

## FROM FOLKLORE TO FAIRY TALE FANTASY WITHIN THE DISNEYFICATION OF CINEMA. THE CASE OF BROTHERS GRIMM AND HANS CHRISTIAN ANDERSEN

**Andrei C. Șerban**, Associate Professor, PhD.,

Lucian Blaga University of Sibiu

**Samaneh Ostad**, graduate student, University of Burgundy

### BIO

**Andrei C. Șerban** is an Associate Professor in the Department of Drama and Theatre Studies of the Faculty of Letters and Arts, Lucian Blaga University of Sibiu. He has published literary chronicles in specialized magazines (*Timpul*, *Euphorion*, *Poesis International*), theatre and film studies and chronicles in the magazines *Aplauze* (the official magazine of the Sibiu International Theatre Festival), *Concept*, *Theatrical Colloquia*, *DramArt*, *Symbolon*, and *CA&D*, being also a reviewer and member of the jury at The Monthly Film Festival in Glasgow. He moderated, on the occasion of special screenings, meetings with directors and actors at Este Film Festival (2015-2019) and TIFF Sibiu (2016-2018), being also responsible for the Neorealism and New Realism section, within Astra Film Festival 2015.

Institutional Affiliation and Contact: Lucian Blaga University of Sibiu, Faculty of Letters and Arts, Department of Drama and Theatre Studies. 12 Banatului Street, 550011, Sibiu, Romania.

andrei.serban@ulbsibiu.ro

### BIO

**Samaneh Ostad** is a graduate student in European and International Cultural Project Engineering at the University of Burgundy, France. She previously completed a Master's degree in Theatre Directing and holds a Bachelor's degree in Computer Engineering, a combination that shapes her interdisciplinary approach to digital creativity, performance, and emerging cinematic practices. She has directed short films and staged theatrical productions, practical experiences that inform her current research on AI-generated cinema and the shifting boundaries between human and algorithmic authorship.

Institutional Affiliation and Contact: University of Burgundy, Maison de l'Université, Esplanade Erasme, BP 27877 - 21078, Dijon, France.

samaneh.ostad@gmail.com

### ABSTRACT

This article examines the Disneyfication of classic European fairy tales, focusing on how The Walt Disney Company has transformed the moral and aesthetic fabric of stories by the Brothers Grimm and Hans Christian Andersen. Through its adaptations of *Snow White*, *Cinderella*, *The Little Mermaid*, and *The Snow Queen*, Disney conceals the moral violence and existential suffering that characterized the original narratives, replacing them with sentimental optimism and a commodified "age of innocence". The resulting films reframe tales of sin, punishment, and redemption into narratives of personal fulfilment and emotional reassurance. Therefore, beneath this surface of purity, Disney tends to over-aestheticize some taboo themes—death, desire, and transgression—, until altering the literary pattern.

### KEYWORDS

Disneyfication, fairy tale, adaptation, Brothers Grimm, Hans Christian Andersen

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## Introduction

Disney is no longer an industry. It is a state of mind.

The emergence of The Walt Disney Company as an entertainment behemoth has had far-reaching effects on the film industry; founded in 1923 as a small animation studio, Disney has grown into a multibillion-dollar company that owns a range of powerful media assets, including Marvel Studios, Pixar, Lucasfilm, and 20th Century Fox, and has contributed to a changing aesthetic in cinema, a phenomenon that has been called the “Disneyfication of film”<sup>1</sup>. “Disneyfication” denotes the adaptation of artistic and narrative content into a commercialized, family-friendly, and formulaic model, one that privileges marketability and emotional reassurance over aesthetic or moral complexity. As Henry A. Giroux and Grace Pollock observe, Disney has become “a teaching machine of the culture industry”<sup>2</sup> shaping collective imagination through narratives of innocence, consumption, and moral simplicity. Its ability to define what is deemed universal, magical, and wholesome is just as powerful as its corporate reach. This article evaluates the broader social, moral, and ideological ramifications of Disneyfication while examining how it affects the production methods and content of modern film. Therefore, we will try within this article to ask some important questions regarding this artistic endeavour: In what ways does Disney’s aestheticization of violence conceal the ethical and psychological complexity of the Grimm and Andersen originals, replacing moral terror with visual delight? To what extent can Disney’s adaptations be seen as both repressing and re-enacting cultural taboos surrounding death, punishment, and desire? And mostly: how does the construction of a seemingly “innocent” world function as a form of cultural control—shaping moral imagination, childhood perception, and collective memory?

