

# How Disney Altered the Original 'Sleeping Beauty'

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**Abstract:** *Fairy tales have been associated with story time at home, in schools and libraries, and bedtime reading rituals for a long time. From Hans Christian Anderson to Brothers Grimm, fairy tales have been part of every generation, and each child has their favorite. Disney's version of fairy tales has become the accepted version among people. This variation of the famous classic fairy tales and alteration of the original tale to a white man's tale of love and glory is called Disneyfication. The domination of Disney over these fairy tales has pushed the original lesser-known tales to the background. The old original tales have vintage and rich historical records, and it is sad to see that the Disney interpretation is what everyone remembers in reality. The fairy tales were first told orally to groups of peasants worldwide, and their true beginnings are unclear. The stories were likely first recorded in the 14th century (Zipes, 2001,[13]). The stories evolved from being a kind of amusement for uneducated peasants to being embraced by the middle classes and the nobility as more and more authors started to write their versions of the classics. Each time an author/s altered the fairy tales, it was to match the preferences and deliver what was acceptable. This paper examines one such fairy tale 'Sleeping Beauty' and how Disney has altered it. Disney's adaptation of the fairy tale reflects the company's domination and how it took over the general psyche of people. This paper seeks answers to the questions: Does Disney's animated version of fairy tales change the perception of fairy tales like Sleeping Beauty? Is the influence of Disney so dominant that their version is more recognizable to people than the original stories?*

**Keywords:** *Fairy tales, Disney, Disneyfication, altered memory, folklore, story time, storytelling.*

## I. INTRODUCTION

The structure of this paper is on how Disney's adaptation of the fairy tale 'Sleeping Beauty' has altered people's understanding and awareness of the tale's origins. Being a high-flying name worldwide, Disney has led people to believe that their versions of the tale are original. Comparison between the older and the newer examples of the fairy tales show the stark contrast and evolution of the tale losing its original theme and dark plot due to Disneyfication. Disney's reputation and name have ingrained a definite image in the minds of children and adults of what a fairy tale is. According to Karen Klugman, Disneyfication is "the application of simplified aesthetic, intellectual or moral standards to a thing that has the potential for the more complex or thought-provoking expression" (Klugman, 1995,[6]).

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In 1965, Frances Clarke Sayers wrote a letter to the Disney Company in which she blamed the association and Walt Disney himself for the "debasement of the traditional literature of childhood." She was the first person who openly accused Disney's pictures. She wrote, "he shows scant respect for the integrity of the original creations of authors, manipulating and vulgarizing everything for his ends" and "his treatment of folklore is without regard for its anthropological, spiritual, or psychological truths." An analogous point by Jack Zipes expresses the same in his essay named Breaking the Disney Spell. He says, "It turned into now not as soon as upon a time, but at a positive time in records, earlier than everybody knew what was going on, that Walt Disney cast a spell on the fairy story, and he has held it captive ever when you consider that." (Zipes, 1994,[12]). According to Zipes, Walt Disney's style has "obscured" renowned folktale authors and editors including the brothers Grimm, Charles Perrault, Hans Christian Anderson, and indeed children's author Carlo Collodi. In his essay, Breaking the Disney Spell, Zipes asks whether Walt Disney imprinted "a particular American imaginative and prescient on the fairy story via his lively films that dominate our attitude nowadays," because of which we "see and study classical stories through his lenses." Therefore, it can be said that Walt Disney's version of fairy tales changed the way people understand fairy tales. Zipes also claims that "the achievement of the Disney fairy tale from 1937 to the present is attributable now not to Disney's uncanny capability to retell nineteenth-century fairy stories with originality and forte however to his intuitive genius, which made use of the trendy technological traits inside the cinema to have a fun mechanical duplicate in animation and to glorify a specific American attitude on individualism and male prowess". (Zipes, 1994,[12]) The Disney Corporation started publishing books in the 1930s and, in this way, has published written variations of their fairy story adaptations. The corporation claims that children get transported to the magical worlds of books because of their books. Hence, these books and the film tie contribute to the Disneyfication fairy tales. The narratives of Disney puck tale acclimations are straightforward and to the point. Disney's version of the fairy tales arouse the interest of children and adult alike but also misplace its recognition. The film variations additionally "deprive the audience now of visualizing their very own characters, roles, and desires," due to which "audiences can no longer envision a fairy tale for themselves as they can when they read it" (Zipes, 1994,[12]). The result of a fairy tale movie is that people lose the capability to assemble their picture of the story because the original old version gets lost in the process. A comparative study of the different versions of Sleeping Beauty gives a better picture of how the Disneyfication of the fairy tale has relegated the original story to remnants of history.

