Mena Massoud, who plays Aladdin, is Canadian with Egyptian origin ("Mena Massoud"), Naomi Scott as Jasmine is British-Indian ("Naomi Scott"), Will Smith as Genie is African American ("Will Smith"), Marwan Kenzari as Jafar is Dutch with Tunisian ancestry (Sinha-Roy), Navid Negahban as the sultan together with Nasim Pedrad as Dalia is Iranian-American ("Navid Negahban"; "Nasim Pedrad"). Although for some critics, this is not a very well-assembled team, it is a change for the better since the cartoon version of the film. By casting actors from different cultural backgrounds, the creators show their interest in other ethnicities and cultures than their own; however, by doing it, they do not respect Arab ethnicity.

4 Gender

Disney's princess characters experienced a slow and gradual transformation since the release of the first one, Snow White. *Snow White and the Seven Dwarfs* (1937), along with *Cinderella* (1950) and *Sleeping Beauty* (1959), belong to the group of the early princess films (England et al.) that are characterized by their submission to the gender role stereotypes. All of these three princesses are depicted similarly – there is an emphasis on their beauty, they fancy housework, and they require male's rescue (Towbin et al. 30).

After a thirty-three-year break, Disney comes with a second wave of princess cartoons. Princesses in this grouping are more active and engage more in the intellectual. However, the second wave also brings "an increasing emphasis on sexuality and the exotic" (Lacroix 214), and it keeps the involvement in romantical relationships with men (England et al. 565), so even the second wave princesses are gender-stereotyped.

The portrayal of princesses in the recent live-action adaptations breaks the original gender construction created by the first two waves of Disney princesses and creates a whole new character structure. Princesses in the live-action remakes are a result of many attempts of gender equality, and they embody female power.

This section deals with the depiction of gender, particularly the approach to female characters in all of the selected films and compares the animated feature's portrayal of this aspect with the one in the live-action remake.

4.1 Gender in *Sleeping Beauty* (1959), *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019)

The approach to the gender varies in each of the analyzed films – *Sleeping Beauty* (1959), *Maleficent* (20014), and *Maleficent: Mistress of Evil* (2019). This variation in portraying this aspect is a result of diverse environments in which each film is made. The animated feature reflects the ideology of the 1950s gender role division, which does not

give women space to self-realization and urges them to be domestic. In the same fashion, the two live-action films are defined by the 2010s, where the female voice is given more attention, and women are not understood as mere wives and mothers.

4.1.1 Power and Authority

Power is a concept present in all three films, and each of them portrays it differently. In *Sleeping Beauty* (1959), the authoritative figures are the two kings, king Stefan and king Hubert, who represent the right patriarchal society. They are the ones who are in charge of discussing policy and making decisions. They discuss the matter of the marriage between Phillip and Aurora, not even the queen has a say in this matter – she is not even present (00:39:00). When Aurora finds out she is betrothed since her birth and expresses her feeling about it, her opinion does not matter, for it is already decided by the king (00:37:15). On the other hand, when prince Phillip falls in love and rejects to marry the princess to whom he is betrothed (00:23:21), his father, king Hubert eventually accepts this decision (00:44:40). Dealing with the same problem in two different ways based on one's gender shows that gender and power are connected. Aurora is portrayed as powerless without any rights even though she is of a royal family. The only female characters who hold some power are the three good fairies and Maleficent; however, their power comes primarily from their magic. Maleficent has authority over her goons (00:15:19) and inspires fear in humans (00:09:00) due to her magic power, which is connected to her villainy. One of the possible interpretations of the reasons that lead Maleficent to curse Aurora is that by not being invited to Aurora's christening, Maleficent is excluded from the high social class that holds power. Power is a key feature, and by excluding Maleficent, the people reject the fact that she is powerful because power belongs to men (Dundes et al. 5). Maleficent, therefore, violates the authority that men present posing a threat to the system of male hierarchy. Therefore, her character is

eventually handled accordingly, and she dies by the hand of prince Phillip (Dundes et al. 12). The three good fairies live under their authority for their fairy origin, and they also have magic power by which they made themselves Aurora's guardians that gives them also the authority over her (00:04:59; 00:18:10). They, however, do not pose a threat to the established social hierarchy ruled by men; therefore, there is no rectification for them. The only thing that is done to moderate the power given to them is their depiction in a sort of ridiculous and silly way.

In *Maleficent* (2014), the power distribution is slightly different. There are two kingdoms – one human and one full of "every manner of strange and wonderful creature" (00:01:04). The authority above the humans holds a king; first, it is king Henry, and after his death, he is replaced by a new king Stefan (00:22:37). As in the cartoon, the king is the one who rules and decides. When the three fairies come to bestow their gifts on Aurora, they cannot speak until the king lets them (00:26:26), and until he allows them, they cannot give their gifts to Aurora (00:26:53). Although the queen approves, she does not hold power to decide about this matter, so she only tries to persuade the king to allow it (00:26:42). The other kingdom, the Moors, is not at first ruled by anyone, there is only a protector, Maleficent. This situation changes when she proclaims herself the queen of the Moors as a reaction to Stefan's coronation (00:23:05). By doing this, she acquires the power and authority over the Moor folk and becomes Stefan's equal. The three fairies lose their authority in the live-action remake, although their magic power remains. Throughout the film, they are under the authority of either king Stefan (00:26:26) or Maleficent (01:23:22). For the majority of the film, even Aurora stays powerless. Her powerlessness changes at the end of the film after Maleficent transfers her authority to Aurora, making her the queen of the Moors (01:23:28).

