

YEDITEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

A TALE AS OLD AS TIME OR A WHOLE NEW WORLD?
A COMPARISON OF DISNEY CLASSICS AND THEIR REMAKES

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by

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Supervisor

Prof. Dr. Pelin Hürmeriç

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DECLARATION OF ORIGINALITY

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Sanem Özbay

ABSTRACT

A TALE AS OLD AS TIME OR A WHOLE NEW WORLD? A COMPARISON OF DISNEY CLASSICS AND THEIR REMAKES

This thesis examines the development of communication and gender-specific developments in the Disney masterpieces "Beauty and the Beast" and "Aladdin". The focus is on the comparisons between the original animated films from 1991 and 1992 with their live-action remakes from 2017 and 2019. The analysis includes formal film techniques such as coloring, lighting, camera work as well as a character analysis, including feminist and psychoanalytical approaches. The research methodology is inductive and combines quantitative and qualitative analysis. Based on existing academic work, different analytical techniques are explained, from formal film techniques to feminist film and psychoanalytical analysis. The case studies of "Beauty and the Beast" and "Aladdin" are examined using selected sequences, highlighting changes between the originals and the remakes. The results of this work provide an insight into the extent to which media companies are changing their content to meet contemporary standards. Thus, the results of this study can contribute to the social sciences in relation to media and communication.

Keywords: Disney Classics, Remakes, Transformation, Communication, Analysis

ÖZET

ZAMAN KADAR ESKİ BİR MASAL MI YOKSA YEPYENİ BİR DÜNYA MI? DISNEY KLASİKLERİ VE YENİDEN YAPIMLARININ KARŞILAŞTIRILMASI

Bu tez, Disney'in başyapıtları "Güzel ve Çirkin" ile "Aladdin "de iletişimin gelişimini ve cinsiyete özgü gelişmeleri incelemektedir. Odak noktası, 1991 ve 1992 tarihli orijinal animasyon filmleri ile 2017 ve 2019 tarihli live-action yeniden yapımları arasındaki karşılaştırmalardır. Analiz, renklendirme, ışıklandırma, kamera çalışması gibi biçimsel film tekniklerinin yanı sıra feminist ve psikanalitik yaklaşımları da içeren bir karakter analizini içermektedir. Araştırma metodolojisi tümevarımsal olup nicel ve nitel analizi birleştirmektedir. Mevcut akademik çalışmalara dayanarak, resmi film tekniklerinden feminist film ve psikanalitik analize kadar farklı analitik teknikler açıklanmıştır. "Güzel ve Çirkin" ve "Aladdin" vaka çalışmaları, orijinalleri ve yeniden yapımları arasındaki değişiklikleri vurgulayarak seçilen sekanslar kullanılarak incelenmiştir. Bu çalışmanın sonuçları, medya şirketlerinin çağdaş standartları karşılamak için içeriklerini ne ölçüde değiştirdiklerine dair bir fikir vermektedir. Dolayısıyla, bu çalışmanın sonuçları medya ve iletişimle ilgili sosyal bilimlere katkıda bulunabilir.

Anahtar Kelimeler: Disney Klasikleri, Yeniden Yapımlar, Değişim, İletişim, Analiz

DEDICATION

To the dearest people who have always been by my side.

To my one and only Mami Günay, my beloved sister Gizem.
And to my wonderful and patient husband, my greatest love Oğuzhan.

And to my future self, for whom I am doing all this.



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1. INTRODUCTION

"Once upon a time"... these words might have been the beginning of a special memory for some people. Whether it was in books, movies or audio plays, words of this kind always pointed and still point to the fact that one is now entering the world of fairy tales. Faraway lands, unknown creatures, brave princes, and beautiful princesses. These are just a few of the things that come to mind when one thinks of the word "fairy-tale". Besides Hans Christian Andersen or the Brothers Grimm, probably the most famous fairy tale authors of the past centuries (Nicola, 2016), there are still names that should be known to everyone. However, the world looked quite different when these fairy tales were written. The entire world is constantly changing, and so is the world of media. Not only has the consumption of the society changed here inevitably, but also the perception in this very same society. Representations and perceptions in the second decade of the 2000s are far different than they were in the 30s, 50s or even 90s of the 20th centuries (Harper et al., 2020).

Based on the stories of legendary authors, a name still exists today without which the media and film world would not be the same. Walt Disney and his fairy tales are still unique and an experience from young to old. If one considers the media empire around Walt Disney, a difference between the Disney princesses of the first generation such as "Snow White" (1938), "Cinderella" (1950) or "Sleeping Beauty" (1959) and the Disney princesses of the 1990s becomes clear (Walker, 2023). This first generation of princesses are characterized by their always passive attitude and their need for redemption. They get rescued by their princes and thanks to them they can live a life happily ever after. The princesses of the 90s, on the other hand, can be understood as rebellious fighters (Hale, 2014). In the course of the women's movement from the end of the sixties to the nineties, equality between women and men was demanded (Burkett, 2023). This development can also be seen in the characteristic portrayal of Disney princesses. They become increasingly self-determined and refuse to accept the roles assigned to them without further ado. They demand the right to determine their own lives. After Ariel in "The Little Mermaid" (1989), who for the first time represents a princess who wants to follow her own wishes and dreams, two more princesses appear with Belle from "Beauty and the Beast" (1991) and Jasmine from "Aladdin" (1992), who can demonstrate intellect, courage, and rebellious behavior. And with just this image it continues in the nineties of Disney princesses with Pocahontas in the film of the same name

from 1995, and likewise *Mulan*, again from the film of the same name from 1998. In this era, Disney focuses especially on the representation of women, who, as independent personalities, show courage to fulfil their own desires and dreams (Hale, 2014). And although such a transformation of the figures' characteristic attributes has already taken place, differences between Disney's live-action remakes and their original cartoon or animation classics can still be perceived (Colbert, 2022). If the social perception and development in the 1990s was about the role of women and the struggle for their equality, today it is about bringing the diversity of the present to the fore in the media as well (Disney, 2023). Here, both small, barely perceptible changes are offered, which the viewer picks up completely unconsciously. On the other hand, different developments are presented in an attempt to gain the acceptance of today's society and, if necessary, to make a statement. In addition to the transformation on a socio-cultural level, important developments also took place in terms of narrative structures and techniques in the film industry. While some of the animated films were still hand-drawn or 2D-animated, CGI is used to a large part in the remakes (Brajer & Furzan, 2023). As a result, a change has taken place in terms of color, lighting, and camera, as well as the use of real people. To date, no known film analysis has been conducted that considers the developments in sociological and socio-political communication, as well as the film techniques of the chosen film examples, and yet refers to the same starting point.

Regarding such fairy tales, this thesis will conduct a film analysis of certain case studies to work out how specific aspects have developed in the film world but also on a sociological and socio-political level. The comparison of Disney classics and their remakes will form the basis for this. This thesis is divided into four main chapters.

The first introductory section provides an overview of the thesis, giving initial insights into the topic and its background. The second chapter is the literature review, which has three sub-chapters, each with several individual sub-chapters. It covers the content of the formal film analysis, which includes the literature for camera settings, color, light and shadow and narrative structure. Furthermore, the second chapter contains the definitions and literature on the topics of feminist film analysis and character analysis according to psychoanalytical film analysis. The third chapter then contains the essential components of the thesis and its research, such as the definition of the problem, the objectives of the thesis, the methods used, as well as the research questions, the structure and the limitations are

presented. The actual analysis also takes place in this third chapter. It contains both the analysis criteria and two case studies. Both examples are then explained in terms of content, characters, and differences between the original and the remake before individual sequences are selected and analyzed. In the concluding fourth chapter, the information gathered is evaluated and discussed. Finally, this is then applied to the initial research questions.



2. LITERATURE REVIEW

The literature review of this master thesis focuses on the analysis of films from multiple perspectives. Specifically, three main aspects are considered: the formal cinematographic elements such as camera settings, colors, light and shadow, as well as the narrative structure of movies, the feminist film theory, which deals with gender roles and representations in films; and, finally, the character analysis, which is based on psychoanalytic approaches. The purpose of this thesis is to provide a complete and in-depth investigation of these aspects to gain a better understanding of the significance and influence of film techniques and issues on the perception and reception of movies. The main themes considered in the literature review will also be applied in the analytical part of this thesis. In order to define a theoretical framework, the selected papers and literary works were referred to and examined in more detail. No specific scientific works could be found that contain the same framework of this thesis.

2.1. Film analysis

In a film analysis, various elements of a film are described and interpreted. These include the subject matter, plot, characters, and various cinematic design elements. At the beginning, analysis criteria are defined which are to be used later in the analysis. The analysis of a film always consists of an introduction, main part, and conclusion, whereby the key data of the film, such as the title, the director, or the genre, are explained in the introduction. The introduction also describes the content of the film, which is then referred to in the main section. The conclusion is the part in which the results are discussed (Long et al., 2020). There are various forms of film analysis, such as semiotic analysis, narrative analysis, cultural/historical analysis, mise-en-scène analysis (formal film analysis) (Minervini et al., 2020), as well as feminist film analysis and character analysis (MasterClass, 2021). The key lesson is that film analysis is about identifying the elements that make up a movie and seeing how they are put together to tell a story (Scripts, 2022).

2.1.1. Formal film analysis

The formal film analysis is a method of film criticism, which concentrates on a movie itself. This analysis technique studies the form, as well as the structure of a movie. While other analyzing methods focus on the content of a film, the formal film analysis focuses on the visual and acoustic aspects (Beverlyboy, 2023). Hereby this technique concentrates on how a film can deliver a specific message throughout various elements. Those elements can be different camera settings and angles, the usages of light and shadow, as well as sound effects and music. Also, the cutting in the postproduction can be seen as an element for this analysis. Every element contributes to a specific mood or atmosphere, which shall support the storyline of a film (The_FilmPost, 2021).

Thereby the camera settings and angles are an especially essential element for a formal film analysis. By using different settings, a director may be able to deliver different perspectives and point of views on a plot. With a close-up, for instance, a filmmaker can focus on a specific character or subject, while on the other hand a wide shot can give a wide viewpoint of a scenery (Kirume, 2019). Beside different camera settings, the usage of light and shadow are also a major aspect when it comes to formal film analysis. Like the usages of camera settings and angles, the utilization of the right light can also have an impact of a scene's mood and atmosphere. When it comes to dark plots, a director may use less lightning and a more shadowy scenery to create a gloomy feeling. In contrast one could use more light and bright colors to create a romantic and dreamy scene (Sennett, 2021). For having an influence on the audience's mood, one can also focus on the right usage of sound effects and music, which are also elements for a formal film analysis. By way of demonstration following examples can be named. One can use fast sound effect and loud background music to deliver a rapid and stressful feeling. On the other hand, birdy sound effects and a gentle instrumental background music, may lead to a calm and peaceful mood (McAfee, 2023). In this thesis the sound effects and music will not be considered as elements of the analysis. As a decisive point it is notable that the postproduction, and especially the cutting, is another useful element for the formal film analysis. Through the postproduction it is possible, to change a whole story. By cutting a movie on specific scenes, it is possible to create a cliff-hanger or to switch to another location or time. Through the right cutting, one could, for example, show the audience a scene which shows a plot in the past or the future. Postproduction allows flexibility in time and place settings (Woltmann, 2023). All these

aspects are put into context afterwards, to make a final analysis of the form of a film. In order not to go beyond the scope of the thesis, it was decided to focus on camera settings, color, light and shadow and the narrative structure of a film. These three main attributes and their details will now be discussed.

2.1.1.1. Camera settings

The selection of camera settings is influenced by many factors. Environments, different lighting conditions, filters used, or even the camera equipment can be decisive for the final choice of camera settings. To create certain effects, the camera settings must be considered (Solberg, 2023). For example, a shallower depth of field is often used to blur backgrounds in portrait photography. This effect helps to put the focus on the face of the person being photographed (MasterClass, 2021). Another example is landscape photography, where greater depth of field is used to show both the foreground and background in sharp focus. A slower exposure speed can be used to create a motion blur and create a more dynamic atmosphere (Cox, 2023). In addition to these settings, there are many other factors that must be considered when setting up the camera. These are, for example, the choice of lens, exposure metering and image stabilization (Cox, 2019). Accordingly, different settings are used for each project. In addition to the examples of portraiture and landscape photography already mentioned, sports events or music videos can also be mentioned for illustration. Another crucial factor in the composition of a shot is the choice of the correct framing. The framing determines which parts of the subject are captured and which details should be left out or even emphasized. Understanding the varied sizes is of immense importance for every photographer, as it helps him to shape his images specifically and to realize his artistic vision (Lannom, 2020). In the context of this master thesis, a profound understanding of the varied sizes of cropping will be conveyed and their application in practice will be explained. Camera settings in photography and videography can be a powerful tool to achieve the desired effects. It is important to understand the functions and effects of each setting to achieve the desired results.

In the following the different settings that can be made with cameras are described. Here, a distinction must be made between the camera angle and the camera shot size. The camera angle describes the angle that a camera has on the person or object to be photographed, which is why the height of a camera is also an important aspect here. The camera shot size on the other hand, indicates the distance from the camera to e.g., the person

in front of the camera (Glowingbrickette, 2023). It is important to note that the camera shot size determines what the screen section shows, while the camera angles determine how a viewer sees the film image. In the following, first the different camera angles, and then the camera shot sizes will be explained in detail.

2.1.1.1.1 Camera Angles

Eye Level Shot: This angle can be interpreted as a normal angle, where the camera's counterpart is at eye level with oneself. The goal of the Eye Level shot is to be inconspicuous and commonplace (Lannom, 2020).

Low Angle Shot: A photograph from a low angle frames the subject below the line of their eyes. The power dynamics between characters are most frequently highlighted by these camera angles, which frequently pair a low angle shot of one character with a high angle shot of the other character (NFI, 2023).

High Angle Shot: The high angle shot is certainly the opposite of the view from below. Here, the lens is positioned far above the usual axis. The depth of the vision extends from top to bottom. So, the camera's lens is pointed downward towards a specific object (NFI, 2023).

Hip Level Shot / Cowboy Shot: The camera is at approximately waist level for a cowboy shot. Although if one person is sitting and the other is standing, hip level shots can often be very advantageous. In cases where an action occurs close to the waist, such as when a gun is drawn, shots at the hip level can also be incredibly helpful. This type of scenario is also referred to as the "cowboy shot" for this reason (Lannom, 2020).

Knee Level Shot: This view is from the knee height of people in front of the camera. The angle is used especially when walking people should be captured (Aldredge, 2023).

Ground Level Shot: The Ground Level Shot is the angle closest to the ground. When the camera aligns with the height of a subject, a ground level shot is given. This kind of camera angles is commonly used to show a character strolling without revealing their face (Aldredge, 2023).

Dutch Angle Shot: Offset view axes are usually associated with an elevated or recessed camera angle. Such shots have a dynamic effect and can be assembled in the montage to create sequences with strong images. For a Dutch angle, which is also called Dutch tilt, the

camera is slanted to one side. With the horizon lines tilted in this way, a sense of disorientation can be created (NFI, 2023).

Overhead Shot: The Overhead Shot or also called the bird's eye view, is the extreme of the high angle shot, where the angle of view of the filmed object is at a 90-degree angle. The name says it all, seen from above like a bird. Anything less than 90-degree might be considered as a high angle shot instead. It is not necessary for an overhead shot to be extremely high, although it can be (Aldredge, 2023).

Aerial Shot: Whether from a helicopter or a drone, an aerial shot is acquired from an extremely high altitude. It creates a wide-ranging landscape (Lannom, 2020).¹

2.1.1.1.2 Camera Shot Sizes

Extreme Wide Shot: The subject is located in space. A subject and its environment can be seen in one image. Anyways the subject might appear smaller than its location. With this shot size, one can make a scene feel isolated or unknown (Studiobinder, 2020).

Wide Shot: The object is now only a small part of the room. This shot size is similar to the extreme wide shot, but it is a bit closer. If, for example, a person is shot as an object, this person can be fully seen, but it does not fill the entire image (NFI, 2023).

Full Shot: The object appears in its entire size, so that the focus is kept on the scenery as the subjects fills the frame (Mc Guinness, 2023).

Medium Wide Shot: The frame's edge runs just above the knees to the head. So here the subject is captured above the knees (Studiobinder, 2020).

Cowboy Shot: The shot is taken from about the middle of the thighs. It is called a "Cowboy Shot" because it's used in Westerns to frame a holster at a waist. Accordingly, the shot size here is from the colt at the hip up (NFI, 2023).

Medium Shot: In the medium shot, only the head and upper body are visible. The hands only appear in the frame when gestures are made. This setting is one of the most common sizes.

¹ Illustrations of Camera angles can be found in the appendix.

With this size it is possible to see the subject better, but still be able to recognize what is going on in the background (Mc Guinness, 2023).

Medium Close Up: This shot size is recognizable by the fact that the head and shoulder of a person dominate the image. The face is in the center and the camera is at eye level. Nevertheless, this shot still keeps the subject slightly at a distance (Studiobinder, 2020).

Close Up: With the close up, attention is drawn to key details. For example, emotions of people can be brought out better (Mc Guinness, 2023).

Extreme Close Up: With this shot size, for example, only eyes, a mouth or fingers are captured in a frame. It is an extreme detail shot of certain things. With the extreme close up, it is possible to direct the view only to the object or subject to be portrayed (NFI, 2023).

Establishing Shot: The establishing shot is usually the start of a scene. It shows the location in which a scene will take place. For example, a landscape or a house can be shown here (Studiobinder, 2020).²

2.1.1.1.3 David Bordwell - On the History of Film Style

David Bordwell, an US American film theorist and film historian, who was born in 1947 in New York, USA, has authored many books in the past decades (Wikipedia, 2023). One of those is *On the History of Film Style* of the year 1998. In this book, Bordwell shows the transformation of the visual style of movies. While he did not just want to analyze how this style has changed, his aim was to question how authors from the European Union and the United States received this transformation. The primary goal was also not the communication in this style transformation. It was more the transformation of the interpretation of various persons (Hurley, 1998, p. 2).

Thus, Bordwell's book was not intended to be an account of the stylistic history of cinema, but rather a study of the historiography of visual style. He asked himself the questions of how authors from Europe and the United States perceived the changes in the appearance of films, and which aspects of filmmaking were covered by these arguments or ideas. His aim was to prove that cinema, in the twentieth century, led individuals to evolve in a stylistic

² Illustrations of the camera shot size can be found in the appendix.

way. During his research, Bordwell found that technological developments, artistic movements, as well as social and cultural trends influenced assorted styles (Boardwell, 2018, p. 150). According to Bordwell, assorted styles dominated depending on the era. During his observations, he also addressed the importance of depth perception in films. He examined how filmmakers used different techniques to illustrate representations of depth in the image. By using objects in, for example, foregrounds or backgrounds, or using cameras and actors differently, this illusion should be brought out more strongly. Because of these variations, the author mentioned that depth perception is an important part of cinematic expression to better understand filmmakers' techniques. However, he also criticized various assumptions, such as the fact that there were no clear causal chains representing the development of cinematic expression from a linear to a complex form. Thus, in Bordwell's view, the developments of cinematic expression were more complex and heterogeneous and could be influenced by diverse factors. Likewise, he criticized the connection that was presented between masterpieces and standard versions in the development of the style of film history. The author believed that this approach was problematic because it neglected other styles that could not be understood as part of such a canon. Bordwell felt that it was necessary to use different research approaches here to get a better overall understanding of film history and style in films (Boardwell, 2018, pp. 7-11).

In Conclusion, Bordwell emphasized that film style played a crucial role in the creation and interpretation of films. He concluded that film style was not only a result of individual choices made by directors, but was also shaped by cultural, technological, and aesthetic influences, and that the development of film style was thus influenced not only by aesthetic considerations, but also by technological advances and social changes (Hurley, 1998, p. 10). Finally, Bordwell highlighted that film style has evolved and changed over time, which could be interpreted as a reaction to social and artistic developments as well as by the progress of film technology. Nevertheless, he reinforced that an understanding of film style was essential to grasping and appreciating the history and meaning of films, and therefore the study of film style remained important to understanding and explaining continuity and change in the art of film. Bordwell ended with the belief that the study of film style and film aesthetics would therefore continue to play a key role in film studies and in the general understanding of film (Boardwell, 2018, pp. 272-273).

2.1.1.2. *Color, light and shadow*

Color, light and shadow are playing a significant role in human perception. They are present in the nature, as well as in arts, design techniques or architectures. The usages of distinct colors and the right light and shadow are of vital importance (Spring et al., 2023).

Color in English means "the appearance something has due to the reflection of light" (Cambridge Dictionary, 2023). Color is a sensory perception. As soon as an object reflects light, it is broken into certain light waves and picked up by the eye. The brain receives these signals and conveys the impression of color. The human eye is able to perceive wavelengths of 380 - 700nm (NASA Science, 2010). Colors have the power to influence on perception and emotions. They can change a human's mood and can have an impact on one's behavior (Baraas & Zele, 2016 p. 133). Colors can be interpreted on a physical and a psychological basis. From a physical point of view, a color is a particular frequency of light. Regarding the psychological meaning, color is a tool which can evoke various emotions. There are different theories, which deal with the impact on human beings. One of those theories is the color psychology. This theory says that every color has a different and own meaning. According to the color psychology, red stands for love, passion, and energy. Blue on the other hand stands for calm, peace, and trust. Yellow, to mention another example, stands for optimism, luck, and warmth. According to the theory every color can be interpreted in its own way, like the examples mentioned before (Cherry, 2022). Also, Johann Wolfgang Goethe was already intensively involved with the teaching of colors in the years 1883-1897 (Goethe, 1980, p. 4). It was Goethe who created one of the first color wheel³. In his works he justified the arrangement of the colors in his first table with the fact that the colors diametrically opposed to each other in the same are those that would also challenge the eye alternately (Goethe, 1980, p. 79). Yellow, blue, and red are juxtaposed here as a triad (Goethe, 1980, p. 233). Also, opposite to each other are the mixed colors violet, orange and green. Thus, the basic color yellow would demand the violet, the basic color blue the orange and the basic color red the green. Based on the existing color wheels, increased color wheels were created. One of the most widespread color wheels is the one by Johannes Itten from 1961⁴. In this graphical color scheme, the colors of the first order, i.e., the primary colors yellow, blue, and red, also form the basis. The colors of the second order and thus the mixed colors

³ Illustration of Goethes color circle can be found in the appendix.

⁴ Illustration of Ittens color circle can be found in the appendix.

complement the base in secondary layer. A combination of the primary and secondary colors is supplemented by the tertiary colors of the third order and thus completes the color wheel according to Itten (Sargsyan, 2020).

Since there are various influencing factors that play a role in the interpretation of colors and their perception, the impression is always subjective. Influencing factors can be, among others, the following: the influence by means of memories, the influence by means of cultural factors, the influence by a visual impairment, which has an effect on colors (e.g., red/green deficiency) or also the existing lighting (Dinova, 2019).

The term color effect is a composition of the two words color and effect. The word effect is defined as the result of a particular influence (Cambridge Dictionary, 2023). Goethe already assumed that color has a sensual-moral effect on people. Thus, he wrote in his theory of color that the color "(...) without reference to the nature or form of a material, on the surface of which we become aware of it, individually a specific one in combination produces a partly harmonious, partly characteristic, often also inharmonious, but always a decisive and significant effect(...)" (Goethe, 1980, p. 275). Colors also play a significant role in films, as they are used to create atmosphere and emotions (Faulstich, 2002, p. 174). However, the effect of color is just as multifaceted as that of color symbolism. Here, too, the respective effect of color is differentiated among cultural, religious, and geographic factors. The common color effects in Europe are listed below in tabular form (WHA, 2023). However, the effect of color is just as multifaceted as that of color symbolism. Here, too, the respective effect of color is differentiated among cultural, religious, and geographic factors.

