



**FROM LITERARY NARRATIVE TO FILM
ADAPTATION: "SLEEPING BEAUTY" AND "MALEFICENT" –
A STUDY IN COMPARATIVE LITERATURE**

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Abstract:

This article aims to develop a comparative analysis between the literary narrative *Sleeping Beauty* of the Grimm Brothers, published in 1812, and the film adaptation *Maleficent*, by Robert Stromberg, released in 2014. In this sense, we will highlight the most relevant similarities and differences between the two narratives, with regard to the role of Maleficent, the attitudes of the female character (Aurora), the desire for revenge, the kiss of salvation and the main symbolic elements of each narrative. The results in the analysis show that adaptation is a very complex process, which reveals the goals and interpretations of the director, the context of the time and its characteristics, resulting in an aesthetic product with marks of literary origin but with many innovations.

Keywords: comparative literature, film narrative, fairy tale, adaptation, *Sleeping Beauty*, *Maleficent* 1

1. Introduction

Inspired by the comparative history of philosophy systems, and comparative physiology, Comparative Literature has been present in the pragmatics of comparison since its beginnings. Thus, as stated by Carvalhal (2011), this Literature can be designated as a form of literary investigation between two or more literary works and presents a vast field of work. It is through comparison that it is possible to carry out a more in-depth literary study because there is a great diversification of analysis instruments relative to the comparative literature, which allows us to work in a more facilitative way and achieve the objectives of our study. In agreement with Carvalhal:

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"(...) The comparative literature compares not by the procedure itself, but because, as an analytical and interpretative resource, the comparison allows this type of literary study to adequately explore its fields of work and achieve the objectives it proposes." (Carvalho, 2011, p.7).

Although studies in the field of Comparative Literature are regularly performed in works with the same languages, they can also be developed in works with different languages, nations, beliefs and cultures, as stated by Figueiredo:

"Comparative literature is the study of literature beyond the borders of a specific country and the study of the relationships between, on the one hand, literature, and on the other, different areas of knowledge and belief, such as the arts 33 [...], philosophy, history, science, religion, etc. In short, it is the comparison of one literature with another or others and the comparison of literature with other spheres of human expression." (Figueiredo 2013, p.175, cit. By Remak, 1994, p.33)

Likewise, Coutinho states that Comparative Literature is *"(...) a way of turning beyond the narrow limits of national borders, in order to discern trends and movements in various national cultures and observe the relationships between literature and other spheres of human activity"* (Coutinho 2006, p.43, cit. by Aldridge, 1969, p. 1). In this sense, Comparative Literature not only compares literature between itself but also confronts national literature with international literature. In addition to what was said earlier, this denomination can refer to different media and types of art, such as, for example, the analysis between a literary narrative and a film adaptation.

One of the literary narratives that were the subject of a film adaptation, was the short story *Sleeping Beauty*. The first adaptation, *A Bela Adormecida*, premiered in Portugal on April 2, 1961, was directed by Clyde Geronimi. Decades later, Robert Stromberg reshaped the viewer concept of the villain, presented in 2014 with the film *Maleficent*. In order to continue this new version of *Sleeping Beauty*, in 2019 it premiered in cinemas as *Maleficent II: Master of Evil* directed by Joachim Rønning. The literary narrative *Sleeping Beauty* focuses on the stereotype of fairy tales, since we enter its magical world capable of transmitting to children, many values and diverse feelings. Fairy tales are stories that fascinate their readers for their linguistic simplicity and the use of magic and enchantments. Usually, when it is told to younger readers, they are instantly able to associate the story with fairy tales, since they always begin in the same way as *"Once upon a time"* and its ending as *"And they lived happily ever after"*. As Massuia states:

"The fairy tale is marked by fairy magic, featuring kings, queens, princes, princesses, fairies, geniuses, witches, giants, dwarves and magical objects; the time and space of these narratives are not known, as they do not describe them. At the beginning of the story, the reader or listener is taken to the time of "Once upon a time ..." or "In a certain kingdom ...", where animals speak, maidens sleep for a hundred years and magic reigns." (Massuia 2011, cit. By Propp, 2002)

Initially, fairy tales were passed on orally from generation to generation, and normally, as mentioned by Pihel (2013), they were intended to entertain adults, as they contained content that

transmitted adultery, incest, cannibalism, revenge and disgusting deaths. Only later, around the 17th century, did fairy tales begin to be adapted for children, according to Pihel (2013) "*receiving the proper purging and smoothing, as well as the elimination of sexual references*" (p.6). In the 19th century, the Grimm brothers were the main drivers in this adaptation process, with more than one hundred literary works. As already mentioned, one of the works written by these writers was Sleeping Beauty, and this narrative has indeed had several literary adaptations over the decades, but although its title has remained the same or similar to the title of the original work, its contents show some infidelity compared to the Grimm brothers' fairy tale. According to Carvalho "*The countless adaptations, carried out at different historical moments, make concrete the premise that literature does not present itself as a single answer to the different questions that arose in each era, because both the reader and his concerns are modified*" (Carvalho 2006, p.18), so, as society is constantly changing, each adaptation reflects that same change.

