



**EDUCATION AND COMPARATIVE LITERATURE:
CLASSICAL AND MODERN FEMININE PORTRAITS - RAPUNZEL
FROM THE GRIMM BROTHERS TO DISNEY'S FILM ADAPTATION**

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Abstract:

This paper portrays evolution: in education, literature, cinema, as well as in its characters. The narratives follow the social evolutions, obtaining the characteristics of the different times and, consequently, there is a change in the characterization of the characters. To validate this evolution, a comparison is made between Rapunzel of the Grimm Brothers and Rapunzel of Tangled. The most striking evolution in recent years is in relation to the profile of the women and their stereotypes. We can observe this evolution from the adaptations of the traditional tales (like the tales of the Grimm Brothers) that become great and popular narratives of the present times. The woman's profile is represented by the figure of the princess, which is something that marks the life of children very much, since they appear as a model to follow (especially for girls, as a model of femininity). They transmit messages and pass values, through their actions and from the whole narrative. Having said this, it is important that those who adapt stories, such as those who create them, who are aware of the current situation and who try to convey the right messages with the right discourses. Hence there is a great discrepancy between the princesses of the Classical Age and the princesses of the Modern Age, but they maintain key issues to be studied in Education and Comparative Literature.

Keywords: education, comparative literature; Rapunzel

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1. Introduction

One of the great goals of this scientific article will be to reveal the evolution of princesses from traditional tales to Disney princesses. It will be necessary to understand what are the differences between the princesses of the ancient literature (Classical Era) and the princesses of the current times (Modern Era), thus making known the evolution of them (in the literature and also on the large screen) and all the changes occurred between the two Eras.

The role of women in narratives over the years has undergone several modifications and many of the stereotypes have been disrupted. They present several different characteristics, both physical and psychological, different cultures, and above all, different attitudes. In the traditional model in Mid-Twentieth century, the woman exercised an extremely passive role in society, since her education was based on few social aspirations. The female subject was for a long time attributed to the confinement of the domestic universe and activities associated with biological reproduction (Buchalla, S/D, p. 1).

Princesses are no longer stereotyped because they abandon their sensitive profile, they have no need to find Prince Charming, the great love, who will safeguard them from the evil things in the world: "*The question of Prince Charming involves the dependence of Male figure and an "inversion of values" when the princess starts rescuing her Prince*" (Breder, 2013, p. 10). It is the princesses themselves who now reveal a critical spirit and, above all, resilience to face either good or evil. Nevertheless, the princesses remain quite feminine, however, irreverent and each with their personality. In the past, we could observe the various similarities between the princesses of traditional tales, but nowadays, despite the similarities, there are more differences. Each one has their dream and each has a different way of realizing their dream.

Stereotypes are falling in disuse, because they cease to make sense in the current times, because they are only concepts formed, in advance, reaching prejudice. These aim to prevent any flexibility of thought in the evaluation and communication of a reality, maintaining and replaying relations of power, inequality and exploitation. They are not limited to identifying categories; they are also loaded with judgement and assumptions regarding their behavior, worldview and history. The stereotypes reduce all the characteristics of a group to few essential attributes (personality traits, clothing, verbal and corporal language, ambitions, etc.) with the false justification that these would be fixed by nature (Brener, 2013, p. 14).

The princesses of old were represented by the same "*hegemonic model of femininity: white ethnicity, young, heterosexual, lean, beautiful and docile, going to meet the characteristics that society still favors in relation to femininity*" (Belt, 2010, p. 12). Snow White and Cinderella mark the classic Era of narrative:

"What is common in fairy tales is that princesses always stand out in relation to other people around them, always being the most beautiful, the nicest, the best in everything they do, whether singing, cleaning, cooking, dancing or behaving." (Saints, 2016, p. 11).

As for the prince, he always makes the role of fearless "*courageous and honorable who does everything to save the princess incapable of defending herself and living happily alone*" (Santos, 2016, p. 11). Following the example of Cinderella, this "*cannot be blamed for just waiting for her prince to redeem her – she is a woman of the 50, and reflects this time, before the so-called "second wave" of feminism*" (Breder, 2013, p. 7).