### 1. Disneyfication and the Shaping of Cinema

At the heart of Disneyfication lies the dominance of the franchise model in contemporary filmmaking. The Disney

Corporation’s acquisition of major entertainment properties such as Marvel, *Star Wars*, and Pixar has resulted in the consolidation of intellectual property across genres and demographics. As Jean Baudrillard might suggest, Disney’s interconnected worlds exemplify “the simulacrum”, a hyperreal system where repetition and reproduction become more authentic than the original itself<sup>3</sup>. Disney’s success has encouraged other studios—Universal, Warner Bros., and Sony—to replicate its strategies, flooding the market with interconnected cinematic universes<sup>4</sup>. The “Marvelization” of Hollywood is not simply an industrial phenomenon but a cultural one: a shift toward formulaic storytelling that rewards predictability and emotional closure. As Theodor W. Adorno and Max Horkheimer noted in *Dialectic of Enlightenment*, “culture today is infecting everything with sameness”<sup>5</sup>, producing standardized pleasures that maintain the illusion of choice. Disneyfication, in this sense, is the late-capitalist evolution of that logic—its stories, aesthetics, and moral codes tailored for maximum inclusivity and profitability.

Equally central to Disneyfication is the aesthetic of innocence, an ethos of “safe” entertainment designed for transgenerational audiences. The financial triumph of PG-rated films like *Finding Nemo* (2003) or *Frozen* (2013) demonstrates the commercial viability of universal accessibility. This has resulted in a homogenization of cinematic content, the avoidance of complex or mature themes in favour of clear moral binaries and reassuring narratives of self-fulfilment<sup>6</sup>, and an eye toward maximizing global marketability, with an eye toward selling everything from action figures to video games. This strategy is exemplified by Disney live-action remakes, like *Beauty and the Beast* (2017) and *Aladdin* (2019), which repurpose well-known stories to trigger nostalgia and reinforce brand identity.

Visually, Disneyfication manifests in the spectacularization of cinema through CGI technology, while depicting a family-friendly cinema or content that appeals to all age groups, resulting in a homogenization of thematic material. In this sense, a lot of initiatives, especially the live-action remakes of some previous

endeavours (for example, *Beauty and the Beast* in 2017, or and *Aladdin* in 2019) tackle familiar stories in a way that reinforces the brand's core values while presenting them as safe and universally digestible. This emphasis on "safe" content has led to criticism that Hollywood has become less willing to take risks with storytelling or engage with complex, adult themes. The prioritization of financial success over artistic expression has led to a cinema environment dominated by formulaic blockbusters, leaving little room for experimental or avant-garde films. Nevertheless, despite its formulas—heroic narratives, clear moral distinctions, and predictable structures, following the pattern on the good versus evil—Disney's investments in digital innovation have revolutionized visual storytelling—from *Avatar* (2009) to *The Jungle Book* (2016)—but they also signal a shift toward hyperreal aesthetics. The screen becomes a digital playground, where photorealistic worlds replace tactile human experiences. Susan Buck-Morss warns that in the age of visual saturation, the imagination is colonized by the image<sup>7</sup>. The more cinema dazzles, the less it provokes; spectacle becomes a substitute for meaning. This CGI-driven spectacle is among the most visually stunning manifestations of Disneyfication in contemporary cinema. Disney has led the way in the development of digital animation technologies with movies such as *Avatar* (2009), which was produced by 20th Century Fox and *The Jungle Book* (2016), which featured the latest digital effects to construct fully realized worlds, all of which have raised the bar for the visual spectacle of popular film.