Maleficent: Mistress of Evil (2019) presents a new kingdom named Ulstead. The power distribution here is portrayed as complex since the authority is officially held by king John (00:14:07), who is secretly deceived by the queen (00:19:49) and is put under a sleeping curse in the first half of the film; therefore, he is unable to exercise his power (00:32:41). It is queen Ingrith who is actually in charge, which is a change from the previous two films where the leader of people is a male. Aurora continues to be the queen of the Moors and is seen to act like one (00:06:50). Maleficent occupies the position of the queen mother since she is no longer the queen, but she still has respect among the Moor folk (00:16:22). The position of the three fairies remains the same, for they are the Moor folk and therefore fall under the authority of queen Aurora. At the end of the film, the final speech is given by both Phillip and Aurora, suggesting the equality between men and women (01:41:36). Progress concerning the empowerment of women is seen throughout the three films from having two kings in charge in 1959 to one king and one queen in 2014 to two queens in 2019.

4.1.2 The Savior

The savior position also differs in the original cartoon and the live-action remake. In *Sleeping Beauty* (1959), after Aurora pricks her finger and falls asleep, she is saved by prince Phillip who has to give her a true love's kiss to wake her up (01:08:34). By performing this act, he becomes the hero of the story supporting the idea that only a man can save a woman and make her happy. In *Maleficent* (2014), it is no longer prince Phillip who breaks the curse and saves Aurora from her death-like sleep. The focus is shifted "from the love between a sleeping princess and a rescuing prince to that between the princess and her fairy godmother" (Dargis) with Maleficent breaking the curse by giving Aurora a true love's kiss (01:13:35). This shift promotes the idea of female self-sufficiency – that women do not necessarily need men to achieve their happy endings

because female togetherness is powerful and able to provide happiness as well. Also, it disproves the fairytale cliché about true love at first sight between the prince and the princess that overcomes everything by incorporating the scene where Phillip kisses Aurora, but nothing happens (01:11:30). Phillip and Aurora meet earlier that day on which she falls into the death-like sleep; therefore, they do not have enough time to get to know each other and work on their romantic relationship. The mother-daughter love between Aurora and Maleficent develops throughout time and is thereby stronger. These two different outcomes of the same act again point out that relying on men in everything is not always the right decision as well as underestimating women who can prove to be the real hero by doing simple things such as love others. Furthermore, the saving act in *Sleeping Beauty* (1959) is the film's finale, the point the audience waits for whereas, in *Maleficent* (2014), the story does not end with a kiss but with Aurora's coronation as the queen of the Moors. This continuation emphasizes female independence and the ability to get their happy ending without men's help.

4.1.3 The Character of Maleficent

Turning Maleficent into Aurora's savior is one of many changes of her character in the 2014 remake and its 2019 sequel. In *Sleeping Beauty* (1959), Maleficent is a character of evil nature. Apart from her frightening appearance, her character is also accompanied by particular changes in the environment. In her presence, the setting changes to dark and gloomy, and so is her residence (00:07:15; 00:15:05). Her reasons for cursing Aurora are not clear, assuming she only acts based on her not being invited to Aurora's christening, which makes her wickedness and self-centeredness a part of her nature. The live-action version, however, creates a background for Maleficent, giving her character a whole new dimension. It disproves her natural wickedness and replaces it by vengeful badness caused by a broken heart. The one responsible for her broken heart is Stefan (00:17:20).

The film thus shifts the perspective from causeless antagonizing of the female character to making the male character responsible for putting the female character to this state. Moreover, the final battle between Maleficent and Stefan is also in favor of the female. It depicts Maleficent as strong and powerful but also forgiving, whereas the desire for revenge blinds Stefan to the extent that he is willing to die to achieve it (01:21:20). Nonetheless, he does not succeed, and his desire brings him to death. Maleficent, on the other hand, let go of her vengeance and survives. In like manner, the war between humans and dark fey in the 2019 sequel favors women. The ending of the war is now between three female characters – Maleficent, Ingrith, and Aurora – and neither of them dies, as it is in the 2014 film. All of these three women survive with queen Ingrith turned into a goat as a punishment for her actions (01:43:32). In both live-action films, Maleficent is depicted as a complex and developing character, which points out the fact that women are not merely good or bad, but they are a mixture of both with their circumstances "more gray than black and white" (Johnson).