The princesses of the classical Era are dependent on other characters, such as Kings, Madrastas, Princes, among others, because they need these for history to happen, they need someone who dictates rules, someone who saves them-especially if they are dependent on the Male figure; Innocent, for they believe that there are no evils and that everything is magical, until a twist occurs and realize that they need to be saved; Housewives, because the image they do all the housework is very recurrent; Sensitive, are protected by everyone and do not risk doing what they want, among other features. The discourses of the princesses, largely, are built "*in the traditional discursive formation, consequence of the imaginary formation that has been built on the woman*" (Santos, 2016, p. 11).

Moana and Elsa are the perfect contrast and represent the modern Era well. These characters do not need anyone else to happen the happy ending, because these princesses, are the happy ending. The princesses of the modern age are independent, do not need the male figure or the love of a man to be happy, because "*the contemporary woman, based on new networks of power, imposes itself in society in different areas, unlinking its submission and Dependence of the male figure*" (Buchalla, S/D, p. 2). They are courageous, for they face whatever; Fearless, for they face their fears; Irreverent due to the garments they present, to the new hairstyles and even hair colors. Thus, "*each historical period possessed a different discourse. Therefore, the princesses of the studio allow observing the evolution of the role of women in society throughout the Twentieth century*" (Breder cit. Foucault, p. 7).

Through the readings and visualization of all the films, we immediately perceive that the current narratives have another kind of ending, that is, they do not end the same way. With this, we want to say that they do not end the two "happily ever after", the couple Princess and Prince, there are more characters that show that above all, there are other types of love that need to be valued. Despite the love between a couple, it is very important to demonstrate, this ceases to be the main focus, valuing love between parents, between sisters, among friends, among others. The current narratives are more dynamic, above all, not only have a message, not only have a main focus, have several, which will interconnecting until they reach the final message.

Disney has a long panoply of princesses, belonging to the various Eras: Classical, Renaissance and modern. This article focuses only on the princesses of the classical Era and the modern Era. The classic Era is represented by Snow White, Cinderella and Sleeping Beauty. And the modern Era is represented by Tiana/Moana, Rapunzel, Brave and the Sisters of Frozen, Elsa and Anna.

2. Disney, princesses and the Grimm Brothers

The Walt Disney Company, better known as Disney, was founded on October 16, 1923. Despite making animated films, from traditional tales, the target audience is not only children, on the contrary, Disney films are seen by children and adults:

"If once a story depended on the narrator to captivate people, it now depends largely on the imagetic devices that will sustain the narrative, devices that are linked to a whole technology for the production and propagation of images capable of Seduce an ever-increasing audience." (Breder, 2013, quoted by Gomes; 2000, p. 21).

Disney discovered the magic formula to grab people on the big screen, adapting beautiful narratives of renowned authors in animated films. In these narratives we find several characters, but in memory are always the princesses. The first princess to appear on the big screen was Snow White, as the film was released on December 21 in 1937, based on the traditional tale of the brothers Grimm. It was the first feature film in the world, totally in color and the first movie considered a Disney classic. Snow White is a beautiful princess with a huge sensibility, because she takes care of the animals, talks and sings to them. She lived with her stepmother and is very naïve in her happiness, but she didn't even imagine how cruel her stepmother was and how she wanted the princess to disappear. Obeying the stepmother's words, she did all the housework; she did not care, for she had the company of her animal friends. Occupying Snow White with chores, no one would notice in her beauty, that's how her stepmother thought; she couldn't bear the princess to be prettier than her. However, it was impossible not to notice in his beauty and charm, even the prince was astonished with such beauty, even though he only saw it once. The Princess ran away at seven feet, didn't feel comfortable with the prince looking at her.

