

From Heroes to Sheros: Shifting Paradigms of True Love in Maleficent and Frozen

Synopsis

Maleficent and Frozen are two fabulous Disney movies directed by Robert Stromberg and Jennifer Lee. These movies pave way for examination of feminism and power theories. Both these films deconstruct the common plots of all time Disney movies and also about the usual notion of power wielded primarily by the males in society. This idea is conveyed by the protagonists, Maleficent and Elsa, who are independent women, capable of making their own decisions.

Looking through the lens of Revisionist feminism which subverts the traditional patriarchal notions of the gender roles, this project argues that the basic plot of the movies *Maleficent* and *Frozen*, which are based on fairy tales, are re-imagined in the 21st century with a more realistic and patriarchal depiction of both males and females. The traditional tropes of emphasis on passivity, industry and self sacrifice for girls and on activity, competition and accumulation of wealth for boys is subverted to create strong, independent female characters who use their power and agency for facing their problems head-on, rising above pettiness, taking courageous decisions, doing valiant acts, reducing injustices and restoring fairness and equality and establishing harmony and peace- in short, being truly sheroic.

The First chapter is an introduction of the movies and it describes a deep sketch of the directors. Second chapter elaborates about the power theory and revisionist feminism. The Third chapter points out the shifts in true love that is visible from both the films. While, the Fourth chapter focuses on the aspects of shifts in power from male to the female society from both these films. Finally, the Fifth chapter attempts to unravel the transformation that has happened for the concept of true love and to the concept of power, which was something designated only for the patriarchal society.

Niya Jijo

From Heroes to Sheros: Shifting Paradigms of True Love in *Maleficent* and *Frozen*

Dissertation submitted to Mahatma Gandhi University, Kottayam in partial fulfilment of the
requirement for the award of the degree of Master of Arts in English

Niya Jijo

Register Number: 180011002140



The Post Graduate Department of English

Bharata Mata College, Thrikkakara

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Certificate

This is to certify that the dissertation titled *From Heroes to Sheros: Shifting Paradigms of True Love in Maleficent and Frozen* by Niya Jijo, Register Number 180011002140 is record of bonafide work carried out by me in partial fulfilment of the requirement for the M.A degree in English under Mahatma Gandhi university, Kottayam during the year 2018-2020.

Project Guides:

Dr. Mini M. Abraham

Assistant Professor

Post Graduate Department of English

Bharata Mata College, Thrikkakara

Mrs. Lissy Kachappilly, Asst. Professor

Head of the Department

Post Graduate Department of English

Bharata Mata College, Thrikkakara

Declaration

I, Niya Jijo, hereby affirm that the dissertation titled *From Heroes to Sheros : Shifting Paradigms of True Love in Maleficent and Frozen* is a genuine record of work done by me under the guidance of Dr. Mini .M. Abraham, Post Graduate Department of English, Bharata Mata College, Thrikkakara and has not been submitted previously for the award of any masters or degree .

Place: Thrikkakara

Niya Jijo

Date: 22-07-2020

Register Number: 180011002140

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Chapter 1

Introduction

Different forms of fairy tales have existed from our ancestors times and people, in a way, grow up by listening to these tales or by reading them as literary text or watching them as films. Fairy tales are didactic in nature because, they give us ideas which influence the development of gender appropriate performances. Most childhoods are incomplete without fairy tales and its lovely characters. Fairy tales are universal, they continue to represent a reminder of the past. In general, one can say that the fairytale shows the procedure of development. The characters are presented in a stereotypical way which influences society's idea about gender roles and behavior. They present men being in active roles and women in passive, which reflects the cultural view of the patriarchal society. Fortunately, fairy tales have transitioned amazingly over to the modern era, and the film world is not afraid of venturing into fiction and fantasy. Disney has picked the most patriarchal tales, added colors and visual effects to them, which make fairy tales realistic for the contemporary audience. There are several movies adapted from the fairy tales which shows stunning visuals. They are making people highly admire to these sort of films so that, they make something more than the traditional said stories. Some of the movies that shows such kinds of visual treats are *Beastly* (2011), *Snow white and the hunts man* (2012), *The shape of water* (2017), *Mirror Mirror* (2012) and the like.

Conventionally, the male community is always associated with the category of being heroes . Specifically, if we take up the children's stories and even the Disney movies, we sense that a male figure would always be dominating and the female would

be shown as someone who is submissive in nature. Nowadays, women are themselves capable of doing their own duties and they themselves consider as something of worth in their own existence. In the case of true love too, we could view a change of thought from the usual plot of a prince coming up and saving the beloved which suddenly ends up in a happily ever after romantic relationship. Here, part One of *Maleficent* (2014) and *Frozen* (2013) directed by Robert Stromberg and Jennifer Lee portrays a reversal of this very basic thought of true love.

Robert Stromberg born in 1965 is an American Special effects artist, designer and a film maker. He is the son of film maker William .R .Stromberg. In 2011, he won an Oscar Award for Best Achievement in Art Direction. His best known works are '*Avatar*'(2009), '*Alice In Wonderland*'(2010). In 2014, Robert co-founded the virtual reality company. During an interview, Stromberg talks about his passion towards directing as "My dad was a low budget film director . I grew up as a kid making movies, based on the love seeing what my dad was doing" .

Jennifer Michelle Lee was born in October 22nd 1971, is an American Screen Writer, Film Director and serves as the chief creative officer of Walt Disney Animation Studio. She designed audio books for Random House. Lee is considered to be the First Female director at the Disney animation. Her best known works are *Wreck It Ralph* (2012), *Zootopia* (2016) and she is well known as the writer and director of the movie *Frozen*. This movie attained her an Oscar Award in 2013 for the Best Animated Feature Film.

Both these movies are indeed an exploration of fantasy. The film *Maleficent* which is based on the Fairy tale 'Sleeping Beauty' deals with a powerful winged fairy named Maleficent who lived in the land of Moors, who is the protector of that kingdom. And on the other side of the Moors there was another kingdom ruled by King Henry. One day a boy named Stefan entered in to the land of Moors and befriends Maleficent .Very soon, He betrays her and as a revenge against him, she curses his baby girl named Aurora to enter in to a death-like sleep from which only a true love's kiss could revive her back to life. At that time Aurora was taken far away from the palace, Maleficent gradually started to take care of her and there started to occur an intense bond between them such that he wants to undo the curse that she cast on her, but she fails in that attempt. Then, as the movie progresses we see that Aurora pricks herself on a spindling wheel in the palace and falls into a long sleep. And in the meantime, Aurora meets a Prince named Philip. Maleficent mistakes him to be her true love but his kiss fails to wake her up from that eternal sleep. And then, with great pain and apology Maleficent gives a regretful kiss on her forehead which revives her from that death like sleep and she gets back to her normal life and they all get reunited at the end happily.