4.1.4 Female Characters

Female characters, whether speaking of their quantity or the way they are depicted, is another aspect that changes throughout the three films. The occurrence of women in *Sleeping Beauty* (1959) is in relation to the male characters quite high. The film presents six female characters – Aurora, the queen, Flora, Fauna, Merryweather, and Maleficent – and four male characters – Stefan, Hubert, Phillip, and Stefan's servant. The issue here is not the quantity but the quality in which these characters are portrayed. The queen is present only in four scenes, and in each of these scenes, she is depicted alongside king Stefan and does not stay in the shot for too long since the camera focuses on more important characters than her. Besides, in neither scene, she speaks except the one at the christening, where she utters her only sentence (00:08:13). The audience never learns her

name; during the film, she is simply referred to as “queen” (00:04:05). Maleficent does better in this respect. Compared to the queen, she is seen more frequently, speaks more, and is given her own scene (00:15:13). However, the way she is depicted – her appearance and personality – is not positive but is commensurate with her role as a villain. She looks frighteningly with her big horns and yellow eyes and is wicked, malevolent, and fiery. Most space is given to the three good fairies, Flora, Fauna, and Merryweather, who are positive characters, but they are depicted with some features that detract from their character. Except that they are good, friendly, and willing to sacrifice their magic for Aurora, they also act foolishly and child-like (00:19:50). The last and the main female character, Aurora, is given more space than the queen but less than the three fairies. She gets to express herself, but the time frame for it is not very big. The audience meets Aurora in about a third of the film (the christening scene not included since her face is not visible and she is not able to express herself), and after another third, she is put to death-like sleep. Even in the third where she is present and conscious, she is limited by the assertiveness of other characters.

The ratio of male and female characters in *Maleficent* (2014) is similar to that in *Sleeping Beauty* (1959) with a new important male character addition, Diaval. The composition of women in the film stays the same. The same is also the approach to the character of the queen, who is in this version present in only two scenes at the beginning and never seen afterward (00:22:38; 00:26:13). The number of her utterances, on the other hand, rises to three (00:26:42; 00:28:58; 00:29:53), and her name is still unknown until the final credits where she is named princess Leila (01:27:11), during the film she is referred to as the queen (00:25:33). The three good fairies who are in the remake renamed to Knotgrass, Flittle, and Thistlewit occur throughout the whole film and have much space to express themselves. However, they are portrayed with less respectability and more

silliness than their cartoon versions. Maleficent, as the main character of this version of the story, gets much space as well. She is no longer depicted as wicked; instead, she is given a backstory that explains her behavior and makes her a complex character with a good personality that is for a while overtaken by darkness caused by other character's conduct. Her look is also improved – she is good-looking, she shows her hair, and she sincerely smiles. Another main character, Aurora, is also seen more, talks more, is fair, and possesses many positive characteristics. She is also the narrator of the story, which is a change from the original with a male narrator (01:23:44). Lisa Johnson Mandell summarizes the 2014 *Maleficent*: "This is women doing their own thing and taking their power back […] It sends an important message to boys: Women are equal and powerful, too" (Mandell quoted in Johnson).

The men in the sequel *Maleficent: Mistress of Evil* (2019) are rather inactive with king John sleeping most of the film and Phillip being blind to his mother's action, which gives more space to female characters. Among them is a newly introduced queen Ingrith who is depicted as a female character with features typical for men – she is strong-willed, tough, lusts for power, collects weaponry, and unleashes a war to exterminate non-human beings she hates. However, her husband, king John, is a more prominent authority than her, so to achieve her goals, she schemes against him, believing she can be a better ruler than any man. "While the first film used Maleficent's former love, King Stefan, to comment on the greed and violence of masculine aggression, Mistress of Evil uses Ingrith to explore subtler forms of manipulation" (Siede), and despite the female-empowering tone of the film, her character rather presents a warning about the consequences of women gaining power (Dargis). Another similar character is the queen's multi-purpose handmaiden, who shares her opinions and helps her with her cause. She is seen several times throughout the film and is portrayed as ruthless and unemotional (00:34:00;

01:17:47). The three fairies are no longer present so frequently as well as they are no longer depicted as foolish. The portrayal of Maleficent and Aurora stays quite the same as in the 2014 version, with an emphasis on Aurora's abilities.

4.1.5 Aurora's Space to Develop

Aurora's space to express herself and to develop is another evolving aspect of the three films. In *Sleeping Beauty* (1959), this space is minimal, and there is no character development. Aurora stays the same at the beginning and the end of the film. She has no focus, nor she tries to achieve something, she is rather passive. The only thing she does that relates to having a goal is expressing annoyance by the three fairies' attitude towards her (00:25:47), but no active steps are taken. The 2014 live-action remake changes it, and it gives Aurora both more space and a focus. From passively stating how she feels she comes to actively dealing with it – instead of telling someone about her annoyance with the three fairies, Aurora simply announces she is going to leave them (01:00:30). The audience watches Aurora growing up and becoming a self-confident woman who is able to formulate her own opinions, and eventually, she becomes the queen of the Moors. In the remake sequel from 2019, the transformation of Aurora's character is even more visible. At the beginning of the film, Aurora is presented as a powerful queen of the Moors, confident, and respected (00:06:50). After she comes to Ulstead, she somewhat loses her confidence and submits to the authority of queen Ingrith. She is suddenly not able to make her own decisions and lets the queen do them for her, including the choice of her wedding dress (00:57:03). Then another change comes, after she realizes queen Ingrith is deceitful, and she reclaims her strength and fights for the Moor folk. At the end of the film, she is again portrayed as a confident queen fit to lead.