The Magic mirror of stepmother, she kept saying that Snow White was prettier than her, which made her very angry and sent a hunter to kill her. The Hunter was unable to commit such a crime and sent Snow White away from the realm, so that no one would ever see it again. The princess then fled to the forest until she found a little house. Upon entering, he noticed that things were all in small point and also noticed that everything was messy and dirty. He decided to clean and fix everything, because that's what he used to do, with the help of his animals. After a while, the Seven Dwarfs came home and came across the princess. They soon created a friendship and Snow White, as it is very maternal, cared for the dwarves as if they were their children and said that they did not dine until they washed their hands!

Later, Mirror made it say that Snow White was the prettiest and, then, that stepmother realized that Snow White was alive and swore vengeance. He turned into an old lady and went to meet her. Pretended to need help and the innocent Princess decided to help. The old lady brought an apple in her hands, thanking her for her help, told the princess she would give her that Apple and that by biting her, she could ask for a wish. Once again, the innocence invaded Snow White and then wished to see the

prince again and bit the apple. She felt bad right after and fainted in a deep sleep, for the joy of her stepmother. This one woke up after the kiss of the prince, who saved her.

These and other narratives are adapted because certain episodes could not be assisted by children, namely the end of the narrative of Snow White, written by the brothers Grimm in which *"the stepmother is obliged to dance with iron slippers on fire to the death"* (Breder, 2013, p. 24). That is, although they are based on narratives, the *"films bring more romanticized and less violent versions than the original texts"* (Breder, 2013, p. 28). Snow White was so maternal with her animal friends as it was with the dwarves, because she lost her parents very early, so maybe that's why she had this attitude:

"Although the dwarves are older in age than she, the princess, for being a woman, assumes the position of discipling and responsible for their welfare, caring for the cleanliness of the house and feeding everyone with satisfaction, while they work outside, remembering the Enslavement of the woman to the generating function, which makes her go back to the housework, always caring and giving pleasure to the other." (Beauvoir, 1949, cit. by Müller, 2015, p. 46).

He wasn't able to confront his stepmother, much less go against his will. Just waiting for the prince to come and save her. She is very sweet and caring, the princess *"is nothing more than our pure appearance, naïve and free of malice or interests"* (Ribeiro, 2015, p. 41). The most visible psychological characteristics of Snow White are to be sensitive, naïve, innocent, romantic, among others. And the physical characteristics are: beautiful, elegant, delicate, uses a dress characteristic of a princess, hair hairstyle black, high and lean.

The second Disney Princess is Cinderella, a film released on February 15 in 1950. The narrative of Cinderella is based on the original traditional tale of the author Charles Perrault, and there is also a version of the brothers Grimm.

Cinderella is a very sweet princess, who was living with her cruel stepmother and her two daughters, after the death of her father, the king. Cinderella served only to perform the housework. However, despite being abused, the princess remained the same, with the hope that one day would be truly happy and for that, just hoped. One day all the single girls were invited by the king to a dance at the palace to meet the Prince. On the big day of the dance, the stepmother's daughters tore up Cinderella's dress, reducing it to rags, making the princess no longer able to go. The stepmother and the two sisters, went to the palace and left the babe in the back. She was desolated and crying a lot, behold the Fairy Godmother and magic, helps Cinderella to go to the desired prom. However, there was one condition; I would have to come back when the twelve bells sounded, because all the magic would disappear at this hour.

Cinderella on her way to the dance, left the prince immediately in love and these dance until the clock marks midnight. Cinderella realizes the hours in time and runs, leaving only one of her little crystal shoes. After this, the King commands all the girls in the kingdom to experience the Crystal Slipper, to rediscover the prince's great love. The stepmother's daughters try, but none of them served shoes. Cinderella's time has come

to experience, but the cruel stepmother puts her foot in front of Her Royal Highness and this one drops her shoe, which breaks into a thousand pieces. For everyone's admiration, Cinderella takes the other slipper out of the apron pocket. Leaving the stepmother and the two angry sisters, the Princess goes to meet the Prince and are happily ever after.