In the movie *Frozen*, which is the adaptation of the story 'Snow Queen' which was published in 1845 talks about the plot of two princess Elsa, the elder one and Anna. Elsa is born with a curse of having the power to freeze everything that she touches and she does not know how to control it. Elsa struggles a lot because of this from the very childhood and she was always alienated from everyone and even from her sister and she was found locked up in a particular room of her own. The crisis gets crucial on the day of Elsa's coronation ceremony when Anna approaches Elsa for her marriage blessings with

a prince named Hans but Elsa directly refuses that proposal. Anna rebels for her wish which infuriates Elsa and she loses her control and accidentally turns the whole land of Arendelle into winter that lasts for long. At that moment, Elsa escapes to the mountain with the thought of not hurting anyone anymore. Immediately, Anna follows her alone and on the way meets an ice seller named Kristoff and from there on he too joins her for finding Elsa. While on their journey they find that, Elsa resides in an icy castle and they all meet there and talked about the condition of their land. There happens a conflict between the sisters and that results in Anna's heart being injured. Suddenly, Kristoff takes her back to Prince Hans when advised by the Trolls that, Anna Could only be saved by an act of true love. Prince Hans fails to do so. Then finally while saving Elsa from the hands of Hans, Anna leaps in the way and she gets frozen in to a statue restricting Hans. With sudden burst and great pain Elsa hugs and laments over her sister and that made Anna to thaw and get back to life. Thus, the act of true love saves her. In the end, the sisters reunite and the whole land of Arendelle rejoices.

This project aims to investigate the concept of 'true love' through the lens of the two films. It will also trace the change in the concept through the ages, especially in the light of the revisionist feminist theories. It will look at the power imbalances in the patriarchal system even when women are imbued with magical powers. The layout of the project is as follows:

After the introductory chapter, the upcoming page unfold the Second chapter titled ' Moving in Depth with Power Theories and Revisionist Feminism which doles

out the detailed analysis of the both these theories. The Third chapter titled 'Repositioning Of True Love : A Revisionist Approach' investigates the deviation that happened in the ideology of true love in both these movies. And the Fourth chapter Titled 'Transition Of Power' renders about the transformation that has appeared in the concept of power in the so called male centric society. The final chapter attempts to conclude arguments put forward in the preceding chapters about the concept of true love and relations of power.

Chapter 2

Moving in depth with Power Theory and Revisionist Feminism

In both these movies, a change in the relation of power and a revisionist move is visible. In order to substantiate it, Michael Foucault's Power theory and Revisionist Feminism, which emerged from the feminist movement is used. These movies portrays power in the hands of women, which shows an extreme change from the traditional concept. Again in the feminist revision method we see that, the tales are in one way or the other is re – written so that the usual plot is subverted from the common idea. Hence, knowing more about these theories actually paves way to know the idea more.

Foucault's enterprise is essentially to historicise discourse and to textualise history. He refuses to see history in terms of a kind of synchronic power struggle. From the early 1990's onwards, Foucault has been the object of increasing academic interest in the realm of organization studies. He kept significantly changing his research interests and methods throughout his intellectual career, which also means that his use of concepts of power and subject altered in the course of his writings. His works can be analysed by dividing them into three phases, namely archaeological, genealogical and aesthetic or ethical. Power, for Foucault, is not necessarily a repressive, tyrannical thing , it is a generative, productive force. Power is that which binds together the disparate forces of a society. No events stems from a single, coherent cause, but is the product of a vast network of signification and 'power'(Green and Lebihan 116,117)

Traditionally, power was what was seen, what was shown and what was manifested and , paradoxically, found the principle of its force in the movement by which

it deployed that force. Those on whom it was exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection. And the examination is the technique by which power, instead of emitting the signs of its potency, instead of imposing its mark on its subjects, holds them in a mechanism of objectification. In this space of domination, disciplinary power manifests its potency, essentially by arranging objects. The examination is, as it were the ceremony of this objectification (Foucault 187) .

For a long time ordinary individuality – the everyday individuality of everybody – remained below the threshold of description .To be looked at, observed , described in detail, followed from day to day by an uninterrupted writing was a privilege. The chronicle of a man, the account of his life, his historiography , written as he lived out his life formed part of the rituals of his power. The disciplinary methods reversed this relation, lowered the threshold of describable individuality and made of this description a means of control and a method of domination. It is no longer a monument for future memory, but a document for possible use. And this new describability is all the more marked in that the disciplinary framework is a strict one: the child, the patient , the madman, the prisoner, were to become, with increasing ease from the eighteenth century and according to a curve which is that of the mechanisms of discipline, the object of individual descriptions and biographical accounts. This turning of real lives into writing is no longer a procedure of heroization; it functions as a procedure of objectification and

subjection. The carefully collated life of mental patients or delinquents belongs, as did the chronicle of kings or the adventures of the great popular bandits, to a certain political function of writing; but in a quite different technique of power (Foucault 191,192).

Finally, the examination is at the centre of the procedures that constitute the individual as effect and object of power, as effect and object of knowledge. It is the examination which ,by combining hierarchical surveillance and normalizing judgment, assures the great disciplinary functions of distribution and classification, maximum extraction of forces and time, continuous genetic accumulation, optimum combination of aptitudes and , thereby, the fabrication of cellular, organic, genetic and combinatory individuality .With it are ritualized those disciplines that may be characterized in a word by saying that they are a modality of power for which individual difference is relevant (Foucault 192) .

The individual is no doubt the fictitious atom of an ‘ideological’ representation of society; but he is also a reality fabricated by this specific technology of power that he have called ‘discipline’. We must cease once and for all to describe the effects of power in negative terms: it ‘excludes’, it ‘represses’, it ‘censors’, it ‘abstracts’, it ‘masks’, it ‘conceals’. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth . The individual and the knowledge that may be gained of him belong to this production (Foucault 194).

Since the classical age the west has undergone a very profound transformation to these mechanisms of power. “Deduction” has tended to be no longer the major form of power but merely one element among others, working to incite, reinforce, control,

monitor, optimize, and organize the forces under it : a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit or destroying them. (Foucault 136)

In concrete terms, starting in the seventeenth century, this power over life evolved in two basic forms; these forms were not antithetical , however ; they constituted rather two poles of development linked together by a whole intermediary cluster of relations. One of these poles - the first to be formed, it seems – centered on the body as a machine : its disciplining, the optimization of its capabilities, the extortion of its forces , the parallel increase of its useless and its docility, its integration into systems of efficient and economic controls, all this was ensured by the procedures of power that characterized the *disciplines: an anatomo- politics of the human body*. The second, formed somewhat later, focused on the species body, the body imbued with the mechanisms of life and serving as the basis of the biological processes : propagation, births and mortality , the level of health, life expectancy and longevity, with all conditions that can cause these to vary (Foucault 139).

For Foucault, resistance is a part of this strategic relationship of which power consists. Resistance really always relies upon the situation against which it struggles .What characterizes power is the fact that it is a strategic relation which has been stabilized through institutions. So the mobility in power relations is limited, and there are strongholds that are very, very difficult to suppress because they have been institutionalized and are now very pervasive in courts, codes, and so on. All this means that the strategic relations of people are more rigid (Rainbow 168, 169).