Last, Disneyfication has globalized the film industry, making stories more accessible, while standardizing pleasure (as Umberto Eco has suggested with his concept of hyperreality<sup>8</sup>), and erasing local voices because films are increasingly being made for transnational markets, to be watched everywhere, with the result that Western moral norms are dominating and local voices are being erased because films are increasingly made to cross cultural boundaries, Disney's global success thus reveals an unstated form of

cultural imperialism: the exportation of commodified happiness, optimism, and self-actualization as global values.

## **2. Right or Wrong? Towards a Critique of the Disneyfication Process**

To dismiss Disneyfication solely as cultural decline would be reductive. In some respects, Disney's influence has democratized film access, creating shared experiences across generations and geographies. Its narratives of resilience and imagination, though simplified, often provide emotional entry points into complex ethical ideas. Moreover, the company's investments in animation, virtual production, and storytelling technology have advanced the medium itself, while intuiting the financial potential of a pedagogical approach. As Henry A. Giroux and Grace Pollock concede: "Walt Disney quickly saw the advantages to linking childhood innocence with home entertainment, which became the pedagogical vehicle to promote a set of values and practices that associated the safeguarding of childhood with a strong investment in the nuclear family, middle-class Protestant values, and the market as a sphere of consumption."<sup>9</sup>

But there is a price to pay within this formula that prioritizes a sanitized version of the world: it sacrifices the inherent cruelty of the stories for a dreamy American distorted reading that embraces different facets of a new patriarchal ideology. Consequently, Disney approaches a personal philosophy through converting folk narratives into commodified myths for mass consumption. In Jack Zipes' words: "The emphasis is on purification, preparing oneself to become chosen, a member of the elite, and this American cleansing process based on meritocracy replaces the old schemata of the European fairy tale while at the same time it restores notions of hierarchy and elitism, reinforces a kind of redundant behaviour controlled by a master builder such as Disney, and leads to a static dystopian vision of the world, that is, a degeneration of utopia."<sup>10</sup>

The fairy tale, once a form of collective wisdom, becomes a corporate blueprint for emotional reassurance.

Similarly, the globalization of Disney's ideology reinforces Western moral and emotional codes as universal truths. Its characters, narratives, and conflicts articulate a capitalist ethos of self-determination and consumer choice. As Baudrillard notes, "Disneyland is presented as imaginary in order to make us believe that the rest is real."<sup>11</sup> The Disney universe functions as a model of idealized order that conceals the artificiality of its own ideology. Through sentimental narratives of triumph, it neutralizes social critique, transforming moral complexity into consumable optimism. But the consequences extend beyond the screen. As the box office becomes increasingly monopolized by blockbusters, the cinematic space available for alternative storytelling contracts. The result is an aesthetic monoculture, a world where imagination itself becomes standardized under the banner of family entertainment.<sup>12</sup>

### 3. From Gothic Literature to Sugar-Coated Animations

The Brothers Grimm and Hans Christian Andersen collected and authored stories that have endured for centuries. Their tales—often violent, tragic, and deeply symbolic—were intended not merely to entertain but to convey moral lessons, reflect social anxieties, and engage with themes of suffering, justice, and redemption. In contrast, the Disney adaptations of these tales, beginning with *Snow White and the Seven Dwarfs* (1937), have reimagined them through a distinctly modern, American lens: romantic, optimistic, and imbued with moral clarity. These interpretations are morally straightforward, romantic, and upbeat. "Disney managed to domesticate the fairy tale and restore its conservative features so that it lost its rebellious and progressive features"<sup>13</sup>, as Jack Zipes highlights. There are concerns over the cultural ramifications of this shift as Disney's adaptations have mostly replaced the originals in popular culture. This article seeks to examine how narrative structure, moral tone, and character

development have been altered to conform to modern standards of happiness, gender roles, and commercial appeal by contrasting significant Grimm and Andersen stories with their Disney adaptations.