This adaptation, also left aside some shocking episodes, for example, "*The Half-sisters cut the heel and the other the thumb so that they could wear the slipper*" (Breder, 2013, p. 29). Cinderella is a very optimistic princess, because in addition to all the mistreatment she thought she would still be happy. But I didn't do anything to make it any different; I just hoped something magical would happen.

Throughout the film, there are excerpts in which certain speeches no longer fit within the standards of the discourses of today's narratives. It can be an example of when the King gathers all the single young women of the kingdom, so that the prince may know them. This refers to a discourse of women's competition. This discourse says that women compete for men, are envious and steal men from others, because marriage to a man is the object of dispute among women (Saints, 2016, p. 13).

The psychological characteristics of Cinderella are kind, naïve, innocent, optimistic, hopeful, educated, others. The physical characteristics of Cinderella are: beautiful, blond hair and hairstyle, dressed as a real princess with a long blue dress, elegant, among others. Both Snow White and Cinderella are more passive characters and waiting for their Prince Savior, are just the only orphans of mother and father. In all films, the greater the presence of the progenitor, the lower the presence of Prince Charming (Breder, 2013, p. 50).

These princesses represent, very well, the classical Era, especially observing the main characteristics: very innocents, they did not fight for their dreams and waited whenever someone would save them from evil. We can conclude that the princesses of the classical Era have many characteristics in common, as they are good and generous, fragile, talented for housework, extremely beautiful, slender and delicate and, by these adjectives, can enchant people and even animals. They usually live in conflict with a villain, often a wicked witch, or a villainous one, and await the arrival of her prince, a handsome, courageous and strong man who emerges in the midst of this conflict to save them from this situation and immediately become his love True (Santos, 2016, p. 3).

Through this reflection we conclude that for many years, "*women were represented in the literary pages, enclosed in visions of those who held the power to determine their destiny, in this case, the Prince Charming*" (Buchalla, S/D, p. 6). That is, a stereotyped perspective, as well, submissive.

It is in the modern age that all this changes, although they still present some characteristics in common, princesses have other personalities, present new attitudes, as independent figures. To justify this fact, two examples of this Era will be presented.

On November 27, 2013, debuted the Disney film Frozen, inspired by the traditional tale The Snow Queen, by Hans Christian Andersen. The film tells the story of two princesses, who are sisters, Elsa and Anna. Elsa is an irreverent and different

princess, because she has a power, she can create ice. Your parents as they died, consecrated Elsa as queen. Her younger sister, Anna, immediately fell in love with Hans and decides to marry in the same instant. Elsa didn't agree with that sudden urge and didn't let that happen. Because of this, the sisters come into conflict and this enraged Elsa, that their ice powers were uncontrollable, expanded and eventually exposed, which led to an endless winter. Princess Elsa is frightened by her own powers and because of that, she isolates herself for all the evil she has caused, then creates her own ice palace and ends up giving life to a snowman, who becomes his friend, Olaf. Anna does not conform to the isolation of her sister and leaves in search of her whereabouts. Along the way, even Elsa, Anna knows Kristoff, who helps her in everything she needs.

When the sisters finally meet, they fight back and in the midst of the confusion, Elsa, unintentionally, reaches Anna's heart, freezing him. The spell could only be broken with an act of true love. By a few and a few, Anna is getting more frozen and for that to happen, they decide to look for Hans, because they thought it would be the solution to the spell. In fact, Hans never had any good intentions with Anna and just wanted to become king. Elsa again realizes that Hans is not even a trustworthy person and Hans tries to attack Elsa, but Anna does not leave and puts herself in front of her sister. Anna would become a statue of ice and before that, Elsa embraces her sister and cries. Without realizing it, Anna begins to defrost during her embrace; the decision to sacrifice herself for her sister is an act of true love. Elsa used love to defrost her kingdom.