What Foucault means by power relations is the fact that we are in a strategic situation toward each other. When we deal with the government, the struggle, of course, is not symmetrical, the power situation is not the same; but we are in a struggle and the continuation of this situation can influence the behavior or non behavior of the other. So we are not trapped. We are always in this kind of situation. It means that we always have possibilities of changing the situation. If there was no resistance, there would be no power relations. Because, it would simply be a matter of obedience. You have to use power relations to refer to the situation where you are not doing what you want. So resistance comes first, and resistance remains superior to the forces of the process; power relations are obliged to change with the resistance (Rainbow 167).

In Foucault's genealogical works, he emphasizes that power is not only negative and repressive but can also be positive, productive and enabling. Foucault often analyses disciplinary power, which clearly aims to attain these targets. For instance, in the field of prison, disciplinary power is used in order to transform prisoners from law-breaking criminals into law abiding citizens, capable of living within the boundaries of society. Foucault emphasized that he studied power mainly in order to understand and analyse various issues that it has an effect on (Valikangas and Seeck 8).

Most importantly, this meant that he was concerned with the formation of subjectivity. Foucault emphasized that power is essentially relational and that it is apparent only when it is exercised. Foucault is thus not identifying knowledge and power, but he is recognizing that the strategic alignments that constitute each contain many of the same elements and relations. Indeed, their alignment as relationships of power is part of the makeup of an epistemic field, and vice versa. How knowledge and power come

together is historically specific and may vary significantly in different domains. Foucault proposed these remarks about knowledge and power first and foremost as an interpretation of his particular historical studies. They were put forward to make sense of how the observation, documentation, and classification of individuals and populations contributed to newly emerging strategies of domination, which themselves were part of the complex social field within which those techniques and their applications came to constitute knowledge (Rouse 14).

He saw these techniques of power and knowledge as undergoing a two-stage development. They were instituted initially as means of control or neutralization of dangerous social elements, and evolved into techniques for enhancing the utility and productivity of those subjected to them. They were also initially cultivated within isolated institutions, but then were gradually adapted into techniques that could be applied in various other contexts (Rouse 4).

The reader's mindset have greatly change and with that, values have changed. The Feminist movement created a rush of fairy tale revisions that questioned or challenged the traditional gender roles of male and female, often empowering women with their destinies which release them from the repressive state of women. So, Feminism plays a crucial role when considering the modern thought of fairy tales. Feminism, the belief in social, economic, and political equality of the sexes. Although largely originating in the west, feminism is manifested worldwide and is represented by various institutions committed to activity on behalf of women's right and interests. It is typically separated into three waves : The first wave feminism, occurring in the 19th and early 20th century mainly concerned with the right to vote . The second wave feminism in the

1960's and 1970's, refers to the women's liberation movement for equal legal and social rights. The third wave feminism, which started in the 1990's as a backlash against second wave initiatives.

As distinctive and concerned approach to literature, feminist criticism was not inaugurated until late in the 1960s. Behind it, however, lie two centuries of struggle for the recognition of women's cultural role and achievements and for women's social and political rights, marked by such books as Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792), John Stuart Mill's *The Subjugation of Women* (1869) and the American Margaret Fuller's *Woman in the Nineteenth Century* (1845). An important precursor in feminist criticism was Virginia Woolf, who in addition to her fiction, wrote *A Room Of One's Own* (1929) and numerous other essays on woman authors and on the cultural, economic, and educational disabilities within what she called a "patriarchal" society, dominated by men, that have hindered or prevented women from realizing their productive and creative possibilities. A much more radical critical mode sometimes called "second wave feminism" was launched in France by Simone de Beauvoir's *The Second Sex* (1949), a wide ranging critique of the cultural identification of women as merely the negative object, or "other" to man as the dominating "subject" who is assumed to represent humanity in general; the book dealt also with "great collective myths" of women in the works of many male writers (Abrams and Geoffrey 124).

The feminist literary criticism of today is the direct product of the 'women's movement' of the 1960's. This movement was, in important ways, literary from the start, in the sense that it realized the significance of the images of women promulgated by literature, and saw it as vital to combat them and question their authority and their

coherence. In this sense the women's movement has always been crucially concerned with books and literature, so that feminist criticism should not be seen as an off-shoot or a spin off from the feminism which is remote from the ultimate aims of the movement, but as one of its most practical ways of influencing everyday conduct and attitudes. The concern with 'conditioning' and 'socialisation' underpins a crucial set of distinctions, that between the terms 'feminist', 'female' and 'feminine'. The representation of women in literature, then was felt to be one of the most important forms of 'socialisation', since it provided the role models which indicated to women, and men, what constituted acceptable versions of the feminine and legitimate feminine goals and aspirations. Feminists pointed out, for example, that in nineteenth century fiction very few women work for a living, unless they are driven to it by dire necessity. Instead the focus of interest is on the heroine's choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfillment in life, or her lack of these. Thus, in feminist criticism in the 1970's the major effort went into exposing what might be called the mechanism of patriarchy, that is, the cultural mind-set in men and women which perpetuated sexual inequality. Critical attention was given to books by male writers in which influential or typical images of women were constructed. Necessarily, the criticism which undertook this work was combative and polemical. Then, in the 1980's in feminism as in other critical approaches, the mood changed. Firstly, feminist criticism became much more eclectic, meaning that it began to draw upon the findings and approaches of other kinds of criticism – Marxism, structuralism, linguistics and so on. Secondly, it switched its focus from attacking male versions of the world to exploring the nature of the female world and outlook, and reconstructing the lost

or suppressed records of female experience. Thirdly, attention was switched to the need to construct a new canon of women's writing by rewriting the history of the novel and of poetry in such a way that neglected women writer's were given prominence (Barry 85).

Showalter also detects in the history of women's writing a feminine phase (1840-80), in which women writers imitated dominant male artistic norms and aesthetic standards ; then a feminist phase (1880-1920), in which radical and often separatist positions are maintained; and finally a female phase (1920 onwards) which looked particularly at female experience. The reasons for this liking for 'phasing' are complex: partly, it is the result of the view that feminist criticism required a terminology if it was to attain theoretical respectability. More importantly, there is a great need, in all intellectual disciplines, to establish a sense of progress, enabling early and cruder examples of feminist criticism to be given their rightful credit and acknowledgement while at the same time making it clear that approach they represent is no longer generally regarded as a model for practice. But feminist criticism since the 1970's has been remarkable for the wide range of positions that exist within it (Barry 86).

The feminist rethink the canon, aiming at the rediscovery of texts written by women and they revalue women's experience. They examine representations of women in literature by men and women, also they challenge representations of women as 'other', as 'lack', as part of 'nature'. The treatment of fairy tales in literature has significant implications for feminist theory and literary criticism as they provide the expressions of that which is lacking in real life and highlights the possibilities of alternatives.