Table 1: Table of colors and their effects

<i>Color</i>	<i>Effect</i>
Yellow	bright, illuminating, warming up
Blue	sympathetic, harmonious, friendly, relaxed, cold
Red	bloody, hot, passionate, erotic, angry, wrathful
Purple	magic, mysterious, vain
Orange	promotional, fun-loving, adventurous, mood-lifting
Green	natural, healthy, neutral
White	ideal, perfect, good, objective, honest

“Color symbolism is the subjective meaning humans attach to assorted colors. People respond to color in three ways - biologically (e.g., red = fear), culturally (e.g., red = wellbeing in many Eastern societies) and personally from experience.” (Interaction Design Foundation, 2021). People are able to "see red", "have a white vest", or even live in a "gray everyday life". All these examples are based on the association of colors combined with linguistics in diverse cultures. For example, in China the color white is associated with death, whereas in European countries it stands for innocence, cleanliness, holiness or wisdom. By means of several factors, concepts, feelings, and situations can be assigned to specific colors (Fussell, 2022). The color symbols of the primary and secondary colors commonly used in Europe are now determined. These are represented in the table below (incredibleart, 2023).

Table 2: Table of colors and their symbols

<i>Color</i>	<i>Symbol</i>
Yellow	sun, light, creativity, optimism
Blue	purity, friendship, modernity, trust, prudence
Red	blood, fire, love, hate, power, emotions, fear, eroticism
Purple	magic, unknown, fantasy
Orange	communication, funny, energy, joy
Green	spring, nature, freshness, organic, middle, hope, young
White	innocence, wise, sacred, empty, pure

Regarding human perception, moreover light can also have an influence. Light can change the perception of colors or shapes. Light is described as "the brightness that comes from the sun, fire, etc. and from electrical devices, and that allows things to be seen" or "a piece of equipment that produces light, such as a lamp or a bulb" (Cambridge Dictionary, 2023). Light is generally the range of electromagnetic radiation visible to humans from about 380 to 780 nanometers (nm) wavelength. In physics, the term "light" also stands for the entire electromagnetic wave spectrum. Simply explained, light is a form of energy. This energy is created by a light source. The light source spreads out in space and thus illuminates the environment. Ever since Isaac Newton (1643 - 1727) studied light and what it is made of by means of physical theories (Bleicher, 2023, p. 8). There were first theories, which said light would consist of individual corpuscles (corpuscle theory). However, this theory was replaced in the 19th century by the wave theory of light. A further important development

with regard to light theories, took place by James Clerk Maxwell (1831-1879), which marked the electromagnetic theory. With the light quantum hypothesis, Albert Einstein (1879 - 1955) formulated in 1905, based on thermodynamic considerations, a light quantum hypothesis, according to which the energy of a light wave is not, as expected according to Maxwell's theory, continuously distributed in space, but is contained in localized portions, the light quanta, or photons (Spektrum, 2023).

It is necessary to mention, that there are several types of light. One can distinguish between daylight, which is natural, artificial light or shadow light (filmanalyse, 2023). While the natural daylight has a warm temperature, it also has a calming and pleasant effect. Artificial light can also have different temperatures. It can evoke a restless or tense feeling. This moreover leads to the fact that light can also be used to evoke different moods (Le, 2017). One example is the light which is used in theaters. By using light correctly, the atmosphere and mood of scenes can be changed. For example, dramatic scenes can be highlighted with red light, while romantic scenes can be emphasized with warm and especially soft light. So, to influence an audience's emotions more precisely, different lighting styles are used in filmmaking and photography. Lighting plays a key role in creating videography and photography. Since it affects not only the brightness and darkness, but also the shade, the mode, and the environment. By using lighting in a right way, one will be able to make the audience look in a certain direction, reflect the psychology of characters, and likewise the lighting defines and supports the genre of a film (MasterClass, 2021).

A not at all or less illuminated space or area behind a shape that is in the beam path of a light source is called a shadow. So, a shadow is an area of darkness that is caused by something that blocks the light. It can be a small dark area of skin under the eye or a dark spot between two buildings in a small alley (Cambridge Dictionary, 2023). Shadows are to be regarded as two-dimensional and thus bodiless. They are the opposite of light. Shadow composition thus also represents the other side of light composition (Strong, 2022, p. 7). A distinction is made here between good and bad shadows. Good shadows can be created by placing the light correctly, which can further create contrast. One side of the subject is exposed brighter than the other side. Shadows are not cast on the background, but by the subject itself on itself, like the earth and the sun. Bad shadows, on the other hand, occur when the light casts a hard shadow of a subject on a background. The purpose of this is to draw the audience's attention to the presence of the light (Tomaric, 2022). While shadows can provide realistic representations of an object, they are also often used to increase,

decrease, or distort actual shapes. In this way, through the clever usage of shadows, a mouse can become a giant, or a hand can become a claw. So similar to light, shadows are also important for the perception of shapes and spatial depth and can moreover also be used to create a specific mood, just as colors and light. For example, to create an ominous atmosphere, horror movies use shadows to frighten the audience with greater intensity.

Therefore, colors, light and shadow are playing a significant role in the human perception and can significantly influence it and one's behavior. After all, colors have both a physical and a psychological meaning. They can be used in separate ways to convey, soften, or enhance moods and emotions. Like colors, light affects an individual's perception and can be used to create moods and change atmospheres. Similarly, shadows are important for the perception of shapes and spatial depth and can also be used to create moods and emphasize patterns. In summary, color, light, and shadow all have an impact on everyone's perception and emotions. The extent to which they are consciously used in films through various means of communication will therefore be part of this thesis.

2.1.1.2.1 Johann Wolfgang von Goethe - Theory of Colors

Johann Wolfgang von Goethe (1749 – 1832) was a German writer, poet, and scientist. He is known as one of the most outstanding German writers and poets and had an immense impact on the German literature and culture. Besides his literary works, Goethe was also involved in natural sciences (Boyle, 2023). He was already intensively involved with the study of colors in the years 1883-1897. His most popular natural science theory is “Theory of Colors.” In this theory, Goethe was concerned with the effect of colors and their correlation with each other (Popova, 2023). Goethe's Theory of Color assumes that colors have an impact on a viewer and that this impact is based on the interaction of light and darkness. The color itself is not the result of a physical property of light, but a sensual experience of the observer. It is therefore not about the analysis of light, but about the description of the effect of colors on people (Goethe, 2019, p. 1). Therefor Goethe distinguished between "Appearances" and "Mixtures." Appearances are pure colors, while mixtures are combinations of two or more colors.

A central concept of his theory is the color wheel. Goethe created his own color wheel, which was based on the three basic colors yellow, blue, and red. Thus, this color wheel is a cyclic model, which shows colors and their relationships (Crone, 1999, p. 115). The model shows the colors and how they merge into each other. In Goethe's color wheel,

yellow is followed by orange, red, violet, blue, green, and back to yellow. Each color in the color wheel has its own characteristics and symbolic meaning. He also studied mixed colors and the effects of light-dark contrasts (Crone, 1999, p. 115). In his works, Goethe justified the arrangement of the colors in his first panel with the fact that the colors diametrically opposed to each other in the same are those that would also challenge the eye alternately. Yellow, blue, and red are juxtaposed here as a triad. Also, opposite to each other are the mixed colors violet, orange and green. Thus, the basic color yellow would demand the violet, the basic color blue the orange and the basic color red the green (Crone, 1999, pp. 116-117). Goethe assigned diverse colors to a "plus" side, and other colors to a "minus" side. According to his list, the warm colors yellow, red-yellow (orange) and yellow-red (vermilion) of the plus side have an active, lively and striving effect on people, whereas the cold colors blue, red-blue and blue-red of the minus side should contribute to a restless, soft and longing mood (Goethe, 1980, p. 276).

Goethe's Theory of Colors differs significantly from Newton's theory of colors, which was based on the analysis of light and explained colors as the result of different wavelengths of light. Hereby, Goethe criticized Newton's approach for ignoring the effect of colors a viewer. For Goethe, understanding the effect of colors was crucial to understanding their importance to humans. The Theory of Color still influences art and design. Goethe's emphasis on the effect of colors on a viewer rather than the physical properties of light was a major step away from Newtonian color theory. However, Goethe's theory of colors has also been criticized while it is not based on empirical research and many of the theories are not scientifically comprehensible. In addition, the reduction of colors to only three primary colors are controversial, since in reality there are other colors that are not created by mixing red, yellow, and blue. Despite the controversial nature of his theory, Goethe's work remains a significant contribution to color theory and an example of the importance of researching the effect of colors on humans.

2.1.1.2.2 Light and Shadow

Further details on the lighting and shadow will be given as follows.

Low-Key Lighting

“Low-key lighting is a type of lighting style used in photography, film, and television that accentuates shadows, high contrast, and dark tones.” (Deguzman, 2022). This style is

chosen when drama needs to be created. In this case, the scenes are illuminated in such a way that large parts of the image are indistinct. Regardless of the key light's point of view, the scene is consistently dark and rich in contrast. Characteristically, this style of lighting can also be found in genre cinema. In particular, thrillers and horror films have taken advantage of the gloomy appeal of low-key lighting. Furthermore, low-key lighting is used in films to create high contrast, hard shadows, deep dark tones, and minimal highlights and midtones. It can be used to create ominous or dramatic moods (Deguzman, 2022).

High-Key Lighting

“High key lighting is a lighting style that results in a brightly lit frame with soft lighting, minimal shadows, and low contrast. In photography, film, and television, this lighting style uses minimal shadows with a majority of the frame composed of highlights.” (Deguzman, 2022). In this style, the brightness characterizes the image impression, which can create a positive mood, but also a very artificial atmosphere. Comedies and soap operas are genres that often use a lighting style that can be classified as high-key lighting. High-key is the lighting style of maximum visibility. Regardless of the key light's point of view, it is always a bright scene. High-key should be used when the intention is to show just everything. It implies openness, can express an emotion, and emphasizes a spectacle (Frawley, 2023).

Since the quality of light, its direction, and its color can also have an impact, on how viewers interpret a film, the quality and different directions of light will now be defined in more detail. The quality of light can be varied by using distinct types of light. For example, soft, diffuse light can be used to produce a larger light angle and a lower intensity of radiation. In this case, the contours of objects or even faces are shown less clearly. In contrast, hard, directed light can be used for better focusing. Thus, surface structures can be made more clearly visible. A scene can also be influenced by the direction and color of lighting. A distinction can be made between top lighting, under lighting, back lighting, sidelight, and frontal lighting for a lighting's direction. Likewise, it is possible to distinguish between warm, cool, white, and colored lighting, regarding a lighting's color (Matrix Education, 2023). These will now be briefly explained in tabular form.

Table 3: Table of the direction of light

Direction of light (Matrix Education, 2023)	
Top lighting	the light comes from above; it can highlight or hide certain things
Under lighting	the light comes from below; it indicates, for example, a direction from which something frightening is coming
Back lighting	the light comes from behind; it can cast wide shadows
Sidelight	the light comes from one side; darkens the unexposed side; can be used for ambiguity
Frontal lighting	the light comes from the front; other things are visible in the background, which, however, are not primarily illuminated by the same light source

Table 4: Table of the color of light

Color of light (Matrix Education, 2023)	
Warm lighting	creates yellowish or orange tones; gives off warmth and happiness
Cool lighting	creates bluish tones; represents coldness and emptiness; can appear spooky
White lighting	uses white light; contains no colored tones; stands for neutrality and no special emotions
Colored lighting	tinted colored light; different colors can evoke different emotions and moods

Three-point lighting

As a predominantly creative task, the illumination of certain objects or persons can be seen. To implement this task better in general, there is the theory of "three-point lighting". It is a basic lighting technique, which is used to achieve better lighting for a subject and to provide an attractive, natural look in the industry of film and photography. Basically, the

technique of "three-point lighting" involves a key light source, a fill light, and a back light. Each of these three light sources has their own function and can affect the style and look of the subject. To use this technique, the subject must be placed in the camera frame and the lights must be positioned at a specific angle and distance (Lannom, 2020).

Firstly, the key light is the main source of illumination and is usually positioned from the front left or front right. Thus, it is positioned at an angle of about 45 degrees next to the camera and also comes from above. It should illuminate the subject directly and create shadows on the other side of the face to create a natural look. The key light can also help to highlight a subject's shape and give it a sharp outline. The intensity can be adjusted depending on the desired effect. The key light is the strongest source of light in a scene and therefore also determines the character and atmosphere of a shot (Utterback, 2023, p.88).

The second light source of the three-point lightning is the fill light, which is usually positioned in the opposite side of the key light. It is placed on the other side of the camera, between 15 and 60 degrees from the camera-subject axis. The fill light should help to reduce shadows which were created by the key light before. Further, the fill light should also help to make the overall image softer and more natural. The intensity of the fill light should always be lower than the intensity of the key light to achieve the effect of shadow reduction without over-illuminating a subject. To provide softer light, the light is often used indirectly. For interviews, for example, the ratio of key light to fill light should be 2:1 (Lannom, 2020).

The last of those three lights is the back light. It is the third light source, which usually is positioned behind the subject. It is intended to help set the subject apart from the background by means of strong intensity and to give it visual separation. The back light can also help to highlight a person's hair or other specific subjects to reinforce three-dimensionality. The intensity of the highlight should be lower than that of the key and fill light (Utterback, 2023, pp. 89-90).

In addition to these three light sources, there are also other techniques that can be used to improve the overall appearance. For example, one can additionally use kicker, control-light, or eye-light. Likewise, using color filters can colorize light sources or using diffusers can make the light softer and more natural. Furthermore, it is possible to adjust the ratio between light sources to achieve different effects. The technique of three-point lighting can be used in many different situations, including portrait photography, interview shots, product photography, and film shoots (NFI, 2023).

The Power of Light and Shadow in Cinematography

Like lighting, the right use of shadows is crucial in cinematography. The unlit, dark area behind an occupied shape can appear harder or softer depending on the use of light. If the shadow is created by blocking by a main light, it is usually extremely hard.

Jason Tomaric wrote in 2022 about this in his article "The Power of Light and Shadow in Cinematography," explaining how more depth perception is achieved through the camera and what role shadows would play in this. In his article, Tomaric pointed out that good lighting also includes the creation of shadows. Here he presupposed that the shadows must be in the correct place. To illustrate this, the author explained how the human brain can determine depth, distance in real life, and perceive them accordingly. Tomaric also said "the closer an object is to our eyes, the more depth sensitive we are and the farther away it is, the more difficult it is to determine depth" and illustrated this by the example that a human being can perceive objects that are close to one stronger in depth than those that are farther away. This represents the essential difference between humans and cameras, as humans have two eyes, whereas a camera has only one, which in this case is the lens. Through the correct use of shadows, it is thus possible to create depth.

The author started from the assumption that there are both good and bad shadows. Bad shadows are those that occur when light casts a hard shadow of an object on the background. This hard shadow thus ensures that the audience's attention is drawn to the light. In contrast, Tomaric said that good shadows are created by the correct placement of light. By means of this placement, contrasts would be created, which should illuminate the object brighter on one side than on the other. The author also described the transition between the light and dark sides of a face as a "wrap around". Here, a strongly expressed line would represent a hard wraparound, while on the other hand a smooth passage would be called a soft wraparound. By using soft wraparounds, Tomaric noted, female movie stars were photographed more glamorously in the 40s and 50s of the twentieth century. This soft wraparound could be created by enlarging the light source, he said. This is done by adding a large diffuser, which should be placed in front of the light source, or by reflecting the light from a reflective surface.

Finally, he mentioned that a larger light source closer to a subject would provide a softer wraparound and that learning lighting techniques would greatly improve the quality of images and films.

2.1.1.3. *Narrative structure*

A narrative is “a story or a description of a series of events,” as well as a particular way of explaining something or even understand different events, and a narrative is further to tell a story (Cambridge Dictionary, 2023). This leads to the assumption that narrative is omnipresent, including in films. The art of telling stories in a certain way is therefore a significant factor when it comes to successful filmmaking. The existence of a plot is fundamental to a story. Without a plot, there is no story and consequently a movie has no purpose. If a filmmaker can get the plot right, he will be able to create an emotional connection between the audience and his work, which in turn can lead to success. However, it is important to distinguish between plot and story. While a story, according to Forster, is a basic sequence of events, a plot adds causality to each. Accordingly, a story aims to tell viewers what happens next, who is part of the story and where it takes place. But the "how" and "why" are to be understood as a plot. The plot is therefore created by establishing emotional dimensions in a story. In the end, therefore, it is the plot that ensures why viewers can or cannot emotionally comprehend a sequence of events. From this, it can be assumed that without a story, nothing can be created in general, and without a plot, the audience cannot be picked up, as they cannot identify with it and simply do not care (Kinnu, 2023).

In order to be successful in storytelling, it is therefore important to have a story in the first step and then to provide it with a suitable and targeted plot in the second step. Such a plot can be created through the successful use of narrative structures. These narrative structures can provide a framework for how a story should be told. There are a variety of narrative structures, but the four most common are the linear narrative, the non-linear narrative, the quest narrative, and the viewpoint narrative.

The simplest and most common narrative form is the linear narrative. It is based on chronological sequences of certain events from the beginning to the end of a story and thus builds logically on one another (Kinnu, 2023). The non-linear narrative form, on the other hand, uses flashbacks, which allow the viewer to see other time periods. The use of this non-linear structure can create a different emotional connection to a character, as a viewer can now better comprehend and understand what a character has experienced in the past, for example. In contrast to the linear and non-linear structure, the quest represents a structure in which a protagonist is driven by a specific goal. When using this narrative structure, everything revolves around achieving this goal. With the viewpoint narrative, on the other hand, the viewer is shown a story from a specific perspective and point of view. Here, the

viewer learns all the information that the character in the movie also knows. This narrative form is often told from a first-person perspective. The audience's knowledge is also limited due to the fact that they only know what a character knows (MasterClass, 2021).

In order to illustrate the narrative structure, however, the 3-act structure will be presented below first, afterwards the hero's journey will be discussed. This 3-act structure is based on plot points and the assumption that every feature film consists of three acts. These are the setup, the confrontation, and the resolution. Each of these acts is differentiated by a turning point, the so-called plot point. The 3-act structure follows precise rules and provides that the setup, which is also called the introduction, takes up about a quarter of the film's length and contains the most crucial elements such as the main characters and the back story. At the end of the first act, the first plot point is made and the first twist in the story occurs. Hereafter follows the second act, which represents the confrontation according to the 3-act structure. This act should be the longest part of a film and take up about half of it. Dramaturgically, the main character deals with its problems in this act and seeks to find ways to solve these problems. Likewise, this act also closes with a plot point, after which the third and final act begins. The resolving act, like the setup act, is about a quarter of the length of the film and contains the solution to the problem presented at the beginning. It is mainly about solving questions that arose in the first act.

Overall, a narrative structure, like the usage of the 3-act structure, is notable as a crucial tool for writers, screenwriters, and playwrights, to be able to tell a coherent and exciting story. By the correct usage of those elements, they might be able to take the audience on an emotional journey and give them a deeper insight into the characters and themes of the story. Besides the 3-act structure, there are different models worldwide, which cannot all be considered in the context of this thesis. In order to provide a general understanding, two of the best-known communication models and two narrative structures will be discussed in this chapter.

2.1.1.3.1 The three-act structure

Recognizing a clear structure in a story is often based on a three-act structure. The basic structure of all three acts is to divide them into three sections: Setup, Confrontation and Resolution. Classic Hollywood films, on the other hand, mostly follow the special three-act model of the author Syd Field (Maio, 2023). The model, which Field described in his 2018 book *Screenplay* (pp. 29-30), has changed slightly over time and is as follows:

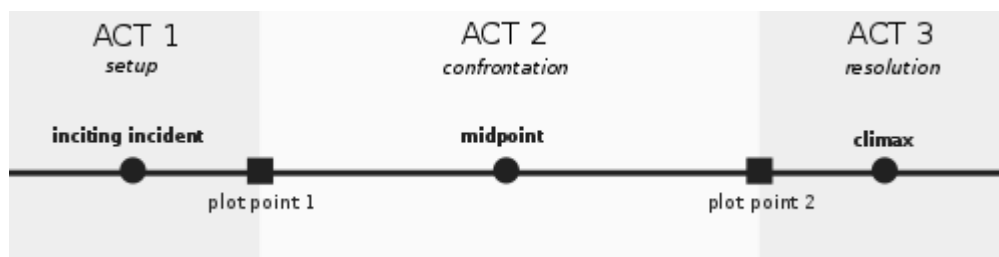


Figure 1: Visual representation of the three-act structure as described by Syd Field

An introduction to the protagonists and the story's setting is given in the first act. As a rule, this section also deals with the most important character traits, weaknesses, and backgrounds, and wishes and needs are hinted at. Until the actual appearance of the "Inciting Incident" later in the story, the previously established character lives in their familiar surroundings. This particular occurrence then triggers the first plot. In this context, the protagonist finds himself in a situation in which his reaction is required. This initiates the theme of an adventure. Usually, this first plot point occurs after the first quarter of the movie and marks both the end of the first and the beginning of the second act. At this point, something irreversible happens in the story and the protagonist begins to leave his normal, old life behind in order to begin the main plot. The crossing of this threshold thus marks the beginning of the second act (IRB Media, 2022, pp. 3-4).

It is in the following second act where the actual and main action of the story takes place. This main part also contains the central conflict of the theme. About halfway through the entire movie, the "midpoint" occurs, in which the focus of the story usually changes. It represents an attempt at a major change, in other words the active reaction of the protagonist. This is followed by the second plot point after about another quarter. It usually represents the protagonist's absolute low point, in which all plans and paths are recognized as failed and impossible before the goal can be reached in the third act with renewed strength and a new attempt (Strathy, 2008).

Finally, in the third and last act, the conflict that was defined at the beginning of the story is resolved and the problem is solved, or a goal is achieved. The protagonist knows exactly how he can achieve his goal and has all the necessary information or skills to do so. The central conflict is thus resolved in the so-called "climax". This climax is immediately followed by the resolution, in which the story takes its final good or bad turn. All the

questions posed at the beginning are answered and the protagonist has normally reached his goal (Field, 2009, pp. 15-16).

2.1.1.3.2 Hero's journey

The hero's journey according to Joseph Campbell and Christopher Vogler is one of the best-known theories for building good, exciting stories. It goes back to ancient archetypes and analyzes how people have always told and perceived stories (Jones, 2017). Because of its simplicity, the following explanation is based on Vogler's 12-stage model.

The journey begins in the hero's ordinary world, where the hero is also introduced to the audience. Both personal and cultural insights into this ordinary world are given (Pugh, 2016, p. 3). Then something shakes up the ordinary situation and the hero feels the call to adventure. A heightened awareness of the protagonist takes place, whereupon he refuses the call for the first time and resists the change. The protagonist is only able to overcome his reluctance when he meets his future mentor. This inevitably leads to him, the hero, crossing the first threshold and the willingness to change is depicted (Campbell, 2004, p. 71). By crossing this threshold, the hero undertakes to leave the world he has known and become accustomed to in order to face new tasks in the unknown. Now the hero has reached a point where he considers the attempt at change for the first time and thus faces his first test. At this point, the hero can also find allies, who then prepare for the challenges together with him in the next step of the approach. About halfway through, the trial takes place, which represents the attempt at a major change and also brings about changes in the hero himself. The consequences of the trial are then staged as a reward in which the hero gains something of value. Having received the reward, the hero must now make his way back to his ordinary world before being tested again in the resurrection. Eventually, this is when the hero actually undergoes a major change. With the treasure he has won, the now changed hero finally manages to complete the magical return to his world with an Elixir (Caltabiano, 2021).