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### II. PERCEFOREST

The earliest fairy tale model is inside the narrative Perceforest, composed between 1330 and 1344. Giambattista Basile first published Perceforest in his collection of tales titled *The Pentamerone*, published posthumously in 1634 (Hallet, 2009). The traditional story of a daring prince is set in the fourteenth century, filled with color and stylized images stimulated through the Middle Ages. He battles evil with a romantic, chaste kiss to wake the napping Princess. Sleeping Beauty's report from the actual fourteenth century is a lot darker than the modern-day model, although it holds a thrilling mystery for those who love the stories of the Round Table. The plot of Perceforest goes like this- Troylus, a knight from Royalville, Scotland, is in love with Zellandine, a charming princess from Zeeland. One day Troylus receives the news that Zellandine has fallen asleep while spinning and has not woken up. Goddess Themis cursed Zellandine. When Zellandine was born, her parents invited the three goddesses, Venus, Lucina, and Themis, for a feast.

Themis feels insulted when the knife she gives her to cut the food is not as sharp as the other two goddesses. To save her, Troylus travels to Zeeland and goes to the temple of the three goddesses to seek help. Goddess Venus comes to his aid and instructs him in a manner he cannot comprehend. Confused with the instructions, Troylus goes on his way with some annoyance. When he reaches the high tower where Zellandine is sleeping, a mysterious messenger appears before him and tells him to follow the instructions of the goddess Venus. Suddenly, Troylus magically transports into the high tower. The messenger promises to return at night time. Troylus enters from the window only to find the stunning Zellandine sleeping in an elevated bed. Chivalrous, he leans in to kiss her only after asking her permission first. Troylus hesitates at first but then reminds himself of the healing power of true love kiss and kisses her. Still, Zellandine does not wake up. Troylus rails in opposition to Venus for not guiding him properly to save Zellandine. Venus is annoyed and scolds Troylus for not understanding the clues she shared earlier. Troylus is indecisive, which infuriates Venus and so inflames him that he does take Zellandine's while she sleeps. Zellandine does not awaken, and the messenger reappears to hurry Troylus away earlier than he is found. Quickly, Troylus returns the rings that he and Zellandine had traded lengthily in the past and follows the messenger, who has become a bird to carry Troylus away. Nine months later, Zellandine, still asleep, gives birth to a boy who suckles her finger, searching for his mother's breast. In the end, Zellandine and Troylus run away together and get married. Zellandine mourns her rape even though she loves her husband. The child Benuic is stolen from the window by a half-woman- half-bird creature moments after he wakes his mother. He turns into an exceptional knight of direction and plays many fantastic deeds. In the Perceforest tale lies the beginning of Sleeping Beauty as we understand it: a magical girl incensed at an apparent lapse in manners; a curse on the baby for the misdeeds of its loved ones; a finger pricked at the same time as spinning; a deep sleep; an excessive tower; a sexual encounter in sleep. Centuries apart, the tale is somewhat

similar, but the contemporary versions may be very sanitized due to the influence of Disney. This is no tale of true love or happily ever after, but rather a dark story where a woman is ravished in her sleep, the child, born from the union, taken away from the mother, and the lady marries her rapist and loves him. (Cox, 1990,[1])