Feminist raise the question of whether men and women are essentially different because of biology, or are socially constructed as different and they explore the question of whether there is a female language. They re-read psychoanalysis to further explore the issue of female and male identity (Barry 92).

Feminist revisionist mythology is a feminist literature produced by feminist literary criticism, or by the politics of feminism which specifically engages with mythology, fairy tales, religion and such other areas. Revision myth making is a strategic revisionist use of gender imagery and it is a means of exploring and attempting to transform the self and the culture or, in other words to subvert and transform the life and literature women poets inherit. Authors have used multiple methods of revising myths, including retelling them entirely from the point of view of the main character, recreating the story in a way that attempts to break down the treatment of women as inactive objects, and telling the story with a feminist narrator who satirically strikes at the flawed view of women in the original text. The retelling of fairy tales has gained immense role as they make realize the fact that, the fairy tales are not merely childish entertainers set for the audience. The core of revisionist theory for feminist poets lies in the challenging of gender stereotypes embodied in myth, revisionism in its most obvious form consists of hit and run attacks on familiar images and the social and literary conventions supporting them. The authors and artists of feminist revisionist mythology includes Angela Carter, Carol Ann Duffy, Anne Sexton and the like.

Revisionist feminism have led the way to fractured fairy tales, which often are told from a new perspective. Definitions for the many variations of rewritten fairy tales have evolved over time, however a review of the literature has revealed the most

commonly accepted terminology currently in use. Parsons adds that the most recent phrase used to refer to this sub-genre is feminist re- vision, which offer voice to the protagonist so that she has the agency over decisions that propel the plot of the story and also includes autonomy and power. Much to the chagrin of feminists, there is another form of rewritten fairy tales attempting to be subversive to the patriarchal narratives and gender stereotypes, referred to as fractured fairy tales. Fractured fairy tales challenge ideologies. These shallow changes include gender role reversals and transforming passive female characters into strong protagonists.(McConnell 17 ,18)

Feminist criticism of fairy tales have illustrated gender inequalities, while feminist re-visions have worked to create a fresh discourse on cultural norms present in fairy tales. Gender equity, exhibited by collaboration of mixed and same gendered groups twenty first century fairy tales is where this textual analysis begins. A reissue of a traditional text cannot be faulted for teaching the lessons of the time it was originally scribed, but new versions should acknowledge a modern audience (McConnell 21,37).

Traditional narratives and symbols that perpetuate male hegemony are deconstructed and the same materials are rewritten to promote a vision of equality and equitable production of cultures. Re –vision opens possibilities for multiple perspectives or views. Revisionist mythmaking makes an alternative reading possible by bringing woman to the centre or by shifting the perspective from the male to the female. Revisionists give voice to the silenced female by re- imagining characters or by re- interpreting the tale (Revisionist Mythmaking 138).

Some retellings may aim to achieve more, perhaps prompting viewers to reformulate their understanding of fairy tales and the ideological work they perform, the results are often constrained by a desire to entertain and amuse. Ultimately, reboots and re-imaginings are a means of exploiting a known story, as much as questioning it and even as they promise to give us something new this may not necessarily be novel. Adopting various devices such as a back story that alters our understanding of events or characters, or updating the plot to elicit new meaning, albeit with variable results.

Although many waste the chance to truly skewer expectations, some more inspiring revisions are also apparent, including protagonists given a wider set of aspirations than wooing a prince, just as male counterparts have experienced notable rewrites as caring, communicative figures: changes that reflect differing expectations that are attributable, in part to feminism influence. What is regarded radical or experimental will inevitably divide critics, yet we should seek to avoid simplistic claims and be attentive to appeal to a more discerning of fairy tale inflected narratives, especially attempts to please women. Recent releases from Disney affirm the near ubiquity of post modern traits today, as well as the differing uses they have been put to in revising classic tales (Short 144,158).

Chapter 3

Repositioning of True Love : A Revisionist Approach

The notion of true love is always associated with a prince and a princess falling in love with each other and that is what is always portrayed in the Disney movies. True love is recurrently showcased as something of a romantic love or happily ever after, that is the very intention behind all these animated films. Here, both these films, *Maleficent* and *Frozen* takes up an opposite view on the concept of 'True love' by using a revisionist take by reviewing the already said tales. When we watch both the movies, the initial scenes show the love that happens between a male and female but then as the plot progresses there is a destabilizing of the idea and then they reveal this opposite view on the concept of true love. Also, a revisionist feminism is incorporated in both the movies, they are taken from the classic tale of "Sleeping Beauty" from the fairy tale "The Snow Queen", wherein the original plot is subverted with a new twist given to the concept of true love.

In the film *Maleficent*, true love instances are visible between the title character Maleficent and her foster child Aurora, who is King Stefan's daughter. To avenge her betrayal, she curses Aurora that she will enter into a sleep like death by pricking her finger on a spinning wheel and she could only be awakened by a true love's kiss. From this very moment, the child is taken care by three fairies in a far away land in order to safeguard her. And we could see that, Maleficent actually follows her as a shadow and she literally watches Aurora growing and takes care of her. Even though in the scene where Maleficent goes to see Aurora in that small house with no interest and she talks to the

baby very rudely and she even makes a harsh noise towards her but even then baby Aurora just looks at her majestic appearance and smiles at her and this indeed shows a bonding towards her: “Its so ugly, you could almost feel sorry for it. “I hate you. Beasty” (*Maleficent*) it actually shows the beginning of her concern and love for her and that is very visible from the attitude of Diaval, who is symbolic of the mind of Maleficent towards the baby. Diaval always kept an eye for her and we could see that when the fairies failed in the task of nursing Aurora, it is Diaval who feeds her and he even makes her sleep well when the fairies have already slept without caring baby Aurora.

In another scene, Aurora is shown playing outside the cottage in the woods and she goes after a butterfly without knowing the fact that she was actually about to fall off from a cliff, at this moment we could see that Maleficent and Diaval are actually watching this incident and we are suddenly shown that Maleficent rescuing her from falling with the help of some branches over there. And again, when the child Aurora wanders through the woods, she comes near Maleficent greets her, smiles and stares at her and suddenly Maleficent replies as : “Go Away. Go .Go Away” . “I don’t like Children” (*Maleficent*) but then, we see that Aurora goes near her and asks her to take her up and we see, Maleficent does the same like her mom and Aurora touches and examines her scary head that Maleficent bears and finally Aurora is asked to go back safely. Hence, from these episodes we could very well notice a bonding between them somehow started to bloom. This makes Maleficent and Diaval to look after her each and every moment where ever Aurora goes.

After that , we see the beautiful grown up Aurora who is wandering around the Moors and suddenly we come across a scene where Maleficent, Aurora and Diaval meets and they share their love with each other :

A: I know you're there. Don't be afraid.

M: I am not afraid.

A: Then come out.

M: Then you' ll be afraid.