With this film, we realize that there are other loves besides love between a prince and a princess. In princess movies, there may be more dreams than marrying Prince Charming. This narrative shows the love between two sisters and demonstrates the importance it has and how it should be valued, thus breaks the whole "*paradigm of marriage at the end of history and ends without any marriage and, still, with a happy ending*" (Santos, 2016, p. 19). This filmic narrative breaks "*with the traditional discourse of the Princess*" (Santos, 2016, pp. 15-16). Princesses can do more than wait for something magical to change; they can do their own magic and fight to the end for what they desire. Nothing is more magical than the purest love you can feel. Elsa's psychological characteristics are: powerful, protective, altruistic, intelligent, independent, maternal, insecure, among others. And the physical characteristics are: elegant, white skin, platinum blond hair (rebellious braid), blue eyes, long dress. Despite having some physical similarities with some princesses from the classical Era, Elsa manages to excel with her irreverence, power and independence.

Moana, an original Disney princess, went to the big screen on November 23, 2016. The 56th Disney Studio film tells the story of a fearless warrior princess. Moana is the daughter of the head of the Motunui tribe, a very dear princess and adored by the people. The father, Tui, very wise of his words, did not want his daughter to cross the oceans, because of all the dangers. However, Moana had been chosen by the ocean itself to take the mystical stone, the heart, to the goddess of the island Tefiti, for without the heart, all the islands around them are cursed. Moana's greatest dream is that the islands

are alive and that everyone in their village is happy, so they're looking for who stole the heart of the island, because it could only restore the heart who had stolen it. Maui, DemiGod, was the one who stole the mystical stone and this one did not care about the princess, because she thought a girl, fragile in her eyes, could not sail with him on the high seas and face the evils of the ocean. Fearless and with a rebellious spirit, Moana manages to convince Maui, shows that she is not afraid and that because she is a girl, it does not mean that she is fragile. Through his irreverence, the princess can make her dream come true. Moana did not wait for something to happen, went to the fight and achieved what he wished most. It is a "*strong, decisive and independent character, which was not common in classical princesses*" (Rocha and Lima, 2017, for. 4). It is noteworthy that there is no need to have a romance between man and woman because "there is no mention of romance, and the relationship of Moana and Maui, the male main character, is strictly friendship, which had never occurred so far in the movies (Rocha and Lima, 2017, p. 4).

The psychological characteristics of Moana are to be adventurous, insightful, fearless, courageous, curious, among others. And the physical characteristics are: Brunette skin, long wavy hair brown, beautiful, among others. In almost all the film "*the narrative (...) Presents a strong and courageous character, teaching an empowered way of being and living the feminine*" (Silva and Ignácio, S/D, p. 1). To be titled as a princess, do not need to wear long dresses or have extremely hairstyle hair, just be sure of your true self. Whether they are original or adapted stories, the princesses will always have their worth and will always have a message to pass. The brothers Grimm, as we can see, are part of a "hidden" world of Disney, because they are the basis of some of the great stories.

3. Analysis and comparison between the Grimm Brothers Rapunzel and Disney's

Rapunzel is a traditional tale well known as it is a famous popular biography that was collected by the brothers Grimm and has been published in 1812, compiled in the book *Tales for Childhood and for the home*. The story in question was adapted in a tale by the brothers Grimm, from the diary *Persinette*, which was written by Charlotte Rose de Caumont de La Force.

From the history of the brothers Grimm, we were able to perceive the personality of the characters, namely, Rapunzel. And it is also noticeable, that there are excerpts from the story that change in the version of Disney, respectively, the hope that Rapunzel does for her savior, in this case the Prince:

"The context lived by Rapunzel explains the expectation of the happy ending only through the arrival of Prince Charming, which emphasizes the historical, political and social context of the woman of the time, as well as her identity of submission and male possession also present in Several other princesses of the imaginary children like Snow White, Sleeping Beauty, Cinderella etc." (Buchalla, S/d, pp. 5-6).

Disney's Rapunzel, from the movie *Tangled*, follows the adaptation of the brothers Grimm in certain excerpts. Certain moments are very different, which causes, change the story and above all, change the characters. Especially the main character, Rapunzel, therefore, changes her attitude and even her personality.

