From Perrault to Princess: Analysing the Adaptation and Translation of *Sleeping Beauty*

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**Introduction**

This thesis will examine the French adaptation and translation of Walt Disney’s film *Sleeping Beauty* through its derivation from Charles Perrault’s original French fairy tale *La Belle au bois dormant* as well as how the Walt Disney film itself was translated from English into French. Additionally, an analysis of the translation of the songs in the film from English into French will be conducted as the translation of music is an emerging field of studies in the area of translation. Moreover, *Sleeping Beauty* is quite commonly regarded as a story that is not feminist due to Aurora’s perceived lack of agency and the fact that she spends a significant portion of her own film asleep and awaiting a rescue. This could be attributed to the 17th century French fairy tale that the film is derived from, as Aurora’s slumber was first referenced in that story. However, the analysis of the female characters, their storylines, and their screentime, as well as comparing the representation of female characters in the Disney film to the original Perrault narrative will prove that the 17th century tale may be the more feminist of the two works. Lastly, the discrepancy between the French dub of the film and the French subtitles will be explored and analyzed. The French-language dub and the French subtitles differ in content, and the various constraints of both formats will be examined in order to resolve whether these differences are simply a product of the formats themselves or if there are other factors that have led to the production of two separate French-language versions.

**Walt Disney’s Artistic Liberty with Perrault’s Work**

It is no surprise that Walt Disney Pictures often employs a high degree of creative freedom when it comes to adapting traditional fairy tales for film. In fact, by the time that most fairytale-based Disney movies make it to the silver screen, they bear no more than a passing resemblance to the original story. In true Disney fashion, while the 1959 film adaptation of *Sleeping Beauty* does maintain its roots in Charles Perrault’s classic French fairy tale *La Belle au bois dormant*, it has been given a family friendly makeover for a modern 20th century audience. The Walt Disney Pictures film adaptation of *Sleeping Beauty* follows the story of Princess Aurora who has been cursed to prick her finger on a spinning wheel on her 16th birthday and fall into an eternal slumber until she is awakened by true love’s kiss. Interestingly, this plot is almost identical to the first half of Perrault’s *La Belle au bois dormant*. Both works centre on a young, beautiful princess who must spend her life avoiding spinning wheels lest she prick her finger and fall into a deep sleep.

**Charles Perrault’s *La Belle au bois dormant***

For the most part, the differences between the Perrault and Disney versions of the story are relatively minute. Near the beginning of *La Belle au bois dormant*, Perrault describes the search for fairies to bless the princess’s baptism and states that “il s’en trouva sept” which translates to “there were seven”. (244) Furthermore, these seven fairies are never specified by name and seldom return throughout the story. However, most fans of the Walt Disney Pictures film *Sleeping Beauty* will recall the existence of only three fairies: Flora, Fauna, and Merryweather as well as the large amount of screentime that is devoted to them. Additionally, in Perrault’s original tale the princess protagonist character is never given a name and it is the princess’s daughter who is named Aurora- which is likely where Disney found inspiration for the name of their princess. (257) Another interesting difference in the Disney adaptation is the use of true love’s kiss to awaken the sleeping Aurora. In Perrault’s *La Belle au bois dormant*, Aurora awakens when the Prince simply comes to find her asleep in her room. Once the Prince enters the room, it is said that “il s’approcha en tremblant et en admirant, et se mit à genoux auprès d’elle. Alors comme la fin de l’enchantement était venue, la Princesse s’éveilla…” (255) When translated into English this reads “trembling, he approached her with an air of admiration and knelt down beside her. Seeing as the enchantment had come to an end, the Princess awoke.” There is no mention of a kiss, nor anything other than the idea that Aurora’s curse had simply come to an end with the arrival of the Prince. In *Sleeping Beauty*, Aurora’s happy ending comes when Prince Phillip kisses her which breaks her curse and allows the two to live happily ever after. However, Perrault’s story does not end there.

Perrault’s original tale is seemingly divided into two, with the second half being entirely omitted from the Disney version. In the original French story, the Prince and Princess get married and have two children. The first is a daughter named Aurore and the second is a son named Jour. (Perrault 228) Interestingly, this is where the resemblance to the Disney version seemingly stops. The rest of Perrault’s story focuses on the Prince’s mother, who is an Ogress and wishes to eat the Princess and her two children. The Ogress tells her butler “Je veux manger demain à mon dîner la petite Aurore… et je la veux manger à la Sauce-robert.”[[1]](#footnote-0) (230) Terrified, the butler hides Aurora in his own home and fools the Ogress by feeding her lamb instead. The Ogress becomes so pleased with the butler’s cooking that she then demands to eat both the Princess and her son, Jour. However, the butler spares both of their lives and continues to feed the Ogress other animals instead. (231) Perrault’s tale ends with the arrival of the Prince who has heard about his mother’s quest to consume his wife and children. The Ogress then discovers the butler’s deceitful plot against her that resulted in the lives of the Princess and her two children being spared, and Perrault’s tale ends with the Ogress becoming so enraged that she ends up throwing herself into a pit of her own creation where she is consumed by the terrible beasts that she had put there herself. (233) Walt Disney Pictures likely chose to omit Perrault’s ending that featured a failed attempt at cannibalism from their film in order to render the story more family-friendly for a modern, mid-20th century audience.

**The Problem of Fairy Tale Ownership**

Fairy tales often cross national borders which results in a story that belongs to both everyone and no one in particular. In his article, *Yours, Mine, or Ours? Perrault, the Brothers Grimm and the Ownership of Fairy Tales,* Donald Haase examines the inherent connection and codependency of European fairy tales, and how that can make ascertaining the true ownership of any given tale to be quite difficult. However, he notes that these fairy tales are built upon such universal themes that it is possible for more than one group to concurrently claim ownership. Haase states that “as vessels of purportedly universal human truths, fairy tales belong to us all.” (390) Haase also argues that the question of ownership when it comes to fairy tales may not actually be as important as it seems. He posits that “whether we view them as yours and mine or as ours, fairy tales… confine and limit us, narrowing our views of reality while allegedly giving us greater insight into the other, into ourselves, or into humanity.” (393) It is this understanding of ourselves and the world around us that we receive from fairy tales which causes Haase to argue “from this perspective, fairy tales own us, we don’t own them.” (393) This manner of thinking allows fairy tales to belong simultaneously to everyone and to no one, while reinforcing the cultural importance of their mere existence.