A: No, I wont. I know who you are.

M: Do you?

A: You're my Fairy Godmother.

M: What ?

A: Fairy Godmother. You've been watching over me my whole life. I've
always known you were close by.

M: How?

A: Your Shadow. Its been following me ever since I was small. Where
ever I went, your shadow was always with me. I remember you...
Pretty bird.

M: This is Diaval.

D: Hello Aurora. I have known you since you were a little one.

A: Its everything I imagined it would be. It's just so beautiful I've always
wanted to come... (*Maleficent*)

From the above conversation, it is clear that they shared a strange bond of love among them and that is very visible from the dialogue of Aurora who explains about the love and affection that Maleficent gave her from the very childhood and the very reason why Aurora refers her as a "Fairy Godmother" and that in itself projects inborn affection between them.

Again in another scene, Maleficent takes Aurora to other tiny mesmerizing fairies and other creatures that live in the Moors and she watches Aurora's lovable mingling and caring behavior with those creatures. There is an instance where, Aurora playing with the mud with those creatures under the watchful eyes of Maleficent and Diaval, they even joins with them and have a playtime that night and this indeed highlights the interest and intense love that they have for Aurora. It is in that nightfall that Maleficent feels and tries to revoke the curse that she already poured upon Aurora but she fails in that task and she regrets about it so painfully from then on. Thus, the act of invalidating the curse in fact shows the love and need for Aurora that Maleficent wanted to have throughout her life and that she does not want to miss her in any way during her life time.

Another true love instance is visible from a scene where Maleficent summons Aurora for a talk about the bad events that is there in this planet. Maleficent started to talk

like her own mother and they both express their love for each other as in the below conversation from the film:

M: There is something I need to tell you.

A: What is it ?

M: There is an evil in this world, and I cannot keep you from it.

A: I'm almost sixteen, Godmother. I can take care of myself.

M: I understand- But that's not what I have to tell you.

A: I have a plan, When I'm older, I'm going to live here in the Moors with you. Then we can look after each other.

M: You don't have to wait until you're older. You could live here now.

A: Then I will. I'll sleep in a tree and eat berries and black nuts and all the fair people will be my friends. I'll be happy here for the rest of my life. I'm going to tell my aunts tomorrow.

M: Until tomorrow.

A: I'm so excited ! (*Maleficent*)

Then, we see that when she talked about her decision to stay in the Moors to her aunts, they got really irritated and they accidentally revealed about her father which made them to reveal her the whole story about her life including the curse that she had. The

story broke her heart a lot and she ran to seek Maleficent to know the truth and about the evil fairy that cursed her. When they met, Maleficent says her that she is the one who is responsible for the curse and Aurora gets to know the fact that, it is her godmother itself who is the evil fairy and she said with a desperate heart: “ You’re the evil that’s in the world. Its you.” (*Maleficent*) And this very sentence hurts Maleficent so hard that she felt empty in herself, her eyes filled with tears to let her know about the events that made her to spell the curse. Here in this scene, we are very well shown the sorrowful expression of Maleficent, to portray the extreme love that she had for Aurora. From then on, Maleficent tried to save her from the curse and she searches for Prince Philip, whom Aurora had just met in the forest and Maleficent and Diaval believed that his kiss of true love would break the spell. As predicted, the curse is fulfilled, Aurora fell into a deep sleep. Then Philip enters into the chamber and kisses her with the will of the three pixies. But the act did not wake her up and that did hurt Maleficent so much that she goes near Aurora and uttered her last conversation with tearful eyes which indeed shows the faithful love that she has for her:

“I will not ask your forgiveness because, what I have done to you is unforgivable. I was so lost in hatred and revenge. Sweet Aurora, you stole what was left of my heart. And now I have lost you forever. I swear, no harm will come to you as long as I live. And not a day shall pass that I don’t miss your smile.”(*Maleficent*)

After delivering this she kisses Aurora with a pure lovely heart and that undoubtedly awakens her from her deep sleep and she got unshackled from the enchantment. This scene really plays as the essence of the film because, here the concept

of true love is broken from many previous Disney classics and a maternal love is projected which serves as true love.

After this scene, there happens a fight inside the Castle with King Stefan and there we could notice that even though, Maleficent was encountering with a death like battle she even cares for Aurora who is there watching this and that is evident from her saying: “ Run Aurora” (*Maleficent*). Maleficent is ready for this tough battle only for Aurora because, she entered in the castle only for returning Aurora back to her life. After winning the battle we see that the Moors gets back to its older form more with grace and beauty and as a sign of true love towards Aurora. She is crowned as the queen to further rule the land with more harmony, peace and love.

Hence, the above said episodes truly constitutes the true love that Maleficent and Aurora possessed each other. Her love for Aurora is what made her to take off her crown to invite her for taking that place with the hope that she can control the land with love without any cruel deeds. The intense love and affection towards Aurora is the secret that helped to get back her into the normal life.

While we get into the next film *Frozen*, we can identify occasions that contributes to the concept of true love between the Character’s Anna and Elsa. The sisters are shown in the first scene where the younger one Anna is shown as a kind of forcing her sister Elsa from her sleep to play, they go into a room in the castle with much delight and Elsa creates a winter field of snow using her snow magic, enjoying their time with lots of merriment. While they were happily playing with snow, Elsa hits Anna with her powers in an attempt to save her little sister from falling. Here, we see how Elsa fears for her

sister's life and she express her regret towards her and she is sad and sorry for what she has done even though it was an accident. Also getting up from her sleep at the call of Anna shows her love and interest to make her sister happy in whatever way she can, this shows, how she loves her with her whole heart.

Again in the song "Do you wanna build a snow man? Come on, let's go and play" (*Frozen*) sung by Anna, she always go and seek Elsa to be with her who is asked to shut herself out in the room by the trolls because of her uncontrolled power. Here Anna's love and need for Elsa to be with her us clear. Again on the coronation day of Elsa, Anna is attracted by Prince Hans of the Southern Isles, they both plan to marry each other even though they just spent little time together. They seek the blessings of Elsa. When Elsa heard about this plan, she was really shocked and she denied the permission for it and there happens a clash between them. Elsa tried hard to stop the argument but in the end that made her to expose the power of freezing to the party guests. This is the time where Anna gets to know about her sister's hidden power. Panicking, Elsa flees from Arendelle to North Mountain freezing the whole land of Arendelle without her knowledge. Very soon, Anna prepares herself to find out Elsa to make every thing right and to bring her back because, she cannot live without her. Thus, this scene also highlights the love that Anna has for Elsa and that is the reason why she went to bring back her to the castle to live like they once used to.

On her way to North Mountain, she loses her horse and meets Kristoff. Anna convinces Kristoff to help her to take her to the Northern side. While they are on their

foot, they meet a snow man named Olaf, whom Elsa created, and Anna asks his help to find out Elsa and they somehow makes it to her Castle, where Anna and Elsa reunite.

