



## A Comparative Study of Fairy Tales by Charles Perrault, Brothers Grimm and Hans Christian Andersen along with their On-Screen Adaptations through a Feminist Perspective

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### Abstract

*The Research Paper entitled “A Comparative Study of Fairy Tales by Charles Perrault, Brothers Grimm and Hans Christian Andersen along with their On-Screen Adaptations through a Feminist Perspective” deals with the detailed study of adaptive works and it analyses the changes incorporated in it with respect to the feminist perspective. It specifically focuses on the adaptive works and the changes undergone with the current socio-political situation. The works in question are produced by Walt Disney to include the balance towards a particular audience. The movies are namely ‘Tangled’, ‘Maleficent’, ‘Cinderella’ and ‘Frozen’. This paper looks to aim at these popular Disney movies adapted from famous writers like Hans Christian Anderson, Brother Grimm’s and Charles Perrault. The evolution of the adaptive work by enumerating both the pros and cons would bring forth the holistic view of how an adaptation should not be viewed as a merely copied version as it adds value to the original source material as well. The feminist study will help us understand the differences in the thought process of woman characters are written now and also shed light on how feminist movements has had a huge role in the present popular media.*

**Keywords:** *Adaptation, Linda Hutcherson, Grimm Brothers, Disney movies, Cinderella, Maleficent, Frozen, Tangled, Feminism, Marxism, Fairy-tale*

Feminist understanding of a text and movie can really help us grasp the changes that were implemented while these adaptive works were being recreated. Before we delve into the feminist understanding of movies it is important to look at its need and why such an understanding holds prominence in the way we look at art. It is clearly evident that our society from the beginning has been bifurcated based upon the gender of the individual. This bifurcation led to an oppression initiated by those at the top of power structure i.e. male gender. The patriarchal oppression led to a creation of marginalised gender that needed upliftment and that is when the need for feminism came into existence. The entire sociology was engulfed with male theorist such a situation led to the need for women’s voice and which is why the earliest form of resistance against this was through a continuous focus on the issue of women who were pushed to the corners and an underlying emphasis on representation of



women writers and women characters. The domain of feminism isn't particularly fixed and thus incorporate newer idea and newer understanding that is brought forth through new experience faced by women around the globe. It is very important to have a fair bit of knowledge about the waves of feminism which began with the need for political equality and is filled with incidents of suffrage movements. The political representation was followed by the second wave of feminism that urges for social and economic equality between genders. Sandra Gilbert and Susan Gubar dealt with the social situation of women authors and experience while reading a literary text in their seminal work 'The Mad Woman in the Attic'. An important observation was the belief that most of female artist were metaphorically entrapped in what they termed as patriarchal poetry. Thus the need was to redefine the existing tests and it could only be achieved through reading/ analysing the already existing patriarchal ideologies and questioning such a biased portrayal that does a disservice to the entire gender.

The 19<sup>th</sup> century was marred by hurtful opinion about the women folk in general aiming particularly those who dare to question these biased power hierarchies. Another important work that hold prominence with respect to feminist phase was Virginia Woolf's 'Shakespeare's sister' where she brings forward the real reason for the lack of credible female unforce in literary arena. Moreover, fairy tale uses a way to assert feminine identity was first employed in one of the section of 'The Mad Woman in the Attic' titled 'The queen's Looking Glass' they analyse the story of the "Snow White" and start by describing the evil queen, looking through her window pricking her fingers and thus bleeding in the process. The blood is used to depict her loss of virginity. The tale is totally subverted when the queen is transformed into an evil witch. They do-away with the concept of a 'step-mother' to depict the different ways in which her husband's patriarchal voice of judgment act as an initiation point for this women and also the evaluation of her self-worth. Unlike the original folktale which stressed on the nasty characteristic of evil mother, this rendition question the existence of a highly patriarchal 'looking glass' that continues to remind the character that although she was fair the young Snow White was fair along with being younger.