**The Brothers Grimm and *Sleeping Beauty’s* German Influence**

While *La Belle au bois dormant* clearly served as a main source of inspiration behind the Walt Disney film *Sleeping Beauty,* Perrault’s story is not the only one to have influenced the film. Charles Perrault first published his French tale featuring the slumbering princess in 1697, which would in turn influence the Brothers Grimm to publish their own German version of the folktale in 1857. (Haase, “Kiss and Tell… ”) *Little Briar-Rose*, or *Dornröschen* as it is known in the original German, follows a similar plot to Perrault’s *La Belle au bois dormant* save for a few key differences. The first most notable difference is the replacement of the fairies that bless Aurora at her baptism with thirteen Wise Women. However, the women do retain a magical element because it is said that “the Wise Women bestowed their magic gifts upon the baby.” (Brothers Grimm 5) The narrative also follows the storyline that there is one Wise Woman who is left out, which out of frustration leads her to curse the Princess to “prick herself with a spindle and fall down dead” when she is fifteen. (5) Following the placement of this curse, the last Wise Woman alters the spell to state that “it shall not be death, but a deep sleep of a hundred years, into which the princess shall fall.” (5) This plot is a common denominator across all three versions of the story. Therefore, it appears that the elements that overlap between the Perrault and Brothers Grimm tales became the plot of Disney’s *Sleeping Beauty*.

Arguably the biggest piece of evidence in favour of Disney leaning on the Brothers Grimm tale in the creation of their film is in the princess’s name itself: Briar-Rose. In *Sleeping Beauty*, the three fairies Flora, Fauna and Merryweather bring Princess Aurora to live with them in their forest cottage in an effort to protect her from Maleficent’s curse. It is decided that the best course of action to keep Aurora safe is to remove her from royal life and give her an entirely new identity, Briar-Rose. While in the Disney film *Sleeping Beauty* Princess Aurora and Briar-Rose are the same person, the change in her name represents a key moment in the evolution of the princess’s storyline. As Princess Aurora she would be doomed to her fate of pricking her finger on a spinning wheel and falling into an eternal slumber on her sixteenth birthday, but as Briar-Rose she could flourish as a beautiful young peasant girl who resides with her three aunts in a cottage in the woods with no knowledge of the curse that was placed on her at birth. The inclusion of both the names Aurora and and Briar-Rose pays homage to the original fairy tales and serves as a representation of both the French and German influences on the silver screen.

Another main contribution of the Brothers Grimm *Little Briar-Rose* to the Walt Disney narrative is the inclusion of the Prince kissing the Princess to awaken her from her slumber. As previously mentioned, this storyline is not present in the Perrault version which makes the extent of the German tale’s influence more easily detectable. Moreover, seeing as the concept of “true love’s kiss” had become somewhat of a Disney trademark through its appearance in *Snow White and the Seven Dwarves* (1937), it is entirely possible that Disney saw an opportunity for its use in *Sleeping Beauty* and chose to continue with tradition. In the Brothers Grimm version of the tale when the Prince encounters the sleeping Princess he found her to be so beautiful that “he could not turn his eyes away; and he stooped down and gave her a kiss. But as soon as he kissed her, Briar-rose opened her eyes and awoke… ” (9) It should also be noted that the Prince and Princess living happily ever after marks the end of the Brothers Grimm version of the story, which coincides with the ending of the Walt Disney film. Therefore, it could be argued that instead of choosing to omit Perrault’s cannibalistic ending, *Sleeping Beauty* simply remains loyal to the Brothers Grimm version of the tale.

**Bringing Perrault’s *La Belle au bois dormant* Into the 20th Century**

 In her article, *The Challenges of Translating Perrault’s “Contes” into English,* Claire-Lise Malarte-Feldman examines the difficulties associated with the translation of Charles Perrault’s original 17th century French tales into English for a modern audience. It is this change in target audience that Malarte-Feldman notes represents one of the many difficulties of translating Perrault’s fairy tales. She argues that when Perrault was writing his stories, “the audience for fairy tales was adult, and the French Academician wrote his tales with [this] literary fashion.” (192) Malarte-Feldman notes that this audience is very different from what we associate with the genre of fairy tales nowadays, seeing as “the majority of existing versions of Perrault’s *Contes* are destined for children” and as a result have sustained various “editorial interventions” to appeal to a family-friendly audience. (192) It can be argued that the Walt Disney film adaptation of *Sleeping Beauty* is nothing more than that: an editorial intervention designed to bring Perrault’s tale to an audience of 20th century children. While it is not a literary work, the film underwent the same process of adapting content for a younger, modern generation that is required for a current literary translation of one of Perrault’s tales. Malarte-Feldman states that the goal of the modern fairy tale is to appeal to the widest possible audience. She argues that this process involves “the manipulation of the content in such a way that it fits the mold of what is culturally predictable and acceptable” for an American audience. (193) While Disney films do have global appeal, especially once they are translated through subtitles or audio dubbing into other languages, it remains clear that the values reflected in the films are at their core, American. Overall, Malarte-Feldman states that “the changes that Disney brought to the characters and plot [of European fairy tales] have enabled his films to better conform to the standards of American culture… and ultimately to satisfy commercial interests.” (194) At the end of the day, films that appeal to a wider audience have more potential to generate revenue and therefore are generally more financially successful.

Additionally, Disney is likely largely responsible for how people today view fairy tales as most of us are inherently more familiar with the Disney-fied versions that were presented to us in childhood than the stories in their original versions. However, Malarte-Feldman notes that the popularity of the Disney versions of well-known fairy tales does not come without its faults. It appears although an effort to bring *La Belle au bois dormant* into the 20th century resulted in this modern version essentially overtaking the original form in terms of its presence in public consciousness. She states that “in the country of Uncle Sam and the technological marvels of Walt Disney, Perrault was but a foreigner.” (193) Unfortunately, the potential fading of the original work is a risk that is inherent with the adaptation of any fairy tale. Another important aspect of Walt Disney’s adaptation that aided in the exclusion of Perrault from the narrative surrounding the story is the inclusion of aspects of the Brothers Grimm version of the slumbering princess’s tale.

**The Translation of Music for Disney Films**

As noted by Mónica Martín Castaño in her thesis *Translating Disney Songs from “The Little Mermaid” (1989) to “Tarzan” (1999): An Analysis of Translation Strategies Used to Dub and Subtitle Songs in Spanish*, there are often “multiple non-linguistic constraints involved in the activity of creating a singable song in an audiovisual context.” (5) Martín Castaño argues that generally, the main non-linguistic constraints found in Disney songs are “the preservation of rhyme, rhythm, and cohesion between images and text.”(6) However, it is likely that these non-linguistic constraints can vary greatly from film to film, or even between songs in the same film. One of the main non-linguistic constraints that Martín Castaño mentions is the image that accompanies the song lyrics. The need to have the lyrics in the target language match the image presented in the source language while continuing to observe the same rhythm can result in new lyrics that differ a great deal from their original counterparts.