4.2 Gender in *Aladdin* (1992) and *Aladdin* (2019)

How the 1992 cartoon classic and 2019 live-action remake *Aladdin* approach the gender differs since both versions come from various socio-cultural backgrounds. The animated feature follows the standards set by the first Disney princess films but is also influenced by the second wave of feminism that allows women to be career-oriented. The empowerment of women is even more involved in the adaptation, and the cartoon's sexualization of female characters is no longer present as a reaction to the 2010s movements supporting gender equality.

4.2.1 Power and Authority

The aspect of power is present in both films; however, each one deals with it differently. In the 1992 *Aladdin*, it is the sultan – Jasmine's father – who holds power over the land of Agrabah, at least officially. The actual power has, de facto, his advisor Jafar who uses his enchanted staff to manipulate with the sultan and tries to rule Agrabah through him (00:14:50). He is not, however, satisfied in this state and tries to obtain the sultan's power in full. It is supposed that the sultan's power is transferred to whoever marries the princess, so along with the attempts to come to the sultan's power through the magic lamp, Jafar tries to satisfy his power lust is marrying Jasmine. In Agrabah, a law is established restricting whom the princess can marry (00:12:40), and moreover, it regulates the princess's happiness. In the cartoon *Aladdin* (1992), the story's happy ending is that Jasmine is allowed to marry Aladdin, although he is not a prince. This permission is a result of her father canceling the law that says the princess must marry a prince (01:21:03), and therefore, she reaches her goal – she can marry for love (00:12:53). This way, the power is passed from male to male and does not pertain to Jasmine. Throughout the film, Jasmine does not express any interest in having power.

Jasmine from the 2019 *Aladdin* has a different opinion on the power distribution than the original Jasmine does. She tries to gain the power her father possesses and become the sultan herself instead of marrying some foreign prince. This prince would, by marriage, receive the sultan power because the law about the princess's marriage from the cartoon *Aladdin* (1992) is valid in the live-action film as well (01:49:53). Even though the law is the same in both films, how the characters deal with it differs. At the end of the film, Jasmine's father, instead of repealing the law and allowing Jasmine to marry Aladdin, concludes that Jasmine is worthy of leading and protecting the people of Agrabah and he makes her the sultan (01:52:34). By doing that, he transfers his power to her, making her the one who can change or cancel the law. Jasmine is, therefore, no longer under the authority of her father, nor she moves under the authority of her husband; instead, she becomes the supreme authority.

4.2.2 Female Characters

Another distinction between the two versions is in their approach to female characters. The cartoon classic does not give much space to women. There are only one significant female character and a few background ones, most of them somehow sexualized. In one scene, Aladdin finds himself in a room full of not quite chastely looking women during his escape from the palace guards (00:07:47). It is not explicitly explained in the film, but based on the visible facts, such as the clothing and behavior of the women and the presence of the supposed owner of the place, the audience could assume it is some kind of a brothel. Another similar assumption can be made about the women who are a part of prince Ali's parade (00:47:01). They are barely clothed dancing for the pleasure of all present, and both their movements and looks point out that they show off their bodies rather than their dance talent. Like the previous group of women, they are sexualized.

The 2019 *Aladdin* version is more sensitive towards women, and it tries to avoid female sexualization. The scene with the supposed brothel is deleted and replaced by a class of suitably dressed schoolgirls and their teacher (00:08:33). The only group of women that show their midriffs even in this version is some of those in prince Ali's parade (00:53:30). However, the amount of sexualization is considerably decreased – their pants are not see-through, their tops do not resemble women underwear, and their movements and facial expressions are not seductive. They act like professional dancers with their movements synchronized, trying to impress their audience with their dance skills rather than to seduce someone. Apart from trying to avoid female sexualization, the new *Aladdin* (2019) focuses more on the princess and also adds a new female character – Dalia. This character is essential to the story – she figures as Jasmine's handmaiden, but besides the usual servant's tasks, such as taking care of the princess's well-being, she also holds the position of her friend (00:25:12). The character of Dalia helps Jasmine to develop during their conversations, but she gets her story development as well in establishing a romantic relationship with Genie (01:07:33). Filmmakers' choices of female clothing significantly contribute to the decrease of female sexualization in the 2019 remake *Aladdin*, and together with omitting or rewriting above mentioned scenes and adding a new important female character, it becomes more female-friendly film than is the original.