#### 3.1. Grimm Brothers and Disney: Moral Darkness vs. Romantic Idealism

***Snow White: Gothic Cautionary Tale or Romantic Triumph?*** In The Brothers Grimm's *Snow White* (1812), themes of jealousy, innocence, and death, along with gothic imagery and moral ambivalence, dominate the narrative of a jealous and vain queen who repeatedly tries to kill her stepdaughter, culminating in a gruesome form of justice: the queen must dance in red-hot iron shoes until she dies. Disney's *Snow White and the Seven Dwarfs* (1937), while visually retaining elements of the gothic, transforms the tale into a romantic narrative centred on purity and resurrection. The dark moral undertones are replaced by the promise of "true love's kiss", which restores Snow White to life. Such an easy and predictable solution, compared to the original story in which the princess comes back to life after the piece of apple that was preventing her from breathing pops out of her throat while the convoy was carrying her coffin to the grave... Similarly, the dwarfs are softened from mysterious, possibly menacing forest dwellers into comedic and endearing characters. "For Disney, the Grimms' tale is not a vehicle to explore the deeper implications of the narrative and its history or to question its classical status but a vehicle to spread his message about proper sex roles, behaviour, manners, and customs. If there is a major change in the plot, it centres on the power of the prince, the only one who can save Snow White, and he becomes the focal point by the end of the story."<sup>14</sup> The outcome is a movie that glorifies innocence, love, and optimism, as Disney does, rather than punishment, death, and inevitability, as the Grimms do. As a result, whereas Grimm's version is punitive and macabre, the original highlights the unescapable nature of death and

punishment, and the Disney version is sentimental and redemptive, replacing the plot with a lesson about eternal love. At the same time, in the Grimm tale, Snow White is largely passive, but Disney's version frames her as idealized domestic virtue—a cheerful, nurturing figure aligned with 1930s gender norms. This attitude will be changed consequently, in the latest live-action version of this fairy tale (2025), where the protagonist will be reshaped based on the principles of a feminist ideal, while causing a scandal for various reasons, including defying the description of the protagonist herself by choosing an actress with Colombian roots.

***Cinderella: Suffering and Revenge or Wish Fulfilment?*** The Brothers Grimm version of *Cinderella*, published in 1812, is a story of endurance and revenge: she is aided not by a fairy godmother but by a magical tree planted on her mother's grave, and the story ends with brutal justice: the stepsisters mutilate their feet in an attempt to fit into the glass slipper, and their deceit is revealed when doves announce the truth, pecking out their eyes at the wedding. Disney's *Cinderella* (1950) replaces the tale's religious and violent overtones with a narrative of hope and magical intervention. The Fairy Godmother and her iconic refrain, "Bibbidi-Bobbidi-Boo", embody the transformation of moral suffering into enchantment. The film's focus on beauty, kindness, and destiny reinforces an American Dream ideology—virtue rewarded through faith in magic and perseverance. Just as in the case of *Snow White*, Disney removes all brutality from the Grimm version of *Cinderella* which is based primarily on physical punishment as moral balance. The Grimm tale rewards moral endurance through divine justice, depicting magic as a form of sacrality, while the animation reframes success as the triumph of personality and charm, detaching from religion in the favour of a whimsical display of supernatural elements. It is clear that the consequence of such adaptations is not merely aesthetic softening but ideological reprogramming. The original tales emphasized the inevitability of pain and the moral necessity of

justice; Disney's versions promote a secular gospel of happiness and personal success.