Patriarchy is the evil personified that has formed existence through King and the mirror. They focus on the need to reclaim the power to step through this looking glass. The male dominance in the literature might have helped the male authority but with the advent of feminist approach this authority can now be questioned. While patriarchy has a knack for feeding women, dismal stories about themselves, it is important for women to shift the paradigm into their favour and usher in the era of equality. The third wave of feminism on the other hand stressed on the intersectionality of the women's experiences. One of the major criticism of the entire second wave feminism was a lack of representation of women belonging to different social and economic groups. Although it was a period of liberation in the west, the east has had dismal effect in this regard. The third wave of feminism tried to accommodate these criticisms by involving the experience of women across the globe along with the varied social perceptions. The major issue dealt during this period was claiming the



reproductive rights and other social political changes. Contemporary feminism strongly relies on the digital boom that has transpired around the world. This phase involves social media to inform women about their rights along with urging male to join this common quest for equality. The feminist literary criticism on the other hand is an offshoot's of the women's movement of 1960s and which is why it can vary due to its own adaptability. The liberal feminism in this sense refers to a way of feminism that challenges the existing inequality by taking into consideration of existing social and legal reforms. They question the unequal status be it the pay gap or the gender based discrimination. The liberal feminism has influenced women to aim at the job that was essentially categorised as male dominated. The complete social stratification requires the existence of liberal feminism for a longer period of time as it is quite evident that work is far from being done.

On the other hand, Marxist feminism on the double marginalization of women being exploited by capitalism as well as gender based discrimination. We have already understood the power structure at play in every society, thus if we look at a feminist perspective it will come to our notice that men have a total control over the work force, women end up being part of this controlled environment. Marxist feminism brought to focus 'unpaid' and 'unpraised' job of women folk that benefit men and is thus peddled as the right behaviour for any women. It also looks at the patriarchal nature of employment and the assumption that become a part of women's identity and thus hampering her credibility and a fair chance at employment. Another branch of feminism happens to be Radical feminism, it is the most volatile and aggressive branch that reflects all the changes as an example of token gestures. It tries to deconstruct the presence of patriarchal ideologies in every aspect of our being. Its proactive stance has often led to negative approach to the entire realm of feminism. The concept of female separation advocates for the lack of contact with males and other such extreme ideas. The aim however is to put the needs of women at higher pedestal.

Elaine Showalter's Gynocriticism was a specialised form of criticism which particularly focussed on women's writing aiming to create a framework of writing through the perspective of female. This could be achieved through analysing of multiple texts and thus creating a historical study of women's writing. It aimed to replace the male models of writing by bringing into mainstream female authorship, themes as well as ideologies. It questions and countered the ideas of literary paternity and pseudo-scientific belief by looking at the relationship of literature and author by using theories of physiology and psychology that deals with the varied interest. It also questioned the difference in the language used by men and women. There is a general tendency of viewing the body of a woman as a territory. Such an unhealthy gender dynamic is evident when people often tend to use the body of women to get back at others. Furthermore, the capitalistic understanding has pushed the idea that a women need to be fairer, shorter and less wealthy than men so as to maintain the superstructure which claims that women are defined with respect to the man in their life. Feminism aims to snatch away the tools rested in the hands of patriarchy through which it looked at the world in the gendered way. However feminist criticism is also believed to be an



anarchist but the presence of multiple theoretical frameworks is due to its origin as a movement rather than a theoretical approach. Feminist literary criticism took the help of other theories like post colonialism, psychoanalysis as well as Marxism which in itself is a liberating aspect. The presence of multiple theoretical frameworks helps in widening of horizon and helps us to view the reality of life in multiple ways. We do agree that for a longest period of time the general aspect of life was based on male culture i.e. a culture that has language, belief system, concept of existence based on male centric experiences. However a rebellion of a female culture will also copy the concept of male.

Moreover, due to internalization of ideas female are taught to except the male culture as normal. Any characteristic not imbibed by women that doesn't conform to male culture is essentially termed as 'other' this part of female culture is neglected due to male culture decision to not talk about it and thus silenced, this zone was termed as 'Wild zone'. After having a brief knowledge about the feminist literary understanding, we will look into the selected adaptive texts to question and situate their position in the entire scheme of things. Adaptive works often tend to incorporate the ideas that are pedalled by capitalistic endeavours thus present a pretty picture of time it is set in; this observation can be easily brought to light through Disney's marketplace tactic and content creation mechanism. The four movies in question have been selected keeping in mind the time they were released so as to look at them through an added prism of contemporary socio-political surroundings.