Such is the case with the translations of the songs “I Wonder” and “Once Upon a Dream'' from the Walt Disney film *Sleeping Beauty.* Although George Bruns[[2]](#footnote-1) is credited as being the composer for the Disney film, the influence of the renowned Russian composer Piotr Ilyich Tchaikovsky remains clear due to the fact that “the 1959 Disney movie *Sleeping Beauty* uses music from Tchaikovksy’s *The Sleeping Beauty.*”(Toth and Hill 224) Through looking at the English and French versions of the music from Walt Disney’s *Sleeping Beauty,* it is clear that the main concern of the translator was the retention of rhythm and rhyme, and that while the overall theme of the songs remain intact, the actual lexical transfer from the source language to the target language is almost nonexistent throughout the music in the film.

**The Translation of “I Wonder” from *Sleeping Beauty***

Turning first to the translation of the song “I Wonder,” which is a solo sung by Princess Aurora while she is in the forest surrounded by various woodland creatures, provides the perfect example of the prioritization of rhythm and rhyme over the exact lexical content of the lyrics.

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| “I Wonder” Original English Lyrics | “Je voudrais” Official French Lyrics | “I Would WishRe-Translated English Lyrics[[3]](#footnote-2) |
| I wonder | Je voudrais | I would wish |
| I wonder | Je voudrais | I would wish |
| I wonder why each little bird has a someone | À mon tour, comme les oiseaux chanter l’amour | In my turn, like the birds, to sing of love |
| To sing to, sweet things to  | À celui, que, la nuit | To him, whom, at night |
| A gay little love melody | Je vois dans mes rêves si jolis | I see in my beautiful dreams |
| I wonder | Je voudrais | I would wish |
| I wonder | Je voudrais | I would wish |
| If my heart keeps singing | Que mon coeur par ce chant | That my heart by this song |
| Will my song go winging | Lui dise “je t’attends” | Would tell him “I am awaiting you” |
| To someone who’ll find me | Qu’il vienne et m’aime | That he would come and love me |
| And bring back a love song to me? | Je suis sa belle au bois dormant | I am his sleeping beauty in the woods |

Firstly, the title “I Wonder” becomes “Je voudrais” once it is translated into French. (“Je Voudrais | I Wonder (French)”)While this is not necessarily an extreme departure from the original English title, the translated French version has a meaning that is more similar to saying “I Would Like To” or “I Would Wish.” That being said, the title is the translated portion of the song that arguably bears the most resemblance to the original English. The French lyrics do tell a love story in their own right, just seemingly different language to tell another kind of love story. It is important to note that the most repeated phrase in the song is the title itself, “I Wonder” and that the French translation “Je voudrais” has the same amount of syllables as the English does, which allows for rhythmic preservation throughout the song. Additionally, the French version retains the lyrical reference to birds, likely because Aurora sings this song while surrounded by small, chirping birds. (*Sleeping Beauty* 00:25:50-00:26:00) This inclusion helps to integrate the newly translated lyrics seamlessly into the original English-language scene. Interestingly, the last line of the song in French has become “je suis sa belle au bois dormant” which is a wonderfully subtle reminder of the film’s origins in Perrault’s fairy tale, *La Belle au bois dormant.* (*Sleeping Beauty* 00:26:32-00:26:44)

**The Translation of “Once Upon a Dream” from *Sleeping Beauty***

The title of “Once Upon a Dream,” which in French is “J’en ai rêvé,” is surprisingly similar to the original English language title. If the French title were to be translated back into English it would say “I Have Dreamed It,” which is likely as close of a translation as possible while retaining the idiomaticity of the French language. This translation maintains the overarching theme of the song, which is the idea that the premonition of meeting her one true love came to Princess Aurora in a dream. However, the translation of the lyrics to the song is much less straightforward and literal. Presented in the table below are only the lyrics to the first half of “Once Upon a Dream” from *Sleeping Beauty* as the second half is essentially a repetition of the earlier lyrics.

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| --- | --- | --- |
| “Once Upon a Dream” Original English Lyrics | “J’en ai rêvé” Official French Lyrics | “I Have Dreamed It”Re-Translated English Lyrics[[4]](#footnote-3) |
| I know you, I walked with you once upon a dream | Mon amour, je t’ai vu au beau milieu d’un rêve | My love, I have seen you in the middle of a dream |
| I know you, the gleam in your eye is so familiar a gleam | Mon amour, un aussi doux rêve est un présage joli | My love, such a sweet dream is an omen of love |
| Yet I know it’s true that visions are seldom all they seem | Refusons tous deux que nos lendemains soient mornes et gris | Let us refuse, both of us, that our hereafter be dreary and grey |
| But if I know you, I know what you’ll do | Nous attendrons l’heure de notre bonheur | We will await the hour of our joy |
| You’ll love me at once, the way you did once upon a dream | Toi ma destinée, je saurais t’aimer, tu l’as rêvé | You, my destiny, I will know to love you, I have dreamed it |

The first set of English lyrics are “I know you, I walked with you once upon a dream” which when translated into French becomes “Mon amour, je t’ai vu au beau milieu d’un rêve.” (“J’en ai Rêvé | Once Upon a Dream”) If these French lyrics were translated back into English they would say “My love, I have seen you in the middle of a dream.” (“J’en ai Rêvé | Once Upon a Dream”) Once again, this translation appears to be the most concerned with rhythm seeing as “I know you” and “Mon amour” have the same number of syllables, which allows them to fit the same rhythmical pattern. An interesting anomaly with the audiovisual context of this song is that the lyrics do not directly reflect what is happening on screen, which allows the translator slightly more freedom when it comes to the choice of lyrics. At this point in the film, Princess Aurora is dancing in the forest while a friendly owl dons a cape and swirls around the princess in a dreamy pas de deux. (*Sleeping Beauty* 00:29:29-00:30:17) Since none of the original lyrics mention anything more than Aurora meeting and walking with her Prince in a dream, the translation of the lyrics into French can be more free. The English-language lyrics already speak of abstract concepts, such as “visions” and meeting someone “once upon a dream” which not only allows for, but requires a translation that matches the dreamlike aura evoked by the song. (“J’en ai Rêvé | Once Upon a Dream”)