### **3.2. Hans Christian Andersen and Disney: From Existential Tragedy to Romantic Fantasy**

***The Little Mermaid: Self-Sacrifice or Self-Fulfilment?*** Hans Christian Andersen's *The Little Mermaid* (1837) is a deeply melancholic narrative of longing, transformation, and unrequited love. The mermaid's desire to gain a human soul or, in her words, human legs—symbolic of spiritual transcendence—drives her to sacrifice her voice and endure excruciating pain. The prince, however, marries another, and the mermaid dissolves into sea foam, achieving redemption through self-denial rather than romantic fulfilment. Andersen's tale thus explores themes of identity, spiritual yearning, and the tragic cost of love, while embodying a Christian allegory of redemption through suffering. Disney's *The Little Mermaid* (1989) reimagines the story as a vibrant coming-of-age adventure. Ariel's longing is for freedom and self-expression, not a human soul. The tragic ending is replaced by a triumphant romantic conclusion in which love conquers all, and Ariel is rewarded for her courage and individuality. The film celebrates autonomy, optimism, and transformation through choice rather than sacrifice. If Andersen wrote a story about the cruelty of humanity and the existential tragedy of those who sacrifice their lives in the name of devotion to another, Disney's animation transforms it into a standardization of femininity tamed by masculine charm. As Giroux and Pollock state: "Ariel becomes a metaphor for the traditional housewife in the making. When Ursula tells Ariel that taking away her voice is not so bad because men don't like women who talk, the message is dramatized when the prince attempts to bestow the kiss of true love on Ariel even though she has never spoken to him. Within this rigid narrative, womanhood offers Ariel the reward of marrying the right man for renouncing her former life under the sea."<sup>15</sup> The ending transforms tragedy into marital triumph, recasting spiritual yearning

as personal empowerment, replacing Andersen's existential and spiritual narrative for a "happily ever after" pattern.

**The Snow Queen vs. Frozen: Moral Allegory or Emotional Psychology?** *The Snow Queen* (1844) by Hans Christian Andersen is a sophisticated, allegorical story that examines virtue, evil, and the strength of innocence. Spiritual purity triumphing over cerebral coldness is symbolized by Gerda's attempt to save her friend Kai, whose heart has been frozen by a splinter of an evil mirror created by the Devil himself. The story's religious undertones emphasize love as a divine, redemptive force, while illustrating a philosophical allegory of the coldness of the intellect suffocating the tender manifestations of the human soul. Disney's *Frozen* (2013) retains only faint traces of Andersen's original. Elsa and Anna replace the original child protagonists, and the moral binary of good versus evil is replaced by an exploration of emotional repression and sisterhood. Elsa's powers, originally emblematic of the Snow Queen's coldness, become a metaphor for individuality and empowerment. The film's central theme—"love is an act of self-acceptance"—reflects a distinctly contemporary psychological narrative. If Andersen's story is moral and religious, having a spiritual redemption, Disney tackles an emotional narrative, focusing on the process of internal struggle for identity.

#### **4. Sacrificing Literature in the Name of Entertainment. Some Conclusions**

A strange cultural taboo governs mainstream American film, which routinely hides moral violence while commodifying physical violence for aesthetic appeal. Hollywood frequently neutralizes the unpleasantness of ethical confrontation in its quest for mass appeal by substituting romantic consolation for existential truths. In Quentin Tarantino's hyper-aestheticized universes, bloodshed is choreographed rather than morally confronted, and when violence does occur, it is often stylized and detached—what one might refer to as violence without consequence. Sanitizing moral violence

while also making physical violence more aesthetically pleasing for entertainment is a glaring contradiction. The Disneyfication of classic fairy tales, which substitutes an artificially romanticized notion of innocence for the darkness, pain, and punishment that are essential to the originals, is based on a similar mechanism of denial. Modern adaptations provide security at the expense of authenticity by removing the moral cruelty that was previously a psychological and educational rite of passage. Thus, the question arises: should tales that previously taught resiliency through fear and consequence be rewritten to calm young readers' imaginations rather than to test them? Does contemporary film run the risk of deleting the very experiences that foster moral consciousness and emotional depth in its attempt to maintain innocence?

The Disneyfication of contemporary cinema has been a game-changer for the film industry—and not always for the better. On one hand we've seen an explosion in readily available entertainment and some amazing breakthroughs in special effects, but on the other hand we're left with a cinema landscape that's blander and risk-averse than ever before. The rise of franchise driven blockbusters, CGI-heavy spectacle, and the prioritisation of marketability over artistic expression have fundamentally changed the game for filmmakers. As Disney and other media megacorporation continue to flex their muscle the long-term implications for creativity, diversity and where cinema is going are far from clear. But one thing's for certain: the Disneyfication of cinema is an all-pervasive aspect of modern film culture, one that will shape the cinematic experience for years to come.