Cinderella has often been criticised for the depiction of its central protagonist as the damsel in distress waiting to be rescued by the prince. Moreover, it set the ball rolling for such princesses in future including Belle from 'Beauty and the Beast' and Jasmine from 'Aladdin'. The movies followed the ideas that were pushed forth as ideal behaviour. Even the 2015 live action version heavily borrows from the animated movie. Ella's courage and kindness is depicted through her continuous hard work and optimism at the time of at most adversity. After second marriage of her father and his untimely death she is made to suffer at the hands of her step-mother and her step-sister. She acts as an unpaid slave for her step-family. Blaming her for such situation might amount to 'victim blaming'. However, it can't be brushed aside that the sympathy for Ella is aroused through the perils in her life and her innate goodness is depicted through the amount of work she does without flinching an eyelid. Unlike the animated version Ella does have a personality and is not ready to agree to Lady Tremaine's plan to rule over the kingdom as a proxy.

The focus to depict a seemingly uplifted girl is symbolised through Cinderella riding a horse and actually meeting the king even before the so called Ball. She is able to change his decision to go on hunting for pleasure. Such a representation is subdued by her continuous struggle to please people around her who are doing everything to make her more miserable. Ella's kindness is emphasised when she rejects Lady Tremaine's deal to get Anastasia and Drizela married in a good household in exchange of her marriage to the newly crowned king. Another important addition to this new work was Cinderella's monologue at the end where she rightfully introduces herself as a simple village girl and clearing any doubt of her being a



princess. This monologue is important with respect to Marxist feminism. Ella throughout her teenage was doubly marginalised by everyone for not being rich as well as being a girl. This monologue is a symbolic assertion of her individuality as a girl from the lower strata of the society and that she is ready to won her experience and not shrug under the carpet once she has reached the goal of acquiring an upward social mobility.

The character of prince is clearly worked upon. Unlike a clueless prince who couldn't even able to recognise Ella in her plain clothes, Kit in this version is not just individual motivated by the grandeur and beauty of Ella enchanted by the power of fairy godmother. His elaborate plan to organise the entire Ball was a desperate plan to meet Ella once again. Although he still uses the questionable 'shoe-fitting' trick to find his love of life. It is definitely a considerable change from the earlier version. Another important aspect that cannot be missed in these depiction is essentializing of binary opposite. It also propagates the trope of women turning against each other, not uniting in solidarity against patriarchy. The women characters in the movie can be easily classified as either pure evil like Lady Tremaine and her two daughters or angel incarnate represented through Ella and her pure mother. Even after year of progress, the characters end up as either black or white. The new version out rightly put across the theme of 'kindness brings reward' which was alluded in the early animated version. While Cinderella might not have been obtusely assertive she was still a feminist. While she might not have achieved her freedom through wars and rebellions but her liberation at a time when women would end as a trade deal is highly commendable. Tangled on the other hand is radically forthright in its feminist perspective. Unlike its original source material, she isn't merely a young girl caged in a tower.

Rapunzel aims to travel beyond the world she is thrust into; even her evil mother's manipulation doesn't affect her desire to look at the floating lights. The floating light is symbolic of her protagonist's inner desire to break free. Another important feministic stance incorporated was the dilution of the binary opposites of being good and bad. While it was far from being an idealistic portrayal, we do find a more humane characteristic representation of Rapunzel. She is brave, kind, obedient and beautiful but on the other hand is equally scheming and clumsy. Even Mother Gothel is equally if not more manipulative and self-centred but her quest to cage Rapunzel arise due to her requirement to match the standards of beauty in this so called 'fairy world'. Thus tangled is able to point out the real evil and emphasise on the fact that standard set for Women's beauty do no good for our society. The decision to change the fortune of Rapunzel's love interest from being a prince to a regular thief, Flynn Rider aka Eugene helps the storyteller to focus on protagonist self-identity and struggle to break free rather than a fairy tale romance that might have been similar to Disney's earlier damsel in distress eques movies. Her romance with Flynn is one of the subplot of her narrative. Although it is Flynn who decided to chop off her hair, audience doesn't feel that Rapunzel didn't do anything to attain her freedom. This is why I believe Tangled triumphs over Cinderella if we analysed them on a feminist point of view. According to Toril Moi, feminist is a bunch of qualities that is created by patriarchy which is opposite of





masculine quality. These qualities are necessary tools for patriarchal subjugation and which is why 'list making' creates an unwanted scenario of binary opposition. While *Tangled* might have failed to totally eradicate such a system of list making; it is able to incorporate certain instances of break away from essentialization. Rapunzel's use of frying pan coinciding with flings sword could be used as example for the same. Frying pan traditionally might signify domesticity reflective of Rapunzel's caged life.