Similarly to the song “I Wonder,” the French lyrics to “Once Upon a Dream” do convey a beautiful love story, but perhaps not the exact same love story that the English lyrics speak of. The French version of the song employs more formal language which creates a literary connotation to the song, with phrases such as “mornes et gris” and “présages jolis” being more similar to the French that would be found in a written narrative. Additionally, in the English version Aurora constantly makes the distinction between herself and the Prince, by using the words “I” and “you” instead of “us,” which implies that while she loves him, she continues to view them as two separate individuals. However, the French lyrics have Aurora immediately close this gap and refer to her and the Prince as being “nous” which creates an unprecedented sense of unity between the two protagonists. This change for the French version furthers the idea that Aurora and Phillip have already known each other and fallen in love, prior to them actually physically meeting each other in the forest for the first time. Furthermore, the lyric change of “I know you” to “mon amour” reflects the sense of déjà vu that is encompassed by the song, as well as showing that not only does Aurora already know Phillip, but that she already knows him well enough to refer to him as her love. (“J’en ai Rêvé | Once Upon a Dream”)

***Sleeping Beauty* and Disney’s Cultural Influence**

 In their essay, *Construction of the Female Self: Feminist Readings of the Disney Heroine*, Birnie Henke et al. examine the various ways that gender roles are portrayed in Disney films, as well as how crucial those same Disney films have become to modern North American culture. The article argues that not only have Disney films “become part of a cultural repertoire of ongoing performances and reproductions of gender roles by children and adults” but that their impact goes even further than the simple representation of gender roles. (230) They argue that “these stories present powerful and sustained messages about gender and social relations.” (230) According to Birnie Henke et al., the sphere of Disney’s influence is so vast that it has the potential to encompass nearly every aspect of North American society. It is also important to note that while this article specifically references the United States of America and Disney’s influence there, the influence of Disney’s films extends far beyond American borders.

Turning specifically to *Sleeping Beauty*, it is important to note that this film debuted in 1959. As a result, it can be expected that the views of feminism presented in the film reflect those of the era. In their article *Gender Role Portrayal and the Disney Princess,* Buckingham, et al. examine the evolution and the representation of gender roles in Disney princess films. It comes as no surprise that they found that the first three Disney princess films, *Snow White and the Seven Dwarves* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959) demonstrated the most traditional representations of gender roles, for both men and women. The article argues that “gender expectations were less complex when the first Disney Princess movies were produced” which can make it difficult to hold them up to today’s standards. (563) It is important to note that these films are ultimately a reflection of the values of their time, and that in analysing them, it is vital to remember the context in which they were made.

**1950s Gender Stereotypes in *Sleeping Beauty***

In her article, *Media Portrayal of Gender Stereotypes in the 1950s: Walt Disney’s “Cinderella” and “Sleeping Beauty,”* Michelle Fredericks argues that these stereotypical reflections of female characters that Disney presented on screen in both of the franchise’s major blockbuster films from the 1950s, *Cinderella* and *Sleeping Beauty* are actually responsible in large part for their success. Fredericks notes that Walt Disney’s main goal was rendering these films accessible and relatable to a modern audience. She states that “Disney’s main objective was to sell movie tickets during the 1950s. The public expected films to which they could relate. Because of this, his characters needed to follow societal roles and stereotypes closely. He made them behave as though they were the “perfect women” for society.” (15) This is an interesting observation because it implies that the stereotypical representation of female characters as being the perfect mother or housewife was done on purpose at the time and was used as a way to draw an audience of people who would have likely idolized that behaviour. The media of the day played a vital role in the creation and upholding of societal norms, not unlike how it does today.

While the representations of female characters in *Sleeping Beauty* may not have reflected the actual position of mid-century American women in society, nor how they legitimately behaved, it does reflect the societal norms that would have been imposed on women which would have influenced the behaviour that they would have sought to emulate. According to Fredericks, the storyline of Aurora falling asleep and waiting for her one true love, Prince Phillip, to come and save her would have sent a specific message to its mid-century audience. She notes that “women saw from this example that the proper way to catch a winning husband was to wait for him to “rescue” them by sweeping them off to a quaint suburban “castle” where they will love each other unconditionally and live contentedly for the rest of their lives.” (38) The film ending with Prince Phillip and Princess Aurora seemingly living happily ever after once Maleficent has been defeated does suggest that a woman’s life can only be fulfilled once she falls in love with a man, which would have reinforced the trope of the “perfect housewife” that was all too present in the 1950s.

**Feminism in Perrault’s *La Belle au bois dormant***

 *The Challenges of Translating Perrault’s “Contes” into English* byClaire-Lise Malarte-Feldman makes an important distinction between the goals of Perrault’s original tale *La Belle au bois dormant* and Walt Disney’s *Sleeping Beauty.* Her article mainly focuses on the challenges associated with translated fairy tales for a modern audience, but she goes on to make an extremely important point about the differences between the goals of the female protagonists from the Perrault to the Disney version of the story. Malarte-Feldman argues that what Disney actually did in adapting traditional fairy tales for the silver screen was actually to simplify them, and reduce them to nothing more than a simple love story. She notes that by doing so, “Disney gave his own versions a unidimensional meaning and missed the primordial function of the tale, which is not to find Prince Charming, but to find one’s self.” (194) This statement implies that Perrault’s original narrative might be more feminist than previously thought, seeing as the Princess is characterized as having her own goals and agency. While she ultimately still does fall in love with and marry the Prince, her story is more than that. Arguably, in Walt Disney’s *Sleeping Beauty*, Princess Aurora spends the majority of the film yearning for love and patiently waiting for her soulmate to arrive. Yet when she does finally meet the Prince in the forest, she promptly falls asleep after obeying a command from Maleficent, and awaits a rescue. Her love life appears to be the only major area of her life where Aurora is awarded any sort of autonomy, but it is still extremely limited and ultimately controlled by the other characters in the film. Perhaps this seeming lack of character development can be attributed to the parts of *La Belle au bois dormant* that Disney cut from their film version.

 The second half of *La Belle au bois dormant*, while gruesome and arguably cannibalistic, does portray the Prince and Princess happily raising a family together as equals. Disney’s decision to cut the story short and end the narrative not long after Princess Aurora wakes up does save the audience from experiencing the potential horrors of the evil Ogress that Perrault mentions, but it does not do Aurora’s characterization any favours. In the Perrault version, the Princess is allowed to find herself and her own happiness, on her own terms. While this does still result in her marriage to the Prince, it is important to distinguish the fact that she was seemingly allowed to choose this ending for herself whereas the Disney version pigeonholes her into it.