They both seem extremely happy to meet each other. Anna requests her to come back to the castle with her but, that demand only made Elsa more agitated. This freezes Anna's heart by her icy power. Elsa showed reluctance to go back to Arendelle because, she fears that she will hurt Anna again and others living there. The major reason behind Elsa's refusal to going back was to keep her sister safe in all manner. And that is evident through the song lines sung by Elsa while they talk inside the icy castle: "Just stay away and you'll be safe from me" "Anna, please you'll only make it worse !" "You are not safe here."(*Frozen*). All these highlights the love and care that Elsa has.

Then in the final scene, we notice that Anna's condition gets worse making her hair turning white, suddenly Kristoff takes her to the trolls for a solution because, they already said that an act of true love can only save her. Very soon, Kristoff helps Anna get back to Arandelle to see Hans for the kiss. Everyone thought that he could save her life because he was her true love but then he seems to be a cheat who only aspires the kingdom. Suddenly, Olaf somehow gets into Anna's room and he gets to know the misdeeds of Prince Hans and also the fact that he did not gave her the kiss. Olaf tells Anna that, Kristoff does all these things to you only because of his love and they wished to get him to castle somehow. While in this search Hans meet Elsa and says a false news that her sister is dead because of her and that made her too weak and while weeping

Prince Hans tries to kill her with his sword, but suddenly Anna, even though about to die, sacrifices her life for her sister which makes her an icy statue breaking Prince Hans sword. Unable to control her emotions towards her Elsa started to moan for her sister by hugging her so hard with deep pain and regret that it made Anna get back her life making her frozen statue turning into her beautiful self again. Hence, the scene proves to be a true love of sister bonding.

Disney movies traditionally portray the male and female for a case true love. A revisionist approach of true love takes place here where the act of Elsa's tearful and pure loving heart for Anna is what actually constituted true love and that in itself saved her from death.

Chapter 4

Transition Of Power

In most popular versions of fairy tales, especially the Disney adaptations, there are clear cut limitations given on the female characters by moral behavior and attributes of gender. Children watching these movies can imbibe these messages as true unless a contradictory view point is shown to them. As far as the contemporary society is concerned, the audience or the readers has severely changed and so the Feminist movements especially the Revisionist feminism created a rush of fairy tale revisions that subverts or questioned the traditional gender roles of male and females, placing women with control of their aim and liberating them from the submission of man's domination. This chapter looks upon the transition that is visible from the films *Maleficent* and *Frozen*. We basically know that, the power is traditionally vested with the male and only they are allowed to take up the authority. Here in these films, it is clear that the female characters possess the dominance and power that men initially possessed.

So first, may I list out the instances that are evident from the film *Maleficent*, focusing on the female character Maleficent, the protagonist of the movie who is presented as both hero and villain in the film. Maleficent is shown as having power of magic for good and bad deeds. While doing good her power is displayed in golden color and while doing bad deeds the power is displayed in green color. When the movie begins, Maleficent is a young girl lying on a great tree in their land Moors, she has two dolls dance together while floating in the air. After this scene, we see that she magically heals a

broken tree branch with her fingers covering it. Thus, both these scenes shows her power to operate any matter with her mind or magical power.

As the time went by, Maleficent grows to be the protector of the Moors. The opposite kingdom always aspire to get the treasures that is hidden in Maleficent's land. One day, a group of soldiers arrived to attack the land meantime, Maleficent appears in front of them with full confidence, without any fear for a battle between them. Maleficent never allows anyone to get into her land who intends to mistreat it in anyway. And thus, the arrival of the king and his soldiers sensed Maleficent something wrong and she faced them without any hesitation, that is very clear from the below conversation between Maleficent and the King :

M: Go no further !

K: A king does not take orders from a winged elf.

M: You are no king to me.

K: Bring her head (*Battle begins....*)

M: Arise and stand with me! (*Maleficent*)

Maleficent after saying this final dialogue, we could see how the forest obeys her command and forms together as dark creatures to fight against them. While in the battle, we see that when Maleficent flutters her wings towards the soldiers, they moved apart and they falls down. Also, she fights with the soldiers and even the King, they get

wounded a lot when they encountered her. So, all these events mentioned above shows her strength that she possessed in herself as a female.

After her wings being sneaked by Stefan, she felt too weak and had difficulty in walking at that time she transforms a simple stick into a staff to help herself walk further. Also, she has the ability to heal any wounds and injury. Her strength can be seen even in her breath which is visible from the scene wherein, when Maleficent was sitting alone, a crow came near by making noise and she just blown at it and the crow ran away. Then, while she wandered around the Moors, she redeemed the life of a Raven by turning it into a man. This indeed shows the authority that she takes up to transform it in to a human being. The man tells his name as Diaval and he agrees to be her servant forever in gratitude of saving his life. This could be seen from the dialogue below:

D: What have you done to my beautiful self ?

M: Would you rather I let them beat you to death ?

D: I'm not certain.

M: Stop complaining. I Saved your life.

D: Forgive me.

M: What do I call you?

D: Diaval. And in return for saving my life, I am your servant

Whatever you need.

M: Wings. I need you to be my wings(*Maleficent*).

Thus, the above conversation from the movie shows the power that she takes up as a female, here we could very well see, how Maleficent takes him to be like her servant to act as her wings highlights the ultimate power and confidence that she possesses. And there are instances where, she transforms him into animals whenever the situation arises.

Again in another scene, Maleficent's power and fury could be seen when she realized that Stefan had taken her wings for the purpose of becoming king, she caused a strong thunderstorm then returned to the moors, and the weather began to darken. While walking in the moors in anger, the passage made with walls of rocks began to dismantle as she walked by. Also, in order to protect the moors, she used her power and magic to create large wall of thorns. Whenever the land is being attempted to destroy by human kingdom's army she magically controlled the thorns and defeated them. So all these shows how powerful the protagonist is and her self confidence that she has within herself which is very strange when considering the older century.

Another powerful instance of Maleficent could be figured out where, she appears in the castle for King Stefan's baby's christening. While she enters the whole scenery changes in to a fearful darkness making the crowd panic. There she bestows a gift on the child which was actually a curse to avenge King Stefan and his kingdom :

M: “Listen well, all of you. The princess shall indeed grow in grace and beauty, beloved by all who meet her. But before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel and fall in to a sleep like death, a sleep from which she will never awaken”.

S: Maleficent please don't do this, I'm begging you.

M: I like you begging. Do it again.

S: *kneeling*.. “I beg you”.

M: “All right. The princess can be woken from her death sleep, but only by true love's kiss. This curse will last till the end of time! No power on earth can change it” (*Maleficent*).

From the above conversation we see how easily she put's out her anger and make everyone scared by her arrival .Also we could note that, how she succeed in making King Stefan begs in front of her without any sort of sympathy for them. Here, we could see how empowered she is.