### III. BASILE'S VERSION

Sleeping Beauty is referred to as Talia in Giambattista Basile's gloomy adaptation of "Sleeping Beauty," Sun, Moon, and Talia. Her father, a mighty Lord, discovers that Talia will be in danger from a splinter of flax by consulting wise men and astrologers to foretell her future after birth. Talia eventually appears to die due to the splinter, but it turns out that she is just in a profound slumber. Talia is placed on a velvet throne after falling asleep deeply, and her father shuts the doors to the home and leaves it for good to forget his sorrow at what he believes to be her demise. One of his falcons flies into the home one day as a monarch passes by. The King knocks, thinking someone will open the door for him, but when no one replies, he decides to use a ladder to enter. He "...gathers the first fruits of love" after discovering Talia to be sentient but unconscious. He then abandons her in bed and returns to his country. Talia gives birth to twins while she is asleep, one of whom is sucking her fingers.

The twin has removed the flax that was deeply embedded in Talia's finger, causing Talia to awaken. She finds out she is a mother after she wakes up and has no memory of what happened to her. The King decides to see Talia once more one day. When he returns to the palace, he discovers her awake and a mother to his children, twins. He explains to her who he is and what has occurred, and they become close. The King must go after a few days to return to his world, but he assures Talia that he will return to lead her to his realm. He says "Talia, Sun, and Moon" in his sleep, which his wife overhears when he returns to his realm. The King's secretary is coerced and threatened into telling her what is happening. When the Queen discovers the truth, she pretends to be the King and asks Talia to send the twins because the King wants to see them in a letter. The Queen instructs the chef to murder the twins and prepare the meals after Talia sends her babies to the "king." She wishes to serve the King and his children, but the chef conceals the twins with his wife. Then he prepares two lambs and serves them together like twins. The Queen brings Talia to the kingdom and is about to burn her alive when the King shows up and discovers what is going on with his children and Talia. Later, the Queen says, "Eat, eat, you are eating of your own," every time the King remarks on how excellent the meal is. Then he gives the order to burn his wife and all who betrayed him. The cook disobeyed the Queen, so the King compensated him for protecting his children as a way of saying thanks. The tale concludes with Talia and the King marrying happily ever after. (Sleeping Beauty, 1998,[9]) (Sleeping Beauty - Wikipedia, 2003) (Basile, 2001,[2])

#### IV. CHARLES PERRAULT VERSION

According to some folklorists, the two portions of Perrault's story were initially different tales as they were in the Brothers Grimm version. They were combined by Giambattista Basile and then by Perrault again. In terms of the more immoral parts, folklore editors Martin Hallett and Barbara Karasek[5] claim that Perrault's narrative is a considerably more subdued and condensed version than Basile's account. In Perrault's story, the Prince's decision to avoid physical contact with the sleeping Princess after finding her illustrates this. At the baptism of a king and Queen's long-wished-for child, seven good fairies are asked to be godmothers to the young Princess. Fairies attend the supper at the palace. A golden platter and jeweled-rimmed drinking glasses are offered to each fairy. A few moments later, an elderly fairy comes into the castle and sits down with a dish of beautiful china and a crystal drink. This old fairy is disregarded since everyone assumed she had passed away despite spending many years in a tower. The newborn Princess is then presented with gifts of goodness, beauty, wit, elegance, dance, and singing from six other seven fairies. The evil fairy curses the young Princess as a present since she is so furious at being overlooked that she will one day stab her finger into a spinning wheel and perish. The seventh fairy attempts to break the evil fairy's spell since the fairy has not bestowed her gift yet. However, she can only do so partially. She will enter a deep sleep that will last 100 years, after which a king's son will come to awaken her. To protect his daughter from the horrible curse, the King issues an order to destroy every spindle and spinning wheel in the realm. After fifteen or sixteen years, the Princess enters the castle while the King and Queen are abroad and finds an elderly woman spinning with a spindle. It is assumed that she is the wicked fairy in disguise. The Princess requests permission to attempt the spinning wheel because she has never seen somebody spin before. The Princess pricked her finger on the spindle and quickly slept off, fulfilling the curse. There are attempts to resuscitate the Princess while the elderly woman screams out for assistance. The Princess is transported to the palace's most luxurious suite and laid on a bed with gold and silver embroidered cloth after the monarch attributes this to fate. The King and Queen bid their daughter farewell and leave after announcing that entry is not permitted. It is called upon the beautiful fairy who changed the wicked prophecy. The fairy puts everyone in the palace to sleep because she has incredible foresight and knows that the Princess would wake up upset if she is left alone. The fairy also causes a forest of bushes, thorns, and trees to grow all around the castle, protecting it from the outer world and keeping pesky people away from the Princess. After a century, a prince from a different family discovers the hidden castle while on a hunting excursion. A man recalls his father's words, "Within the castle sits a lovely princess who is cursed to slumber for a hundred years until a king's son comes and wakes her," after hearing conflicting accounts of the castle from his servants. The Prince enters the castle despite the thorns, brambles, and giant trees that break at his approach. After walking through the sleeping castle residents, he arrives at the room where the Princess is sound asleep on the bed. He is astounded by