**Feminism, Beauty, and Age in *Sleeping Beauty***

 Another important aspect of *Sleeping Beauty* that ought to be considered when discussing the film is the treatment of the older female characters, and what this says about aging women in modern society. In her article *Aging with Disney and the Gendering of Evil*, Nada Ramadan Elnahla points out that while Disney has recently diversified the way it presents its female protagonists, there is still a vital area in which they continue to lag behind. Ramadan Elnahla states that “although Disney has the capacity to alter consciousness about growing older, it has failed in transcending the prejudices against aging female characters.” (114) This is an important observation because it makes note of Disney’s considerable cultural influence while also acknowledging that the studio has not taken full advantage of their ability to change societal perceptions of aging female characters.

Throughout her analysis, Ramadan Elnahla divides the older character of Walt Disney’s *Sleeping Beauty* into three categories which allows for a comparison to be made of the characters within the film itself. She postulates that the first group is made up of “King Stefan, his queen, and King Hubert'' and notes that these three characters are presented to the audience with very minimal information about them. (120) While their roles in the plot may seem inconsequential, Ramadan Elnahla points out that Aurora’s parents do not age while they are asleep during the film, and are presented to the audience as being good and loving parents, further reinforces the concept that “goodness is equated with agelessness” and indirectly villainizes the older female characters for daring to grow old. (120)

Falling into the second category are the three fairies Flora, Fauna, and Merryweather. These three women are assigned the stereotypical grandmother role, where they are “the caretakers of children'' and are depicted as being “kindly, yet ineffectual… fat and short.” (120) In the *Sleeping Beauty* once Princess Aurora pricks her finger on the spinning wheel and falls into a deep slumber, the fairies are seen blaming themselves for what happened to Aurora since they left her alone, and therefore in a vulnerable state that Maleficent could take advantage of. Arguably perhaps the most important observation that Ramadan Elnahla makes in her argument about the portrayal of these three fairies is that “being less powerful than Maleficent, they have to join forces with a male- Prince Phillip- in order to defeat the former.” (120) This further reinforces the idea that those who occupy the grandmother or caretaker role in society exist only to be kind, serve tea and biscuits, and take care of children. Additionally, it appears to promote the concept that a man is needed to save the day since even Flora, Fauna and Merryweather together could not defeat Maleficent.

However, in *Sleeping Beauty* it is Flora who figures out that the young stranger with whom Aurora fell in love with in the woods is actually Prince Phillip. Furthermore, Flora is the one who decides that in order to wake the sleeping princess, they must rescue the Prince. (00:55:42-00:56:00) Without Flora, Fauna and Merryweather, Prince Phillip would have been highly unlikely to escape from Maleficent’s imprisonment which would have meant he would have been unable to awaken Princess Aurora with true love’s kiss. In this case, perhaps instead of arguing that the fairies could not save Aurora on their own therefore they turned to the prince, the argument should be reversed. At the end of the day it was Prince Phillip who needed their help, and not vice versa. Furthermore, the fairies were terrified of seeking out Maleficent and breaking Prince Phillip out of prison but they did it regardless because they knew it was the right thing to do. (00:58:40-00:58:47) This attitude of self-sacrifice and courage proves that the fairies are much more complex, strong female characters than they are on the surface. The three fairies also act as the main catalysts for the plot of the film which provides them with arguably much agency and importance than any of the male characters in *Sleeping Beauty.*

The lone representative of the third category is none other than Maleficent herself. In her analysis, Ramadan Elnahla notes that the context of the beauty standards at play in the late 1950s are key to understanding the physical depiction of Maleficent. She notes that the idealized female body type at the time of the film’s release in 1959 would have been the full-figured Marilyn Monroe. With that being the case, Ramadan Elnahla states that “the extremely slimmer and much less curvaceous body of the evil fairy would have repulsed audiences back then.” (120) This is important because it equates Maleficent’s evil actions with an extreme lack of physical beauty, which is a direct contrast to the purity and beauty that are exuded by the Princess Aurora. This correlation of evil with harsh and unappealing physical features is problematic because of its potential to teach children that anyone who is not conventionally beautiful must be bad. Furthermore, it seemingly provides a reason for Maleficent to be jealous of Aurora and may reinforce to the film’s audience of children that only those who are physically attractive can also be good and kind people. This binary way of approaching not only good and evil, but the idea of beauty, is especially common in early Disney films.

However, this treatment of Maleficent is not only found in the Disney film adaptation. Perrault’s *La Belle au bois dormant* also features a female villain that is marked by a lack of physical beauty, perhaps even more so than Maleficent. In the second half of the Perrault version, the Queen turns into an Ogress and wishes to eat the Princess and the Princess’s two children. This is likely motivated in large part by her jealousy of the Princess’s physical beauty, once again much like Maleficent. The fact that both the main villains in Perrault’s *La Belle au bois dormant* and Walt Disney’s *Sleeping Beauty* are seemingly motivated by jealousy over the young female protagonist’s physical beauty does not go unnoticed. This may unintentionally send the message that there is only one acceptable form of physical beauty and anyone who does not fit the conventional beauty standard is therefore evil and must be jealous of anyone else who does appear to meet the standard. It also suggests that jealousy is a worthy enough reason to become evil and live a life of spite, as Maleficent and the Ogress do in their respective tales.

***Sleeping Beauty*’s Influential Change in Authorship**

In their article *Construction of the Female Self: Feminist Readings of the Disney Heroine*, Birnie Henke et al. make an important distinction between the authors of Perrault’s *La Belle au bois dormant* and Walt Disney’s *Sleeping Beauty* and how this difference in authorship ultimately changes the outcome of each tale’s slumbering protagonist. In their discussion of the values presented in the Disney film adaptations of popular folk tales, Birnie Henke et al. note that “the values imparted in Disney fairy tales are not those of original folk tellers, nor of the original writers such as Perrault or Andersen; instead, they are the values of Disney’s male writers.” (233) This change in authorship provides a compelling explanation for the reasoning behind Princess Aurora’s passivity in the Disney film, seeing as she was much more of a dynamic character in both Perrault’s and the Brothers Grimm original versions of the tale. In the article, Birnie Henke, Jill, et al. notice that this increased docility in Disney’s heroines appears to be a trend from the studio’s early days and that Cinderella lacks agency in her own film in a similar fashion. According to Birnie Henke, Jill, et al., “Like Cinderella, Aurora is obedient, beautiful, acquiescent to authority, and essentially powerless in matters regarding her own fate.” (236) They argue that this powerlessness is a theme for Aurora’s character development throughout the film, and that there is no avenue for her to intervene and take ownership of her own story. Birnie Henke, Jill, et al. emphasize Aurora’s lack of opportunity and dynamic in their summary of her storyline, where they write that “Passively, she is brought back to the castle where she falls under the spell of Maleficent, touches the spinning wheel, and sleeps through most of the film while others battle to decide her future.” (236) It is the fact that Princess Aurora, who is supposed to be the protagonist of the film, remains in a deep sleep for the majority of her own film that is often the subject of criticism in discussions about *Sleeping Beauty*. Furthermore, the fact that the film ends once she is rescued by the Prince seemingly only functions as another way to limit Princess Aurora’s growth and character development. As previously stated, in Perrault’s original tale the awakening of the Princess and the lifting of the curse only marks the halfway point of the story.