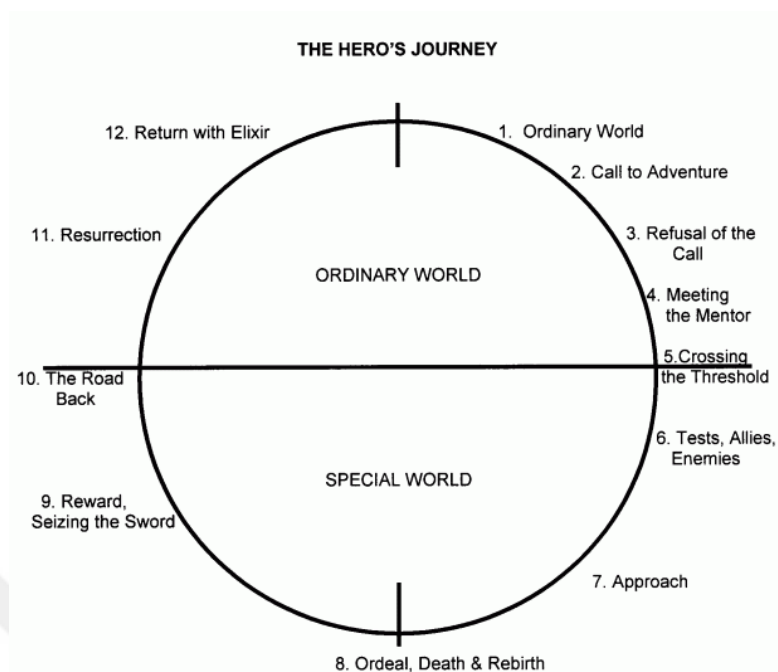


Figure 2: Visual representation The Hero's Journey according to Christopher Vogler

Plot, theme, character, and tone. All of those are included in narrative elements (LewisUniversity, 2023). As it is possible to consider all of them, one can show that a narrative structure is able to describe, in which way stories are constructed and how they are told. Here it is also necessary to differentiate between several types of narrative structures. One can differ between for example those, which are from the African, Asian, American, or European continent. Depending on location, it is possible to interpret diverse types of narrative structure, which have been further elaborated, modified, and reinterpreted over time by critics or even writers and scholars (Chronicles, 2020).

2.1.1.3.3 Lasswell's model

Harold Dwight Lasswell (1902 - 1978), the founder of Lasswell's model of communication, was an American political scientist and communication theorist. Lasswell developed his model in 1948, with which he wanted to describe a basic model of mass communication (Gegersen, 2016). The aim was to analyze and understand the process of communication. His formula for this was: "Who says what in which channel to whom with what effect?". Ever since its formulation, the model has been used in various fields of communication science (Plooy-Cilliers, 2023, p. 15). In the following, this formula will be discussed in more detail.

Lasswell started his formulation with the question about the sender or the communicator respectively, or also the source, by asking "Who". According to Lasswell's model, this communicator sends an information (Wenxiu, 2015, p. 246). Here, however, Lasswell did not describe who the communicator was or how many people could be interpreted as the sending source, which is why the sender could be individuals as well as whole groups. According to Lasswell, the sender always had a specific intention or purpose that he wanted to achieve through the communication. In the next step, he used "says what" to formulate the content of the information previously sent by the source. Similar to the definition of the sender, the content and its scope is not further classified. According to Lasswell, this message could be verbal and thus in the form of words or nonverbal, for example, through gestures, pictures, or symbols. This message contained the content or information that the sender actually wanted to convey (Wenxiu, 2015, p. 246). Lasswell further involved the medium by means of the statement "in which channel". With the help of this formula component, he was able to determine from which means of communication the previously sent information originated. Such a medium could be, for example, an oral speech, a written text, a telephone call, a television program, or the Internet. The medium also influences the way in which the message is encoded and transmitted (Wenxiu, 2015, pp. 246-247). In order to be able to interpret this information in the next step according to the target group, Lasswell had to include a recipient, which he did with the formula component "to whom". The recipient here represented the person or group that receives and interprets the previously sent message. The receiver plays a crucial role in the communication process, as he decodes the message and draws a meaning from it (Wenxiu, 2015, p. 247). The interpretation of the message may depend on numerous factors, such as the cultural background, personal experience, and existing knowledge of the recipient. Therefore, Lasswell wanted to conclude by including the emotional impressions in his formula in order to analyze the emotional effects of the conveyed information as well. "With what effect" represented here the impact research of the effect (Wenxiu, 2015, pp. 247-248).

These five basic elements of Lasswell's model of communication represented the process of communication, which emphasized the linear nature of the communication process, whereby a message was conveyed only unilaterally, but did not include detail about a return channel or feedback from the receiver. However, these non-existent components represent an important aspect of actual communication, which means that the application of the model quickly reaches its limits in practice (Durant, 2023). The reality of communication

is usually more complex and includes many other factors such as interference, emotional aspects, and social interactions. Nevertheless, Lasswell's model remains a valuable tool for analyzing the fundamentals of a communication process and using it as a starting point for further research.

2.1.1.3.4 Roland Barthes - Structural Analysis of Narrative

Roland Barthes was a French philosopher, writer and critic of literature who lived in the 20th century. Barthes, who was born in 1915 and died 1980 in France, is considered one of the most prominent scientists in the field of structuralist semiotics or semiology. His work "An Introduction to the Structural Analysis of Narrative" was first published in 1966 in the French journal *Communication* (Grahl, 2010).

In this work, Barthes uses the universal term 'narrative', which includes all forms of stories. His structuralist model for analyzing narratives can thus be applied to a wide range of narrative texts, including those in non-literary media such as film, comics, and painting. Barthes' structuralist approach aims to establish a more scientific approach to narratology. His model of structural analysis contrasts with earlier, more subjective approaches to interpretation and those that rely on authorial categories. The introduction to the structural analysis of narratives is oriented both methodologically and terminologically towards linguistics. It is based on concepts such as sentence structure, discourse, and discourse linguistics, in particular the theory of homology relations and the structuralist actant model (Felluga, 2023).

Barthes' addresses the question of whether the universal presence of narratives diminishes their meanings, or whether it is possible to develop a structure for narratives that would make it possible to understand and analyze them. Furthermore, Barthes affirms that a narrative can either be a random collection of events or one that shares a common structure with other narratives. In doing so, he emphasizes that the structure of a narrative is undoubtedly always to be found in the narratives themselves (Barthes, 1975, p. 237).

The author goes on to discuss the definition of a sentence from a linguistic point of view. Here he emphasizes that linguistics is generally limited to the sentence as its smallest unit and that a sentence is to be regarded as a command and not as a sequence of various words. According to Barthes, a discourse, on the other hand, represents the arrangement of sentences and thus goes beyond a sentence. Discourse therefore also consists of its own units, rules, and grammar (Barthes, 1975, p. 240). Barthes also emphasizes that there is an identity

between language and literature, as literature would represent a special form of discourse. After discussing the relationships between sentence, discourse and narrative, Barthes goes on to discuss the levels of meaning and their necessity for structural analyses of narratives (Felluga, 2023). He insists that it is necessary to distinguish between several levels of description and to place these levels in a hierarchical perspective in order to be able to carry out a structural analysis. He also mentions that regardless of the number of levels and their respective definitions, there is no doubt that a narrative is a hierarchy of levels or layers and that the meaning of such a narrative does not lie at the end of a narrative, but completely spans the narrative itself. Barthes goes on to distinguish each narrative work into three levels. These are the level of function, the level of action and the level of narration. According to Barthes, these levels are progressively interconnected, with a function deriving its meaning from the action of an actor, and the action in turn deriving its meaning from the narrative (Barthes, 1975, p. 242).

In order to concretize the structural analysis, Barthes goes on to discuss the determination of units. Here he deals with units that are segments of a narrative, which can be categorized into certain classes and described as a function (Barthes, 1975, pp. 244-246). According to Barthes, a function represents a section of a story that proves to be a link in a correlation and plays a meaningful role in the story. Accordingly, every unit of a narrative has a function, however trivial it may seem. Here, it is necessary to distinguish between the functions of traditional narrative forms such as actions, scenes, and paragraphs on the one hand, and psychological categories such as behavior, feelings, intentions, or motivations on the other. Barthes also classifies the narrative units in narratives, which are indices and functions. Indices focus on character traits, feelings, and atmosphere, while functions reflect the plot level. Both classes have subclasses of units that function as nuclei, catalyses, and informants (Barthes, 1975, p. 250).

Finally, Barthes emphasizes that the classical notion of characters as psychologically consistent beings is rejected by structuralist analysis. Instead, characters are seen as participants who engage in actions, and several approaches to classifying characters are discussed (Barthes, 1975, pp. 256-258). Ultimately, however, the main problem is to be able to determine the status of a protagonist or hero in a narrative. According to Barthes, there is always a giver of the narrative and a receiver. He points out that there are only two systems in narration, namely the personal (I) and the apersonal (he/she/it). A fusion of these two systems could lead to literary deception (Barthes, 1975, p. 259). In conclusion, Barthes

emphasizes the importance of narrative signs, which integrate the functions and actions in narrative communication and represent the key to decoding the narrative (Felluga, 2023). The author assumes that narratives are characterized by a distortion of signs and a dispersion of signs, which can lead to unpredictable extensions and possibilities of freedom. This element of distortion is an essential feature of narrative language and ensures that it differs from other forms of communication. The aim of the narrative is not to represent reality, but rather to construct a scene based on a logical development. According to Barthes, the true information in a narrative does not lie in the natural order of the actions, but in the logic that is unfolded and confirmed in the sequence (Barthes, 1975, p. 271).

2.1.1.3.5 Vladimir Propp - Morphology of the Folktale

Vladimir Yakovlevich Propp, born in Russia in 1895, where he died in 1970, was a Russian folklorist who is considered as one of the greatest philologists of the 20th century. After Propp published his work *Morphology of the Folktale* in 1928 and it appeared in English in the USA in 1958, Propp received worldwide recognition (Wikipedia, 2023). Philology is the study of language, especially its history and development (Cambridge Dictionary, 2023). Propp's research deals with the topic of Russian fairy tales and their cultural and historical background. The basis of the study is formed by hundreds of Russian fairy tales, which are compared with each other in terms of their events. In the course of this, it is emphasized that Russian fairy tales represent a unique cultural characteristic, which would be based on archaic elements (Arvidsson, 2005, p. 3). Propp further states that behind all the fairy tales, which vary in content, an unchanging deep structure emerges with regard to the plot. Propp calls this type of unchanging elements and deep structures a function (Propp, 1968, pp. 20-21). For him, these functions also represent the basic narrative units. Accordingly, it can be concluded from here that a narrative is a combination consisting of functions. Propp sees the history of the problem as problematic, as previous research methods were unable to make precise observations, analyses or even draw conclusions. According to Propp, there has also been a lack of systematic description. However, the author sees these systematic descriptions, as well as a correct classification of fairy tales, as the most important prerequisite for fairy tale research (Propp, 1968, pp. 10-13). Vladimir Propp lists thirty-one functions in his work, whereby one function develops consistently from the other. Likewise, in this scheme, no function excludes the following one. According

to Propp, these functions can often occur in isolation, in pairs or in groups. Below the functions are listed (Arvidsson, 2005, pp. 3-4):

- I. One of the members of a family absents himself from home. Definition: *absentation*
- II. An interdiction is addressed to the hero. Definition: *interdiction*
- III. The interdiction is violated Definition: *violation*
- IV. The villain makes an attempt at reconnaissance. Definition: *reconnaissance*
- V. The villain receives information about his victim. Definition: *delivery*
- VI. The villain attempts to deceive his victim in order to take possession of him or of his belongings. Definition: *trickery*
- VII. The victim submits to deception and thereby unwittingly helps his enemy. Definition: *complicity*
- VIII. The villain causes harm or injury to a member of a family. Definition: *villainy*
 - a. One member of a family either lacks something or desires to have something. Definition: *lack*
- IX. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go, or he is dispatched. Definition: *mediation, the connective incident*
- X. The seeker agrees to or decides upon counteraction. Definition: *beginning counteraction*
- XI. The hero leaves home. Definition: *departure*
- XII. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper. Definition: *the first function of the donor*
- XIII. The hero reacts to the actions of the future donor. Definition: *the hero's reaction*
- XIV. The hero acquires the use of a magical agent. Definition: *provision or receipt of a magical agent*
- XV. The hero is transferred, delivered, or led to the whereabouts of an object of search. Definition: *spatial transference between two kingdoms, guidance*
- XVI. The hero and the villain join in direct combat. Definition: *struggle*
- XVII. The hero is branded. Definition: *branding, marking*
- XVIII. The villain is defeated. Definition: *victory*
- XIX. The initial misfortune or lack is liquidated.
- XX. The hero returns. Definition: *return*

- XXI. The hero is pursued. Definition: *pursuit, chase*
- XXII. Rescue of the hero from pursuit. Definition: *rescue*
- XXIII. The hero, unrecognized, arrives home or in another country. Definition:
unrecognized arrival
- XXIV. A false hero presents unfounded claims. Definition: *unfounded claims*
- XXV. A difficult task is proposed to the hero. Definition: *difficult task*
- XXVI. The task is resolved. Definition: *solution*
- XXVII. The hero is recognized. Definition: *recognition*
- XXVIII. The false hero or villain is exposed. Definition: *exposure*
- XXIX. The hero is given a new appearance. Definition: *transfiguration*
- XXX. The villain is punished. Definition: *punishment*.
- XXXI. The hero is married and ascends the throne. Definition: *wedding*

According to Propp, functions are not only determined independently of their form, but also independently of their mode of execution (Propp, 1968, p. 100). The possibility that different functions can be executed in identical ways depends on mutual factors and is described by Propp as "assimilation of the mode of execution of the functions". The morphological ambiguity of a function occurs when a function takes on two different meanings (Propp, 1968, pp. 66-69). Furthermore, the distribution of the functions among the characters is rendered by the author in such a way that many functions are assigned to certain character roles. According to Propp, there are seven main roles. These are the antagonist (villain), the donor (giver), the helper, the tsar's daughter (the character being sought), the sender, the hero, and the false hero (Propp, 1968, pp. 79-80).

While on the one hand the basic storylines in fairy tales remain constant, on the other hand the individual, easily interchangeable fairy tale characters are regularly replaced by new characters due to the influence of other cultures, religions, or historical realities. The characteristics of a character comprise three main aspects, which are an external appearance and name, specific features of their appearance in the fairy tale, and a place of residence. These characteristics often follow a canon that exists both internationally and nationally, as well as in local variations (Arvidsson, 2005, p. 2).

In general, Propp defines the fairy tale as a whole as a sequence of features that can be combined in six separate ways. With the help of Propp's investigations, it is possible to examine each fairy tale objectively, while he defines the fairy tale in concrete terms as a

narrative based on a regular sequence of listed functions in different forms. Propp's structuralist approach to fairy tale research is based on scientific methods. His central thesis is that there is basically only one basic fairy tale structure, which is varied by contrasting functions. He also places particular emphasis on the plot and action in fairy tales. His analysis has provided important impulses for future research in this area.

2.1.2. Feminist film analysis

Feminist film theories are a field of film theory that deals with the analysis of films from a gendered perspective. Feminist film theorists emphasize the importance of gender issues and gender representations in cinematic art, and since the 1970s have examined how representations can influence perceptions of gender and sexuality (Stecher, 2023). In order to investigate whether the representation of female characters in films has changed or even improved, the Bechdel test will be used in the further course of this thesis. In the following, it will therefore be clarified what this test is and how it is carried out. With the help of the analysis results of this test, a conclusion can be drawn as to the extent to which media communication has changed in the past nearly 25 to 30 years. The test, which was named after Alice Bechdel, a cartoonist and author, became known in 1985 through her comic strip "Dykes to Watch out For" and is used to evaluate the basic stereotyping of female characters in films (Neville, 2023). To pass the test, the following three aspects must be present in a movie:

1. at least two (named) female roles must be present
2. these two women must talk to each other
3. they must be talking about something else than a man

Only when all three aspects are present in a film does it pass the Bechdel test (Retriever, 2021). According to updated and revised versions of the Bechdel Test, female characters ought to have names, exchange more than five words with one another, and have more than a minute of screen time. However, the three original criteria are still frequently applied when evaluating gender representation (Neville, 2023).

Feminist film theory first emerged in the United States and the United Kingdom in response to the underrepresentation of women in the film industry and the stereotyped portrayal of women in films (Stecher, 2023). However, feminist film theory found its roots

through second-wave feminism and women's studies in the 1960s and later 1970s. In the early stages of feminist film theory, special attention was given here to the extent to which the media manifested and perpetuated patriarchal structures. The distorted female image of women in Hollywood films was particularly criticized in this context, as films would play an active role in the construction of gender perceptions (Rich, 1998, p. 29). Beginning in the mid-1970s, feminist film theory shifted its attention to the language of cinematic representation, as the theory's beginnings were primarily concerned with making visible and evaluating stereotypes of women in films. Feminist film theorists also argue that the camerawork, staging, and narrative structure of films would help create and reinforce gender roles and stereotypes. This notion of the subconscious construction of gender stereotypes is closely related to Sigmund Freud's psychoanalytic theory, which assumes that perceptions and understandings of gender would be shaped by just such subconscious processes (McCormick, 1992, p.177).

In this context, feminist film theory offers various methods of analysis to examine the representation of gender in films. One such method is the analysis of stereotypes and clichés. Feminist film theorists have shown that women are often portrayed in stereotypical roles, such as housekeepers or sexual objects. By analyzing stereotypes, it is possible to uncover the cultural norms and biases that influence the portrayal of women in films (Antone et al., 2023). Likewise, through an examination of camerawork and the various camera angles or editing techniques associated with it, the portrayal of women and men can be analyzed (Garner, 2022). For example, the choice of a close-up on a female character may result in a focus on her body, rather than her acting. Further, the analysis of the staging can also show how certain characters are positioned in relation to each other to highlight power relations between genders.

Feminist film theory offers an important perspective on the representation of gender and sexuality in films. By looking at stereotypes, camerawork, and staging, feminist film theorists can show how films reflect and reproduce cultural norms and values (Hollinger, 2008). In the following, some of the most important theories regarding female representation in films will be analyzed and third-wave feminism will be discussed in more detail.

2.1.2.1. *Laura Mulvey - Visual Pleasure and the Narrative Cinema*

"Visual Pleasure and Narrative Cinema" by Laura Mulvey who was born in 1941 and is a British feminist film theorist, was released in the 1970s and is one of the most important

theories in film and media studies, which remains as one of the most cited essays in feminist film theory until today (Wikipedia, 2023). Feminist film theory and the analysis of gender roles in film art have been strongly influenced by Mulvey's theory to this day (Sampson, 2015). Her central thesis in this work was, that the traditional Hollywood cinema had a patriarchal structure, which would represent a male perspective on the world and especially on women. Mulvey tried to refer to the ways, in which the Hollywood cinema was able to represent gender and how the camera could stage specific bodies (Stefanovic-Rabil, 2021, p. 1). According to Mulvey, within society, women were in a symbolic order, while men were able to express their fantasies through the domination of language. The author's work has mainly criticized misconceptions of women that represent projections or wishful thinking of women, thus presenting an ideologically distorted image of femininity (Mulvey, 1975, pp. 12-14). Therefore, visual pleasure would be manipulated, and eroticism would be transferred into the language of the patriarchal order.

Moreover, Mulvey argued, that, from a masculine point of view, cinema would create and enact visual pleasure. She thought that the camera could be interpreted as a "male gaze," which would rule and dominate feminine bodies in films. Which further led to the assumption, that female characters would be presented as passive and observe types, while male characters were positioned as active spectators in movies. As a result, the belief was further strengthened that women were more often portrayed as passive, mere objects of desire (Stefanovic-Rabil, 2021, p. 2).

This theory of the male gaze is another important concept in feminist film, which represents the actions of directors and screenwriters who are consciously dominated by a male, heterosexual point of view. The goal here is to fulfill the secret desires of the male viewer by portraying female characters as sexual objects of desire. In the visual and aesthetic presentations of narrative cinema, the male gaze encompasses three perspectives: first, that of the camera on the action; second, that of the male characters in the cinematic representation; and third, that of the audience (Stefanovic-Rabil, 2021, p. 4). Gaze Theory is thus generally concerned with the concept of the gaze in film and media and how it can influence perceptions and understandings. The theory assumes that the way that gazes reflect in position in relation to power relations and gender roles (Mulvey, 1975, p. 11).

During her theory, Mulvey further referred to the psychoanalysis of Sigmund Freud by addressing voyeuristic tendencies, i.e., scopophilia, and thus the desire to look (Mulvey, 1975, pp. 6-9). Here, the female represented the woman as image and the male the bearer of

the look. According to Mulvey, the female, passive was the desire that was to be perceived by the male, active here (Stefanovic-Rabil, 2021, p. 4). The author also referred to Lacan's concept of the mirror stage and compared the moment in which children recognize themselves in the mirror with the moment in which men would find themselves in masculine heroic figures. This, according to Mulvey, excluded female spectators (Mulvey, 1975, p. 10).

The author's goal was to draw attention to the fact that the cinematic gaze is not neutral, thereby destroying this voyeuristic gaze. By criticizing the patriarchal structure in traditional Hollywood cinema, she thus made an important contribution to the debate about the representation of women and men in film (Balsom, 2019). To illustrate her point, she also used examples to reinforce her argument. However, Mulvey merely criticized the current situation, but was unable to name any groundbreaking way-forward steps (Mulvey, 1975, pp. 17-18).

2.1.2.2. *Third-wave feminism*

When constitutions containing catalogs of fundamental rights were adopted in the late 18th and early 19th centuries, feminism as a theory and worldview first emerged. However, basic rights for women were only planned in a limited way in these constitutions (Budgeon, 2011, p.2). The original political participation rights fought for or granted during the Revolution were again restricted. Mary Wollstonecraft, an English writer, published her book *Vindication of the Rights of Woman* in 1792, in which she assessed the situation of women when they were caught in a web of false expectations. She advocated for women to have the opportunity to develop themselves, with the goal of full civil rights for all women. This represented the beginnings of the women's movement. Examining more closely the history of feminist movements in the Western world, one will find that there have been several "waves" of such movements (Sottosanti, 2023).

The first wave has been referred to as that of the 19th and early 20th centuries. This one focused on promoting equal rights for women in the areas of marriage, parenthood, property, as well as contracts in general. The first wave of feminism took place mainly in the United Kingdom and the United States (Rampton, 2015).

In the middle of the 20th century, it was followed by the second wave of feminism, since even at that time women had few rights for themselves. In the 1970s, the first feminists began to deal with theoretical studies and work in general. In contrast to the first wave, the

second feminist movement was to be interpreted as new since it was more concerned with everyday issues. Thus, the second wave discussed private issues, drew attention to mistreatment, and communicated and named inflicted wounds, as well as the associated perpetrators. Such and other aspects of inequality were discussed in this women's movement to obtain new political models to activate women's equality (Rampton, 2015).