the bright beauty in front of him and kneels before her. The spell ends, and the Princess awakens and looks upon the Prince. The Princess first speaks with the Prince for a considerable time (in Perrault's original French story, the Prince does not kiss the Princess to wake her up). The rest of the castle is awake and going about its business. Later, the chaplain marries the Prince and Princess in the castle chapel. Unknown to his mother, who comes from an ogre lineage, the Prince stays in touch with the Princess after secretly marrying her, and she gives birth to his two daughters, Aurore (Dawn) and Jour (Day). The Prince brings his wife, kids, and the talabutte when the time comes for him to take the kingdom. The Ogress Queen Mother orders her cook to prepare the boy with Sauce Robert for dinner and sends the young Queen and the children to a home isolated in the woods. The kind-hearted chef fulfills the Queen Mother's request by substituting a lamb for the boy. She then requests the girl, but the cook substitutes a child this time, pleasing the Queen Mother as well. The young Queen volunteers to have her throat cut when the Ogress demands that he serve her up so that she might join the children she believes are dead. In place of the young Queen, the Queen Mother is content with a hind served with Sauce Robert, but there is an emotional, private reunion of the Queen and her children. Nevertheless, as soon as the cook's deception is discovered, the Queen Mother prepares a tub of poisonous critters in the courtyard. The Ogress pushes herself into the tub and is engulfed as the King arrives just in time. Her honest nature has been revealed. The King, young Queen, and kids then have contented lives. (Sleeping Beauty, 1998) (Sleeping Beauty - Wikipedia, 2003,[10]) (Perrault, 2001,[8])

#### V. GRIMM BROTHERS' VERSION

Despite their intense yearning for a child, the King and Queen never had any. A crab eventually emerged from the water onto the floor while the Queen sat in her bath and said, "You will shortly .... realize your wish, and you will give birth to a daughter." Furthermore, that is what took place. The delivery of the Princess made the monarch so happy that he organized a grand party. Additionally, he sent an invitation to the fairies that resided in his nation, but, as he only had twelve golden plates, one had to be omitted because there were thirteen. The child received gifts from the fairies once they arrived for the festivities. Everyone offered something appropriate and spectacular; the first promised her virtue, the second gave magnificence, and so on. While the 13th fairy entered, the 11th fairy had already given her a gift. She yelled out, "Because you presumably did not invite me, I notify you that during her 15th year, your daughter will prick herself with a spindle and fall over dead," furious that she had not been invited. The parents were appalled, but the 12th fairy, who had not fulfilled her desire, said: "Her death would no longer occur as a result. She will immediately go to sleep for a century." To save his kid, the monarch gave the order to burn every spindle in the nation. The Princess grew and developed into a beauty miracle.