**The Audiovisual Translation of Disney Films**

Paula María Léon Alonso’s article *The Nightmare Before Dubbing: Song Translation for Dubbing Animation Films from [the] Disney Factory* argues that audiovisual texts, such as films, utilise both visual and acoustic elements to get their message across. Her article quotes Chaume, who defines the acoustic channel as being the one that “comprises words, paralinguistic information, soundtrack and special effects, whereas the [visual] one involves light waves.” (qtd. in Léon Alonso 77) This definition of an audiovisual text is vital to the understanding of the discipline of audiovisual translation. Léon Alonso notes that there are many challenges that accompany the domain of audiovisual translation, and that it is not as simple of a process as it may appear on the surface. She states that audiovisual translation’s “applicable strategies require a great deal of creativity and inventiveness in order to discover a presumably flawless solution to frequent challenges reflected in jokes, cultural references, or songs.” (76) It is important to note that all three of the aforementioned challenges exist in abundance in Disney films, which renders the use of audiovisual translation in Disney films a particularly interesting example. In fact, Léon Alonso herself notes that she chose to focus on the audiovisual translation of Disney songs in her article due to “the huge economic and cultural repercussion for entertainment which this corporation represents.” (76) Since Disney films have long since transcended national boundaries, there is an increased pressure on the translators involved in the subtitling and dubbing translation processes to provide an end product that integrates seamlessly with the original visual aspects of the film.

 **Dubbing vs. Subtitling in Disney Films**

 The goal of rendering films accessible to the widest possible audience has always been at the forefront of the cinematic industry. The more people who are able to see a film, the more money that film stands to bring back to the studio who produced it, which will then allow that studio to continue producing films, and so on. Walt Disney Pictures is no stranger to the use of dubbing and subtitling to disseminate films across national borders. While these two concepts in translation, dubbing and subtitling, are inherently related in theory as they both deal with audiovisual translation, their respective applications can produce highly varied results.

According to Zoë Pettit in her article *The Audio-Visual Text: Subtitling and Dubbing Different Genres*, dubbing is a post-production process that “necessitates the grafting of a voice belonging to a different person onto the actor appearing on the screen” as a way to render the film accessible to those outside of the linguistic realm of its original intended audience. (26) In her article *The Nightmare Before Dubbing: Song Translation for Dubbing Animation Films from [the] Disney Factory*, Paula María Léon Alonso examines the process and difficulties associated with the use of dubbing as a way to translate Disney movies. She focuses specifically on the translation of Disney films into Spanish for an audience of children in Spain, but her work provides important commentary on the dubbing of Disney films as a whole. Léon Alonso begins her article by noting that “dubbing is the dominant modality of audiovisual translation in Spain for those films intended mainly for children.” (76) It is important to note that while Disney films are entertaining for the whole family, their main target audience is children. The use of dubbing instead of subtitling in children’s movies is likely more common because of the fact that many children in the audience are either not able to read at all, or are not competent enough readers to fully grasp the film through subtitles alone. Additionally, in her article *Audiovisual Translation of Disney Songs into Norwegian,* Katrine Drevvatne notes that when a song is translated specifically for use in a children’s film, “one may also assume that the translators have taken special notice to adjust the vocabulary for children.” (7) This potential adjustment in difficulty level of the vocabulary used in the translation of lyrics for Disney films is important, because it adds another constraint that the translator ought to be aware of during the dubbing process.

As for the actual process of dubbing, Léon Alonso argues that it can be broken down into three phases: “translation of the original script, adaptation of this new text and its further interpreting by voice actors.” (78) Due to the numerous steps and large amount of resources involved to successfully dub a film, it is considerably more expensive than subtitling. However, Léon Alonso argues that the biggest difficulty associated with the use of dubbing in film is not the hefty price tag, but in fact the simulation of authentic dialogue within the dubbing itself. While the use of translated audio as opposed to translated subtitles does allow for a more natural experience for the viewer, it is getting to this end result that can pose a challenge for translators. Léon Alonso writes in her article that, “emulating a spontaneous discourse contributes to building a totally convincing illusion which persuades potential spectators to believe that they are watching an original version- although a large number of them are aware that this is a fake illusion.” (78) After all, what is the goal of a film if not to provide an audience with an entertaining illusion that allows them to abandon their own reality for an hour or two. Nevertheless, this illusion could be easily shattered with a poorly executed dub.

Léon Alonso notes that in order to create a successful foreign language dub for any given film, certain criteria must be met. She states that these criteria could contain “every language’s density, the pace of pronunciation, and the full, fragmentary or non-existent view of articulation” as the best dub will match all of these in the style of the target language. (78) As such, the process of translating and recording dubbed audio for a film can vary greatly depending on the target language. Furthermore, according to Drevvatne “the desire to maintain lip synchronization in dubbing can often be an obstacle, a challenge subtitlers do not have.” (8)

**The Audiovisual Translation of Music for Disney Films**

 In her article *Audiovisual Translation of Disney Songs into Norwegian,* Katrine Drevvatne makes an important distinction between the purposes of subtitling and dubbing when it comes to the translation of songs. Drevvatne states that “when a song is translated to function as subtitles in a musical, the main purpose is for the audience to understand the content of the foreign lyrics” due to the fact that songs can often serve as dialogue during the film. (8) She notes that some of the main factors concerning the translation of music, such as rhythm and rhyme, can be disregarded or given less importance when subtitles are used because the translated lyrics are not meant to be performed in the way that the original lyrics are. Additionally, each audience member will read subtitles at their own pace so there is less pressure to ensure that subtitled lyrics match perfectly with the rhythm and speed of the song. However, Drevvatne states that the purpose of translating a song for it to be used in an audio dub for a film is quite different. She argues that “a dubbed song needs to be made singable since it is performed.” (8) It is because of this need to be performed that Drevvatne notes that “the semantic content cannot however be ignored altogether either since it is important to the film’s plot.” (8) According to Drevvatne, the main priority in translating for subtitles is to retain the meaning of the original lyrics which allows the translator some flexibility in terms of word choice seeing as the lyrics do not need to prioritize rhythm and rhyme. Dubbing on the other hand, maintains the singability of the translated lyrics as its first priority.