Her capability of manipulating the weather could be noted from the scene in the cottage, where she creates a cloudburst to make fun with the three fairies without their knowing. Maleficent posses the ability to cast spells that is figured out from the film where, Aurora and Prince Philip is being taken into a sleeping trance, which causes them to fall into a deep sleep which made their unconscious bodies to float in the air. Mostly

this ability is used to safeguard Aurora from any dangerous situation. Also, she projects superhuman strength that is, she could lift a man without any difficulty and wound them with little effort. This is seen in the episode where the soldiers enter into her land and she does defeat them by her magical power and also she turns Diaval into a wolf at this moment and they attack the soldiers. At first we can make out that, when the soldiers saw Maleficent they become so scared that they tried their maximum to get away from her. Here, the confidence and power that she fearlessly possesses matters a lot as a female which makes the men fearful to even get close to her.

Then, in order to save Aurora from her death Maleficent goes to the castle, transforming Diaval into a horse along with Prince Philip, being in an unconscious state. After waking up Aurora from her death sleep with her True love's kiss, there happens a fight between Maleficent and King Stefan. At first King Stefan traps Maleficent with a trap made of iron, just because of the fact that during his childhood he heard from Maleficent that iron burns fairies and it literally made her trapped. So in order to escape from this she converts Diaval into a Dragon, who emits fire and there happened a tough fight among them. Since, she does not have wings she was not able to fly above and attack them, suddenly Aurora finds her stolen wings from her father's room and the wings gradually got attached to Maleficent's body acquiring her with more power and energy. And then, we could see an intense fight between Maleficent and King Stefan which finally leads him to his death. Hence, the wings stand for her power and majesty which made her to fight with whomever she wants. Maleficent says :

“So big they dragged behind me when I walked. And they were strong. They could carry me above the clouds and headwinds. And they never faltered, not even once. I could trust them” (*Maleficent*).

From this above said battle scene, it is clear that, she had the power and will to fight with the soldier's and King Stefan without any sort of fear shows the caliber that she possessed even though she was a female. All these instances shows Maleficent's power in the male centric society and the best example is the condition of Diaval, who is kind of a slave towards her and that is very evident from the scenes where he converts him to different forms.

Moving on to the film Frozen, the two female character's named Elsa and Anna who could be considered as two powerful women. They are sisters who were so close to each other but then one day they were separated in order to keep Anna safe from Elsa's magical power that she was born with. Elsa does not know to control her power and while, she gets more fearful that makes the condition more worse in Arendelle. Even though they are female they are showcased as bold and confident in themselves. In a scene where, Anna is taken to the trolls for saving her life, Trolls remove the memories of magic from Anna to keep everything safe and at that time we could see how the Troll and Elsa's father asks her to control her powers and to keep it hidden from everyone :

Elsa: But she wont remember I have powers?

Father: It's for the best .

Troll: Listen to me, Elsa Your power will only grow. There is beauty init... But also great danger. You must learn to control it. Fear will be your enemy.

Father: No! we'll protect her. She can learn to control it. I'm sure. Until then ... We'll lock the gates. We'll reduce the staff. We will limit her contact with people, and keep her powers hidden from everyone. Including Anna (*Frozen*).

Here we see how she is been forced to keep her power hidden from everyone. Thus, in one way it portrays how the patriarchal society asks the female to be in their households and make them stay away from everything.

From all the main events that happens because, everyone considers that female are not to posses any of their interest and abilities. Elsa's power of freezing is revealed in the episode of the coronation day, where Anna happily informs Elsa of her intention to marry Hans, Elsa shocked disagrees and Anna starts arguing with her about her attitude of shutting people out and in that fury Elsa accidently let her power shown everyone. This moment we could see how she make men fall down because of her power and how the people become so scared of her. Panicking, Elsa ran away to Northern mountain making Arendelle in deep snow.

Another factor to be noted is that, Elsa went alone to the north mountain without any fear, she was kind of liberated when she actually came out of the castle. Her freedom is visible from the song that she sings while she moves to the top of the mountain:

“And the fears that once controlled me can’t get me at all

It’s time to see what I can do to test the limits and break through

No right, no wrong , No rules for me , I’m free !

Let it go ! And I’ll rise like the break of dawn

That perfect girl I gone ,Here I stand in the light of day

Let the storm rage on ! Cold never bothered me anyway” (*Frozen*).

It is in this song that she constructs an icy staircase to cross the mountain, wishing to test her limits, Elsa stamped her foot, generating a massive snowflake and she builds a breathtaking icy castle with her own capability, and we see that she stays there alone without anybody's help.

The construction of the castle itself shows how she possesses her magical power within her which was hidden while she was staying in Arendelle. Then Elsa used her power to animate Olaf, the snowman and a massive snow monster named Marshmallow, who works as a guard. Elsa was really surprised when she came to know the fact that Olaf was alive. This is visible from a scene from the film where Anna meets Elsa in the icy castle :

A: Whoa. Elsa, you look different. It's a good different .And this place...
its amazing.

E: Thank you. I never knew what I was capable of .

O : Hi! I'm Olaf and I like warm hugs!

E: Olaf ?

O : Yeah. You built me. Remember that ?

E : And you are alive ?

O : Um... I think so (*Frozen*).

Here it could be very well noted that, she posses the power to do wonders even with the snow, a best example is the scene where she creates an eternal winter all over there, that means she has the capacity to manipulate weather. Marshmallow too, posses her utmost ability of power because, within a fraction of time she created it from the snow as a guard for her own protection and to get away with Anna, Kristoff and Olaf.

Again in another scene, there happens a fight between queen Elsa and the army of Prince Hans who came in search for Princess Anna. In this scene, we see how, Elsa encounter them with her extraordinary power to tackle the soldiers. She corners them with the power of ice and we could very well note how they fear her because of her uncontrollable power. Also at this moment we see how the weather changes into heavy

snow, making people to suffocate a lot. But finally in the icy castle she is trapped by them, locked up in a room in their castle in Arendelle. When she wakes up she finds that her hands are locked and that she cannot run away from there. But after that, because of Elsa's fear the climate gets in to heavy snow which makes Elsa escape from the castle but that did not gave her an easy escape. While outside , Prince Hans found Elsa and he told her the false news that her sister is dead because of her frozen heart. Elsa, struck by this news started to breakout with tears which helped to cease the heavy snow that was happening.

While examining Anna we could note that, she too stands as a bold character throughout who is not afraid of anything. She is ready to do anything with a will of her own. When queen Elsa was about to kill by Prince Hans, Anna steps forward to save her sister's life breaking his sword into pieces protecting her sister. This shows her confidence and ability to move on in a particular situation. Again in the final scene, when Hans real behavior is shown, Anna gives a nice blow to him which shows her mind and power . Also in the final scene we could see that Elsa finds the way to control her power of ice. Because, she finds that "an act of true love can thaw a frozen heart" and we find that the whole people of Arendelle enjoys the power of her and they demand her to make the place snowy so that they can have fun on their own. Thus, above said instances can be seen as powerful acts from both the characters. Hence these instances

show the power and capabilities of the female characters in the films which is in most cases far beyond that of the males.