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When she was 15 years old, the king and queen one day left the fort, leaving her there by herself. She moved throughout the house, doing whatever her heart desired. She eventually arrived at a historic tower. She ascended a narrow staircase to the tower. She climbed further out of curiosity till she reached a little door. She turned a little yellow key inside the door there. The door flew open as she grew to become it. She was in a cramped space where an older woman was sitting and spinning flax. She approached the older woman and made jokes with her, saying she would also want to try her hand at spinning. She picked up the spindle, but as soon as she touched it, she poked herself with it, dozed off, and then fell asleep. The horses in the stables, the birds on the roof, the pups in the courtyard, and the insects on the walls started dozing off when the King and his attendants arrived. The fireplace next to the fire flickered, halted, and dozed out. The roast's sizzling ceased. The cook halted cooking and released the kitchen assistant whose hair he would pluck. The maid lost the hen she was about to kill. Each person slept. Furthermore, a thorny hedge spread throughout the entire fort until it was completely covered. A thorny thicket eventually covered the whole fort, making it completely invisible. Princes who had heard of the gorgeous Brier-Rose arrived and tried to free her but were unable because of the hedge. The thorns appeared to be firmly fastened to the hands. The princes get trapped in them and suffer a tragic death. This lasted for a very long time. Then, at some time, a prince arrived to stay in the country. A legend of a fort with a magnificently beautiful princess sleeping within and all of her servants was related to him by an elderly man. His grandpa had told him that many princes had tried to scale the wall but that they had become entangled in the thorns and had been stabbed to death. "I do not dread it anymore," the Prince said. "I will cut through the hedge and free the magnificent Brier-Rose." He continued, but when he arrived at the thorn hedge, it had turned into flowers. He stepped inside, and they split apart, but as soon as he passed, they grew again to create thorns. He entered the castle. Horses and pups with vibrant coats were dozing off in the courtyard. Pigeons were perched on the roof, their little heads entangled beneath their wings. The fireplace inside the room and the flies on the wall were visible as the Prince entered. The cook, the maid, the fireplace in the kitchen, and the flies at the wall were all dozing off when the Prince entered. He continued his trek. The King, Queen, and every servant were all sound asleep. It became so silent that he could hear his breathing. The Prince eventually arrived at the historic tower where Brier-Rose was dozing. The Prince knelt and kissed her because he was so awestruck by her beauty. The King, Queen, and all of their servants, as well as the horses and pups, the birds on the roof, and the flies on the walls, all, awoke at that moment. Brier-Rose and the Prince later wed, and they lived happily ever after. (Sleeping Beauty, 1998) (Grimm, 2001,[3])

### VI. DISNEY'S MOVIE VERSION 1959

The monarchs of a European nation, King Stefan and Queen Leah, greet the birth of their daughter, Princess Aurora, after several years of infertility. At her baptism, the Princess is

engaged to Prince Phillip, the son of King Hubert, the best friend of King Stefan, in order to reunite their kingdoms. They declare a festival for their people to honor the Princess. The three friendly fairies, Flora, Fauna, and Merryweather, are among the visitors. Flora and Fauna bestow beauty and singing upon Aurora, respectively, but Maleficent, the wicked fairy, arrives and interrupts Merryweather's gift. Maleficent turns to leave after being informed that she was not invited. However, when Queen Leah inquires about whether she is offended, the wicked fairy curses the Princess, predicting that Aurora will grow in grace and beauty; she will prick her finger on a spinning wheel and die before the sun sets on her sixteenth birthday. The King and Queen urge the fairies to break the curse, but they lack the strength to do so. Merryweather uses her blessing to weaken the spell so that Aurora will not die but instead enter a profound sleep that will only be disturbed by the kiss of pure love. All spinning wheels in the realm are to be burnt, according to King Stefan. The King and Queen reluctantly transport Aurora to a cabin in the woods where the fairies can keep her safe at their request. Aurora, now known as Briar Rose, matures into a stunning young woman sixteen years later. The fairies instruct her to pick berries in preparation for a surprise celebration on her sixteenth birthday. Aurora sings a song to the woodland creatures and makes friends with them. Following Aurora's voice, Phillip, now an attractive young man, is immediately attracted by her beauty. She is initially terrified because she is not supposed to talk to strangers. However, as they become romantically involved, she invites Phillip to join her family that evening at the cottage. While everything is going on, a raven belonging to Maleficent notices Flora and Merryweather arguing about the color of Aurora's gown and learns where Aurora is. When Aurora gets home, she is overjoyed to tell her parents that she has found love. The fairies ultimately inform Aurora that she is a princess who is already married to a prince and that the guy she first met must never be seen by her again. Aurora sobs in her chamber, crushed. Despite his intended marriage, Phillip tells his father about the peasant girl he met and wants to wed. King Hubert cannot persuade his son to change his mind, leaving him heartbroken. When Aurora's birthday arrives, the fairies bring her to the palace, where she will finally meet her parents. When Maleficent comes, she gets Aurora into entering a dark tower far from the fairies and into touching a cursed spinning wheel's spindle. Aurora breaks the spell by poking her finger. The three fairies lay Aurora in the tallest tower's bed while casting a potent charm that puts everyone else in the realm to sleep until the enchantment of their Princess is broken. They learn Phillip is the guy Aurora has fallen in love with when they overhear the two kings having a drowsy talk. Maleficent and her accomplices in the cottage kidnap them as they scramble to locate him. She tells Phillip about the enchanted Princess and her scheme to imprison him for a century until he is about to die, at which point she will free him to meet his love, who will not have aged a day.