However, once she is in the free world, she uses the symbol of domesticity to actually save herself from obstacle that life throws at her. Moreover, she makes a point that to become a strong individual one doesn't necessarily have to wield a sword or a knife. It also revises the idea of cooking being a passive, feminine activity and invests it with as much power as masculinity. Besides we can't ignore one of the most fascinating character, Mother Gothel's humane side. While by the end of the movie one doesn't really emphasize with her as she come across as a total monster. Rapunzel's talent in co-curricular activities actually points towards Gothel's continuous presence as an active mother. She decided to teach her adopted child all sort of activities and goes to extreme steps as to satisfy her needs. The reason for her downfall is her unhealthy obsession to be pretty also the gendered associations with ageing. Men get better with age, but women must always aspire to look as young as possible and for that we can actually blame the internalize patriarchy to a greater extent as well. Her narcissism is aggravated due to the society that she belongs to.

Flynn Rider is a wonderful addition that adds gravitas to the adaptive work. Unlike the prince who fight the evil witch to safeguard the young maiden. The movie showcases a simpleton but thief, Eugene evolve from being money minded and self-centred to a sacrificing figure. He believes it is his good looks that will help him longer run and such a characteristic isn't normally appreciated in patriarchy. While women characters are often able to control their emotion, it is male characters that end up crying. *Tangled* could thus viewed as a great example of adaptive works which is able to accommodate new-founding ideas and criticism to actually create a work that is still rooted in its source material. *Maleficent*, on the other hand is one of the most recent Disney production. The movie is able to incorporate the ideas of Marxist feminism and actually present how women are exploited by both capitalism and men.

The central protagonist *Maleficent* is depicted as a fairy rather than an evil witch as depicted in the animated version 'The Sleeping Beauty'. The adaptive work focuses on the reasons and motivations for the doing of its supposedly evil protagonist. It also makes a way to create pathos so as to make audience empathise with *Maleficent*. The movie is able to question the characteristics offered to women who can be either pious or wretched scheming villain. *Maleficent* is depicted as a young girl who protects the moors against the outside world especially the human kingdom ruled over by King Henry. This Brave young woman isn't merely a soldier for her people as she has a life beyond that as well; at a young age she falls for a peasant boy Stefan. Through this dichotomy, director Robert Stromberg is able to portray a woman character that has guts to fight an entire Kingdom and also has the trait to be



in love. The tension escalates between two kingdoms and that is when King Henry decides to find a successor for himself based on the fact that one who would be able to defeat Maleficent will be one true king. Totally blindsided by ambition and urge for upward social mobility, Stefan decides to trick and betray Maleficent.

On the pretext of giving her a ‘true love’s kiss’. He drugs her only to chop off her wings. The chopping off her wings is highly symbolic of her freedom being curtailed by male agencies. The narrative could be seen as a nod to Fran Ansley’s description of women who absorb the frustration of men in their life. Stefan is disappointed due to his social status and thus decides to make up for it by trying to fulfil the demands of those in power (i.e. King Henry) and thus reach the position of power. Thus we can say that both capitalism and patriarchy are at play but the victim is still the woman and in this case poor Maleficent. She still continues to be the strongest individual in this world. The chopping off Maleficent’s wings are actually symbolic of a rape incident as Angelina Jolie commented “we were very conscious, the writer and I, that it was a metaphor for rape”. Unlike any other Disney fairy tale this has to be one of the biggest leaps with respect to portrayal of violence against women and thus giving it an added responsibility of handling it well enough to make a point against such violence. One of the most powerful feminist stances was the fact that Maleficent denied to be a victim. She burns in the eternal fire of revenge but isn’t ready to feel bad of herself. She is doubly victimised by the betrayal that acts as an emotional turmoil along with physical pain of losing her wings. But she takes it upon herself to inflict these pains on Stefan as well. Although, the romance between Stefan and Maleficent occurs in the first quarter of the movie. It is able to critique the earlier Disney movie that follows the template of two love birds finding each other showcased through the final kiss.