4.2.3 The Character of Jasmine

When talking about sexualization and female oppression in the classic cartoon, princess Jasmine is no exception. Her "low-riding turquoise harem pants paired with a tiny off-the-shoulder top that leaves the princess' bellybutton out in the open" (Mallenbaum) are almost identical to the clothing of the indecent women. What is most striking in terms of sexualization is the scene where Jasmine is kept as Jafar's prisoner (01:12:33). Her top resembles women's underwear rather than a regular blouse, and the

color of her garments is red, which is a color "liked to sexuality and stimulates deep and intimate passion" (Olesen). Given the circumstances, she behaves bravely and tries to help Aladdin defeat Jafar, but it is the way she chooses to do it that lessens the overall impression. She contrives nothing but using her body as a distraction (01:13:30). She completely changes her approach towards Jafar up to now and begins to flirt with him. Moreover, her movements are seductive, as well as is her tone of voice and choice of words. Eventually, there is a physical interaction between Jasmine and Jafar – firstly, she touches his shoulders with her hands (01:14:20) than she brushes his face (01:14:32), and finally, she kisses him (01:14:39). Consequently, putting Jasmine's seductive behavior together with her light clothing creates a highly sexualized female character. In addition to the sexualization of the only major female character, Jasmine is not treated in a positive sense. In the rescuing scene where Aladdin helps Jasmine not to lose her hand, the tactic he chooses is to make her crazy (00:18:11). Instead of facing the seller and being a hero, he tries to trick him by telling him that the princess is his sister, who has a mental illness. This scene implies a notion about women saying that it is all right to demean them and create their identities for them.

The live-action *Aladdin* (2019) comes up with some improvements that help to remove the original features that are not quite amiable towards Jasmine. One of them is Jasmine's new wardrobe. Her clothes now cover more of her body than it does in the original film, and there is "no midriff" (Lin in Mallenbaum). Moreover, the seductive scene where Jasmine uses her body to distract Jafar is wholly omitted. Instead, a new scene that shows her courage more positively is added to the film (01:32:42). In the live-action remake, Jafar has no romantic interest in Jasmine, nor does he see her as an object of his sexual desires, rather he detests her, especially for her inability to "stay silent" (01:31:50). In effect, the character of princess Jasmine is no longer sexualized. The scene

where Aladdin performs his rescue is changed as well. Jasmine is no longer labeled as "crazy" (00:18:11) but is saved thanks to Aladdin's thieving skill (00:07:03). Although Aladdin does not give much space to Jasmine to express her opinion on this situation, he treats her kindly reassuring her in advance that he means well, and most importantly, he does not make her a psychopath.

4.2.4 Jasmine's Space to Develop

Speaking of princess Jasmine and the space given to her, the 1992 cartoon's whole story is centered around Aladdin. He is the main character whose storyline is followed by the audience. The focus on Aladdin is understandable since the title of the film is *Aladdin* (1992), the name of the main character. However, it is also a Disney Princess film, and for a Disney Princess film, it does not pay enough attention to the princess in terms of character development. Jasmine is portrayed as a kind of a selfish princess who only cares about her well-being. Jasmine's only goal she tries to achieve during the whole film is to find and marry a man she loves (00:12:50). She drives away every suitor coming to court her (00:12:35), and when her father insists on her getting married to a prince, which is mandated by the law (00:12:40), she takes offense and runs away (00:15:40). After that, she finally finds a man she loves and would agree to marry (00:21:50). He is, however, captured by the guards and put in the dungeon from where Jasmine tries to save him (00:23:04), and when she fails in her attempt to do so, she gives up and bursts into tears (00:23:50). When it seems that Jasmine has no other choice than to marry someone whom she does not love, she thinks about what benefits it will bring her (00:39:58). Then she again reunites with Aladdin, who is in disguise as prince Ali and she gets excited that the man she loves is a prince, and she can marry him (01:02:02). All in all, her happiness is all that Jasmine cares about in the cartoon *Aladdin* (1992).

The 2019 *Aladdin*, however, gives Jasmine more space to develop and transforms her into a character who makes some personality progress throughout the story. This new Jasmine is more complex, more interested in others rather than herself, and she has a clear goal she pursues from the beginning – to help and defend the people of Agrabah (00:25:23). Naomi Scott, who plays Jasmine, talks about her character in an article for Entertainment Weekly: "Jasmine's main objective at the beginning is to really protect her people and to do right by them. She definitely isn't a finished article at the beginning of the movie, but she has this beautiful arc and progression, and she goes from asking what she wants to just taking it, and displaying that she is a leader" (quoted in Sinha-Roy). This Jasmine is determined to help her people that she just does not give up after the first unsuccessful attempt as the 1992 Jasmine does, but she fights on trying as much as she can to achieve her goal. Along with her efforts, she gradually develops until she finally reaches the point of her self-realization (01:32:42). This new portrayal of Jasmine's character shows that women are not fussy selfish beings concerned only with matters directly related to them or simple-minded creatures whose only interest is their love life. It shows that women are fully-fledged human beings able to enrich others if they get the space needed for self-realization.

5 The Portrayal of the Princess Character

The Disney princess film collection contains a total of twelve films (Disney Princess), each of them following a story of a leading female character – the princess. The portrayal of the princess has undergone various changes over time, ascribing different characteristics to different princesses. This chapter analyzes the behavioral characteristics of each princess in the selected films – the classic cartoons *Sleeping Beauty* (1959) and *Aladdin* (1992) and their live-action adaptations *Maleficent* (2014) with its sequel *Maleficent: Mistress of Evil* (2019) and *Aladdin* (2019) – following the 2011 research on gender roles in Disney films done by Dawn Elizabeth England et al. In this study, the authors examine the Disney princes and princesses assigning them characteristics, either feminine or masculine, according to their behavior in the film. This part of the thesis analyzes individual points from the provided list of the qualities possessed primarily by females, and that possessed primarily by males and applies them to analyze the character of Aurora and Jasmine in each film.