Phillip is saved by the fairies, who give him the enchanted Sword of Truth and Shield of Virtue as weapons. Maleficent is furious and surrounds the castle with thorns, but she cannot stop Phillip. She appears in front of him through teleportation and changes into a massive dragon. In the ensuing combat, Phillip strikes Maleficent in the heart with the fairy-bless sword, bringing about her demise. By kissing Aurora, Phillip breaks the enchantment and wakes the kingdom. Aurora is reunited with her parents as the royal couple enters the ballroom. While the happy couple dances and lives happily ever after, Flora and Merryweather resume their disagreement about Aurora's gown. (1959's *Sleeping Beauty*, [11]). Disney introduced the fictitious character Maleficent to the story. The figure is based on both the villainous fairy godmother from Charles Perrault's *Sleeping Beauty* and the villain from the Brothers Grimm's adaptation of the tale *Little Briar Rose*. (Rovin, 1987). When Disney retold the fairy tale in 2014, they entirely departed from the Brothers Grimm and Charles Perrault originals. In the film version, Maleficent is a kind-hearted but miserly fairy who guards the Moors, a domain of magical creatures, from the nearby mortal region. Maleficent donned a brown garment and had light wings before donning her recognizable black garb. When Knotgrass, Thistlewit, and Flittle, a trio of pixies, inform Maleficent of the existence of a little peasant boy named Stefan, she becomes friends with him and falls in love with him. As an adult, Maleficent leaves her father and is deceived by Stefan, who uses iron to burn off her body for him to succeed as King, thanks to a reward set by the dying King Henry, who had hatred against her. A now-hatred-filled Maleficent took a raven named Diaval as a servant. A now-hatred-filled Maleficent calls herself the sovereign of the Moors and dons a darker-colored costume as she takes a raven named Diaval as a servant. Maleficent, believing that genuine love is lacking, curses Aurora as retaliation against Stefan after finding out that he is now King and has a daughter called Aurora with his Queen Leila. The kiss of true love can only lift the curse. Maleficent watches for and rescues Aurora even though the three pixies tasked with caring for her are proven incompetent, ensuring that her curse is carried out, and finally growing to love the kid as a mother would a child. That love is vital. When a repentant Maleficent kisses Aurora on the forehead, that affection is crucial in enabling her to lift her curse. When Stefan tries to murder Maleficent, Aurora, who has just awoken, helps her regain her wings so that she can defeat Stefan. To unify the Moors' fiefdoms under a single throne, Maleficent quickly, after Stefan's death, crowns Aurora as the ruler of the Moors.