The rights and programs fought for by the feminists of the second wave served as the basis for the third wave and were sometimes referred to by critics as the second wave part two. In contrast to its forerunners, the third wave did not have a unified cause, which meant that a lack of cohesion could be criticized. While the first wave fought for the right to vote, the second wave for equal opportunities in labor and the abolition of legal discrimination, the third wave lacked a common objective. Within the framework of the third wave, different races, social classes, and also transgender rights were considered, whereby a redefinition of gender roles and gender identities should take place (Budgeon, 2011, pp. 77-80). In particular, it looked at issues such as unfair maternity leave arrangements, support for single mothers, but also respect for working mothers and rights for those who have given up their careers to be full-time mums. The third wave originated in the early 1990s, when Generation x feminists advocated for women's diversity and individualism (Brunell, 2023). This gave rise to new feminist movements and theories, including intersectionality, sex positivity and vegetarian eco-feminism. Today, the name of this movement is attributed to writer and activist Rebecca Walker, who recorded her reaction to Anita Hill's hearing in an article. Anita Hill is a woman who, according to her own testimony, was sexually harassed by the African-American judge Clarence Thomas, who was appointed to the Supreme Court the following year, 1992, despite Anita Hill's testimony before a judicial committee. In an article that appeared in Ms. magazine, Rebecca Walker finally wrote her response, which was to have a major influence on the Third Wave. Walker not only gave the burgeoning women's rights movement its first boost, but also the name "Third Wave Feminism" (Burlton, 2018, p. 42).

2.1.3. Character analysis

A character analysis can, with regard to film and especially formal film analysis, examine a reference to characters and their psychological and emotional dimensions and thereby develop an understanding of them (MasterClass, 2021). So, if characters are also examined as part of a formal film analysis, it is possible to understand how certain decisions

with regard to the portrayal of characters influence the story as a whole. In the course of this character analysis, a wide variety of factors can be considered. Both the general development of a character, meaning possible changes in terms of personality or actions taken, as well as the examination of the motivation of characters, in other words why a character acts the way they do or what inner or outer motivations drive them forward, can be considered. In addition, conflicts and relationships between characters can also be analyzed. It is up to the researcher to decide how to proceed (Eder, 2008, p. 13). In the context of this thesis, however, reference will be made to the aforementioned aspects of feminist film analysis and psychoanalytical film analysis. In this context, the material will be analyzed from a feminist perspective and, if necessary, verified using the Bechdel Test. The individual aspects of psychoanalysis according to Freud, which were previously dealt with in this thesis, will also be applied to the aspects of film analysis. In the further course of this work, these basic principles will be used to apply the individual aspects and tests to the case studies and then evaluate them. In particular, these analyses can be used to examine and demonstrate communication and a potential change in this very communication in films.

The analysis of characters is an essential part of literary studies and serves to examine the literary characters of a story or drama in more detail in order to understand and interpret their behavior and motivations (Eder, 2010, p. 30). In this literature review, the theory of character analysis is explained in more detail. Here, different theories and approaches are presented that can be applied when analyzing characters. Character analysis refers to the study of characters in terms of their personality, behaviors, motivations, and interactions with other characters in the same story (Faisal, 2011, p. 12). The aim is to reach a deeper level of interpretation and understanding. Character analysis in general can apply to major characters, minor characters and even groups of characters and can also be conducted in diverse ways. One approach is to closely examine a character's actions, words and thoughts (Eder, 2010, p. 17). Another method is to analyze the character's interactions and relationships with other characters in the story. Yet another method is to examine the character's physical characteristics and behaviors, such as clothing, posture, or the way the character speaks (Faisal, 2022, p. 18). However, characterization and character development also play a leading role in the art of storytelling. The attributes of a character, such as shyness, courage, or selfishness, lend depth and complexity to the story. Nevertheless, these characteristics are never fixed, but are subject to constant change. For example, a character

may appear shy in one scene, only to surprise the audience with impressive outgoingness in a later scene.

An equally important aspect is the inner conflict with which a protagonist struggles. This conflict, often invisible to the outside world, subtly influences the character's decisions and actions. At the same time, external conflicts can arise between different characters, whether in form of an open physical fight or a subtle disapproving look between characters. Furthermore, the relationships between the characters can play a crucial role in the unfolding of the story (Eder, 2010, p. 25). Some relationships are clearly defined from the start, such as those between siblings, a married couple, or friends. Others must be decoded by the audience through careful observation of the characters. Like the character traits themselves, relationships are not static and can change over the course of the plot, perhaps from loyalty to betrayal or vice versa. Further, a character's motivation, closely connected to their traits, inner conflicts, and relationships, is what drives the plot forward. Every action, be it returning something stolen or striving for a goal, has a motivation that is often deeply rooted in the character's personality. In addition, the thematic reference ties in with the main conflicts of the story and is reflected in the character traits and conflicts of a protagonist. For example, if the protagonist feels guilty, the theme of guilt can also appear in the subplots among the supporting characters, creating thematic unity and depth in the narrative (Anima, 2023).

In order to understand the background to character analysis and its development more clearly, the following section will look at psychoanalytical film analysis by analyzing key theories of the general development of the human psyche.

2.1.3.1. *Psychoanalytical film analysis*

Psychoanalytic film analysis is an approach based on the theories of Sigmund Freud and Jacques Lacan that attempts to decode the hidden meanings contained in a film. The fundamental goal of psychoanalytic film analysis is to discover the hidden dreams, wants, and fears that a film may represent. Numerous elements of the film, including the plot, the visual aesthetics, the symbolism, and the character development, might be manifestations of these aspirations and wants (admin, 2014).

A central concept in psychoanalytic film analysis is that of "scopophilia", which refers to the voyeuristic gaze that the viewer casts on the protagonists. As previously mentioned, Laura Mulvey argues here that film usually presents a male point of view that

tends to objectify and sexualize female characters (bionicfingerfilms, 2016). Another important aspect of psychoanalytic film analysis is the importance of dreams and the unconscious. In this case, Freud argues that dreams are an expression of unconscious desires and conflicts that are repressed in the waking state (De Lauretis, 2008, p. 10). Similarly, films can also be seen as a kind of dream world, reflecting the unconscious conflicts of filmmakers and society. By analyzing the plot, visual aesthetics and symbolism of a film, deeper psychological structures and conflicts can be uncovered, which can be relevant on both an individual and social level.

2.1.3.2. *Sigmund Freud - Psychoanalysis*

Sigmund Freud, an Austrian physician who lived between 1856 and 1939, was the founder of psychoanalysis, which is a psychological theory that attributes human behavior to unconscious processes (Sawbridge Burton, 2015). Among other things, it assumes of the structural model of the psyche, which states that people, their behavior, and the psyche are controlled by the interaction of three instances. These instances are the id, the ego, and the superego. The id represents the realm of the unconscious, which encompasses our instinctive drives and needs. These are, for example, hunger, thirst, sexuality, or aggression. When a person is born, they initially consist exclusively of the id: a baby concentrates exclusively on carrying out its innate instincts, such as eating and being touched. In addition to this, the superego represents the moral conscience of humans, which consists of each individual's ideas of right and wrong. Freud further defines the superego as the psychological structure in which social norms and values are anchored, as well as everything that has been brought to the person through education and from outside. Finally, the ego stands for the consciousness of the psyche and the person and thus conveys the image that a person has of themselves. The ego acts according to the reality principle instead of the pleasure principle of the id. In addition, the ego tries to mediate between the id and superego and to find a middle way according to individual needs and social requirements. Based on psychoanalysis, conflicts from the past can be uncovered and worked through in order to solve problems in the present (Cherry, 2022).

Also, according to Berger (2000) the psychoanalytical theory is saying that a human's psyche is divided into these dimensions. The first is the consciousness, the second is the preconsciousness, and the third is the unconsciousness. He further mentions that those three dimensions or levels, can be seen as an iceberg. To illustrate his metaphor, Berger says

that the top of this iceberg is the consciousness, that part which everyone is aware one and anybody can see. The second dimension, he says, is right under the water not more than two meter deep, which is the preconsciousness. One can unclear make out what this is. The third and last dimension, is the part which cannot be seen under the water. This is the unconsciousness. Important to mention is, that this third dimension of the unconsciousness is the biggest part of all three, for the iceberg, as well as for the human psyche.

The phase model of psychosexual development can also be considered in this context. Not overcoming one of the phases of this model can have long-term consequences for a person's psyche. This phase model describes the development of a person from the beginning of birth to the end of puberty. Freud places a particular focus on sexuality and its development. As part of Sigmund Freud's psychoanalysis, the phase model comprises five separate phases (Jay, 2023). These are:

1. Oral phase (0-1 year): Focus on mouthing, sucking, and suckling.
2. Anal phase (1-3 years): Control over excretory functions.
3. Phallic phase (3-6 years): Discovery of genitalia, Oedipus complex/Electra complex.
4. Latent phase (6 years - puberty): Suppression of sexual impulses, focus on school and social activities.
5. Genital phase (puberty - adulthood): Awakening of sexuality, focus on sexual relationships.

Another central concept of Freudian psychoanalysis is defense mechanisms. Freud defines defense mechanisms as a way for the "ego" to counter the needs of the "id", which are otherwise rejected by the conscience (the "superego"). Defense mechanisms serve to prevent situations, impulses or affects that are painful, threatening, or unacceptable. This can help to reduce negative and painful feelings to an acceptable level or even completely suppress them from consciousness (Nortje, 2021). Freud's psychoanalytic theory is based on the following basic defense mechanisms, which have been expanded over time by his daughter Anna and other theories (Mcleod, 2023). These are Denial, Repression, Projection, Displacement, Regression, Sublimation, Rationalization, Reaction Formation, and Introjection / Identification.

The most drastic form of defense mechanism is trauma. Traumas are caused by overwhelming experiences that endanger the life or the physical or mental integrity of the

affected person or a loved one (APA, 2023). Traumas therefore represent an exceptional psychological situation for people.

Freudian psychoanalysis is extremely comprehensive and was deliberately limited to the above-mentioned categories. These will serve as a basis for analyzing characters in the later course of this work.

2.1.3.3. *Jacques Lacan - Mirror stage*

Jacques Lacan was a French psychiatrist and psychoanalyst who lived in France from 1901 to 1981, whose contributions to psychoanalysis extended those of Sigmund Freud. The Mirror stage theory was considered necessary for this work, as the staging of characters, sets and actions helps to create a certain reality or illusion. The mirror stage can therefore be applied to the visual representation of characters in film.

The mirror stage is an important phase, in a person's psychological growth and is significant to Lacan's theory of identity formation. Lacan's participation with the psychoanalytic tradition, specifically with Sigmund Freud's writings, is where the theory first emerged. Lacan developed and adopted Freud's concept of the ego. The term "mirror stage" describes a particular period of early life, typically spanning from six to eighteen months, during which the child learns to recognize its own reflection (Mambrol, 2016).

The dissonance between the child's internal, perceived reality and how they perceive their outward appearance in the mirror is the core of the mirror stage problem. The child forms an idea of unity and completion, identifies with the mirror image, and perceives it as a whole. Lacan contends that the child is flawed and fragmented, and that this unity is an illusion. Thus, the mirror stage initiates the process of seeking a coherent identity which Lacan believes is an unattainable goal (Johnston, 2022).

Both alienation and identification are central to the mirror phase. It is an out-of-body experience in a sense. A misunderstanding underlies the development of the ego and the subject: the image is simultaneously not and yet is oneself. Everyone perceives the mirror image as an illusion of wholeness. Therefore, it is necessary for us to perceive ourselves from the outside, as others do, in order for ego and subject to form (Allen, 2023).

In the context of psychoanalytical film analysis, those of Sigmund Freud and the findings of Jacques Lacan's Mirror stage should serve as a basis. Since psychoanalytical film analysis is an interpretative analysis, the same factors should always form the basis for this. Consequently, the following procedure will be followed.

The characters in the selected sequences will be examined with regard to Freud's structural model of the id, ego, and superego, as well as with regard to Freud's defense mechanisms. In doing so, it will be examined whether a possible cinematic representation of the defense mechanisms has been applied to several films over the decades. Furthermore, the structural model will be used to show whether there have been changes in terms of power structures and communication and whether the representation of the characters' desires and relationships have remained the same or whether there has been a change between the original and the remake.

The mirror stage according to Lacan will also serve as the basis for the analysis in order to find out whether a development of the characters in the context of Lacan's theory has taken place through the original and the remake. In other words, the aim is to determine which mirror stage a character is in during a sequence and whether this mirror stage has changed in the remake or if it has remained the same. The findings should show how the films reflect these psychoanalytical concepts and whether a change in these reflections is recognizable in the remakes. From this, it can be concluded whether the psychoanalytical behavior of the characters has developed or remained the same.

3. RESEARCH

In order to examine film analysis in terms of the several types of communication, two Disney films were selected to provide the practical basis for this work. These films had to meet the following pre-selected criteria in order to be considered for choice:

- ✓ The films must feature human characters.
- ✓ The originals should both have been produced in the same decade.
- ✓ The remakes should both have been produced in the same decade.
- ✓ The films should be set in diverse cultures.
- ✓ Both films must include at least one male and one female main character.
- ✓ The plot differences in the films should not be too extreme. Example: the remake should not be told from the antagonist's point of view.

Many films could be eliminated based on these criteria. The following examples of the eliminated films will serve to illustrate these criteria:

- Cinderella original from 1950; remake from 2015 → no objects for comparison
- Snow White original from 1937 → no remake to the original
- The Lion King original from 1994; remake from 2019 → no human characters
- Mulan original from 1998; remake from 2020 → no objects for comparison
- Pocahontas original from 1995 → no remake to the original
- The Jungle Book original from 1967; remake from 2016 → no female characters
- Peter Pan original from 1953 → no remake to the original
- Sleeping Beauty original from 1959 → no remake to the original

All criteria could be found in Disney's "Aladdin" and Disney's "Beauty and the Beast", both in their original film versions, as well as in their remakes. From this, the decision was made that these films should form the practical basis of this work. In the following, the definition of the actual problem, the objective of this thesis, the research methodology and questions, as well as the structure of this thesis and its limitations will be defined in more detail before these films will be discussed.

3.1. Definition of the problem

Although there has been plenty of research into the differences between Disney originals and their remakes, no analysis has been found that shows both the communicative development and the gender-specific developments in more than one Disney film. In an ever-changing digital world, social standards are constantly shifting. However, it has not yet been possible to prove whether media giants such as Disney are living up to these standards and to what extent they are making changes to pre-empt old clichés. The fact that media companies have a social responsibility must be demonstrated in their works, which is the problem in this case.

3.2. Objectives

This thesis aims to conduct a film analysis of the Walt Disney masterpieces "Beauty and the Beast" and "Aladdin". For this purpose, the original animated films from 1991 and 1992 will be compared with their live-action remakes from 2017 and 2019. Part of the investigation will be both the formal film analysis, which considers the use of color, light and camera, as well as a character analysis, which includes the cinematic representation of female gender roles but also a psychoanalysis.

The analysis of the films will focus on the development of communication and its position in society. The developments in gender communication as well as the developments in visual communication will be worked out in the process.

3.3. Research methodology

This work has an inductive approach, which includes both quantitative and qualitative analyses, through the usage of case studies and with a regard of judgmental sampling. A case study involves a thorough examination of an individual, group, or event, analyzing various aspects of their life to identify behavioral patterns and causes. It finds applications in fields like psychology, medicine, education, anthropology, political, or social sciences. The primary goal of a case study is to gather extensive information about a subject for generalization to a broader audience. However, the subjective nature of case studies poses challenges in generalizing results to larger populations. Despite focusing on a specific individual or group, case studies adhere to a structure similar to other forms of psychology writing (Cherry, 2022).

In the course of this thesis, the first step is the literature review, which looks at comparable academic papers, that either have the same goal or the same core of the work. In order to carry out the analysis of the work accurately, different analysis techniques have been chosen for this purpose. First, the formal film analysis is explained, before its individual components are discussed. Subsequently, a description of the different camera settings, as well as their meanings, will be given. Then it is explained how color, light and shadow can have an influence on films and how they are to be interpreted. The formal film analysis is concluded by the explanation of narrative structures. Here, it is explained what narrative techniques exist and how they are applied in different areas. Further it will be explained how characters in films can be analyzed. In order to be able to make a concretization here, reference is first made to feminist film analysis. To refine this, the Bechdel test will also be explained and applied in the further course. Subsequently, the psychoanalytic film analysis is defined on the basis of Freund's classical psychoanalysis. This then also serves as a building block of the individual analyses in the further course.

After the literature review have been taught, the research will be defined in more detail, before the collected data are mentioned. Here, two case studies are considered. In the first case study, "Beauty and the Beast", a summary of the story is given before the main characters are briefly introduced. In the next step, the main differences of the original animated film from 1991 and the live-action remake from 2017 are elaborated. In the next and last step, three sequences will then be singled out, explained in more detail, and

examined based on the before mentioned analysis techniques. This examination will take place in both the 1991 film and the 2017 film. It should be noted that all of the selected sequences are present in both films, albeit modified.

Since this paper deals with two case studies, the second example, "Aladdin," will be presented next. Also, here a summary of the story and an introduction of the main characters will take place. In order not to have a different starting point in the final result, the main differences of the original animated film from 1992 and the live-action remake from 2019 will be worked out in this case as well. Following this, three sequences will likewise be selected and presented, to which the analysis techniques will then be applied.

The conclusion of the analyses is finally discussed, and it is answered whether the initially posed research questions are true or false, which leads to a final conclusion. Finally, these conclusions which can be interpreted from these results are discussed.

3.4. Research question

Research Question 1:

Does Disney change or add characters or storylines in its remakes to suit today's audiences in terms of diversity and feminism?

Research Question 2:

Does Disney make formal changes that significantly change the storylines?

3.5. Limitations

This work is limited to communication and gender representation in Disney films, the originals of which date from the 1990s and remakes from the 2010s. The reasons for this are that developments took place both before the 1990s and after the 2010s with regard to representation and diversification, but also technical developments with regard to formal aspects. This means that both examples were produced for the first time in the same decades and should also be reproduced in the same decade. In order not to go beyond the framework of this work, musical audio analyses are not included, and the focus is purely on formal

analyses with regard to camera, color, light and shadow, as well as the narrative story structure and character analysis.

3.6. Case Study: Beauty and the Beast

The first case study in this thesis is the well-known fairy tale "Beauty and the Beast", which is based on a traditional French folk tale (original: *La Belle et la Bête*) from the 18th century (Wikipedia, 2023). To this day, there are numerous authors and filmmakers who have reproduced this story. This is also the case with Walt Disney Animation Studios. In 1991, they animated "Beauty and the Beast" for the first time and reinterpreted the French folk tale in their own way. To produce such a work the team consisted of numerous people in various capacities, with Kirk Wise and Gary Trousdale directing the film. The music for the film was composed by Academy Award winner Alan Menken (IMDb, 2023), who, in addition to the songs for "Beauty and the Beast", also composed for "The little Mermaid", "Aladdin" and "Pocahontas", to name just a few examples. As the first Disney animated film ever written by a woman, "Beauty and the Beast", based on the screenplay by Linda Woolverton, was also the first animated film to be nominated for the Academy Award for Best Picture (IMDb, 2023). With the American premiere on November 13, 1991, the film won a variety of awards and exceptionally good critics, which ensured commercial success. Thus Disney's "Beauty and the Beast" played in over 400 million dollars worldwide. Based on this success, the remake of the film, which premiered on March 17, 2017, and was also produced by Walt Disney Pictures, should produce another box office hit, despite mixed reviews. However, the production team differed, except for composer Alan Menken. Thus, the screenplay was written by Stephen Chbosky and Evan Spiliotopoulos and directed by Bill Condon. Since the remake is a live-action film, some well-known actors were cast here. For example, Emma Watson, previously known mainly from the Harry Potter series, played the main character Belle. The role of the other main character, the Beast, was played by the British actor Dan Stevens. As antagonists, actor Luke Evans, also British, dove into the role of Gaston, and the Disney-experienced American actor Josh Gad into the role of LeFou. Despite the mixed critics, the film was to be a huge commercial success and managed to gross over \$1.2 billion worldwide (IMDb, 2023). Considering the 2017 remake on a narrative level, it contains some changes from its 1991 original. In particular, the viewer learns more of Belle's background and the story of her parents in the live-action version.

Also, the portrayal of LeFou as a homosexual man caused controversy and discussion. Despite these differences, the film still contains many elements of the classic fairy tale and follows roughly the same plot-points. Thus, the film still retains a heroic main character, a cursed prince, and a fairy-tale love with a happy ending. The 1991 version lasts a total of 84 minutes (Wise & Trousdale, 1991), while the remake is 130 minutes long (Condon, 2017).

This plot, the characters, and the differences between the two versions will now be discussed in more detail. Finally, the selected sequences will be analyzed.

3.6.1. Synopsis

To gain a better understanding of the first use case, the plot of the movie *Beauty and the Beast* from 1991 is going to be summarized. *Beauty and the Beast* is the story of a young woman who wants to make more of her life, which plays in a bygone era. However, before this woman is dealt with, the audience sees what happened previously. Therefore, the story is told of a young, vain, and selfish prince who would not let a poor beggar woman into his castle during a storm. Despite repeated questions and various hints from the old woman, the young prince only makes fun of her, and wants to expel her from his castle. After his expulsion, the beggar woman turns into a beautiful enchantress, which eventually turns the prince into a beast until it would learn to win the love of a woman. If he did not manage to do this by the time the last leaf of an enchanted rose fell, he, his castle and all the servants in it should remain enchanted forever.

Subsequently, the viewer is brought into the present, in which the main character Belle lives together with her father Maurice, in a very conservative, small village, to which she does not fit according to her own statement. Her father Maurice is an inventor, and both are ridiculed by the other villagers. Nevertheless, there are few in the village who really like the two of them. Since Belle is portrayed as the most beautiful in the village, the antagonist Gaston wants to take her as his wife. For Belle this is not a role she sees herself in and therefore she clearly tells him right away. One day, when Maurice leaves for a few days to present his invention, he gets lost in the forest and arrives at a castle, which is actually is enchanted and inhabited by talking household objects, and a sinister creature. At this point Maurice does not know, that the castle is enchanted. Once there he makes himself comfortable, before he gets arrested by the creature, because of the alleged burglary of this creature's castle.

Going in search of her father and finding him as a prisoner, Belle takes his place as the Beast's prisoner. As the story progresses, Belle comes to know and love the servants of the castle. She and the Beast grow closer and begin to develop a deeper relationship. At the same time, Maurice tries to get the help of the villagers to free his daughter from the clutches of the beast. However, they don't want to believe him and try to have him committed to a psychiatric ward. As Belle sees this, by means of an enchanted mirror and worries of her father, the Beast releases her so that she can save Maurice. Therefore, the villagers, led by Gaston, also think that Belle is mentally unstable just like Maurice, and that she is supposed to be locked away like him. After they locked both of them away, the villagers, again led by Gaston, set out to find the enchanted castle and the Beast to kill it. While the villagers are on their way, Belle, and Maurice, on the other hand, manage to free themselves and Belle also sets out to warn the castle and the Beast. When she finally arrives, the fight has already begun, and Gaston almost kills the beast. Only when the Beast notices Belle and that she has returned to him, it begins to defend itself and its castle. Gaston dies when he tries to kill the Beast once again from ambush, which leaves the Beast wounded. Belle embraces the wounded Beast lying on the ground and confesses that she is in love with it before it dies. As a result, the Beast turns back into a prince and the entire castle with all its servants as well. In the final scene, the former Beast and Belle are dancing in a large hall with the entire village taking part is shown.