5.1 Aurora in *Sleeping Beauty* (1959)

In the cartoon classic *Sleeping Beauty* from 1959, Aurora is portrayed with the features typical for the earlier era of Disney princesses. She is Caucasian, young, fair, good-looking, innocent, obedient, and submissive. Moreover, she can speak with animals, and when communicating, she is not limited by the spoken word – she communicates by singing as well. She is portrayed with feminine characteristics only, except the desire to explore, which is a masculine feature. All of the other traits that define her character are feminine. Among them are, according to the 2011 gender research, these characteristics: submissiveness, affection, nurture, sensitiveness, tentativeness, troublesomeness, fearfulness, collapsing cry, being described as physically attractive, asking or accepting help or advice, and being a victim. Her actions are, therefore, in a ratio of twenty-four

feminine and one masculine. Her character, therefore, matches the female ideal that is promoted in the time of the film's release, the 1950s, where women are encouraged to be passive and domestic (Khan Academy).

5.2 Aurora in *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019)

Aurora from the 2014 live-action adaptation *Maleficent* and 2019 *Maleficent: Mistress of Evil* is played by a young white actress of European origin ("Elle Fanning"). She can understand and speak with the fair folk despite the different language some of them use. On the outside, she is somewhat similar to the cartoon Aurora – both are white, young, fair – but her personal qualities quite differ. Her character, however, consists of feminine features in a similar ratio as masculine. Live-action Aurora is physically weak, submissive, affectionate, nurturing, and fearful. She adjusts physical appearance, is described as attractive, accepts help, and is victimized. At the same time, she is also inquiring, physically strong, assertive, athletic, engaged in intellectual activity, and brave. Altogether, she is seen acting feminine thirty-four times and masculine twenty-two times. The fourteen times of the female behavior are expressing affection, primarily towards Phillip after five years of their relationship. The incorporation of masculine features in Aurora's character is a response to the 2010s equality between men and women (Cowen).

5.3 Jasmine in *Aladdin* (1992)

The 1992 animated Jasmine is depicted differently than the princesses from the early princess film period. Just like the other members of the middle princess group, Jasmine bears more traditionally masculine characteristics than the early princesses. Although she still is young, fair, good-looking, able to communicate with animals, and to sing, she breaks this traditional characteristic with her Middle East origin and her assertive attitude. Jasmine possesses predominantly feminine characteristics; however, she has some of the masculine as well. She is interested in her appearance, physically

weak, submissive, affectionate, helpful, troublesome, fearful, and she collapses crying, accepts help, and becomes a victim. These typically female features are accompanied by a desire to explore, assertiveness, independence, athleticism, engagement in intellectual activity, and bravery. Altogether, the feminine behavior is portrayed forty times and the masculine twenty-five times. The involvement of masculine characteristics is a response to the changing attitude towards women in the period of the cartoon's production, where the idea of equality between men and women is actively promoted (Issa).

5.4 Jasmine in *Aladdin* (2019)

In the live-action adaptation *Aladdin* (2019), Jasmine is played by a young actress of Indian origin ("Naomi Scott"). She resembles the cartoon Jasmine not only in appearance with the color of her skin and the long dark hair but also in behavior. The 2019 Jasmine shares the feminine features with those masculine ones. She is submissive, affectionate, sensitive, fearful, described as physically attractive, accepts help, and becomes a victim. Furthermore, she is assertive, independent, athletic, brave; she has a desire to explore and engages in intellectual activity. The number of situations in which Jasmine acts masculine is twenty-five, whereas the number in which she acts feminine is twenty-two. This balance between male and female features reflects the 2010s ideology of gender equality (Cowen).

Conclusion

The film industry is a sphere, like many others, influenced by society and its mindset, and Walt Disney Studios is not an exception. In its films, the studio reflects the issues of the time; a phenomenon that is explored on the selected classic cartoons *Sleeping Beauty* (1959) and *Aladdin* (1992) and their live-action adaptations *Maleficent* (2014), *Maleficent: Mistress of Evil* (2019), and *Aladdin* (2019).

The first chapter explains the terms race and gender and claims that these concepts are products of society. They are socially constructed and have no connection to biology. Both are complex and controversial affecting individual elements in society and creating social disputes. This section also focuses on race and gender in the media, particularly cinematography arguing that society's understanding of the two concepts has an impact on their portrayal in films. American film industry changes these portrayals throughout the history from depicting race through stereotypes to challenging racist assumption, and from portraying solely male protagonists to taking an interest in female roles.

The second section explores the historical events and social structures behind each selected film. The films are classified as part of the Disney princess film collection, which consists of a total number of twelve animated features, and divided into three groupings - the early, middle, and recent films. *Sleeping Beauty* (1959) is a product of the 1950s where society follows a patriarchal system and promotes white supremacy. In the 1980s, which is a decade that influenced the cartoon *Aladdin* (1992), the United States experiences growing popularity of black performers, and the situation of minorities is improved; however, the white supremacist ideology still prevails. The patriarchal society slowly fades away with the second wave of feminism that allowed women to gain their education at universities and hold some of the male occupations. The three live-action adaptations *Maleficent* (2014), *Maleficent: Mistress of Evil* (2019), and *Aladdin* (2019)

reflect the 2010s attempts for both racial and gender equality with forming movements like Black Lives Matter or Me Too.