Disney's versions of Brothers Grimm's and Hans Christian Andersen's fairy tales are amongst the most significant acts of cultural re-imagining in living memory. While the originals were dark and morally ambiguous stories of good vs evil, human struggle and the human condition, Disney's versions retell those stories as feelgood tales of love and self-discovery. The re-telling of those classic stories has not only changed the narratives themselves—to

such an extent that those narratives became more popular than the originals themselves—, but also fundamentally shifted how audiences see the world and how we understand key concepts like morality, love, and identity in popular culture.<sup>16</sup> Looking at the Disney adaptations of these classic tales through a lens gives us a glimpse of a broader cultural trend: the shift from us all being in this together to looking after number one. The fairy tale was once a reflection of our shared human struggles, while Disney's versions have turned them into a celebration of individualism, where the hero smiles, sings and is perpetually cheerful. But the transformation of Grimm's and Andersen's tales through Disneyfication is more than just a modernisation—it's a deep-down ideological shift—and a symptom of a much broader shift in our values. The originals dealt with moral complexity and the human condition, they touched on ideas of divine justice, hard knocks, and humility. But Disney's versions? They reflect a very different world—a world where we believe that success is down to the individual, that we should all be optimistic and pursue our dreams—and where suffering is just something to be got through on the way to happiness. Disney's versions of these classic tales sidestep the tough moral questions and make the bad guys pay for their transgressions. But what they're left with is a very watered down—and very Disneyfied—message. And in many cases, by making these stories more “of for everyone” Disney is stripping them of their cultural context and historical nuance. It's a bit like taking a genuine work of art, and then replicating it in as many different colours as you can come up with, just so it looks “better” to a wider audience. What used to be a cautionary tale, or a spiritual allegory is now just a vehicle for a profit-driven machine.

The fact that Disney's versions of classic fairy tales get a lot of stick for axing the violence from the originals is no surprise. In the original tales, violence wasn't some gratuitous bit of film—it was a moral reckoning, a visceral reminder that bad behaviour has consequences. The villains got punished—not because it was some

flippant way of telling kids to behave—but because it was a way of saying that the bad guys got what was coming to them. It was about order and justice in the world. Disney's decision to ditch that element in favour of a feel-good ending has fundamentally changed the moral landscape of the fairy tales. By erasing the punishment and the suffering, they've changed the story in a way that strips it of its power and meaning. This moral simplification serves a clear commercial purpose. By removing redemptive violence, the movies conform to the company's family-friendly image, guaranteeing international distribution and shielding the business from criticism. Emotionally safe stories that are readily commodified through toys, theme park attractions, and cross-promotional media take the place of the dismal reality of suffering, death, and retribution. The original fairy tales' complex engagement with human suffering becomes incompatible with a corporate philosophy that prioritizes universal appeal and perpetual consumption. By transforming moral allegory into emotional reassurance, Disney replaces the spiritual and ethical function of myth with a consumable fantasy that can be endlessly repackaged and sold. A sort of trademarked philosophy—a corporatized moral framework that standardizes emotional experience under the pretence of universal values—is also embodied in Disney's storytelling technique. Disney asserts symbolic ownership of moral and creative discourse in addition to commercializing cultural heritage through unrelenting branding and copyright control. The company's intellectual property regime effectively patents archetypes, turning centuries-old folk wisdom into privatized narrative capital. Disney does this by turning myth into a profitable, controlled, and repetitive commodity. As a result, stories become ethically homogenized, with the intricacies of justice, sacrifice, and redemption reduced to a recipe for perpetual bliss—a philosophy that is both financially successful and philosophically deficient.