3.6.2. Characters

Belle

Belle represents the main female character in the film. Translated from French, her name stands for "beautiful". In addition to her depicted beauty, her character also stands for progressive thinking, which is externalized through her love of books and reading. Furthermore, it is illustrated that Belle has a very strong urge for freedom and desires more than the life she currently lives. She is adventurous and wants to explore the world. This way of thinking ensures that she does not fit into that conservative village in which she supposedly lives together with her father. Besides her urge for more, her character is also expressed through feminine strength and tenacity. Through her actions, she also demonstrates great courage by taking the place as the Beast's prisoner. Likewise, her strength is exemplified in her relationship with Gaston, who repeatedly tries to persuade her to marry

him, but she very publicly resists. On the other hand, Belle is also portrayed as a loving, respectful, and considerate person. This becomes especially noticeable in those scenes how Belle treats others and especially also when the beast does not behave appropriately, the viewer sees how Belle nevertheless acts warmly and thoughtfully. It is especially shown that Belle is not only a beautiful person on the outside but also on the inside. She is able to see through the facade of others and perceive their inner beauty. Only through these character traits, Belle is able, unconsciously, to break the curse and free all the castle inhabitants. This above all modern and strong portrayal of a woman, belongs to a turn of the female character in Disney representations and underlines that women can also be independent and self-reliant. Belle is not afraid to make her own decisions and take her life and destiny into her own hands, which allows her to be interpreted as a loving and powerful character.

Beast

The main male character in the film is represented by the Beast. The beast goes through a complete characteristic, but also external transformation throughout the film. Originally, the Beast is a prince, but due to his cold-heartedness and condescending behavior, a witch turns him into a beast. Since only true love is able to break the curse, the Beast becomes increasingly bitter over the years because he believes that no one can fall in love with a hideous Beast. It is portrayed in the film as a superhumanly large creature that is covered in fur from top to bottom and has huge claws instead of hands. It can be interpreted as a hostile creature by its portrayal. The beast lives with its servants in the castle, which is also cursed. Despite the fact that his servants are transformed only because they obeyed him, the Beast still behaves unfriendly towards them. In the film, it is depicted that the Beast is not only irascible, but also violent and cruel. The selfish Beast then transforms his character traits when Belle becomes part of his life and can get through to him. By being with Belle, the Beast can finally learn what it means to have compassion and become more selfless. When the Beast then learns what true love is, he learns to behave adequately and to appreciate himself and his fellow human beings and to respect others. Through his love for Belle, the Beast gains new hope and courage and even goes so far as to sacrifice his own life for that of Belle. After Belle confesses his love, the Beast is transformed back into the prince he once was.

Gaston

The male character Gaston represents the main antagonist in the film. His person can be interpreted as a direct counter-image to Belle's image. Gaston is portrayed as an egotistical and self-absorbed narcissist, who gets everything he wants. His character leaves no doubt that for him there is nothing more beautiful and valuable than himself. It treats others like second-class people, finds reading and books worthless and only enjoys hunting and contemplating himself. Despite all his negative qualities, he is admired by the villagers. Men want to be like him, and women want to belong to him. This reinforces his narcissism even more, which makes it all the worse for him that Belle rejects him. He tries by all means to win Belle as his wife and experiences extreme jealousy and aggression when Belle wants the Beast instead. This further leads to Gaston wanting to kill the Beast and have Belle locked up in a psychiatric ward. If Belle doesn't belong to him, then she shouldn't belong to anyone. In all his self-delusion, he ends up dying when he tries to shoot the Beast from ambush.

Maurice

The character Maurice represents Belle's single father. In the film he is portrayed as a scatterbrained but lovable inventor. Despite the fact that he is ridiculed by all the villagers and considered completely mentally unfit, Maurice is aware of what is happening around him. His character is portrayed as a small, roundish man with a mustache and gray hair. Maurice's most precious treasure is his only child, his daughter Belle for whom he also accepts the greatest dangers. When Belle is imprisoned by the Beast, Maurice leaves no stone unturned to free her again. Despite his great fear, Maurice can be understood as a brave and loving father to whom nothing is more important than his daughter's happiness.

Lumière

Among the household servants who have been turned into everyday objects is Lumière. He is actually the house servant of the Beast but takes on this role due to his transformation in the form of a golden candelabra. Various French clichés can be found in his character. So also, the fact that he has a sweetheart among the other servants. He also uses his charm towards Belle to put her in a better mood using whole loving and bloomy expressions. On the other hand, Lumière can also be very brave and rebellious when necessary. Thus, among other things, he leads the fight against the villagers when they want to storm the castle.

Cogsworth

Another of the main figures in Disney's "Beauty and the Beast" is Cogsworth. He is the Beast's devoted but fussy majordomo, and when the Enchantress' spell overcame the castle, he changed into a mantel clock. While playing a relatively little part in the movie, Cogsworth is a crucial character who plays a number of crucial roles in the plot. Cogsworth is described as being orderly, severe, and stern. He is shown as a devoted and obedient servant who is determined to uphold the castle's rules and regulations despite the devastation the Beast's curse has caused. During the entire movie, Cogsworth opposes Lumiere, who is happier and more carefree, which adds conflict and drama to the narrative. He changes significantly during the movie in terms of character development. He is portrayed as tight and inflexible at the beginning of the film, but as the plot progresses, he lightens up and opens up.

Mrs. Potts

Mrs. Potts is the head of the castle's kitchen and provides both comic relief and emotional depth throughout the film. She is depicted as being nurturing, caring, and motherly. Also, she is Chip's mother, who was transformed into a teapot. Throughout the film, Mrs. Potts serves as a source of comfort and support for both the Beast and Belle, helping to facilitate the development of their relationship. Mrs. Potts experiences a tremendous change regarding her character development during the course of the movie. She is shown in the movie as being satisfied in her duty as a servant at first, but as the plot develops, she becomes more actively involved in trying to reverse the Beast's curse. It is particularly noteworthy that Mrs. Potts is the only female character besides Belle who is mentioned by name in the film.

Chip

Another character that appears more often is Chip. This one takes the role of Mrs. Potts' son. His character is portrayed as cute and childlike. Chip is clearly portrayed as an inexperienced, pure child, who also does not yet know what romantic love is. He also represents the only child in the castle. Despite his childish naivety Chip is also portrayed as brave when, without asking, he hops into Belle's bag to accompany her in it and save her father Maurice. Ultimately, the two, Belle and Maurice, are only able to escape the

psychiatric vehicle with Chip's help. However, this detail is only part of the 1991 Disney "Beauty and the Beast", in the live-action version this fact was omitted.

3.6.3. Key differences 1991 & 2017

In the following, the main differences between the Disney productions from 1991 and 2017 will be documented. Here, the focus will be purely on plot differences. The fact that the 2017 remake is a live-action remake and features a complete range of new actors has already been mentioned and will therefore not be discussed here.

In addition to minor changes, such as the fact that the viewer sees the Beast in full form before his transformation and not just as a motif in stained glass windows, the film has considerable differences when analyzed in more detail. Looking at the individual characters, for example, it is noticeable that the background story and character development of both Belle and the Beast are given greater emphasis in the remake. The filmmakers focus more on the Beast's childhood development, in which the deceased mother and an inherently bad father are also shown for the first time. As a result, the audience should understand that the Beast was still good as a young child, but after the death of his mother and the bad influence of his father, he becomes increasingly like his father. Belle's character is also explored more and, as with the Beast, the audience learns about her family. Here too, Belle's mother is shown dying of the plague when Belle was still an infant and her father saves himself and Belle in the village to prevent them from also contracting the disease. Belle is furthermore portrayed not only as a bookworm, but also as an inventor by building a primitive form of a washing machine (Gajanan, 2017). To do this, she ties a barrel full of soapy water and dirty laundry to a donkey with a rope, which pulls the barrel in a circle. This detail shows once again that the Belle embodied by Emma Watson is generally much more independent and emancipated than her cartoon version.

Another very striking detail is the magic atlas. This contains magical maps and was given to the Beast by the Enchantress, along with the enchanted rose and the magic mirror. The Beast sees this gift as the worst of all three, as he believes that there is no place in the world for a beast like him. With the help of the atlas, it would be possible to travel to any place in the world. It is also with the help of this atlas that the audience is taken to a place from Belle's childhood. The Beast allows Belle to use it, saying that she only has to wish extremely hard for this place and the atlas will take her there. The Beast then discovers a

beak mask and deduces that Belle's mother must have died of the plague. The place the audience sees here represents Belle's childhood home.

The enchantress who once cursed the Beast and his castle, moreover, plays a particularly important and, compared to the original cartoon, large part. It is also worth mentioning that the enchantress, who lives in the village as an orphaned but still young beggar, is mentioned by name and is also shown repeatedly. It is also the sorceress Agathe who saves Maurice from dying in the forest after Gaston has tied him to a tree (Gajanan, 2017).

In addition to the fact that more characters are mentioned by name in the live-action remake, there is also a completely new character. Cadenza is actually a piano player whose great love is the singer, Madame Garderobe. Cadenza is transformed into a piano as a result of the curse and the two lovers are unable to see each other due to their immobility (Gajanan, 2017).

Upon closer examination of the characters, one also quickly realizes that the character of LeFou in the live-action remake has homosexual traits. This change is the first time in Disney film history that a gay moment has been incorporated (Sharf, 2022). In addition to LeFou, another male character is also portrayed as homosexual, as he feels comfortable in female clothing and dances together with LeFou in the great dance hall at the end of the movie.

The last major and therefore notable difference is that Belle says "I love you" much later in the live-action remake from 2017, which is supposed to break the curse. While in the animated film she says the words before the last rose petal falls, in the latest version she only confesses her love when the last rose petal has already fallen. But here, too, the enchantress comes to the rescue and lifts the curse manually, so to say, and the Beast, as well as all his servants and his castle, are transformed back.

3.6.4. Scene selection and analysis

The following film segments are analyzed using the criteria defined in the principles section of this thesis and the segments are compared from original to remake. The following analysis grid is based on the selected analysis criteria: First, the time code of each film segment is given and then the corresponding plot is briefly described. The design,

characteristic and communicative content of the scenes are then examined using suitable analysis criteria before the results are summarized and evaluated.

Nothing in the film "Beauty and the Beast" is more expressive than the cinematic and symbolic design elements that bring the plot to life. The film segments that will be examined should appear in the original from 1991 and the remake from 2017 in order to be able to draw a direct comparison. The feminist film analysis is not applied to each individual film segment, but to the entire film, as otherwise the Bechdel test could not be used.

The films Disney's "Beauty and the Beast" from 1991 and 2017 were used to select the scenes. First, the films were viewed in their entirety and then the focus was placed on the most suitable film segments. Three particular film segments were selected that stood out. Firstly, the scene in which Belle cleans the Beast's wound after he has fought with the wolves. Secondly, the scene in which the Beast shows Belle the library and finally the scene in which the Beast does not kill Gaston and wants him to go.

All the time codes given are from the Disney films "Beauty and the Beast" from 1991 and "Beauty and the Beast" from 2017 on disneyplus.com.

First scene:

1991

The timecode for this film segment is 00:49:20 - 00:50:14.

The scene begins with Belle holding Mrs. Potts and pouring warm water into a bowl. They are all in a room, Belle is kneeling on the floor in front of Beast and Beast is sitting in his armchair in front of the fireplace. Meanwhile, Beast is licking the wounds he suffered in the fight with the wolves when he tried to save Belle, whereupon Belle tells him not to lick his wounds. The Beast snarls in response, Belle recoils slightly and his servants move away from him a little. Belle, on the other hand, tells him to hold still and presses the rag with warm water onto the Beast's wound. Whereupon he roars loudly, causing all the servants to hide. Beast yells at Belle that it hurts, and she yells back that it wouldn't hurt so much if he would hold still. Beast retorts that it wouldn't have happened in the first place if Belle hadn't run away, to which Belle says that she wouldn't have run away if Beast hadn't scared her.

Beast, in turn, says that she should not have come into the West Wing, to which Belle replies that he should learn to control his temper. The servants then come out of hiding again and listen to what is going on. Belle again tells him to hold still so that she can clean his wound and points out that it might sting a little. Beast lets it pass without a word. While she cleans the wound, Belle thanks him for saving her life. The Beast is taken aback by her gratitude, but only replies to her statement with "You're welcome", whereupon the scene ends.

The scene starts with a close-up of Mrs. Potts and then the bowl of water in which Belle dips a rag. The camera then switches to a medium shot, in which Belle can be seen, before a wide shot shows the entire room with all the characters presents. The cowboy shot is filmed while the Beast and Belle discuss. In between, the servants can be seen in a full shot. While Beast roars loudly, he is shown in a low level medium close up. When the discussion ends, Belle and Beast can be seen together in a medium shot. While Belle thanks him, she can be seen in a medium close-up and Beast is also shown stunned in the same shot. The section ends in an eye-level wide shot.

With regard to the color scheme, the scenery is very colorful. Many warm tones are used here in particular. Especially red, purple, and orange. Only Belle's dress is blue. Accordingly, color effects and symbols can be interpreted as follows:

Table 5: First scene, 1991, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect purple	magic, mysterious, vain
Color effect orange	promotional, fun-loving, adventurous, mood-lifting
Color effect blue	sympathetic, harmonious, friendly, relaxed, cold

Table 6: First scene, 1991, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism purple	magic, unknown, fantasy
Color symbolism orange	communication, funny, energy, joy
Color symbolism blue	purity, friendship, modernity, trust, prudence

As the scene takes place in front of a fire, the lighting can be identified as warm sidelight. As this fire is the only source of light, the scene contains many shadows on everything that is not touched by the light. Belle's shadow can also be seen on the beast. However, these shadows are natural shadows. Belle's background is bright, while the Beast's is strikingly dark.

From a narrative perspective with regard to the three-act structure, this film segment is located after the first plot point. The first plot point represents the agreement between Belle and the Beast, in which she confirms that she will take the Beast's place as a prisoner in exchange for her father. From this it can be concluded that this sequence takes place in the confrontation part. From the Hero's point of view, the sequence is in the sixth stage of Tests, Allies, Enemies, as from now on Belle and the Beast grow closer and become allies.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Belle, as she actively starts a dialog with him.

What (message): Care of wounds, dialog about gratitude and guilt.

In which channel (medium/channel): Physical care and verbal exchange.

To whom (recipient): Primarily the beast, secondarily the servants.

With what effect: Helping the beast, emotional interaction, expressing gratitude.

Looking at the characters from a psychoanalytical perspective, the following observations can be made:

Id: The rebellious connection between Belle and the Beast can be understood as an expression of their personalities. While the Beast's id has the upper hand over him at the beginning, his ego emerges at the end of the sequence. Belle's deepest rebellious id comes to the fore when she also shouts at the Beast and does not flinch.

Ego: This scene shows very well how the Beast's id is controlled by the superego at the end of the scene, allowing his true, good, ego to emerge. Belle also manages to reconcile her

drive to run away with her social norms of helping the Beast, allowing her ego to be in harmony with reality.

Superego: The superego represents the conscience and internalized moral standards, which come to the fore extremely well in this sequence. Belle's superego ensures that she cares for the one who holds her as a prisoner, while the Beast learns to control his temper and understands what gratitude is.

The defense mechanisms of this section are those of projection and resistance. Both Belle and Beast project their mistake onto the other one's misbehavior and thus also exercise resistance. In this case, however, Belle exerts the greater resistance, as the Beast can no longer justify himself in the end. If this film segment is now to be applied to Jacques Lacan's mirror stage, it can be seen that the Beast no longer sees his true self as a prince through his portrayal as the Beast and this mirror image. He dehumanizes himself through his bestial behavior.

2017

The timecode for this film segment is 01:03:20 - 01:03:48.

Unlike the original, the scene begins with the roar of the Beast, which can be heard from outside the castle. The Beast is lying in bed and Belle is sitting next to him, holding a rag, and tending to the Beast's wounds. The Beast says that it hurts, whereupon, analogous to the original, a discussion takes place about how it wouldn't hurt so much if the Beast moved less, that it wouldn't have happened at all if Belle hadn't run away, and that she wouldn't have run away if the Beast hadn't frightened her. Once again, Beast says that she should not have gone into the West Wing, to which Belle replies that he should learn to control his temper. Beast then turns away from her and rolls over to the other side of the bed. Belle considers whether she should continue cleaning the wound, but then decides against it. The film segment ends with Belle getting up to leave and telling Beast to get some rest.

The sequence starts with an aerial shot from which the castle can be seen. The camera then alternates between an over-the-shoulder shot from Belle's point of view and a cowboy shot from the other side of the bed, so that both the seated Belle and the lying Beast can be seen. During the discussion, over the shoulder is filmed each time in a medium close-up. In between, the scene can be seen in a wide shot, in which it is also shown that the servants are

on site, although they remain in place and are only briefly shown in a very passive full shot. The film segment ends in a cowboy shot while Belle gets up and leaves.

In contrast to the original, the color scheme is much darker. The aerial shot alone is cold and dark and only the light in the room in the tower provides some light. However, white is also introduced into the scenery in the room through the Beast's bedding and Belle's clothes. The blue in Belle's dress is kept very dark, unlike in the original. Due to the furnishings in the room, however, red, purple, and orange are again mostly visible (due to the lighting).

Accordingly, color effects and symbols are to be interpreted as follows:

Table 7: First scene, 2017, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect purple	magic, mysterious, vain
Color effect orange	promotional, fun-loving, adventurous, mood-lifting
Color effect blue	sympathetic, harmonious, friendly, relaxed, cold

Table 8: First scene, 2017, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism purple	magic, unknown, fantasy
Color symbolism orange	communication, funny, energy, joy
Color symbolism blue	purity, friendship, modernity, trust, prudence

Unlike the original, the entire room is illuminated by small lights. However, these also emit a warm, yellow-orange light. The lighting can be identified as warm sidelight and backlight. Nevertheless, the sequence is kept dark and contains many but natural shadows without any particular harshness.

In terms of a narrative perspective with regard to the three-act structure, this film segment, analogous to the original, takes place in the confrontation part. From the hero's

perspective, the sequence is also analogous to the 1991 original, in the sixth stage of Tests, Allies, Enemies, as from now on Belle and the Beast come closer and become allies, albeit more slowly than in the animated version.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Beast, as he complains.

What (message): Beast's expression of pain, discussion of injury and past events.

In which channel (medium/channel): Physical care and verbal exchange.

To whom (recipient): Belle

With what effect: The message contains tension and discomfort, especially regarding the control of emotions.

Looking at the characters from a psychoanalytical perspective, the following observations can be made:

Id: Both Belle and Beast are portrayed as rebellious here. Neither gives in to their ego or superego. No one thanks the other, neither for saving their lives nor for healing their wounds.

Ego: Beast and Belle are dominated by their id in this scene. Although Beast has the wounds because he saved Belle, she doesn't thank him, and he doesn't thank her for healing the wounds. The social norms that expect them to take care of others take over here, but do not allow the id to be suppressed.

Superego: The conscience of both characters is not represented literally in this excerpt, but only through their actions.

The defense mechanisms of this fragment are again those of projection and resistance. Both Belle and Beast again project their mistakes onto the wrongdoing of their counterpart and thus also exercise resistance. Belle also exerts the greater resistance in this version, as the Beast can no longer justify himself in the end. The interpretation according to Jacques Lacan's mirror stage remains unchanged. The Beast can no longer see and

perceive his true self as a prince through his representation as a beast and this very mirror image. He dehumanizes himself again through his bestial behavior.

Second scene:

1991

The timecode for this film segment is 00:52:40 - 00:53:40.

The film segment begins with the Beast and Belle in front of the closed doors of a room in which the Beast wants to show Belle something, but first she has to close her eyes as it is supposed to be a surprise for her. He then leads her into the room, holding her hands, and allows her to open her eyes after he has drawn the curtains. Belle finds herself in a room full of ceiling-high shelves filled with books. She is overwhelmed. After Beast gets confirmation that she likes it, he gifts them all to Belle. Belle grabs his claws and thanks him for the gift. The sequence ends with the two characters being watched from the door by the castle servants.

Beginning with a wide shot, the film segment pans to a cowboy shot before switching to a medium close up of Belle and the Beast alternating. As they enter the room, an overhead extreme wide shot is shown until they reach the center. The shot then switches from a medium shot to a full shot and then to a medium close-up of Belle and the Beast. When Belle sees the surprise, the camera starts in a cowboy shot and then switches to a low angle extreme wide shot in which the size and height of the room becomes visible. While Belle and the Beast talk, the cowboy shot is filmed before the sequence ends in another extreme wide shot.

The color scheme of this film segment is bright and colorful. The colors blue, green and orange stand out in particular.

Accordingly, these color effects and symbols can be interpreted as follows:

Table 9: Second scene, 1991, Table of the color effects

Color effect blue	sympathetic, harmonious, friendly, relaxed, cold
Color effect green	natural, healthy, neutral

Color effect orange	promotional, fun-loving, adventurous, mood-lifting
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Table 10: Second scene, 1991, Table of the color symbolism

Color symbolism blue	purity, friendship, modernity, trust, prudence
Color symbolism green	spring, nature, freshness, organic, middle, hope, young
Color symbolism orange	communication, funny, energy, joy

The sequence is illuminated by incoming daylight. Before the Beast opens the curtains, the room is dark but not gloomy, with the only light coming in through the open door. When the curtains are drawn, the room is flooded with natural light. As the room has two floor-to-ceiling windows, there is a front light from the windows and a backlight from the door. With regard to the shadows, it becomes apparent at the very beginning of the scene that the sculptures in the long corridor are covered in dark shadows. Similarly, at the very end of the scene, the servants can be seen from behind, their bodies casting long shadows. Apart from these notable shadows, the scene is kept bright and friendly with purely natural shadows.

From a narrative perspective with regard to the three-act structure, this film segment is still in the confrontation part, before the midpoint, which is the dance of the two main characters. From the hero's point of view, the sequence is also in the sixth stage of Tests, Allies, Enemies, as Belle and the Beast are now getting even closer and understanding each other better.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Beast

What (message): Surprise for Belle, joy about the library.

In which channel (medium/channel): Visual message by showing the library, physical tour of Belle by the Beast.

To whom (recipient): Belle

With what effect: Positive emotional interaction, Belle is overwhelmed by the library. The Beast shows generosity.

Looking at the characters from a psychoanalytical perspective, the following observations can be made:

Id: The rebellious connection between Belle and the Beast is no longer present. Both characters have undergone character development. The dark id of the Beast and the rebellious id of Belle find no support in this sequence.

Ego: The ego of both characters has managed to harmonize their id and superego. While Belle is still a little hesitant, Beast is even more inclined towards his superego and gives her gifts.

Superego: Belle's superego has little room here, while Beast's superego is bursting with anticipation. He gives her gifts and surprises. There is no longer any sign of the dark beast and more of the kind-hearted prince in him. The moral standard of treating a young woman like a beloved guest rather than a hated prisoner wins out here. With this gesture, the beast shows his gratitude.

The defense mechanism in this excerpt is that of reaction formation. Beast is grateful for Belle's help but cannot simply show it because of his gloomy nature and therefore wants to give her something special. In response to his previous unruly behavior, he gives her a thoughtful gift. With regard to Jacques Lacan's mirror stage, it should be noted that the Beast slowly regains his inner, human character, even if the mirror image does not yet correspond to this.

2017

The timecode for this film segment is 01:09:11 - 01:09:48.

The sequence starts in the empty library, where Beast leads Belle because, according to him, there are so many better things to read than heartache and pining. Belle stands frozen and Beast asks her if everything is all right. After a brief time, she replies how wonderful she thinks it is, which Beast confirms in amazement. He then says that if she likes it so much, it should be hers. Once again, Belle stands in the room, silent and slightly overwhelmed. And the Beast moves to another part of the library.