### A. Literature Review on Disneyfication of Fairy Tales

It is said that Perrault's rendition served as the inspiration for the Disney movie *Sleeping Beauty*. The Grimm version of the story is more comparable to the Disney version, which leaves out *Sleeping Beauty's* rape, the ogre, and her children while including the thorns that encircle the palace and the Prince, *Sleeping Beauty* waking up with true love kiss. Disney may have opted to say that the movie is based on the Perrault story even though it more closely resembles "*Brier Rose*" since Perrault is typically seen as a more kid-friendly author. Disney avoided the violent undertones and gore that

often come to mind when thinking about Grimm fairy tales. In trying to undertone the grim tones of these fairy tales, Disney has altogether altered the awareness of people about the original tales of the 14th century. Literature review on the topic also reveals that the Disneyfication of fairy tales like *Sleeping Beauty*, and *Cinderella*, have misled people to believe them to be the original version of the story. In her research paper titled "The Disney Dilemma: Modernized Fairy Tales or Modern Disaster?", Irene Virginia Doster discussed how the movie adaptation of the various fairy tales by Disney conditioned the minds of children and adults alike that it is the valid version. While her work mainly focuses on the impact of the Disneyfied fairy tales on society, she does refer to the fact that Disney's dominance has almost erased the original version of these fairy tales (Joster, 2002, [7]). She argues in her paper that the influence of Disney is so strong that it shapes young minds to believe and accept what they present in their work. In earlier works of Disney, women are relegated to domestic scenes and meant to be saved by a male counterpart. This was the norm of the time. Moving with time created stronger characters like Moana and Rapunzel in *Tangled*. *Tangled* is unlike the versions of the fairy tale known to all. This fact supports this paper's examination of Disney's works and how its authority worldwide made its presentation the most recognized. Amra Hadžić mentions in her article, *Disneyfication of Fairy Tales*, how Disney modified the fairy tales during each period to suit the gender politics and societal norms of the times. It also altered the people's psyche to accept the Disney version as the only one (Hadžić, 2019, [4]). Disney released several versions of different fairy tales, from animation to movie adaptations, across a period following the social order. Noticeably, people remember only authors like Hans Christian Anderson and Charles Perrault since the Disney movie adaptations have popularized their version. Such is the mastery of Disney in this domain that not many know the origin of these magical fairy tales.

### VII. RESULT COMPARATIVE STUDY

Looking at the previous versions of *Sleeping Beauty*, Disney's version stands apart due to its rendition of the fairy tale. The animated version adapts the story of Charles Perrault with several deviations. Instead of seven fairies, there are three pixies; in place of the old lady (seventh fairy), Disney added the character of Maleficent, who places the curse on the child. In the animated version of 1959, the Prince kisses the sleeping Princess with a true love kiss, which breaks the spell, and soon after, they are married. In the 2014 movie version, the kiss from Philip does not awaken Aurora since Maleficent does not believe in love after the betrayal from Stefan. Aurora revives when Maleficent kisses her on the forehead, proving that true love exists beyond the man-woman relationship. Perrault's version has gore and is grim, with the Queen mother wanting to kill and eat the Princess and her children. This cannibalistic tone is smoothed and completely wiped out in Disney's versions.

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The ending of Perrault's tale had the Queen drown in her plan by falling into the cauldron of vipers she had planned for the Princess. Disney's version of animation and movie adaptation contrasts the darker, grim, and violent version of Basile, Perrault, and Grimm. Disney's hold in the industry and its presence in the publishing arena have made it all the more powerful voice. Books, book clubs, and movies are all sieved through collective thinking and awareness among people. Their stronghold has rendered them the established word in fairy tales. Not many know that these washed fairy tales have deeper roots than imagined.

### VIII. CONCLUSION

In conclusion, since Disney's version of the fairy tale is often unidimensional, they require little or no essential questioning from the viewers. Disney seems to have standardized the fairy tale through its market name, reputation, and marketing supported by the Disney Book Club, even though it has also popularised the fairy tales among adults. The readily available Disney version has made people believe it is the original and accepted version of the fairy tale. People may not know the original versions of Sleeping Beauty. However, the Disney version has so filtered the psyche of the people that it has deprived people of discovering the true stories for themselves.

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