The radishes of literary history disappeared and gave way to a magical flower, which had the power of healing and rejuvenation. Gothel, knew where to find it and did everything to hide it, for it was her secret to stay young and for that sang for the flower: *"Flower of Light, relight. Shine, Time is yours. Come back and bring what was mine. Wounds will heal, from what has happened. Save what I've lost, and bring what was mine... What was Mine"* and the magic happens. The Queen was very ill and needed the healing of the flower and all the guards of the realm were willing to find it. After finding it, the Queen became healthy and a beautiful blond-haired girl, Rapunzel, was born. Gothel discovers that the golden hair maintains the healing power of the flower, as long as it is not cut, so it kidnaps the child and isolates it in a tower, creating it as its own daughter.

Every year on Rapunzel's birthday, the kingdom sends thousands of flying lanterns in the sky hoping that one day the lost princess will come back. The day he turned eighteen, the Princess asked Gothel to let her go and see the lanterns, but the request was denied. Justing to say that the world is full of envious people and prefers that it stays in the tower, safe. Rapunzel, there's only one friend inside your tower, your Pascal, a chameleon. The Prince of this narrative, Flynn, is also not equal to that of the other version, is a thief. As he fled, he came across the tower and thought it would be a good hiding place. Meanwhile the guard and his horses, namely the Maximus, go in search of Flynn, who also flees from his companions. Flynn climbs the tower, without any problem until it is with Rapunzel... She's in a stunning speed, grabs a frying pan and slams her into Flynn's head. Obviously you're afraid, because like the previous version, I've never seen a man before. But immediately realized that the man did not look anything like what the mother had described. I was admiring him while he was passed out and probably seeing how handsome he is. Suddenly he woke up and Rapunzel hit him again with the frying pan and still put it in the closet...

Through his insight, he hides the crown that Flynn stole and asks the "Mother" to fetch new paints, because this knows that the journey will last for three days, so you can get out without it finding out. Then ask Flynn to take her to see the lanterns and bring her to the tower on condition that she returns her crown. So it was and depart for the adventure, Rapunzel ties her hair and slides with him out of the tower. During the trip, there are lots of adventures, but Rapunzel is brave and fearless and nothing stops her. During the trip Eugene reveals his real name and falls in love with Rapunzel, just like her for him.

Gothel realizes everything and to set Eugene up and make Rapunzel come home, joins the companions. So mom can pretend she's saving her from the bad things in the world and go back to the tower. Back at the tower, the princess begins to gather all the pieces and discovers that she is the missing baby. Eugene escapes everything and returns to Rapunzel, but when he sees it, this is gagged and chained and ends up being stabbed by Gothel. Gothel pulls Rapunzel, because she wants to take her elsewhere, to

hide her, but the princess acts faster and faces her. Rapunzel promised she would never leave the tower again. Gothel agrees and when he was going to start singing, Eugene cuts his magical hair and gradually, he loses power. Gothel panics and starts to age very fast, starts screaming and ends up falling from the tower. In the midst of all this, Eugene loses his senses... Inconsolable, the princess tries everything to wake him up, but nothing happens. When crying, a tear falls on Eugene's face and Rapunzel realizes that his power was both in his hair and in his tears, that is, his tear caused the prince to awaken. The two are headed to the castle; a great celebration takes place for the return of the princess. The Prince and the Princess marry and live happily ever after!

This love is totally different from the love of the princesses of the classical Era. Rapunzel needed Flynn, but it was only to fulfill her dream of seeing the lanterns, eventually joining the useful to the pleasant. The love between Rapunzel and Flynn *"happens gradually, as both are helping and sharing experiences"* (Bueno, Paulino and Vivan, (S/d), p. 18). There are two characters fixed between the tale and the film in the face of these early scenes we perceive that the common discourse between the Tale and the film: *"Rapunzel and the Witch, who repeat, characterizing an intertext"* (Bueno, et al., S/D, p. 17).