Literary narratives have always inspired cinema, as happened with the fairy tale Sleeping Beauty and Maleficent 1. According to Silva:

"The film adaptation is any work adapted to the cinema of a written text, and great support to the teacher and the student aiming at contributing to the critical view and as a source of complement for better interpretation for those who read and watch an original work or adapted (...)." (Silva, 2012, pp.2-3)

In this sense, comparative literature is a space, as we have seen, very broad, which allows its connection with the filmnarrative. To demonstrate this connection, this article analyzes the main characteristics of Maleficent 1 and the literary work Sleeping Beauty.

2. An analysis of "Sleeping Beauty"

Coutinho (1996) points out that Comparative Literature is, above all, the study of Literature, in this way, the author sees this definition as a comparative study that crosses linguistic, ethnic or political boundaries. One of the literary narratives that were the subject of many comparative studies, was the short story Sleeping Beauty, written by the Grimm Brothers and published in 1812. Jacob and Wilhelm Grimm were two very important romantic writers who dedicated themselves to the study of German linguistics and folklore, in the late 18th century. This investigation allowed these writers to collect countless folk tales that were told orally in the dark ages, known as the Middle Ages. The publication of his vast work led them to be considered a figure of excellence in the pragmatics of children's literature, since the popular tales collected by them were integrated into fairy tales, as stated by Ribeiro "*transformed into texts, fairy tales, from oral and popular literature and, which still today enchant us with a world of fantasy and fiction*". (Ribeiro, 2015, p.12). Likewise, Guerreiro also highlights the importance of these two writers in the field of children's literature:

"(...) We cannot understand the Grimm as only guardians of oral literature, but also as their active searchers. What is beyond doubt is that, without them, stories that today any child knows, in one

way or another, would probably be lost, would never have reached us. It was the Grimm brothers who dedicated them to children for their magical and wonderful theme. Thus, these two universes merged: the popular and the childlike (...)." (Warrior, 2013, p.5)

It was due to the success and recognition for the published works of Jacob and Wilhelm Grimm, that the terminology "children's literature" started to be associated as literature directed to children. Because it contains a set of literary works that address different problems characteristic of childhood, such as fears, feelings of envy and love, curiosity, pain, loss and adoption. According to Silva, fairy tales have become an "*object of study and analysis for scholars of literature*" (Silva, 2016, p.4), namely in the paradigm of children's literature, since the contents covered in the books emphasize for the child's emotional, social and cognitive development, improving self-esteem and contributing to the child's personality development. In this perspective, in addition to being told and retold in order to entertain and create suspense in the younger audience, fairy tales are also, according to Silva (2016), Silva (2010) and Guareschi (2006) a great pedagogical therapy, because arouse children's feelings and emotions. It is in the course of these stories that they can visualize each one's conflict and understand its resolution, demonstrating to small readers that each problem always has a solution. One of the fairy tales that is included in the universe of children's literature, and which is already well known internationally is Sleeping Beauty, so we will resort to the analysis of the characteristics present in this literary narrative. The tale Sleeping Beauty is a story with romantic characteristics, as there is an intense love of the male character, the prince, for Sleeping Beauty herself, when he saves the damsel in distress from the indestructible spell of the evil fairy.

This narrative is divided into three moments: the first moment occurs when the queen gives birth to a beautiful girl and the king celebrates her birth with a party, thus inviting her family, friends, acquaintances and the twelve fairies of her kingdom. However, the thirteenth fairy appears and bewitches the princess out of revenge for not being invited. The second moment happens when Sleeping Beauty bites her finger in a spindle and the curse is realized, fainting in a deep sleep. The last moment in history happens when the prince manages to enter the castle and saves the princess with a kiss on the lips, waking her from her hundred-year-old curse. The story is narrated by a heterodiegetic narrator, given that the story is told in the third person as presented in the text defended by Grimm: "*(...) And he invited not only his family, friends and acquaintances but also the thirteen fairies of his kingdom (...)*" (Grimm, 2002, p.126) as well as being omniscient because the narrator is present throughout the story, narrating the characters and their actions in detail. In all fairy tales, it is possible to find symbolic elements that allow the reader to conclude the true meaning of the tale, and the narrative Sleeping Beauty is no exception. In this story, we find some fundamental points that lead us to better understand the mentality and vision of that time. When we analyze the tale Sleeping Beauty, we realize that the king is responsible for the education and the future of his heiress, since he is the one who is responsible for inviting family, friends, acquaintances and fairies for the princess's christening, as also orders that all spindles of the kingdom be burned, as stated by Rossini:

"(...) The subject with the right to discourse - and, thus, power - was male, white, of the upper-middle class, and the representations hitherto built were given only by this social perspective, attesting the silence and invisibility until then reserved for women." (Rossini, 2016, p.111).