The film segment begins with an empty frame of the library doors from the inside, and then changes from a full shot to a medium shot, to a medium close up of Belle, before switching to a low angle wide shot that illustrates the size and height of the room. While Beast and Belle speak, medium shots of the characters are shown alternately. The sequence ends in a full shot.

The color scheme of this film segment is less bright than in the original cartoon but does not appear gloomy. Nevertheless, the colors blue, green and orange (for the fire of the fireplace and the gold elements) are the dominant color elements here as well.

Accordingly, these color effects and symbols can be interpreted as follows:

Table 11: Second scene, 2017, Table of the color effects

Color effect blue	sympathetic, harmonious, friendly, relaxed, cold
Color effect green	natural, healthy, neutral
Color effect orange	promotional, fun-loving, adventurous, mood-lifting

Table 12: Second scene, 2017, Table of the color symbolism

Color symbolism blue	purity, friendship, modernity, trust, prudence
Color symbolism green	spring, nature, freshness, organic, middle, hope, young
Color symbolism orange	communication, funny, energy, joy

As with the original, the sequence is illuminated by incoming daylight. The windows also represent the front light and sidelight in this film segment. Unlike in the 1991 version, a fireplace still flickers in the background, but as the sequence takes place in broad daylight, it does not illuminate the room significantly. The shading in this sequence is stronger than in the original, as only one side of the characters' faces is exposed to the strong daylight from the windows. The other half of the face is correspondingly darker. However, these shadows also appear natural and not gloomy.

A look at the three-act structure shows that this film segment is also part of the confrontation. From the perspective of the Hero's journey, the sequence is also in the sixth

stage of Tests, Allies, Enemies, as Belle and the Beast are now getting even closer and understanding each other better, especially as the Beast has now given Belle a gift.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Beast

What (message): Introduction of the library.

In which channel (medium/channel): Dialogue about the importance of the library, visual presentation of the space.

To whom (recipient): Belle

With what effect: Positive emotional interaction, Belle is impressed by the library. The Beast shows spontaneous generosity by giving her the library.

Looking at the characters from a psychoanalytical point of view, the following observations can be made:

Id: Beast is still withdrawn and did not bring Belle to the library primarily to surprise her. Rather, he wanted to show that she is wrong by only reading love stories. His know-it-all id dominates at the beginning. Belle's rebellious id is not significantly present.

Ego: The Beast's ego develops particularly well in this sequence. He only gives Belle the library as a gift when he realizes that she is taken by it. In contrast to the 1991 version, it is Beast who is still hesitant here, whereas Belle is open to everything.

Superego: Belle's superego is again given little space here, while the Beast's superego takes notable steps. Through this act, he is seen as a well-mannered host who can show empathy and thus make his counterpart happy.

Unlike before, the defense mechanism of displacement can be interpreted here. The Beast has negative feelings for love due to his fate and therefore distances himself from love stories in books. Instead, he shows ways to devote himself to other genres. Also, with regard to Jacques Lacan's mirror stage, the Beast is still in an inner struggle with himself to be able

to drop his gloomy facade. He still only sees a beast in the mirror but is slowly changing his behavior.

Third scene:

1991

The timecode for this film segment is 01:13:30 - 01:14:01.

The sequence starts with Beast and Gaston fighting on the roof in the dark and pouring rain. Beast is slightly bent over and Gaston shouts "It's over, Beast! Belle is mine!". The Beast then regains consciousness and fights back. He takes Gaston and holds him by the neck over the roof of the castle, roaring. Gaston then begins to whimper and beg him not to hurt him and to let him go. After a moment's thought, the Beast calms down and brings Gaston back down to the ground. Beast leans over Gaston and in a low, calm tone just tells him to "Get out" and lets him go, turning away from Gaston. The film segment ends here.

At the beginning of the film segment there is a full shot with Gaston and the Beast in the frame. As Gaston attacks the Beast again, the camera switches to a low angle medium shot of Gaston. After Gaston says that Belle is now his, an extreme close-up of Beast's eyes is shown. The format then changes again to a full shot and a low angle full shot. While Beast holds Gaston by the neck, a slight high angle medium shot can be seen. A low angle extreme wide shot briefly shows the height at which the two of them are. When Beast calms down, he can be seen from a slight high angle medium close up before the camera switches again from a full shot to a final cowboy shot.

The color scheme of this film segment is extremely dark. The striking colors are particularly red, purple, and blue. The dark black shadows and the dark sky make the whole picture appear even darker.

Accordingly, these color effects and symbols can be interpreted as follows:

Table 13: Third scene, 1991, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
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Color effect purple	magic, mysterious, vain
Color effect blue	sympathetic, harmonious, friendly, relaxed, cold

Table 14: Third scene, 1991, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism purple	magic, unknown, fantasy
Color symbolism blue	purity, friendship, modernity, trust, prudence

This film segment has no extra light sources. The only light that provides recognizability here is that produced by the lightning from the thunderstorm. Accordingly, this sequence is brightened up by top and cool lighting. The shadows play a special role in this sequence. Gaston and Beast fight with each other without being able to see one another properly. Hard shadows on their faces emphasize the drama of the sequence even more. The change in the brightness of the Beast's face when he decides to let Gaston go is worth mentioning.

This sequence represents the final fight between the protagonist and antagonist, which is to be interpreted as part of the climax in accordance with the three-act structure and is therefore located in the last of the three acts, the resolution. For this reason, the sequence is also in the 11th stage of the resurrection from the perspective of the hero's journey, as this represents the hero's last battle, in which he succeeds in turning the tide and thus leads to the hero's resurrection.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Beast

What (message): Fight between the Beast and Gaston, Beast incapacitates Gaston and shows mercy.

In which channel (medium/channel): Visual fight on the roof in the rain, verbal exchange between Beast and Gaston.

To whom (recipient): Gaston

With what effect: Emotionally charged fight situation, followed by an unexpected gesture of mercy from the Beast towards Gaston.

From a psychoanalytical point of view, the characters in the sequence can be interpreted as follows:

Id: At the beginning of the sequence, the Beast's id is clearly visible as he holds Gaston out over the roof. However, when he realizes how frightened Gaston suddenly is, the id literally disappears, and the superego allows him to act correctly. In this sequence, Gaston is the absolute representation of the human id, as he does not learn even after whimpering and the evil in him wins out again.

Ego: The ego of the Beast is finally developed in this sequence. The love he has built up for Belle also helps him to mediate between his id and superego so as not to harm others. The conclusion of the character's development towards goodness takes place here.

Superego: Beast's superego has managed to withstand and defeat the narcissism of the id. Beast emerges from the battle as a strong and lovable character who has learned what it means to love and to risk everything for it.

The defense mechanism of this sequence can be interpreted as a regression. Beast had already developed into a good character, but briefly falls back into being a beast while holding Gaston's life by a thread, only to be the good and forgiving one again afterwards. Looking at Jacques Lacan's mirror stage, the Beast's development is complete when he decides not to kill Gaston. Although he still looks like a beast on the outside, he has matured so much on the inside that he no longer behaves like one.

2017

The timecode for this film segment is 01:47:43 - 01:48:27.

The last film segment starts with the Beast lying on the ground, engaged in a previously passive fight with Gaston. The fight takes place over the roofs and narrow suspension bridges of the castle in the dark. Beast suddenly regains consciousness and begins to fight back. He grabs Gaston by the neck and holds him over the edge. Gaston begs him not to let him go and that he would do anything for it. He continues, "Don't hurt me, beast."

At that moment, Beast calms down, pulls Gaston close to him and replies in a low, calm tone, "I am not a beast." He then throws him to the ground and says "Go! Get out!", whereupon Gaston starts to run away. The film segment ends here.

The sequence starts with a knee level shot of Beast lying on the ground and changes to a slight high angle medium shot and over the shoulder of Gaston. As Beast stands up, the shot changes to a low angle medium shot in which the protagonist and antagonist are seen together. While Beast grabs Gaston by the neck, an over the shoulder shot is filmed from Beast's point of view, followed by a high angle medium close up of Beast, then Belle and then a low angle over the shoulder of the struggling Gaston. The extent of the height is shown in a top shot. A wide shot also shows Gaston hanging over the edge in the claws of the Beast. While Gaston speaks, the camera films in a high angle medium shot, in which Belle is completely visible in the background (as she is one floor below). An arial shot then shows the entire scene. When Beast calms down, the camera films in a high angle medium close up and a slight over the shoulder shot of Gaston. The shot then switches between a medium close up of Gaston and the Beast and ends in a close up of the Beast as he says that he is not a Beast. Meanwhile, the relieved Belle is shown in a high angle medium shot. When the Beast throws Gaston to the ground, the camera films in a full shot, then switches from a low angle medium wide shot to a wide shot and ends.

The color scheme of this film segment is kept dark, similar to the cartoon original. The most striking colors are red and blue. Unlike in the original, purple is nowhere to be seen. The dark black shadows and the dark sky once again darken the overall picture.

Accordingly, these color effects and symbols can be interpreted as follows:

Table 15: Third scene, 2017, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect blue	sympathetic, harmonious, friendly, relaxed, cold

Table 16: Third scene, 2017, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism blue	purity, friendship, modernity, trust, prudence

The night sky serves as the light source in this sequence. Warm light sources from the rooms of the castle are only occasionally visible. Accordingly, this sequence is brightened up by top and cool lighting, analogous to the 1991 original. Unlike the cartoon original, there are no particularly noteworthy shadows in the remake. As the entire sequence is kept very gloomy and dark, the natural shadows have no extra influence.

As in the 1991 version, this sequence represents the final fight between the protagonist and antagonist, which is to be interpreted as part of the climax in accordance with the three-act structure and is therefore also located in the last of the three acts, the "resolution". As a result, the sequence is also located in the 11th stage of the resurrection from the perspective of the hero's journey, as this represents the hero's ultimate battle.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Beast

What (message): Fight between the Beast and Gaston, Beast incapacitates Gaston and shows mercy.

In which channel (medium/channel): Visual fight on the roof in the rain, verbal exchange between Beast and Gaston.

To whom (recipient): Gaston

With what effect: Thrilling fight, followed by an emotional twist in which Beast spares Gaston and emphasizes his rejection of the term "beast".

From a psychoanalytical point of view, the characters in the sequence can be interpreted as follows:

Id: At the beginning of the sequence, the Beast's id is clearly visible as he holds Gaston out over the roof. When he is called "Beast" by Gaston, it can be seen how his id, the actual Beast, disappears and the superego, his inner and good behavior, makes him act correctly. In this sequence, Gaston is once again the absolute representation of the human id, as he does not learn even after whimpering and the evil in him wins out again.

Ego: The ego of the Beast is finally developed in this sequence. The love he has built up for Belle also helps him to mediate between his id and superego so as not to harm others. However, Gaston's labelling of him as a beast allows him to finally recognize his true self, which concludes the character's development towards the good.

Superego: The superego of the Beast has managed to withstand the narcissism of the id and defeat it. Beast emerges from the battle as a strong and lovable character who knows that it is not the exterior that counts and that he is not really a beast at all.

The defense mechanism of this sequence can be interpreted as a regression, analogous to the cartoon original. Beast had already developed into a good character, but briefly falls back into being a beast while holding Gaston's life by a thread, only to be the good and forgiving one again afterwards. Concerning Jacques Lacan's mirror stage, the beast's development is also complete when he decides not to kill Gaston. Although he still has the outward appearance of a beast, he knows that he is not actually a beast and that his mirror image is deceptive.

Bechdel test:

In the following, the Bechdel test will be applied to both film versions. The questions described above are answered for each film.

1991:

1. At least two (named) female roles must be present

Belle, Mrs. Potts, and Wardrobe

2. These two women must talk to each other

They talk to each other several times.

3. They must be talking about something else than a man

The women talk about how brave Belle was to take the prisoner's place and Wardrobe talks about how she should dress Belle. The timecode for this is: 00:31:58 - 00:33:09.

The 1991 film passes the Bechdel test as there are enough named female characters talking about something other than a man.

2017:

1. At least two (named) female roles must be present

Belle, Mrs. Potts, Wardrobe, and Plumette

2. These two women must talk to each other

Several conversations take place.

3. They must be talking about something else than a man

The women talk about how brave Belle was to take the prisoner's place and Wardrobe encourages her to follow Mrs. Potts. The timecode for this is: 00:47:12 - 00:48:30.

The remake therefore passes the Bechdel test as well, as there are enough named female characters talking about something other than a man.

3.7. Case Study: Aladdin

The second case study in this thesis explores the movie "Aladdin". The Walt Disney Studios production is based on the fairy tale Aladdin and the Wonderful Lamp from the Tales of 1001 Nights published in the 18th century. Since the fairy tale is known, it has been reinterpreted and adapted repeatedly in many ways, whether in text, film, or theater. However, as with the other use case, the Disney version is probably the best known. From a monetary perspective, the 1992 animated original was only surpassed by its own 2019 remake, which more than tripled its worldwide gross (BoxOfficeMojo, 2023).

Among other things, the award-winning animated original has won various prizes, including two Oscars, two Grammys and a Golden Globe for the music alone. As with the previous case study Beauty and the Beast, Alan Menken also composed the music for Aladdin. In the 1992 version, the film was directed by John Musker and Ron Clements, who also both wrote parts of the screenplay alongside Ted Elliott and Terry Rossio. It is worth mentioning that John Musker likewise produced Aladdin (1992). In addition to Aladdin, he also directed and wrote the screenplay for Disney masterpieces such as "The Little Mermaid", "Hercules", "The Princess and the Frog" and "Moana" (IMDb, 2023).

While the 2019 version was directed by Guy Ritchie, the screenplay for the film was also written by Guy Ritchie, together with John August. As this case study also has a live-action remake, actors were cast accordingly. It is noticeable that the cast for the film is extraordinarily international. Mena Massoud, an Egyptian-Canadian actor, has been cast for the lead role of Aladdin, while the British actress Naomi Grace Scott, who has roots in Uganda and India, has been cast for the role of Jasmine. However, unlike the actor playing the Genie, Will Smith, these two leading actors have been largely unknown so far. Will Smith, on the other hand, is already a multiple nominated and award-winning US-American actor at the time of filming. The international cast for the film is rounded off by the Tunisian-Dutch actor Marwan Kenzari as the antagonist Jafar, the Iranian-American actors Navid Negahban as Sultan and Nasim Pedrad as Dalia, as well as the Turkish actor Numan Acar as Hakim (IMDb, 2023).

Similar to the first case study, there are also fundamental plot differences here, such as the expansion of the characters and their backgrounds, but especially that of the Genie's character, whereby the viewer is shown a wider spectrum of the Genie's life. There is also a

greater focus on Jasmine's desire for independence, as well as her courage and strength. In contrast to *Beauty and the Beast*, however, the essential elements of the original cartoon are retained. Only the new story about the love between the Genie and Dalia is completely new. This is mainly because the character of Dalia does not exist in the 1992 original. The 1992 version lasts a total of 91 minutes (Clements & Musker, 1992), while the remake is 130 minutes long (Ritchie, 2019).

In the following, the plot, the characters, and the main differences between the animated original and the live-action remake will be defined and discussed before an analysis of the selected sequences takes place.

3.7.1. Synopsis

The movie is set in the made-up city of Agrabah and tells the tale of Aladdin, a streetwise thief who falls in love with Princess Jasmine, the Sultan's daughter. The original animated movie begins with a Peddler who tries to sell his wares to the viewer and finally pulls out a lamp and begins to tell the story of this lamp. In contrast, in the 2019 version, the story is told by a man on his ship to his two children.

The viewer is then taken into the desert, whereas yet unknown men find an enchanted cave in the shape of a talking tiger's head. One of the men wants to enter the cave but is told that only "the diamond in the rough" may enter it. As the man does not listen and enters the cave anyway, it falls apart on top of him. The other man then realizes that he must now find this diamond in the rough.

As a result, the audience is introduced to Aladdin and Jasmine. Aladdin is a young person in need who dreams of a better life. Princess Jasmine, who is dissatisfied with her existence as a princess and yearns for adventure and independence, is also shown. They rapidly become friends since they both feel trapped and yearn for freedom. Aladdin, who is attempting to win Jasmine's love, discovers a magic lamp in the Cave of Wonders, which Jafar, the main antagonist, brought him to, and meets the Genie, who can grant him three wishes. In an effort to increase his chances of winning over Jasmine's love and her father's blessings, Aladdin's first wish is to become a prince. Aladdin's second wish, however, is granted by the Genie himself, who uses it to rescue Aladdin from a perilous circumstance. Aladdin's third and last wish is to release the Genie from his lamp and provide him freedom.

During the entire movie, Aladdin encounters challenges in court life, such as the advisor to the Sultan, Jafar, who makes devious attempts to grab power. With the help of Genie and his own cleverness, Aladdin defeats Jafar in the finale so that he himself becomes a Genie and is tied to a lamp, and then marries Jasmine.

3.7.2. Characters

Aladdin

The main character in Disney's "Aladdin," Aladdin, is a dynamic and complicated figure who acts as the movie's protagonist. Street-smart Aladdin is a young guy from the city of Agrabah who lives in poverty. Aladdin is kind-hearted, resourceful, and has a good sense of humor despite his harsh demeanor. He is motivated by his love for Princess Jasmine and his yearning for a better life throughout the entire movie. His true character is gradually revealed via his acts and interactions with others in the course of the movie, despite the fact that he is first portrayed as a smart robber. Aladdin exhibits selflessness by releasing the genie from his lamp even though it means forfeiting his own desire, proving that he is prepared to risk everything to protect the ones he loves. One of the key elements of Aladdin's character is his growth throughout the film. Aladdin starts off as a street-smart thief with limited opportunities, but as the film progresses, he transforms into a prince and learns to embrace his own worth and value. This journey of self-discovery is central to Aladdin's character, and it is what makes him such a compelling and relatable hero. Another important aspect of his character is his sense of humor. He is quick-witted and uses humor to diffuse tense situations and to connect with others. Aladdin's lighthearted nature serves as a counterbalance to the film's more serious moments, and it helps to endear him to audiences. He is a complex and multifaceted character, whose motivations are sense of humor, passion for people, and desire for a better life serve. Aladdin develops into a beloved hero who stands for the significance of accepting one's own value and following one's heart via his journey of self-discovery and growth.

Princess Jasmine

The only female character to appear in the 1992 Disney original "Aladdin" is Princess Jasmine, whose character is highlighted as the heroine of the film. Princess Jasmine is the daughter of the Sultan of Agrabah and is shown as a young woman who is not only

passionate but also independent and strong-willed. She is annoyed by the restrictions imposed due to her royal status and wants to live a free life. This underlines her desire for independence and her rejection of the traditional role of a princess. It is also her desire for independence that draws her to Aladdin. The character of Jasmine is portrayed with great compassion and empathy, caring deeply for the welfare of the people in her kingdom and speaking out for justice and not remaining silent until action is taken against suffering. This compassion is shown in her willingness to go against Jafar to protect her father and her kingdom, even at the risk of her own safety. She is a character who has strong bonds with her father and with Aladdin, and she is able to form deep and meaningful relationships with the people around her. She shows that women can be braver than men by speaking out loudly against suffering and oppression. Jasmine's good nature becomes even clearer after, despite the lies Aladdin has told her, her love for him nevertheless wins out and she doesn't mind marrying a former street thief. It is also important to note that in the 1992 version, Jasmine had no interest in the Sultan's throne. In the new 2019 version, she insists on being able to become Sultan of Agrabah at some point, even without getting married, and she achieves this goal in the end.

The Genie

Genie is portrayed as a larger-than-life, charismatic, and humorous character with great power, who can control the elements, change his shape, and conjure up illusions. This enables him to grant three wishes to his master, the owner of the magic lamp, in which he actually also lives. Despite his great power, Genie has a deep understanding of the world and human nature. It is also worth mentioning that Genie, despite his great powers, cannot do anything without the command of his owner and is therefore trapped in his role as a servant and can hence also be seen as limited to a certain extent. Despite these limitations and the fact that he is his master's servant, the relationship between Aladdin and Genie is one of humor, wisdom, but also warm-hearted and caring friendship. Both are concerned about the well-being of the other. This becomes noticeable when Genie rescues the drowning Aladdin, although he is not actually allowed to do so without expressing a wish. However, as he cares about his friend's life, he finds a loophole to keep him alive. His greatest wish is to live in freedom and not to be a servant any longer, which finally comes true in the end through Aladdin's last wish. In both the 1992 version and the 2019 remake, Genie is portrayed as a lively and important character in the film. Only the fact that Genie gets

married in the 2019 version, has two children, and becomes the narrator of Aladdin's story is a major and notable difference here.

Jafar

Jafar is depicted as the main antagonist of the movie and serves as Aladdin's main adversary. Jafar is a powerful figure who is portrayed as cunning, manipulative, and power-hungry. One of the central elements of Jafar's character is his ambition. Throughout the movie, Jafar is shown as obsessed with gaining power and control over the kingdom of Agrabah. He uses his wit and intelligence to manipulate those around him and achieve his own goals. Another important aspect of Jafar's character is his cunning. He is presented as highly intelligent and capable of thinking several steps ahead. His ability to use this intelligence to his advantage and outmaneuver his opponents is also highlighted. This cunning is one of the main reasons Jafar is able to rise to a position of power in Agrabah. He is depicted as ambitious, cunning, and tough, but also sadistic. It becomes apparent that he takes pleasure in seeing everyone around him suffer, and he shows a callous disdain for human life. Jafar is further presented as a villain and a threat to the kingdom of Agrabah, partly because of his cruelty. In addition to his many unflattering qualities, he is portrayed as an engaging personality. He possesses a special power of attraction that enables him to win people over and assert his position of power. Jafar uses his charisma as a powerful tool to achieve his own goals and control those around him. Despite his own characteristics, Jafar uses magical tools to achieve his goals even faster and more efficiently. In this way, he also tries to marry Princess Jasmine to become Sultan of Agrabah. Finally, he also uses the magic lamp and the powers of Genie to make his wishes come true. However, his arrogance gets the better of him and he wishes he were a Genie, not realizing that he would be eternally bound to a magic lamp and a master. Jafar evolves over the course of the movie to become one of the most recognizable and famous villains in Disney animation.

Sultan

The character of the Sultan represents the king of the nation of Agrabah, and also the single father of Princess Jasmine. His character can be described as friendly, naive, and almost cute. He only sees the good in people and blindly trusts those around him. He is also portrayed as a fair and just leader who has the welfare of his people at heart. The Sultan's devotion to Princess Jasmine is an important part of his character. Despite this, at first, he

does not want the national laws to be changed and therefore forbids his daughter to marry anyone but a prince. Accordingly, he has no sympathy for his daughter's lack of understanding for the time being. In Agrabah, he is the highest authority and what he says is law. Despite his power, he is seen as weak and in need of protection, especially in the face of Jafar's threats. Jafar also has enormous influence over the Sultan, despite the magic he uses. Only in the course of the movie does the initially naive and slightly foolish Sultan begin to stand up to Jafar and take certain steps for the good of his daughter and his nation. In the end, he even changes the law so that his daughter's wishes can be fulfilled.

Jago

Jafar's parrot sidekick Jago is a complex character in the Disney animated film "Aladdin". While Jago may initially seem like a one-dimensional villain's lackey, a closer examination reveals a more nuanced character with important symbolic and thematic significance. Jago acts as Jafar's conscience and provides a foil to his master's evil machinations. He further represents the power of the relationship between a master and a servant. Themes of power and submission are also touched with through Jago's submissive character and blind allegiance to Jafar. From a narrative perspective, Jago provides comic relief and acts as a trigger for several important plot elements, especially in the final act of the movie. His devotion to Jafar and humorous timing rounds out the film's diverse cast of characters and provide as a counterpoint to the more somber aspects of the plot.