**The Discrepancies Between the English Audio and French Subtitles of *Sleeping Beauty***

 An interesting observation about the translation process for the French audio dub is how to translate the sounds the animals make from English into French. For example, in English the sound that an owl makes is called a hoot but is generally represented by the onomatopoeia “hoo.” In French, this same noise is referred to as an ‘hululement”, which is represented by the onomatopoeia “ouh.” While the English and French words for the sound an owl makes do sound quite similar, save for the fact that the “h” is not pronounced at the beginning of the French word, there are other important factors to consider when translating this concept for a specific scene that takes place in the woods during the film *Sleeping Beauty.* During the scene where Princess Aurora is in the forest talking to her animal friends about the prince she met in her dreams, she speaks directly to the owl. In the English version, the owl comically responds to Aurora by hooting which sounds to an English audience like the owl is asking the question “who” in reference to the prince’s identity. (*Sleeping Beauty* 00:27:11-00:27:27) However, the word “who” does not have the same meaning in French so this dialogue had to be adapted through the translation process in order to achieve the same comedic effect with a French-speaking audience. In the French version, the owl hoots and then says “qui,” which means “who” and allows the French audience to grasp the scene much in the same way that an English audience would, thus preserving the scene’s intention. Additionally, the other birds that fly around Aurora and the owl make higher-pitched chirping noises that sound more like the French word “qui” which further adds to the comedic layers of the scene. (*Sleeping Beauty* 00:27:11-00:27:27)

**Two Different French Versions of *Sleeping Beauty*: Audio Dub vs. Subtitles**

Near the beginning of my research for this thesis, I watched Walt Disney’s *Sleeping Beauty* with the French audio dub and the French subtitles on simultaneously. I thought that watching the film with both the French audio dub and French subtitles would allow me to form a more in-depth understanding of the linguistic elements of the film, as well as to form a preliminary analysis of the role of translation in *Sleeping Beauty.* Perhaps naively, I expected the audio dub and the subtitles to match up perfectly. I assumed that since they were based off of the same source material that the subtitles would simply be a written version of the audio dub. However, I was surprised to learn that this was not the case at all. The audio dub and the subtitles almost never matched one another, which led me to wonder how this discrepancy might alter a French audience’s reception of the film. In order to determine whether, or to what extent, the difference between the French audio dub and the French subtitles affects the comprehension of the film, I watched *Sleeping Beauty* with both the French audio and French subtitles and made note of any discrepancies. Later, I compared them both to the original English script to determine whether one of them could be deemed the more accurate translation, or if their translation resulted in simply two interpretations of the same source material.

There were two French audio dubs made for *Sleeping Beauty,* the original being made in 1959 with an improved redub occurring in 1981. However, only fragments from the original 1959 dub can be found today. (Meagher “Sleeping Beauty”) The practices of translation for audio dubbing and subtitling are each faced with their own set of constraints that play a major role in creating the end product. Whereas audio dubbing usually focuses on ensuring that the rhythm and flow of the scene are respected, as well as doing their best to have the audio match how the characters’ mouths are moving for a more seamless delivery, subtitling generally prioritizes concision so that the entire line can be viewed as a whole at the bottom of the screen. Subtitling also does not need to focus so much on the rhythm of the scene or making sure that the words fit well with the way that the animated characters mouths are moving, because each individual audience member reads the subtitles at their own pace. Additionally, dubbing and subtitling are often geared towards different audiences. According to Léon Alonso, in Spain “dubbing is an imperative for those products expected to be box-office hits, which are aimed at a general and multigenerational audience.” (78) She argues that subtitles “required a greater cognitive effort” and are more often used for those who may be hard of hearing, or who have more advanced reading skills and can handle the process of hearing something in a foreign language while reading the subtitles in their own native language. (79) By all means this is not an exhaustive list, but it does provide important insight into the potential reasons behind the discrepancies between the French audio dub and the French subtitles for Walt Disney’s *Sleeping Beauty.*

**Comparing the French Audio Dub and French Subtitles of *Sleeping Beauty***

 Overall, the best way to describe the discrepancies between the French audio dub and the French subtitles for the film is that they generally convey the same message but use different language to do so. Neither translation is technically incorrect, nor is one considered to be better than the other as it appears that they are simply different interpretations of the same source material. In general, the subtitles used in the film are shorter and use a smaller amount of words to get the point across. This was to be expected, because the main constraint when translating for subtitles is the lack of space at the bottom of the screen. Additionally, the more concise a subtitle is, the more likely it is to be quickly and easily understood by the audience. If a subtitle required too much time to be read, the audience would likely lag behind the plot and may become frustrated, which could result in them turning off the film in its entirety.

Another important observation is that the French subtitles in *Sleeping Beauty* tended to use more formal language, specifically the grammatical tense known in French as “passé simple.” In French, the "passé simple" tense is primarily used in written narratives and is hardly ever employed orally. The translation of the subtitles constantly used "passé simple" which makes it more similar to reading a narrative story than to watching a film. It is important to note that there are various scenes in *Sleeping Beauty* that make use of an extradiegetic narrator who reads from the storybook that is presented on screen. In the French audio dub, the narrator uses "passé simple" as well only because he is meant to be reading directly from the book and none of the other characters speak using the "passé simple" tense because it is rarely employed in everyday French conversation. The use of "passé simple" in the subtitles immediately evokes an air of formality, which might suggest that the subtitles are geared towards an older audience. Seeing as most children cannot read at the level that is required to comprehend subtitles and it is well-known that dubbing is preferred when translating children’s films, this would not be out of the question. Additionally, Perrault’s original *La Belle au bois dormant* was written using the "passé simple" tense. Thus, by utilizing this tense in the subtitles the translator brings the French-language version of the film one step closer to its French folkloric roots.

In contrast to the French subtitles, the French audio dub is clearly more focused on matching the rhythm and emotion of each scene, thus it often makes use of longer sentences and more common phrases that a native French audience would understand. However, if the French audio is difficult to understand because of an unfamiliar accent or a seldom-heard expression and the subtitles do not match what is being heard, it makes it very difficult to figure out what the characters are saying on screen. While it is clear that the audio dub and the subtitles have their roots in the same source text, they are absolutely two different interpretations. Overall, these discrepancies do not have a major impact on the film or how a scene is meant to be interpreted by an audience because they are essentially saying the same thing, just in different words. However, there are a few notable differences between the dub and the subtitles that do change the meaning of their respective sentences, which can in turn influence how a scene is perceived and understood by the audience.