The main plot of Maleficent begins after the catastrophic ‘true love kiss’. It raises serious questions against the trope of happily ever after. The theme of motherhood is put on trial throughout the narrative. While Aurora’s biological mother is absent except for the scene when Maleficent curses the young girl. The wellbeing of the child is then taken care of by a trio of fairies namely Knotgrass, Thistlewit and Flittle needlessly to say they struggle in the role of being a mother. Aurora is merely a task assigned to them by King Stefan. Through these fairies, who wish the best for the young girl, they don’t necessarily have maternal instincts which are why they try to do stuff a ‘good mother’ would do but fail miserably. On the other hand, Diaval, a raven that is transformed as a human by the power of Maleficent, is way more sympathetic and protective of the young girl. Although he is merely a slave, he tries his best to do things in the best interest of young Aurora. Even the princesses are way more connected to the shape-shifting Diaval as compared to her mothers.

Moreover, unlike the evil representation of an evil step-mother and continuous emphasis on older women’s jealousy over a young princess’s beauty, this version eradicates it. Maleficent is not threatened by Aurora’s beauty the way Lady Tremaine, Evil Queen and Ursula were threatened by Cinderella, Snowwhite and Ariel respectively. On the contrary, Maleficent is mesmerized by her joyous and inquisitive personality. Even after making



conscious efforts to hate Aurora she is constantly adoring her and in the process ends up as her fairy God-Mother. The adaptation makes a conspicuous decision to incorporate the ideas of ecofeminism in its narrative. Moors represented an idealistic situation; full of beauty of nature and enormous wealth. Although it housed wonderful creature, they were never discontent. Maleficent protected the moor as a guardian angel and thus flourished land of moors represented and voiced the idea of liberated women. The neighbour kingdom of human was filled with poison of discontentment and over ambition which act as a reason for subjugation and betrayal of Maleficent. The natural life and the dreamy world of the moors goes for a toss as Maleficent decides to anoint herself as the queen. The movie is able to strike a connection between the exploitation and degradation of Moors and oppression over Maleficent. After the curse over Aurora the gloomy nature of the world continues until Maleficent breaks her curse with one final true Love's kiss.

Once the curse is lifted and Stefan reaches the end of his life; the fairy world is able to find the nature's divinity. Thus, helping the residents of both the world have a fairly peaceful life. Another important change in the adaptation was the character of Prince Phillip. He is depicted as an infatuated individual who believes he is in love with Aurora which is why his kiss is able to lift the curse, quite different to the animated version. Its Maleficent's kiss that helps in revival. Through this change makes are able to put forth the idea that love isn't unidimensional. One of the biggest surrounding 'Sleeping Beauty' was the need for a male saviour that is eradicated in this version. Maleficent is then able to subdue Stefan with Aurora freeing her wings symbolically representatives of how maternal instincts brings, her out of revenge. Although its makes giant leaps with respect to stronger female characters Samantha Abramowitz aptly points out "Maleficent portray a safe version of feminism, one that that does not complicate the social structure from which the company benefits". While Maleficent is portrayed as an inherently good fairy giving the character a much needed backstory; however, to suit the audience it's catering towards does a dis-service by not complicating at every instance.

One of the biggest failure of Maleficent is its reluctance to do away with the binary opposition of being good and bad to justify titular character of being misunderstood they end up depicting the trio of the fairy as non-essential character present in the narrative only to add comic effect. While 'Sleeping Beauty' depicts the trio as the ultimate representation of goodness. Maleficent on the other hand subvert the narrative by ending up as a reluctant caretaker. Thus depicting that it is the attribute of motherhood that helps in associating the characteristic of being good or bad. Hence essentializing women as mothers.

Frozen has often seen most volatile discussion about it being a feminist propaganda aiming to create an anti-men sentiment. It was released in the year 2013 and was one of Disney's most ambitious project. Unlike Hans Christian Andersen's original Fairy-tale 'The Snow Queen' which depicted evil ice queen and her decision to freeze the heart of her sister. The adaptation on the other hand is a celebration of sisterhood. Jordan Peterson termed it as a "deeply propagandistic" due to the fact that Prince Hans turns out to be a power hungry





monster. However, such anti-men allegations don't necessarily count in the character of the iceman named Kristoff, who is paired opposite Anna. Although the movie subverts the narrative of Hans Kissing Anna to save her life to accommodate the power of sisterhood by making Elsa do the act of love it is very important that Kristoff is instrumental in bringing her back in time. The movie has no intention of demonizing any gender and is actually able to change the gender of the villain for the first time in all the Disney princess movies released. Unlike the scheming evil witch/woman the biggest villain of frozen is a handsome prince who wishes to usurp the entire kingdom of Arendalle.