The third part of the thesis examines the depiction of race and ethnicity in the selected films comparing the animated features with their live-action remakes. Although both the cartoon and the remake depict the same story, there is an evolution in this portrayal throughout the films caused by the evolving understanding of race by society. The absence of non-white characters in *Sleeping Beauty* (1959) proves the presence of white supremacy and its long-reaching influence in the 1950s. The two live-action films from the 2010s, on the other hand, show that this ideology fades away throughout time and is gradually replaced by acknowledging and respecting the race equality. Nonetheless, *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019) also point out the fact that racial evolution is not yet complete, and full equality is not yet achieved. The filmmakers of these two remakes incorporate in their films an idea of the relation between one's skin color and their position. Neither of the non-white characters is on top of the hierarchy system; there is always some white character who overshadows them, and these characters are in both films somehow diminished. The depiction of the dark fey in *Maleficent: Mistress of Evil* (2019) is also slightly inconvenient since this specie is represented mainly by people of color who are in the film portrayed as inferior and savage. The connection between skin color and position is, furthermore, supported by the changes in the appearance of the character of Maleficent, whose skin color is in the cartoon greenish. In contrast, in the two live-action films, it is pure white. An essential part of the overall perception of race and ethnicity also forms each film's cast and crew. In the cartoon, it is exclusively white grouping, whereas, in the live-action films, there is a variety of races.

The 1880s society, which influenced the animated *Aladdin* (1992), already acknowledged other races than Caucasian but still promoted white supremacy, therefore, although the animated feature portrays Arab culture and people, it does so insensitively and inaccurately. The live-action *Aladdin* (2019) tries to bring more sensitivity to the depiction of other ethnicities following the 2010s racial equality movements. The insensitive description of the Arab culture as barbaric in the song "Arabian Nights" is replaced with more adequate words, as well as the reference to slavery in "Prince Ali" is completely omitted. By changing the portrayal of Arab people from caricatured and violent to presentable and pleasant, the remake nullifies the assumptions about Arab people as well as the notion that appearance equals personality. Nonetheless, even the 2019 version still bears some racial problems. One of them is Orientalism, which is already present in the original and somehow found its place in the remake. Another problematic issue that persists is the choice of the cast and crew, which mostly consists of either white people or people of other races without Arab origin.

The fourth part analyzes the depiction of gender in all selected films and compares the classic cartoon with the recent adaptation. Same as race, the portrayal of gender in the films evolves together with society's understanding of gender, despite both the cartoon and the remake depicts the same story about the same princess. *Sleeping Beauty* (1959) complies with the 1950s gender standards and makes its princess as similar as possible to the female ideal of that time – beautiful, passive, domestic. *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019) also draws from the female position in the 2010s society and empowers its female characters. The focus in the two live-action films is on the female characters. Both of the films put women at the center of the action and embraces the fact that women are equal to men. They point out that females are complex; their personalities evolve and are not identical but differ from each other. The power is

transferred from the two cartoon kings to the live-action *Maleficent* (2014), Aurora, and Ingrith as an indication of women empowerment, which takes place in the real world. Another original concept that is changed in the remake is the female dependence on men in the cartoon portrayed by prince Phillip who is the only one who can save Aurora from her sleep. This concept is disproved by the 2014 remake where Aurora's savior is a female character – Maleficent. Furthermore, on Maleficent is also demonstrated the female complexity that disproves the 1959 assumption that female characters hold the position of either good or bad character, and there is no in-between. The women empowerment is also portrayed on the character of Aurora, who develops through the 2014 and 2019 films.

The cartoon *Aladdin* (1992) both sticks to Disney's original standard of female portrayal as well as it brings a change to it. The changing perception of women in the 1980s also transformed the female characters in Disney's animated features and brought them the right to express their opinions. The live-action adaptation takes this transformation to another level and depicts women as independent and resilient in reaction to the male and female equality trend in the 2010s. The live-action remake gives more attention to women and treats them more equally than the original film does. The sultan possesses the power in both versions, but in each, it is dealt with differently – the cartoon lets the sultan keep it at the end of the film. In contrast, the remake transfers it to the character of Jasmine, showing that women have the potential to become great leaders. Sexualization of female characters that happens in the original is no longer present in the remake, including the main character, which a sign that women deserve to be respected, not derogated. By giving princess Jasmine more space to develop, the 2019 *Aladdin* shows that giving women a space to self-realization is a premise for their exceptional actions.

The fifth and last section of the thesis further examines the character of each film's princess using the procedure defined in "Gender Role Portrayal and the Disney Princesses," a gender study by Dawn Elizabeth England et al. In this analysis, the evolution of the gender depiction according to the society is affirmed for the portrayal of one princess character differs in the cartoon and the remake. Aurora from *Sleeping Beauty* (1959) matches the ideal of a 1950s woman with all, except one, of her features feminine. The live-action Aurora still possesses plenty of feminine traits, but also a number of the masculine ones. Animated *Aladdin* (1992) portrays Jasmine predominantly feminine but incorporates a considerable amount of masculine features as well. In the adaptation, the ratio between Jasmine's masculine and feminine characteristics is balanced.