Abu

Abu is Aladdin's closest companion and a mischievous monkey. In the film, Abu serves as both a comic character and a symbol of Aladdin's street dog background. Abu is impulsive and has a craving for material goods. Abu can be seen as a representative of the Arab stereotype of the thieving and cunning monkey. However, Abu subverts this stereotype through his loyalty and bravery, which makes him a positive character in the film. Overall, Abu's role in the film adds depth to the main characters and reinforces the story's themes of friendship, self-discovery and the tension between one's true self and societal expectations.

The Magic Carpet

The magic carpet fulfils a dual function in the film: it serves as a medium for transportation of the protagonists and represents the metamorphosis into a sentient and

anthropomorphized object. The magic carpet can be seen as an embodiment of magical, enchanted artefacts. Its ability to fly repeatedly helps the other characters in the film out of sticky situations. The fact that the carpet is capable of body language without having eyes is particularly noteworthy here. It can also hear without ears. With the magic carpet, a new magical level of fantasy is established in the film, which shows that true friendship needs neither ears nor eyes to be there for each other.

Rajah

Rajah, Jasmine's pet tiger, is important to the story and ideas of the film. Rajah has one striking thing in common with his owner. Like Princess Jasmine, he is trapped within the walls of the palace, where he can move freely, but he cannot leave the grounds. His attachment and vigilance symbolize the close relationship between animal and owner and the unbreakable bond between the two friends, Princess Jasmine, and Rajah. His participation underscores the film's eternal themes of friendship and devotion while enhancing its cultural authenticity. Nonetheless, Rajah plays a key role in the film's plot by providing comic relief and vividly illustrating the values of devotion and friendship. With his distinctive personality and endearing character traits, he enriches the rich cast of the film, especially with the fact that he listens to no one but Princess Jasmine.

3.7.3. Key differences 1992 & 2019

The most significant differences between the Disney productions from 1992 and 2019 are documented below. The focus is purely on the differences in the plot. The fact that the 2019 remake is a live-action remake with completely new actors has already been mentioned in the previous case study and will therefore not be discussed further here. The viewer can notice the first difference right at the beginning, when the story of Aladdin and his magic lamp is told not by a salesman but by Genie, played by Will Smith, to his two children on a sailing boat.

In general, the original 1992 version focusses more on the basic story and has shorter plots, whereas in the remake these plots are deepened and even expanded. This is deepened even further by the introduction of the character of the maid Dalia. This can also be seen as the first major difference to the animated original. Genie finds the love of his life in Dalia, with whom he eventually gets married, has two children, and sails around on a boat. Another

difference between the two films, which can also be attributed to Genie, is that in the remake Genie is always by Aladdin's side in human form and is not a genie in a bottle in his lamp and only comes out when the two are alone (ThisIsBarry, 2023).

Another big plot difference in the remake that brings out Jafar's evil character even more is when he kidnaps Aladdin in the 2019 version with a sack over his head and forces him to go into the cave in the desert. In the 1992 original, however, Jafar does not reveal his identity. He transforms into an old man who helps Aladdin escape from the dungeon, asking Aladdin to help him get something - in this case the magic lamp from the cave (Acuna, 2019).

Looking at the differences concerning the main female character, Jasmine, there are some noticeable adaptations. The first and especially significant difference is that in the remake, Jasmine insists on becoming a sultan herself and not just the wife of a sultan at some point. In the original, Jasmine merely insisted on being able to choose her own husband and make her own decisions. This change again shows how the character of Jasmine has evolved in the remake to stand up for herself more. Furthermore, in the 1992 version, Jasmine was the only female character to play a key role in the film. This changed with the introduction of her chambermaid Dalia, who plays an extremely significant role in the film not only as a maid, but also as Genie's girlfriend and later wife. In addition, at the beginning of the film, Jasmine pretends to be the maid Dalia to Aladdin. Aladdin only learns from Jafar that she is actually Princess Jasmine. In the original animated film, however, Jasmine says directly who she is when the guards try to arrest Aladdin. In addition to these peculiarities, the audience also learns more about Jasmine's mother, about whom no information is given in the original. In the remake, the audience learns that Jasmine is wearing her mother's bracelet and that her mother is from a neighboring country. Furthermore, it also becomes clear that Jasmine is not allowed to leave the palace because her mother was killed, and they are now afraid that this could happen to Jasmine as well (Acuna, 2019).

Finally, there are also some plot differences in the roles of the antagonist Jafar and his sidekick Iago. In the remake, Jafar is portrayed as much younger, more muscular, and more attractive than in the original cartoon (Johnson, 2020). However, in addition to the visual development of the antagonist, there is also a change in terms of his actions. One of the biggest differences is the sequence in which Jafar transforms Iago into a giant bird that is supposed to chase Jasmine and Aladdin on the flying carpet. In the 1992 animated original,

it was Jafar who transformed himself into a giant snake and thus became a monster himself (Acuna, 2019).

Other minor plot differences are that there is neither a party nor a dance sequence in the original animated film. Furthermore, Aladdin from 1992 does not know that Jafar is the old man from the dungeon. In the 2019 film, Aladdin knows that Jafar is the one looking for the lamp (ThisIsBarry, 2023).

3.7.4. Scene selection and analysis

The following film sequences are analyzed using the criteria defined in the principles section of this thesis and the sequences are compared from original to remake. Based on the selected analysis criteria, the following analysis grid is used: First, the time code of each film segment is given and then the corresponding plot is briefly described. The design, characteristic and communicative content of the scenes are then examined using suitable analysis criteria before the findings are summarized and evaluated.

The film is full of expressive cinematic and symbolic design elements that bring the plot to life and make it complete. The film segments that are examined in the following should primarily appear in the original from 1992 and the remake from 2019 in order to be able to draw a direct comparison. However, the feminist film analysis is not applied to each individual film segment, but to the entire film, as otherwise the Bechdel test could not be used.

Disney's films "Aladdin" from 1992 and 2019 were used to select the scenes. These were first viewed in their entirety and then focused on the most suitable film segments.

Three in particular stood out. Firstly, the scene in which Aladdin and Jasmine sit on the roof or carpet and talk to each other after the flight and the song "A Whole New World". Secondly, the scene in which Aladdin tells Genie that he can't let him go and finally the scene in which Aladdin tricks Jafar and he lets Genie turn him into a Genie.

All time codes are from the Disney films "Aladdin" from 1992 and "Aladdin" from 2019 on disneyplus.com.

First scene:

1992

The timecode for this film segment is 01:00:33 - 01:01:50.

Jasmine and Aladdin sit together on a rooftop, probably somewhere in China, and watch fireworks after flying across the world on the magic carpet. Princess Jasmine then exposes Prince Ali as Aladdin by mentioning Abu and Aladdin falls for it, thus revealing himself. Jasmine asks Aladdin why he didn't tell her and whether he thinks she is stupid. She wants to know his true identity, whereupon he hesitantly explains that he sometimes disguises himself as a commoner to escape the stress of the palace, but that he is really a prince. After Jasmine again wants to know why he has kept it from her, he says that it sounds silly for a royal to disguise himself as a commoner. Jasmine, however, doesn't think it's silly (as she did it herself at the beginning of the movie). She puts her head on Aladdin's shoulder and the sequence ends.

With regard to the camera settings, this scene starts with the establishing shot, in which a building with a celebration in front of it can be seen. Aladdin and Jasmine are sitting on the roof of this building. They are first seen in a full shot before the scene switches back and forth between the hip level shot or cowboy shot and the medium shot. Especially during the discussion in which Aladdin has to justify himself, the speaking character is always shown in the medium shot. Before and after the discussion, both characters can be seen in the cowboy shot.

Looking at the color scheme in this scene, it is strikingly blue. Only Aladdin's clothes and Jasmine's jewelry feature white and gold. Accordingly, these color effects and symbols can be interpreted as follows:

Table 17: First scene, 1992, Table of the color effects

Color effect blue	sympathetic, harmonious, friendly, relaxed, cold
Color effect yellow	bright, illuminating, warming up

Table 18: First scene, 1992, Table of the color symbolism

Color symbolism blue	purity, friendship, modernity, trust, prudence
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Color symbolism yellow	sun, light, creativity, optimism
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As there are fireworks in this scene, top and frontal lighting can be identified. This scene also takes place under a clear starry sky, which also means that the only natural light seems to come from the fireworks, from which it can be concluded that this must be colored light, as each firework brings out an assorted color. In keeping with the dark setting, there are also no great shadows to be noted, only those that fall on the faces or bodies of the characters due to the objects present.

From a narrative point of view, in terms of the three-act structure, this sequence is in Act 2 of the confrontation, as it takes place after the first and before the second plot point. From the Hero's journey perspective, this sequence is in Stage 7 of the Approach, as Aladdin and Jasmine are now united.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Aladdin and Jasmine

What (message): Revealing Aladdin's true self, discussion of disguise and identity.

In which channel (medium/channel): Dialogue on a rooftop and expression of feelings.

To whom (recipient): Jasmine

With what effect: Revelation of Aladdin's identity, discussion of trust and honesty. The scene ends with an emotional gesture as Jasmine lays her head on Aladdin's shoulder.

Looking at the characters from a psychoanalytical point of view, the following observations can be made:

Id: The romantic connection between Aladdin and Jasmine can be seen as an expression of their deep desires and instincts. The lies Aladdin talks about his true identity can be interpreted as repressed longings and the desire for a relationship with Jasmine.

Ego: In this scene, the ego tries to control the impulsive urges of the id and bring them into harmony with reality. Aladdin has the chance to let the ego win by revealing the truth about

himself, but suppresses this through the id, while he is afraid of losing Jasmine due to the royal rules. The social and political norms therefore ensure that the ego is suppressed by the id.

Superego: The superego represents the conscience and the internalized moral standards. In this excerpt, the superego is Aladdin's conscience, which can also be interpreted through the presence of the magic carpet. The carpet shakes its non-existent head in a way to make it clear to Aladdin that he should stop lying to Jasmine.

The defense mechanisms of this segment can primarily be identification and rationalization. When Aladdin tells his supposed lie that he only disguised himself as a citizen, he rationalizes his act by wordlessly pointing out that Jasmine had done the same thing before. This rationalization also ensured that the two characters identified with each other at the same time, as both committed the supposed act independently of each other. Applying this film segment to Jacques Lacan's mirror stage, it can be seen that although Jasmine was able to see through Prince Ali's outer facade and recognized Aladdin. However, even at this time Aladdin is still struggling with his internal, perceived reality, whereby a distorted, untrue illusion of Prince Ali is shown.

2019

The timecode for this film segment is 01:18:17 - 01:19:58.

Jasmine and Aladdin sit together on the magic carpet and watch the people of Agrabah at a feast around a huge bonfire. Aladdin puts his jacket around Jasmine, probably to keep her warm. Jasmine emphasizes that she likes Agrabah best of all the places because of the people and that these people deserve a leader who appreciates them. She doesn't know why, but she thinks she could be that leader, whereupon Aladdin confirms this and briefly brushes her hair out of her face. Since he has already made this gesture before when he was the street thief Aladdin, Jasmine concludes that Prince Ali must be Aladdin and exposes him by mentioning Abu and Aladdin falls for it and thus reveals himself. Jasmine then asks him how many names he has, who Prince Ali is and how he knows the city so well. Aladdin says he came to Agrabah earlier to get to know the city and the people better, just as she did when she sneaked out of the palace. He also emphasizes how she saw his arrival with all the dancers, an elephant, and a magic carpet and that a street thief would not have so much. Jasmine asks how it is that she couldn't notice him, and Aladdin claims that people don't

really notice you when you are royalty. In response, Jasmine is ashamed that Aladdin has seen more of Agrabah in a few days than she has in her entire life. Finally, Aladdin says in shame that it would probably be better if they went back to the palace now.

In terms of camera settings, this scene starts with the aerial shot of Aladdin and Jasmine sitting on the magic carpet above Agrabah and watching the festival taking place below them. The camera shot size here is a wide shot taken from behind, meaning the two characters are shot from the back. The camera then switches to the front and the faces of the figures become visible, with the moon in the background. The camera then moves from a full shot to a medium shot while the protagonists talk to each other. While Jasmine talks about the people, they are presented in a high angle shot in extreme wide format. During the rest of the conversation, Jasmine and Aladdin are shown alternately in a medium close-up.

Looking at the color scheme in this scene, it is strikingly blue, as in the original. Once again, only Aladdin's clothes and Jasmine's jewelry feature white and gold. As in the original, these color effects and symbols can be interpreted as follows:

Table 19: First scene, 2019, Table of the color effects

Color effect blue	sympathetic, harmonious, friendly, relaxed, cold
Color effect yellow	bright, illuminating, warming up

Table 20: First scene, 2019, Table of the color symbolism

Color symbolism blue	purity, friendship, modernity, trust, prudence
Color symbolism yellow	sun, light, creativity, optimism

In contrast to the original, however, the lighting in the remake is to be understood as back lighting and cool lighting. The light emanates mainly from the moon in the background, which provides a light, white illumination. The lighting can therefore be understood to create a cool and empty atmosphere. As in the original, there are no great shadows to be noted due to the dark scenery, only those that fall on the faces or bodies of the characters due to the objects present.

From a narrative point of view, too, direct comparisons can be drawn with the original cartoon. This sequence is also in Act 2 of the confrontation, as it takes place after

the first and before the second plot point, and this sequence is also in the seventh stage of the Hero's Journey approach, as Aladdin and Jasmine are now allied with each other.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Jasmine and Aladdin

What (message): Jasmine reveals her leadership vision for Agrabah, Aladdin reveals his true identity.

In which channel (medium/channel): Dialogue on the magic carpet.

To whom (recipient): Jasmine

With what effect: Revelation of Aladdin's identity, discussion of trust and honesty. The scene shows an emotional interaction in which Jasmine shares her ambitions and Aladdin realizes his guilt. The scene ends with Aladdin's proposed return to the palace.

In the following, the characters will also be examined from a psychoanalytical perspective according to Freud's structural model.

Id: The strong connection Jasmine creates with her people can be understood as an expression of her desire to become sultan. Again, Aladdin's lies about his true identity can be understood as repressed longings and the desire for a relationship with Jasmine.

Ego: In this scene, Aladdin is once again given the chance to let the ego win by revealing the truth about himself, but suppresses this through the id, while he is afraid of losing Jasmine due to the royal rules. The social and political norms therefore ensure that the ego is suppressed by the id. Similarly, Jasmine's ego is undermined by the political rules. She cannot be a sultan, even though that is exactly what her ego longs for so much.

Superego: Unlike the original, the carpet does not take on an active design as a conscience and Aladdin struggles with his superego within himself to continue to hold on to his lie. Jasmine's superego also becomes visible when she asks whether Aladdin really thinks she can be Sultan. Her conscience is therefore not yet entirely sure of this fact and needs the approval of a third party.

As in the original, the defense mechanisms of this segment are identification and rationalization. When Aladdin tells his supposed lie that he only disguised himself as a citizen, he rationalizes his deed by pointing out, as in the original, that Jasmine had done the same thing before. This rationalization also ensured that the two characters identified with each other at the same time, as both committed the alleged acts independently of each other. However, the defense mechanism of regression also occurs in this scene, in which Jasmine falls back into an earlier, actually already completed phase. Jasmine is normally convinced that she can be Sultan, but here she still needs confirmation from Aladdin. This shows that she may have reverted to an earlier phase in which she was not 100% sure that she could take on the role of Sultan. With regard to Jacques Lacan's mirror stage, the same conclusions can be drawn as in the original. Although Jasmine can see through Prince Ali's external facade and recognize Aladdin, Aladdin is still struggling with his internal, perceived reality at this time, showing a distorted untrue illusion of Prince Ali.

Second scene:

1992

The timecode for this film segment is 01:07:54 - 01:09:27.

Aladdin lies on a pillow in his room in the palace and sighs with a guilty conscience after the Sultan has told him that he will take him as his son-in-law and that he will then become Sultan. In this scene, Genie expects Aladdin to free him with his last wish. Aladdin, on the other hand, says that he cannot do this because Prince Ali is expected to become Sultan, but without Genie he is just Aladdin. He goes on to say that he can't wish Genie free because he can't go through with it without him and otherwise everyone would find out who he really is. Most of all, he is very worried about Jasmine's reaction. Genie then mentions that he understands because Aladdin would lie to everyone anyway and he already felt almost left out and disappears into his lamp, calling Aladdin his master. Aladdin takes the lamp and apologizes, whereupon Genie sticks out his tongue. Aladdin then becomes aggressive and presses a pillow onto the lamp while shouting "Well, fine. Then just stay in there." Abu and the carpet are startled but Aladdin snaps at them too. They become sad and leave and Aladdin realizes his mistake. He doesn't understand what is going on with him and

admits to himself that Genie was right and that he has to tell Jasmine the truth. He then sets off to find Jasmine.

Considering the formal film aspects of this scene, it can be noted that it begins in a high angle shot and full shot. Later on, Abu and the carpet are shown together in the window in a low angle medium shot, as are Aladdin and Genie together in an eye level medium shot, as Genie waits to be wished free by Aladdin. While Aladdin tells Genie that he can't do it, the camera switches to a medium close-up. The camera then continues to switch between the medium shot, the cowboy shot and the medium close up. When Genie disappears into his lamp again, the camera switches from a low angle to a high angle shot. Aladdin, the "master", is thus shown to be stronger than Genie, who was previously shown from a low angle. Aladdin is then seen from the low angle perspective. When Genie sticks out his tongue, the camera switches to a close-up. While Aladdin snaps at Abu and the carpet, he can be seen again in an eye level full shot.

In terms of color, there are many warm tones. It is dominated by red, purple, and orange. Only Genie is blue, and Abu is gray. Even Aladdin's clothes appear orange rather than eggshell white in this scene. Accordingly, these color effects and symbols can be interpreted as follows:

Table 21: Second scene, 1992, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect purple	magic, mysterious, vain
Color effect orange	promotional, fun-loving, adventurous, mood-lifting

Table 22: Second scene, 1992, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism purple	magic, unknown, fantasy
Color symbolism orange	communication, funny, brands, energy, joy

To create a sidelight, the lighting is based on the natural daylight coming in through the window. The daylight is to be understood as warm light, which gives the scene a warm temperature. The lighting conditions remain constant. With regard to the shading, only natural and not particularly harsh shadows can be seen on the faces and bodies of the figures.

Observing the scene from a narrative perspective, it can be noted that it is situated in the middle of the second plot point. Due to Aladdin's decision to leave the lamp in the room, Jafar's side kick Iago can now take it and bring it to Jafar. In relation to the hero's journey, the scene is at the beginning of stage 8 of the ordeal. Aladdin has to decide how this test will end and how he wants to proceed.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Aladdin

What (message): Aladdin reveals his insecurities and difficulties with his identity and expectations.

In which channel (medium/channel): Monologue and dialog in Aladdin's room in the palace.

To whom (recipient): Genie

With what effect: Aladdin reveals his inner conflicts, particularly in relation to his identity and the expectations that weigh on him. The scene ends with Aladdin realizing that he must reveal the truth to Jasmine and setting out to find her.

From a psychoanalytical perspective, the scene can be assigned to the structural model as follows.

Id: Aladdin's id still has the desire to pretend to everyone that he is Prince Ali. Meanwhile, however, Genie's id is only thinking about fulfilling his own deepest wish.

Ego: Aladdin's ego tries to face reality but is initially suppressed by his id. His ego knows how to act and tries to mediate between his superego and id. Genie, on the other hand, suppresses his id and ego and complies with his task as a servant.

Superego: Aladdin's superego manages to triumph over his id in the end, so that Aladdin admits to himself that he must tell Jasmine the truth. However, this requires a fight with his friends first. Genie's superego also wins by fulfilling his morals and his duties and obligations as a servant and suppressing his own id and ego.

The defense mechanisms in this scene are clearly rationalization and repression. Aladdin rationalizes his misbehavior on the grounds that, as Aladdin alone, he cannot be a sultan and needs his alter ego Prince Ali for this. He, in turn, cannot exist without Genie. He represses his guilty conscience and accepts an argument with his friends before admitting to himself that they were right. During this phase, Aladdin's ego is also shaped with regard to the mirror stage. While he alienates himself from his actual good personality, he manages to suppress his id in order to make the right decision and identify with what he really wants to be. Thus, he brings his distorted self-image of Prince Ali to disintegration and develops his true holistic character.

2019

The timecode for this film segment is 01:30:05 - 01:32:06.

Aladdin, Genie, Abu, and the carpet are in the palace in their room talking about the fact that Aladdin has now got Princess Jasmine after all, despite initial difficulties. Aladdin thinks that he can now handle being a prince very well, but that's not what Genie meant. He goes on to say that he can't go through with the whole thing without Genie's help and therefore can't wish him free. Genie responds by asking whether Aladdin would want to live with this lie for the rest of his life. Aladdin, however, is of the opinion that he is not lying, but that he has now become Prince Ali and that everything is better than before. He also tries to make Genie feel guilty by saying that he thought Genie would be happy for him that he no longer has to live as a street thief in order to survive. Aladdin thinks that the only important thing for Genie was to get free. Genie, on the other hand, says that he doesn't care about the wish and points out that Aladdin's development is more important to him than a sincere love. They discuss how one does not understand the other, and Genie tells Aladdin that he has never called a master his friend in over 10,000 years, has broken the rules for him and saved his life, and that Aladdin is breaking his heart. Genie then disappears into his lamp. Abu and Carpet look at each other and behave passively. Aladdin puts the lamp in his bag, takes it with him and leaves the room with a sigh.

The scene begins with an aerial shot at eye level. When the conversation starts, the shot changes. As Genie speaks, the shot is taken from a low angle medium shot, as soon as Aladdin is shown, the camera switches to a high angle medium wide and cowboy shot. In between, Aladdin and Genie can be seen together in a full shot. Carpet and Abu are also shown sitting on the bed together in a full shot. When Aladdin tries to make Genie feel guilty, the shot changes from a high-level cowboy shot to an eye level medium shot. While Genie tries to explain to Aladdin that he shouldn't lie, the cowboy shot is filmed over the shoulder. At the end of the scene, the camera films at eye level and briefly shows in a close-up that Aladdin puts the lamp in his bag after Genie has disappeared into the lamp.

In terms of the color scheme, there are many but warm colors. Again, only Genie is kept cool in blue. The dominant colors here are white, orange, brown and shades of red. Accordingly, the scenery can be interpreted as follows:

Table 23: Second scene, 2019, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect orange	promotional, fun-loving, adventurous, mood-lifting

Table 24: Second scene, 2019, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism orange	communication, funny, brands, energy, joy

In contrast to the original, the lighting in the room is darker. Only Aladdin, who is standing near the balcony, gets more natural light. The only source of light in this scene is therefore the natural daylight coming from the balcony. Regarding the shadows, only natural and not particularly harsh shadows can be seen on the faces and bodies of the figures. Abu and the carpet are in the background in this scene and therefore receive less light.

As in the original, it should be noted that the scene takes place in the middle of the second plot point. Due to Aladdin's decision to take the lamp with him, Jafar is able to steal it from him at the bazaar. As in the original, the scene takes place at the beginning of stage 8 of the ordeal of the hero's journey. Aladdin has to decide how this test will end and how he wants to proceed.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Aladdin

What (message): Conflict between Aladdin and Genie over freedom, lies and change.