The Rapunzel of Tangled is irreverent, it is radical, it is courageous. This courage that happens *"in the film, it would not be possible to happen in the tale, because it would not be according to the customs of the time"* (Bueno, et al., S/D, p. 19). Her weapon, to protect herself, is a frying pan and her faithful friend is a chameleon, Pascal. She sings, dances, tries to be happy inside the tower. Confronts the mother, Gothel, asks questions and seeks to know why not leave, unlike the previous version. It uses your hair, both for use to the powers, as well as to illuminate (because it shines), to move, tie Flynn, among others.

Two of the points in common, between the tale and the film, is the event of seeing a man for the first time and, also, how Rapunzel saves her Prince, through tears, if well with a different magic. One of the most created differences between the tale and the film will be the fact of the way Rapunzel was kidnapped:

"In the tale, stealing Rapunzel and arresting her in a tower, depriving her of a normal life and growing up alongside her true parents only to create her under her dominion, as if Rapunzel's exile was the reason for her existence, the witch shows herself above all selfish. In the film this situation is coated by the value of vanity, a very current theme. The curled witch goes by a loving mother to disguise her selfishness in wanting the girl always locked under her dominion to always keep herself young." (Bueno, et al., S/d p. 18).

Another big difference is the origin of Rapunzel, that is:

"If in the tale, Rapunzel is the daughter of peasants, discovered by a prince, in tangled she was the lost Princess herself, and the one who should be a prince, was actually a thief"

sought by the kingdom for stealing the crown that should belong to Rapunzel. This inversion of values gives much of the comicity of the film." (Bueno, et al., S/D, p. 18).

Rapunzel did not wait for her to be saved, realized late that she was in the wrong place and with the wrong person, but as soon as she found out, she showed her bravery and faced evil:

"The poor, naïve and fragile girl who designs her salvation in the figure Prince Charming, now possesses royal blood and does not dream of the arrival of the male pair since his greatest goal is to get out of the tower to see closely the festival of flying lanterns that occurs rather Year, on the date of its birthday, this being the main storyline of the animation." (Buchalla, S/d, p. 8)

While, it was necessary to appear a male figure for the princess to have the courage to leave the tower. But if it was a female figure, would Rapunzel not have the same courage?

"Finally, also in both genders the couple manages to return to the kingdom that in the tale belonged to the Prince and the movie, to Rapunzel and lived happily. This situation of the tale, dialogues with the film only in the plan of the discourse by the girl having succeeded together with her partner live happily in a realm and get rid of the selfish presence of the witch." (Bueno, et al., S/D, p. 19)

The Disney movie, *Tangled*, has more magic and more charm than the narrative of the Grimm brothers version.

4. Conclusion

"All our dreams can come true if we have the courage to pursue them." (Rocha and Lima, 2017, cit. Disney, W., for. 1).

The difference between the Classical age and the modern age is notorious: princesses cease to have the dream of being saved by princes, gain the courage to face evils and fulfill their own dream. It is thus highlighted, a great evolution from the Snow White princess to Princess Moana, for example.

In relation to the analysis made of Rapunzel from the tale and the movie, we conclude *"that there is a dialogical relationship between the texts, for presenting the same characters as Rapunzel and the witch, the same space, and some similar themes"* (Bueno, et al., S/d , p. 20). There are also several differences between the two works and are due to the fact that the evolution of the times, that is, *"the intended audiences demand aspects that change as time passes"* (Bueno, et al., S/D, p. 20).

In conclusion, the current narratives show *"the new role of women in society, (...), independence and the power of Free Choice"* (Bueno, et al., S/D, p. 20). Nowadays, in

literature or in cinema, we follow the evolution of society and we know that Disney is a strong influence in the dissemination of messages through its films, namely, reinforcing social changes and, in this case, the social importance of Women, as Santos writes:

"Disney has enough influence in society to reinforce or not the imaginary about the role of women in society through the discourse of their princesses." (Santos, 2016, p. 10).

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