In summary, Disney's renditions of traditional fairy tales' function by means of an aesthetic metamorphosis that transforms

the moral ambiguity of the originals into emotional and aesthetically pleasing spectacles. Disney turns transgression into entertainment by over-aestheticizing the brutality that originally served as a moral reckoning. This conceals the psychological and ethical seriousness of violence beneath layers of charm, colour, and music. Tales of pain and justice are reduced to ornamental illusions of salvation when moral retribution is replaced with sentimental conclusion, negating the metaphorical power of the original material. The grotesque is sublimated rather than eliminated in this act of sanitization, its remnants remaining as a suppressed taboo behind the glossy exterior of animation. The forbidden and the uncanny persist, but in disguised form: cruelty becomes choreography, death becomes sleep, and moral consequence becomes an act of romantic fulfilment. Through this process, Disney's aesthetic excess performs a cultural anesthetization—turning the existential anxiety of the Grimm and Andersen tales into consumable innocence, and the symbolic terror of myth into the emotional comfort of spectacle.

#### ENDNOTES:

1. In specialized literature, the concept of “Disneyfication” coexists with that of “Disneyzation”, the former often being used, as Alan Bryman states (Alan Bryman, *The Disneyization of Society*. London: Sage Publications, 2004), with rather pejorative connotations. Perhaps for this reason, in this article we will prefer the term “Disneyfication”, given our aim to illustrate the changes that literary patterns undergo in favour of an exaggerated aestheticization that retains only a superficial resemblance to the original referent.
2. Henry A. Giroux and Grace Pollock, *The Mouse that Roared. Disney and the End of Innocence* (Lanham: Rowman & Littlefield, 2010), 12.
3. Jean Baudrillard, *Simulacra and Simulation* (Michigan: University of Michigan Press, 1994), 1.

4. Richard Schickel, *The Disney Version* (New York: Simon & Schuster, 1985), 224.
5. Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment* (California: Stanford University Press, 2002), 94.
6. See Jack Zipes, *Fairy Tales and the Art of Subversion* (New York: Routledge, 2006), 39.
7. See Susan Buck-Morss, *The Dialectics of Seeing* (Cambridge: The MIT Press, 1989).
8. Umberto Eco, *Travels in Hyperreality* (San Diego: Harcourt Brace Jovanovich, 1986), 43. Let's not forget the way Eco refers to Disneyland as a “degenerate utopia”, while speaking about the way our will to buy is falsified.
9. Henry A. Giroux and Grace Pollock, *The Mouse that Roared. Disney and the End of Innocence* (Lanham: Rowman & Littlefield, 2010), 18.
10. Jack Zipes, *Fairy Tales and the Art of Subversion* (New York: Routledge, 2006), 297.
11. Baudrillard, *Simulacra*, 12.
12. Giroux and Pollock, *The Mouse*, 54-55.
13. Zipes, *Fairy Tales*, 275.
14. Ibidem, 293. For a more detailed analysis of the violent details removed by Disney in its version of Snow White, we recommend: Richard Schickel, *The Disney Version: The Life, Times, Art and Commerce of Walt Disney* (New York: Simon & Schuster, 1985).
15. Giroux and Pollock, *The Mouse*, 99.
16. However, there are many excellent endeavours in world cinema that faithfully restore the atmosphere of these fairy tales, regardless of whether they alter the chronotope of the original texts. These include feature films like: *Hard Candy* (David Slade, 2005 – based on *Little Red Riding Hood*), *Tale of Tales* (Matteo Garrone, 2015 – an anthology inspired by the Brothers Grimm universe), *Gretel & Hansel* (Osgood Perkins, 2020), *The Ugly Stepsister* (Emilie Blichfeldt, 2025 – based on *Cinderella*), *The Ice Tower* (Lucile Hadzihalilovic, 2025 – based on *The Snow Queen*). Another excellent film, based on a reinterpretation of the Brothers Grimm fairy tale, as well as on the Japanese novel by Yasunari Kawabata, is *Sleeping Beauty* (Julia Leigh, 2011), to which we have dedicated an article exploring the aesthetic and stylistic particularities of the original fairy tale, faced with the demands of contemporary cinema: Andrei C. Şerban, “Parmi des ogres impotents, le sommeil de la femme (*Sleeping Beauty* par Julia Leigh)”. *Cinematographic Art & Documentation*, no. 22 (2018): 35-43.

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