**A Change in Context: Audiovisual Translation in *Sleeping Beauty***

First of all, during a scene where Princess Aurora is in the woods discussing with the forest animals her dream that revolved around her meeting the Prince, the French audio has Princess Aurora say “Un prince qui est grand et jeune et beau et si romantique” while the subtitles state “Il est grand, séduisant, et… si romantique.” (*Sleeping Beauty* 00:27:33-00:27:37) The choice to include the word “séduisant” in the subtitles and not in the audio dub is notable because it further reinforces the idea that the subtitles may be geared towards an older audience. In the original English version Princess Aurora says “he’s tall and handsome and so romantic.” (*Sleeping Beauty* 00:27:33-00:27:37) In this context “séduisant” and “beau” can be viewed as synonyms and both acceptable translations for the English word “handsome,” however “séduisant” certainly has more of a seductive connotation to it than does the word “beau.” While an audience of children may not understand this connotative context that is given by the use of a single word, an audience of adults almost certainly would.

 Another important lexical difference between the French audio dub and the French subtitles occurs when the three fairies are in their cottage preparing for Princess Aurora’s birthday festivities and Flora asks Fauna what she thinks of the dress that she made for Aurora to wear. To this question Fauna replies that the dress is not quite the way it looks in the catalogue that Flora based it off of, and in the French audio dub Flora responds “je l’ai modifié” while the subtitles say “je l’ai amélioré un peu.” (*Sleeping Beauty* 00:33:27-00:33:37) In this case, the words “modifié” and “amélioré” are not synonyms, and therefore this discrepancy changes how Flora views her dressmaking. In French, “modifier” refers to the process of altering or changing something without any positive connotation that could suggest an improvement, whereas “améliorer” does mean to improve. The original English line has Flora say “well, I improved it a bit,” which provides evidence that in this example there is in fact a correct translation based on the original script. (*Sleeping Beauty* 00:33:27-00:33:37) By changing Flora’s line to say that she changed the dress instead of saying that she improved it, the scene loses the idea that Flora is extremely proud of her work and that she likes it better than the original dress in the catalogue. Flora’s apparent pride in her dressmaking abilities is meant to be comical, because the dress is objectively terribly made and barely even resembles a dress at all. Flora stating that she changed the dress is an obvious observation, but Flora stating that she improved the dress is meant to be a joke that may be lost due to this replacement of one word for another.

**A Foreign-Language Phenomenon**

 It is also important to note that this discrepancy between the audio and subtitles appears to be a phenomenon that is unique to foreign-language or translated films. When a film is subtitled in the same language as its original audio, there is no reason for there to be any difference between the audio and subtitles because there is no translation required. All that is needed to be done in that situation is to adapt the script to subtitle form and ensure that the subtitles match with what is appearing on screen. For example, an English-language film will more than likely have English subtitles that match perfectly with the audio because there is no mediating factor, such as translation, between what the actors are saying and what appears at the bottom of the screen in subtitle form. It is also important to note that for the most part, the subtitled lyrics of a song do match the lyrics being sung by the characters. This is likely because once songs are translated those lyrics become essentially standardized without much room for change or interpretation, especially in Walt Disney films.

**Conclusion**

 Overall, the path from Charles Perrault’s *La Belle au bois dormant* and Walt Disney’s *Sleeping Beauty* is not as straightforward as it may seem. Princess Aurora’s journey to the silver screen spans hundreds of years and many variations of her story, with the art of translation being a key part of her journey at every step of the way. Without the discipline of translation, Perrault’s 17th century French folktale could have never been accessible to a modern English-speaking audience. Both the French and the German versions of the eternally sleeping princess’s tale are represented on screen in *Sleeping Beauty*, which further reinforces the importance of translation in cross-cultural storytelling. Additionally, examining the representation of gender stereotypes on screen in *Sleeping Beauty* and comparing the film to the original works of Perrault and the Brothers Grimm allows for a more in depth understanding of how the media has represented women throughout history, and how our Renaissance-era fairy tales may have been more egalitarian than previously thought. Walt Disney’s *Sleeping Beauty* is steeped in 1950s gender stereotypes, and overlooks its own potential to change society’s view of how we view the interaction between femininity and age. Furthermore, the possibilities brought forth by the audiovisual translation strategies of audio dubbing and subtitling allows for children around the world to experience the magic of Walt Disney’s *Sleeping Beauty.* While the disciplines of audio dubbing and subtitling are inherently linked through their importance to audiovisual translation, these two processes result in essentially two different French-language versions of *Sleeping Beauty*. Due to the fact that the audio dub and the subtitles are derived from the same source material, they generally convey a similar message but through different language. The audio dub is clearly geared towards an intergenerational audience, while the formality and written nature of the subtitles present a greater cognitive challenge.

 An avenue for further research would be to expand the exploration of the differences between the French audio dub and subtitles. It would be interesting to examine more recent Disney films, such as *Frozen* (2013) or *Moana* (2016) to see how the process of audiovisual translation for Disney films has evolved since *Sleeping Beauty*’s release in 1959. Additionally, the study could be expanded to include other languages, such as Arabic and Mandarin, as well as to include animated children’s films that were made by other production companies, such as DreamWorks. This expansion would help to pinpoint whether there are translation strategies that are specific to translating Walt Disney films into French, or whether there are larger trends that encompass the audiovisual translation of all animated American films, regardless of their target language or production company.

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1. When translated into English this states “Tomorrow for my dinner I want to eat the little Aurora, and I want to eat her with Sauce Robert.” [↑](#footnote-ref-0)
2. Born in Oregon, United States of America in 1914, George Bruns worked as a composer for Walt Disney Studios from 1953 until his retirement in 1975. Bruns is responsible for the music in *Sleeping Beauty, Babes in Toyland,* and *The Sword in the Stone,* as well as for the music in approximately 200 other films and television shows. Bruns passed away in Oregon in 1983. (“George Bruns”) [↑](#footnote-ref-1)
3. Lyrics sourced from “Je Voudrais | I Wonder (French) (lyrics + trans).” *Youtube,* uploaded by Histoire Eternelle, 27 Feb. 2014, <https://www.youtube.com/watch?v=pxHtZsArHoc>. [↑](#footnote-ref-2)
4. Lyrics sourced from “J’en ai Rêvé | Once Upon a Dream (French) (lyrics + trans).” *Youtube,* uploaded by Histoire Eternelle, 25 Feb. 2014, <https://www.youtube.com/watch?v=grJMal8W6z8> [↑](#footnote-ref-3)