The song 'Let it go' sung by Elsa is symbolic representation of her liberation as she chooses to break from the shekels that she was continuously holding within herself. Another important feminist stance employed by the makers is the fact that Elsa does commit a mistake of actually freezing an entire kingdom. She keeps on doing things without any intention to do so and in this process hurt the one who love her. She isn't ready to face the problem that has reached tipping point due to her. Thus, we finally get a character that dabbles between the binary opposition of being good and bad. Unlike Aurora, Elsa magical power aren't curse but is heavily implied that she was born this way and which is why researchers like David Faraci and Lynskey view the movie under the lens of queer understanding. The song 'Let it go' is often seen as a hint at Elsa's coming out and identifying with her sexuality. However even Frozen fails due to hackneyed portrayal of self-sacrificing female. The movie does a disservice to the entire feminist movement by making Anna's sacrifice for her sister thus implying that true love is equivalent to self-sacrifice and it should be desirable trait imbibed by women.

The paper situates the position of an adaptive work and the significance it holds in today's time. While Disney's desire to mint money isn't really hidden and quite similar to any international company tries to hop on with the changing tides of our socio-political scenario. However, it is quite evident that terms like betrayal of the original work, perversion and infidelity cannot be so easily aligned with a work just because it is restructured with respect to contemporary scenario. The universality of an adaptive work definitely depends on the genius of the original creator. The credit shouldn't be taken away from an individual only because the original work is revered on a pedestal. Every adaptive work in itself desire a fair chance of criticism based on how it has evolved and introduced newer ideas to give a new lease of life to original work. Brother Grimm, Charles Perrault and Hans Christian Anderson has been aptly credited with a lot of accolades due to the universal appeal of the fairy-folk tale created by them that continues to enchant older and younger audience alike. And even after numerous years, we continue to dissect these literary works in the fields of language, societal and gender studies with an underlying enthusiasm. But while doing so we often look over the numerous authors and artists who showcased their belief in the stories and characters thus giving them a totally new outlook by adding new themes, characterization, subplots and trying to meet the needs of a modern audience. The Sleeping Beauty by Charles Perrault



deals with the theme of loneliness which is aggravated leading into a climax where the fight boils down the power of love.

While Maleficent on the surface level might be termed as a tale which again deals with the similar themes of love and loneliness, the difference lies in the fact that it also tries to question the reason due to which character behave in a certain way. The notions of love and loneliness in the stories are mired in the social structure of their time, which is what adaptations revise according to contemporary society. Thus, we can say that while an adaptive work is rooted in the original work it is highly addictive and even raises much question against the social structure which can be studied through Marxist and feminist study of these works individually. Moreover, it is also important to put forth the shortcoming of these 'murkier question' raised. While Maleficent back story helps us sympathize with her, the portrayal of evil Mother Gothel also helps in preservation of the troublesome gender binary and the concept of being good and bad. The continuous characterization is definitely not helping in the world that is trying hard against essentialization of these ideas. But it is important to understand that even here the problem doesn't lie in the adaptation but those working with the idea of creating adaptation in such ways and that is when capitalisation comes into existence. Thus adaptation shouldn't be equated to coping either.

The rich commentary depicted in the movies like Cinderella and Frozen with respect to feminism and an urge for upward social mobility also discarded the popular claim of equating adaptation as an agent of oversimplification. Even the movies catering towards the younger audience is richly equipped with the ideas of ecofeminism along with stressing on the psyche of the antagonist which definitely is quite different from oversimplification when the original text is merely a war between the forces of evil and goodness. This leads another important facet of adaptation i.e. the mellowing of horrific incident which is evidently pointed out in the earlier chapters. It is ensuring that the major chunk of the audience in these adaptations are often children and thus an age appropriate narration helps the maker from negating the possibility of pushing away their audience from whom these works are created over the span of time.

The constant readjustment helps us to be more receptive of the changes that might occurs in the path of evolution along with being mindful of the past that is behind us. This is how we should understand the philosophy behind the art of adaptation. And this idea can be best understood by looking at discourse provided by Aristotle in defence of literature. Where he agrees to literature being an imaginative rendition of the real world created by god, and adaptation could thus be viewed as an imaginative rendition of the original work which is a part of literature and in itself an imagination rendition of the real world. Thus blurring the ultimate understanding of what is real and copy.

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