Hence, the usual reflection of fairy tales reflecting the society is often disrupted here. A minimalization of patriarchal forces and a blurring of gendered spaces within *Maleficent* and *Frozen*. The Revisionist Feminism or Revisionist fairy tales emanate from a basic impulse for a difference in the society and in the convention of gender, which helps to break boundaries with a re arrangement in the social and gender roles. Fairy tales are no longer any fact of fantasy but powerful transmitters which appreciate women to aspire the needs that they hold on within their patriarchy.

Chapter 5

Conclusion

From the former chapters it is evident that, both the films highlights the subversion in the concept of true love and power that has happened from the traditional thought to this modern era. Earlier, true love was something considered to be a fact that existed in a romantic kind of relationship and also, we could identify a shift in the notion of power that was something assigned for the men in the society. But here, these movies shows that the protagonists are capable of taking up their own decisions and roles, which also shows how empowered they are.

As far as Maslow's human hierarchies are concerned, the notion of true love cannot be eliminated from the basic needs of every human being. Emergence of a drastic difference in the perception of true love is brought out in the movies *Maleficent* and *Frozen*. Also, previously women who possessed their own vision and voice were thought to be evil in nature and ostracized from the society as a whole. In the movie *Maleficent*, we see how the character Maleficent is being portrayed as an "evil fairy" just because of the fact that, she possesses her own strength whenever the situation arise. Likewise in the movie, *Frozen* it is seen how Elsa is referred to be as a "monster" when she revealed her magical power. So, we see that when they showcased their potential, they are referred to in a negative vein. Here, we could figure out that, powerful magical potential in the female protagonists which is initially perceived as negative and a curse, during the course of the film changes into a positive quality- capable of saving and reviving lives as well as

helping others in need. These qualities are used for the preservation of man and nature and establishing a more just scheme of things than the patriarchal system allows.

Elsa and Maleficent moved farther from the patriarchal danger, alienation to focus on familial love. While nearing to the climax of these movies, Maleficent utilizes her ability peacefully, blending the kingdom by crowning Aurora as the Queen of their land. On the other side, Elsa and Anna are able to return from their own isolation to Arendelle, openly using Elsa's magical and authoritarian powers to restore the kingdom and for the enjoyment of people. Thus, the characters in *Maleficent* and *Frozen* challenge patriarchal norms and structures by subverting gendered spaces, moving away from Disney's depiction of gender roles.

Disney movies actually contributes a great deal by showcasing these kinds of notions. Disney remains well known for its part in instilling in the minds of children especially young girls, to conform to society's ideals. Children start to imbibe these ideas about their positions and relationships in the society. Thus, a repackaging in the concept of True love and Power can be noted which brings out Disney's new perspectives .

The protagonists shows a variety of traits and of course a departure from the historical princess of the past. In "Feminism and Fairy Tales", Karen E. Rowe describes how the guidelines delineated within fairy tales influenced major life choices for women :

Few women except a literally "royal" marriage with Prince charming; but, subconsciously at least, female readers assimilates more subtle cultural imperatives. They transfer from fairy tales in to real life those fantasies which exalt acquiescence to male power and make marriage not simply

one ideal, but the only estate toward which women should aspire. The idealizations, which reflect culture's approval, make the female's choice of marriage and maternity seem commendable, indeed predestined. In short, fairy tales are not just entertaining fantasies, but powerful transmitters of romantic myths which encourage women to internalize only aspirations deemed appropriate to our "real" sexual functions within a patriarchy (Kilmer 9)

Referring to the contemporary society, we could identify a change in this usual ideology and thus, we could make out that the women are transforming to the category of sheros, which is evident in the twenty first century. A Revisionist feminist motive is taken by subverting the gender roles, the kiss that Maleficent gives to Aurora, which rescued her from her deep sleep, shows the maternal love which remains as the true love rather than the usual kiss of a charming Prince. Again, the kiss and hug that Elsa gives Anna, rescues her from the icy curse which shows the sibling love that is their between them, depicting true love rather than the usual kiss of a lover. Hence, we could say that the directors tried to portray a change in the clichéd concept of true love and power through these films. In "Fairy Tales and the Art of Subversion", Jack Zipes points out that the fairy tales from both the Grimm Brothers and Hans Christian Anderson, among others, "contained sexist and racist attitudes and served a socialization process which placed great emphasis as passivity, industry, and self sacrifice for girls and on activity, competition and accumulation of wealth for boys" (Kilmer 24).

Fairy tales were also made use for criticizing social conditions and expressing the need for change. Over the centuries the appeal of folk and fairy tales has not decreased.

On the contrary, they persist in exercising an extraordinary hold over our real and imaginative lives from childhood to adulthood that accounts for its popularity to this day. These movies portray the classic heroines in a new light. They are not just beautiful women waiting for the handsome prince but they are individuals with agency and power. Also, the power that they possess lies within themselves, so that they do not ask for a permission or view from the male characters in the film. Disney used to uphold the patriarchal idea of gender roles and social norms, also they added colors and costumes according to the customs of the society. Jack Zipes comments that:

The disenfranchised or oppressed heroine must be rescued by a daring prince. Heterosexual happiness and marriage are always the ultimate goals of the story. There is no character development because all characters must be recognizable as types that remain unchanged throughout the film. Good cannot become evil, nor can evil become good. The world is viewed ... as a dichotomy, and only the good will inherit the earth. (Sharif 41)

Fairy tales continue to amaze people in the present era as well. For a very long time Disney remained true to the original stories and presented traditional feminine and masculine characters, but however in the recent years the films are becoming less gender biased. The female characters are stronger and more independent characters than the previous female leads. They no longer wait for the prince to rescue them do not hesitate to have their own adventure (Sharif 52).

Revisionist feminism tried to overturn the basic thought and they actually reworked on it to make female more powerful and empowered. A feminist touch is very

much visible in both the movies as the female characters are able to showcase their own visions and opinions. Again the power transformation, can be figured out from these characters, as they are able to take up their own authority and suggestions without seeking the male characters. Hence, finally we could see how they possess their ability of power in a positive way, in merriment and harmony which is delivered in the power theory of Foucault, where power exists as a positive element. Referring to the contemporary society, we could note a change in this usual ideology and we could make out that the women are transforming to the category of sheroes, capable of facing their problems head-on, rising above pettiness, taking courageous decisions, doing valiant acts, reducing injustices and restoring fairness and equality and establishing harmony and peace- truly sheroic!.

In *Maleficent* and *Frozen*, the classic rescue scenes were dramatically altered to focus on the maternal and siblings relationships, and as next in line of the fairy tale retellings. Therefore, it is not just the male and female that the true love is associated with but a faithful and intense love could also be traced in the mother daughter bonding and even from the love between siblings. Also, the change in the notion of power is also viewed, wherein a transfer of power from men to women, towards greater equitability is also being focused upon aforesaid films.

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