To conclude, race and gender as social constructs influence not only the course and progress of society but also the media, including cinematography. Walt Disney Studios does not escape this influence either, and in its films, it follows the socio-cultural trends of the time. The classic cartoons *Sleeping Beauty* (1959) and *Aladdin* (1992) and their live-action adaptations *Maleficent* (2014), *Maleficent: Mistress of Evil* (2019), and *Aladdin* (2019) reflect the evolution of society's understanding of race and gender and submit to them.

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Summary

The thesis explores the depiction of race and gender in Disney's classic cartoons and their recent adaptations. It focuses on the Disney princess film collection analyzing two cartoons, namely *Sleeping Beauty* (1959) and *Aladdin* (1992), which are selected to represent each of the Disney princess waves (except for the last one, for no animated feature from the third wave has been yet adapted). Then it examines their live-action adaptations, namely *Maleficent* (2014) and its sequel *Maleficent: Mistress of Evil* (2019) and *Aladdin* (2019). The thesis compares both works – the cartoon and its adaptation – concerning the aspects of race and gender and argues that Disney's classic cartoons and their recent adaptations reflect the society and its attitudes, affairs, and problems of the time.

Firstly, the thesis explains race and gender as social constructs, which results in a close connection between society and its mindset and the portrayal of race and gender in media, including film. It also gives a brief introduction to the historical and social-cultural background of each film. Then, the connection is explored in the individual selected films. The thesis analyzes the depiction of race and gender and provides a description of the changes in the attitude towards these concepts. These changes are linked to historical events and social structures. There is an analogy between the evolution of American society and American film. As society and its attitude towards race and gender evolve, so does filmography, reflecting society's mindset.

The changes regarding race are seen in weakening ideology of white supremacy that is slowly replaced by attempts to acknowledge and respect race equality, although the full completion of this goal has not yet been achieved. As for gender, the most visible change is in women's empowerment. The selected films are inspired by feminist movements; they leave the patriarchal mindset and reflect gender equality.

Lastly, the thesis further focuses on the portrayal of individual princess characters using the method of the 2011 gender study by Dawn Elizabeth England et al. By ascribing either feminine or masculine characteristics to each princess character, it demonstrates the changes in perception of gender and confirms the evolution of this concept that happens simultaneously in both society and film industry.

Resumé

Tato práce zkoumá vyobrazení rasy a genderu v Disneyho klasických kreslených filmech a jejich současných adaptacích. Zaměřuje se na kolekci Disneyho princeznovských filmů, přičemž analyzuje dva kreslené filmy, Šípkovou Růženku (1959) a Aladina (1992), jež byly vybrány jako zástupci každé ze tří vln této kolekce (s výjimkou poslední vlny, neboť žádný z filmů v této kategorii nebyl doposud adaptovaný). Následně práce zkoumá hrané adaptace vybraných filmů, tj. Zloba – Královna černé magie (2014), její pokračování Zloba: Královna všeho zlého (2019) a Aladin (2019). Práce porovnává obě díla, kreslený film i jeho adaptaci, přičemž se zaměřuje na aspekt rasy a genderu s tvrzením, že Disneyho klasické kreslené filmy a jejich současné adaptace odrážejí společnost a její postoje a problémy.

Práce nejprve vysvětluje, že rasa a gender jsou společenské konstrukty, což má za následek úzkou spojitost mezi společností a jejím postojem a vyobrazováním rasy a genderu v médiích, včetně filmu. Dále také uvádí stručný souhrn historického a sociokulturního pozadí každého filmu a následně objevuje dříve popsané spojení. Práce analyzuje vyobrazování rasy a genderu a uvádí popis změn v postoji k těmto konceptům. Tyto změny jsou spojeny s historickými událostmi a sociálními strukturami dokazující analogii mezi vývojem americké společnosti a amerického filmu. Jako se vyvíjela společnost a její přístup k rase a genderu, takovým způsobem se vyvíjela i filmografie v oblasti zpracování těchto aspektů odrážejíc postoje společnosti.

Změny související s vyobrazováním rasy jsou pozorovány na ideologii bílé nadřazenosti, která je pomalu nahrazena pokusy o uznání a respektování rasové rovnocennosti, ačkoliv úplného naplnění tohoto cíle ještě nebylo dosaženo. Co se týče genderu, nejviditelnější změnou je emancipace žen. Vybrané filmy jsou inspirovány

feministickými hnutími, postupně zanechávají patriarchální přístup a odrážejí genderovou rovnocennost.

V poslední části se práce soustředí na vyobrazování jednotlivých postav princezen za použití metody definované v genderové studii z roku 2011 prováděné Dawn Elizabeth England a kolektivem. Pomocí přiřazování mužských či ženských vlastností každé postavě princezny práce demonstruje změny v pojetí genderu a potvrzuje vývoj tohoto konceptu, který se děje souběžně ve společnosti i filmu.