In which channel (medium/channel): Dialog in Aladdin's room in the palace.

To whom (recipient): Genie

With what effect: Aladdin and Genie discuss their different perspectives and needs. Genie emphasizes his emotional investment in Aladdin's life, while Aladdin tries to explain that his actions are in everyone's best interest. The scene ends with Genie retreating and Aladdin realizing the consequences of his decisions and leaving the room.

From a psychoanalytical point of view, the scene can be assigned to the structural model as follows.

Id: Aladdin's id still has the desire to pretend to everyone that he is Prince Ali. Genie suppresses his own desires, but still makes Aladdin feel guilty.

Ego: Aladdin's ego tries to face reality but is initially suppressed by his id. His ego knows how to act and tries to mediate between his superego and id. Genie suppresses his id and ego and only says what his superego feels.

Superego: Aladdin's superego is not yet the overcomer in this scene. It is still fighting with its id to do the right thing. Genie's superego wins because he only expresses what his moral understanding says.

The defense mechanisms in this scene are rationalization and reaction formation. Aladdin rationalizes his wrongdoing on the grounds that he cannot continue to be a prince on his own and cannot do so without Genie. In addition, Aladdin forms a reaction in which he actually knows that he is in the wrong, but nevertheless speaks as if Genie were the egoist in this scene. In contrast to the original, the shaping of Aladdin's ego with regard to the mirror stage has not yet progressed in this scene. While he is alienated from his actual good personality, he has not yet finally managed to suppress his id in order to make the right decision. His distorted self-image still persists in this scene.

Third scene:

1992

The timecode for this film segment is 01:19:50 - 01:21:43.

The last film segment begins with Jafar holding Aladdin in the form of a giant snake so that Aladdin cannot defend himself, while Jasmine is trapped in an oversized hourglass. According to Jafar, he is the most powerful being in the world and Aladdin would be nothing without Genie. In response, Aladdin tells Jafar that Genie has more power than Jafar would ever have, and that Genie gave him the power and can take it away again. Genie, meanwhile, does not understand why Aladdin includes him in the discussion. Aladdin, on the other hand, continues to emphasize that Jafar is still only the second best. Jafar then realizes that he is right and, despite Genie's objections, makes his last and third wish to become an all-powerful Genie himself. Genie must then fulfill this wish without knowing what Aladdin is up to. While Jafar transforms into a giant genie, Aladdin frees Jasmine from the hourglass. Jasmine also asks Aladdin what he has done, whereupon Aladdin tells her to trust him. While Jafar discovers his cosmic powers as a genie and wants to control the entire universe, Aladdin interrupts him and asks if he hasn't forgotten something. A black magic lamp appears, and Aladdin picks it up. Jafar doesn't understand what Aladdin is talking about until his hands are suddenly surrounded by metal bracelets, and he is pulled into the magic lamp. While he is being pulled in, Jafar also drags in his side kick with him. Aladdin says as Jafar is pulled into the lamp "You wanted to be a genie, you got it. And everything that goes with it. Phenomenal cosmic powers, itty bitty living space." Only then does Genie understand what Aladdin had planned, tousles his hair, and calls him little genius once it's all over.

The sequence starts with a low angle extreme wide shot in which Jafar can be seen as a snake with a tight grip on Aladdin. While Jafar is speaking, the camera switches to a full shot in which a close-up of Jafar's face becomes visible at the same time. The camera switches to a cowboy shot in which Jafar and Aladdin can be seen from the side in one frame. Aladdin is occasionally visible alone in the picture, for which a high-level medium close-up is chosen. From there, Genie is also shown alone in the picture. Here too, however, a high level is photographed in full shot format. When Aladdin produces the idea of tricking Jafar, the camera zooms in to create an eye-level medium close-up. Genie, meanwhile, is shown as small from a high angle perspective. As Aladdin continues to persuade him, the camera

changes to a slight low angle perspective in a medium close up, whereupon Jafar is also shown in the same perspective. When Jafar wants to make his third wish, a high angle wide shot is shown, in which Jafar and Genie are part of the picture, before switching to a high angle medium shot. As Jafar then makes his third wish, an extreme close-up of his snake face can be seen. There is also an extreme close up of Jasmine sinking into the sand and a low angle medium close up of Aladdin. Jafar's transformation is shown in a low angle extreme wide shot and changes to a high angle extreme wide shot after his transformation is complete, in which the palace can be seen from above, from whose ceiling Jafar breaks out as a genie and rises into the sky. Meanwhile, Aladdin and Jasmine can be seen in a high angle medium wide shot. As the magic lamp appears, the shot changes to close up. Aladdin is then seen again from a high-level cowboy shot as he addresses Jafar about the lamp. The sequence ends with Aladdin and Genie in an eye level cowboy shot.

As for color, it is kept dark, in red, black, purple, and orange tones. Accordingly, these color effects and symbols can be interpreted as follows:

Table 25: Third scene, 1992, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect purple	magic, mysterious, vain
Color effect orange	promotional, fun-loving, adventurous, mood-lifting

Table 26: Third scene, 1992, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism purple	magic, unknown, fantasy
Color symbolism orange	communication, funny, brands, energy, joy

Analogous to the color scheme, the lighting is also kept to an absolute minimum and is based on two small fires, some of which provide a back light and others a side light. This is a very warm, reddish light. Low-key lighting was deliberately used in this scene. Due to the low-key lighting and the generally dark scenery, the shadows are also kept correspondingly hard and dark. The shadows provide the entire film segment with even more darkness.

Viewing the scene from a narrative perspective, it becomes clear that it takes place in the middle of the climax and thus the third act of the resolution. It is the last battle that Aladdin has to fight with the antagonist Jafar. In terms of the hero's journey, the scene is at the end of the eighth stage of the ordeal. Aladdin fights Jafar and receives his reward after this scene.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Aladdin

What (message): Confrontation between Aladdin and Jafar over power and Genie, Aladdin uses a trick to defeat Jafar.

In which channel (medium/channel): Dialogue and action during the ultimate battle in the palace.

To whom (recipient): Jafar and Genie.

With what effect: Aladdin uses cunning and deception to defeat Jafar. Genie only realizes Aladdin's plan after he has succeeded. The scene ends with Aladdin sealing Jafar in the magic lamp and triumphing.

From a psychoanalytical point of view, the scene can be assigned to the structural model as follows.

Id: Aladdin has suppressed his id and fights for the good of his love and his friends. Jafar, on the other hand, is a victim of his id and can no longer think clearly.

Ego: Aladdin's ego has finally managed to mediate between the id and the superego and brought out his true and good character. Jafar, on the other hand, became a victim of his needs.

Superego: The superego finally wins because it was able to come up against Aladdin's id and take the victory. The important things such as love, truth and friendship made Aladdin think not of his own primary desires, but of the well-being of his loved ones and act accordingly. Jafar, on the other hand, is portrayed as having no superego and consisting only of a mischievous id.

With the help of the defense mechanism of identification, Aladdin can ensure that Jafar wants to identify with Genie. It is this identification that ultimately ensures the antagonist can be defeated due to his greed for power. Aladdin has completed his journey in the mirror stage and has developed into a true, good heroic figure and personality, while Jafar has increasingly turned into an illusion that has ultimately cost him his victory.

2019

The timecode for this film segment is 01:49:52 - 01:52:52.

The film segment starts with Aladdin kneeling in front of Jafar, as Jafar forces him to do so using his magic. Jafar holds a magical staff in the shape of a snake in his hand and tells Aladdin that he can destroy him, whereupon Aladdin confirms this, but then also asks him who made him sultan and sorcerer, and that there will always be someone or something that will have more power than Jafar. While Aladdin says that Genie could give Jafar power and take it away again, Genie does not understand what Aladdin is after. Jafar insists that Genie is his servant, to which Aladdin says that it is so now, but that he would never have more power than the Genie. When Jafar then inflicts pain on Aladdin with his magic, Aladdin says again that, according to Jafar, you are either the most powerful in a room or nothing and that he will always be second. Genie then slowly understands what Aladdin is alluding to. With the statement "Second", Aladdin hits Jafar's sore spot, whereupon he makes his last wish for Genie in an outburst of rage. He wishes to be the most powerful being in the universe and more powerful than Genie. Enraptured by the wish, Genie grants Jafar his last wish and transforms him into a genie. During the whole event, Jasmine, the Sultan, and Dalia are enchanted by Jafar and hang rigidly in the air, unable to move. Dazed by his new power, Jafar wants to destroy Shirabad, Jasmine's mother's country of origin and Agrabah's ally. However, he is unable to do so because he is prevented by metal bracelets. Only then does Jafar realize what has happened and shouts at Aladdin asking what he has done to him and tries to attack him. Aladdin replies that it was his own wish and not Aladdin's. According to Aladdin, a genie has phenomenal cosmic powers, but also, supplemented by Genie, only in itty-bitty living space. Genie also says that a genie without a master goes back into his lamp, whereupon a blackened red lamp appears, into which Jafar is drawn. While Jafar is being pulled in, he shouts to Aladdin that he won't forget what Aladdin did to him. Iago is just about to escape when Jafar pulls him into the lamp, calling him Parrot. The film segment

ends with Genie freeing Jasmine, the Sultan and Dalia from Jafar's magic and they sink back to the ground in good health.

The sequence starts with an eye level medium shot while Aladdin is kneeling on the floor. When Jafar can be seen, a slight low angle medium shot is used. The camera initially switches between these settings. As soon as Genie is visible, the camera uses a low angle medium shot. In the meantime, the camera shoots over the shoulder from Genie's point of view, from a high angle extreme wide shot. Jasmine is also shown in an eye level medium shot before an extreme wide shot is also shown from her point of view over the shoulder. When Genie realizes what Aladdin is up to, the camera switches to a low angle medium close up. Genie and Aladdin then have a change of view in which the camera switches from a high angle medium close up to a low angle medium shot. While Jafar expresses his wish, the camera changes from a high angle extreme wide shot, over the shoulder of Genie, to a high angle medium shot of Jafar. When Genie then fulfills the wish, the camera films from an eye-level medium shot of Genie. The transformation of Jafar takes place in an overhead shot of Jafar, to an extreme wide shot and ends in a low angle over the shoulder of Aladdin. When Jafar wants to destroy Shirabad, an arial shot of the palace can be seen. While Jafar realizes what is happening, the camera switches between a high angle medium shot of Aladdin and Genie and a low angle medium shot of Jafar. Similar to the original, a close-up can be seen as soon as Jafar's magic lamp appears. Later on, and until the end of the scene, there is a wide shot, which only becomes a close-up of the lamp as Jafar disappears into it. The scene ends with Jasmine sinking back to the ground as the camera switches from an extreme wide shot to a cowboy shot.

Similar to the cartoon original, the color scheme in this film segment is very dark with black, red, and purple tones. Accordingly, these color effects and symbols can be interpreted in the same way:

Table 27: Third scene, 2019, Table of the color effects

Color effect red	bloody, hot, passionate, erotic, angry, wrathful
Color effect purple	magic, mysterious, vain
Color effect orange	promotional, fun-loving, adventurous, mood-lifting

Table 28: Third scene, 2019, Table of the color symbolism

Color symbolism red	blood, fire, love, hate, power, emotions, fear, eroticism
Color symbolism purple	magic, unknown, fantasy
Color symbolism orange	communication, funny, brands, energy, joy

As in the original, the scene is very dark, but unlike in the animated version, it has daylight, which makes everything look a little brighter. However, the light comes from a long way behind, as the sky above the characters in this scene is darkened by clouds. Due to the dark scenery, the shadows are also kept correspondingly hard and dark. They lend the entire film segment even more gloom.

Observing the scene from a narrative perspective, it becomes clear that, just like in the 1992 version, it takes place in the middle of the climax and thus the third act of the resolution. It is Aladdin's ultimate battle. In relation to the hero's journey, the scene is at the end of the eighth stage of the ordeal. Aladdin fights Jafar and receives his reward after this scene.

Applying the sequence to the Lasswell model the result is as follows.

Who says what in which channel to whom with what effect?

Who (sender): Aladdin

What (message): Confrontation between Aladdin and Jafar, use of Jafar's wish against him.

In which channel (medium/channel): Dialogue and action during the ultimate battle in the palace.

To whom (recipient): Jafar and Genie.

With what effect: Aladdin uses Jafar's own wish against him by turning him into a powerful Genie. The scene ends with Jasmine, Sultan and Dalia being freed from Jafar's magic.

From a psychoanalytical point of view, the scene is structured in exactly the same way as in the original version and follows the structural model described below.

Id: Aladdin has suppressed his id and fights for the good of his love and his friends. Jafar, on the other hand, is a victim of his id and can no longer think clearly.

Ego: Aladdin's ego has finally managed to mediate between the id and the superego and brought out his true and good character. Jafar, on the other hand, became a victim of his needs.

Superego: The superego finally wins, as it was able to come up against Aladdin's id and win. Jafar is portrayed as having no superego and as consisting only of a malevolent id.

The defense mechanism of identification also remains the same, with the help of which Aladdin can ensure that Jafar wants to identify with Genie. Once again, it is this identification that ultimately ensures that the antagonist can be defeated due to his greed for power. Aladdin has completed his journey in the mirror stage and has developed into a true, good heroic figure and personality, while Jafar has increasingly turned into an illusion that has ultimately cost him his victory.

Bechdel test:

In the following, the Bechdel test will be applied to both film versions. The questions described above are answered for each film.

1992:

1. At least two (named) female roles must be present

Princess Jasmine & NONE

2. These two women must talk to each other

Not applicable

3. They must be talking about something else than a man

Not applicable

The 1992 film does not pass the Bechdel test as there is no other female (named) character other than Princess Jasmine.

2019:

1. At least two (named) female roles must be present

Princess Jasmine & Dalia

2. These two women must talk to each other

Several conversations take place.

3. They must be talking about something else than a man

There is a conversation in which Jasmine talks about wanting to be Sultan and what her mother would think about the current situation. This is the only section where they talk about something other than a man. The timecode for this is: 00:26:16 - 00:26:40.

The remake therefore passes the Bechdel test, but only thanks to a 24-second segment.

4. DISCUSSION AND CONCLUSION

In order to summarize and evaluate the insights obtained, a discussion of them is offered below.

The formal characteristics of the film *Beauty and the Beast* have evolved partly due to the fact that real people are involved. While the camera angles change slightly, the presentation remains similar, even if the characters are positioned differently in the images, as the examination of camera shot sizes and camera angles has shown. The coloring, lighting and shadows are also similar in both films. The filmmakers have obviously taken care not to change these formal characteristics significantly. The colors used in the individual sequences in particular make it clear that great care was taken to use the same colors. In some cases, the colors only differ in that one color is used less or another more. However, this has no significant influence on the color scheme, the color effect and the color symbolism. The sequences in the remakes are also similar to their original versions in terms of light and shadow. The only noticeable difference was that the remake was generally darker. However, this is due to the fact that the animation original was simply brighter. The three-act structure and the hero's journey are also the same in every sequence, both in the original and the remake. What has changed, however, is the communication in terms of passivity and therefore also Belle's character development. While the main female character takes an active stance in the animated original and often takes the first step towards certain things (e.g. starting conversations), Belle's character has developed in the remake in such a way that she appears more passive and even a little more rebellious. But the Beast's development is also slower and more cautious. While the Beast gives Belle gifts early on in the 1991 original, in the remake the gift is presented as an affectation rather than a surprise. However, this slower development of the characters may also be due to the length of the remake; after all, the filmmakers had to provide a solid forty extra minutes of content. One of these contents in the remake is also the effect of the name "Beast" and therefore the fact that the title as such is not allowed by the Beast himself, which represents a deeper character development and self-awareness of the Beast than in the original. The characters ultimately develop in the same direction, but the development is portrayed differently. In terms of development, the Bechdel test also shows that Disney has not taken a step backwards with regard to the portrayal of women. On the contrary: Disney focuses on diversity in *Beauty*

and the Beast, particularly through the integration of homosexual characters. Beauty and the Beast probably represents gender equality better than almost any other fairy tale. Whereas in other Disney films before the turn of the millennium, a beautiful young woman always had to be rescued by a prince or something similar, Beauty and the Beast stands for the opposite, in that a prince and his entire castle are liberated by the good in a young woman. However, this cannot be seen as a development, as the story already ends this way in its origins. Nevertheless, a general development of communication can be recognized regarding the development of the narrative characters, feminism and psychoanalysis. The formal aspects of the film, on the other hand, remain largely the same.

In the second case study, Aladdin, the formal aspects of the film have also changed slightly, as real people are involved. However, although the camera angles change slightly here too, the presentation remains similar. As with the first case study, it was also ensured here that the animated original would be followed. The coloring, lighting and shadows are therefore similar in both films. Once again, the filmmakers made sure to use the same color concepts. This becomes clear, for example, in the first scene of the case study. Although the characters are in a different location to the original, the color scheme is still the same. In general, the same color palette was used in the remake of "Aladdin" as in the original. This finding can also be applied to the use of light and shadow. However, it is noticeable that, in contrast to the original, the remake is brighter. This is probably due to the fact that it is easier to show a completely black sky when it comes to animations. As the remakes are supposed to look real, a black sky, for example, would be very counterproductive. The selected film segments are also similar in terms of the three-act structure and the hero's journey. It should be noted that if these aspects had been changed, a completely different story could have emerged. On closer inspection, however, it becomes clear that a lot has changed in terms of character development in this case study. Whereas Princess Jasmine was portrayed as much more rebellious and courageous in the original film, in the remake (up to a point when she decides to stop being silent) she is portrayed as passive. She says nothing when she is told to be silent and obeys her father the Sultan as well as Jafar. Although she does not want to become the Sultan in the original, Jasmine is unafraid to jump over roofs with a stick and does not shy away from rejection. In the remake, she is portrayed as more feminist in terms of independence and wanting to become Sultan, but still needs Aladdin's help to jump across rooftops and remains silent (albeit for now) when told to keep quiet. Aladdin himself is also

portrayed slightly different in the remake. In the original, for example, he is portrayed as much more aggressive when he shouts at Abu as well as Carpet and Genie in one sequence. In the remake, however, he remains silent after Genie disappointingly retreats and does not continue to shout. Aladdin's character also develops more slowly in the remake, but as in the first case study, the characters ultimately develop in the same direction, even if they are portrayed differently. In this case study, however, it is noticeable that the original did not pass the Bechdel test. This shows that Disney did not add the character of the chambermaid Dalia for nothing. While Jasmine was the only female character mentioned by name in the original, Disney evolved and added another female character, Dalia, to the movie and the story. By introducing this character and an (extremely) short sequence of just about 24 seconds, the filmmakers and media giant Disney managed to cheat the remake of Aladdin through the Bechdel test. While the original failed the test, the remake passed the test, but didn't actually feature many conversations between the two women. This makes it possible to interpret that Disney only introduced Dalia to score well on the test. It is also clear that both Jasmine and Aladdin are not as lightly covered in the remake as in the original. A sexist portrayal of the characters can therefore also be ruled out, which stands for diversity but also for the individuality of the Disney company. Here, too, it can be seen that Disney has not taken a step backwards in terms of the sexual portrayal of (female) characters, but has actually moved forwards in this example. Nevertheless, it must also be mentioned that the narrative of the beautiful princess who is rescued by a man is still omnipresent in the 21st century. Although Disney can demonstrate an evolution of communication in terms of the development of narrative characters, feminism, and psychoanalysis, it still adheres to the medieval narrative. However, the question of whether this is good, bad or something else entirely will remain unanswered in this work.

The papers and theories previously examined in the literature review were recognized as the foundation of the thesis in the context of the film analyses. Although not all, most of the findings from the second chapter of the literature review were used to analyze the examination of the case studies in this thesis. The corresponding research results were explained beforehand and conclusions on the individual aspects of the film analyses were also drawn. The literature review was able to provide a solid foundation for this thesis in order to examine the desired aspects and obtain a final result. Accordingly, the result of this thesis can also serve as a basis for the social science literature, since a final hypothesis has

been established. This thesis can therefore make a contribution to the field of social sciences, especially in the field of media and communication management, and can be used as a basis and foundation for other studies when it comes to topics such as Disney, film, and development in media and communication.

With reference to the research questions mentioned at the beginning, it can therefore be established that Disney deliberately changes, adapts, or completely reinserts plots and characters. It would be perfectly possible to produce live-action remakes in such a way that they correspond perfectly to the animated originals. However, the media giant deliberately refrains from doing so in order to meet today's social standards (and pass tests). The interpretive study of the films has shown that both the characters and the way they communicate have changed to meet today's standards. It was also found that Disney has not made any major formal changes. Of course, there are significant differences between the originals and their remakes, but if they do not add further value to the social interpretation, they can be seen as an extension of the dramaturgical plot. The final conclusion is that Disney adapts the plot and content of a remake to current social standards and their requirements. Accordingly, the research has shown that media companies (such as Disney) make deliberate changes that have an impact on the society and therefore on the social sciences. To disregard reinterpretations of such a media giant would be foolish in terms of communicative development and progress in the 21st century. Surely there will be many other companies out there that are adapting their communications and visualizations to current societal standards, but Disney and its masterpieces should demonstrate the extent to which multiple generations can be affected. Those who grew up with the animated originals in the 90s are now in a position to get to know Disney's remakes in a new way and reinterpret them in their own way. To what extent Disney is doing this out of social responsibility or for capitalistic reasons is an open question. It remains to be seen how far Disney will go and where they will bump up against the possible limits of politics or individual social groups. But it is obvious that this is a whole new world in a tale as old as time.

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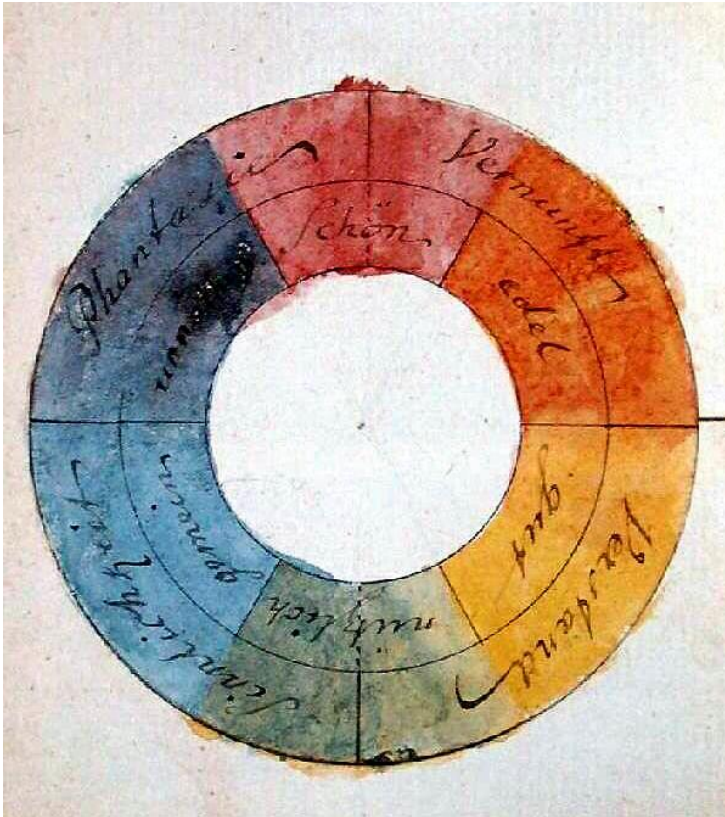
APPENDIX A: ADDITIONAL FIGURES

Figure 3: Color wheel - Goethe



Figure 2: Color wheel - Itten



Figure 3: Camera shot sizes & camera angles