In this way, the Grimm brothers reveal in the work how the role of women in society was, because, in addition to the name of the queen and the name of the princess not being evident in the story, these two characters have no dialogue in the narrative. The silencing by parts of female figures passes on their inferiority to the male figure, thus having a single role, offering an heir. The tale Sleeping Beauty is a classic, so the way the authors characterized the princess corresponds to the stereotype of the classic princesses of the time. According to the tale, the Grimm brothers characterize Sleeping Beauty as: *"(...) virtuous, beautiful and kind (...)"* (Grimm, 2002, p.127). And through the adjectives presented in the narrative, we can say that the princess had an indestructible beauty and that this was one of her best qualities. In addition to her beauty, the princess has a certain naivety as well as a great curiosity, when she decides to explore the castle and enter a room where an old woman was spinning linen. In this episode, the princess never questions that that old lady could be associated with evil, because she had the appearance of a helpless elderly woman. But when the princess touches the spindle, the main symbolism of death happens because she immediately passes out and falls into a deep sleep similar to death, as stated by Mueller:

"(...) In the story, the benefactor fairy softens the spell cast by the evil fairy so that the princess dies, transforming her death into a deep sleep, easing the parents' pain. The princess's death then becomes a passage through which she will be reborn after one hundred years. It is a rebirth to a state of perfection." (Mueller, 2015, p.15).

The main action of the narrative occurs with the princess's salvation when the prince crosses the barrier of thorns created by the curse and enters the palace. The prince is represented with a male character typical of the classical era, brave and persistent. These characteristics lead him to meet Sleeping Beauty, and the main scene of the narrative, the kiss of true love. According to Souza:

"The prince bravely roams the castle environments and when he finds the protagonist kisses her, that is, we have the rescue by a real act of affection that concludes the romantic character of the tale. Then everyone in the castle wakes up and celebrates the youth wedding." (Souza, 2015, p.55)

In this sense, the kiss scene is the main symbolism of the romantic character of the narrative, thus proving the outcome of this fairy tale. In this literary narrative, the female character, princess, has little development in the story, since her action comes due to the interference of the male element, the prince, at the moment when the curse is undone and the whole kingdom wakes up. According to Tatar, *"Sleeping Beauty is the legendary passive princess, who hopes to be released by a prince"* (Tatar, 2013, p.111, cit. By Zumaêtea, 2016, p.45) because she only remains lying in the narrative waiting for the Prince Charming's salvation, and not fighting

for his freedom. In this perspective, the tale goes on to say that the princess is seen as a reward for her saviour since whoever saves her deserves to be rewarded for her merit and effort, as stated by Batista:

"[...] the princess becomes the representation of a prize, the object to be received by the strong and courageous man who sees, in his gift, the prototype of fragility since, without male help, she could not detach from the clutches of evil." (Batista, 2011, p. 95, cit. By Castro, 2016, p.25).

The tale Sleeping Beauty reflects for a narrative that demonstrates the way of thinking of the society of the time, either by the way the female figure was seen and treated or by the male figure being the only protector and saviour in a family, as well as the fact that women are always dependent on a male element. Despite these characteristics, this tale has become very well known, and its popularity has led other authors to recreate an adaptation of this same narrative, as is the case with director Robert Stromberg who adapted this tale for a new version contextualized in this new era, the XXI century. In order to emphasize what was said earlier, we then analyze the literary narrative Sleeping Beauty and Maleficent 1.

3. From the literary narrative to film narrative

In cinema we find countless examples of narratives that are inspired by literary texts, in this way, the film adaptation is a reading of the literary narrative, modifying it for cinema. In Comparative Literature we have at least two points of view, that's why we compare, however, when we are working on the adaptation, we also have two points of view, both from the perspective of the author of the original text, as well as the director's interpretation. In this perspective, the film adaptation is, as Pinho defends: *"(...) a practice that enables the knowledge of part of the vast literary work, disseminating and updating it, through the film approach (...)"* (Pinho, 2015, p.23). In this way, it is often considered as art, since it resorts to a process of semiotic change that conquered for cinema a diversity of adaptations taken from literary narratives. However, in the film adaptation paradigm, we can find a crucial problem, as argued by Cardoso (2019), Neves (2019) and Freire (2008) because an adaptation does not necessarily need to cover the entire content of the original literary text, given that, it undergoes a semiotic transition on the part of the director. In this sense, any attempt to adapt a literary text can be criticized for partially integrating a panorama, as argued by Cardoso: *"any attempt is irremediably condemned to constitute a partial vision, an interpretation or a reading"* (Cardoso, 2019, p. 13). Taking into account all that has been said previously, cinema has sought narratives in literature, and this is a historical issue that legitimized cinema. So, it happened with the director Robert Stromberg who, taking literary narrative as his starting point, introduced a set of changes and made his semiotic transposition into a new aesthetic object. Next, we investigate this aesthetic object, with Maleficent 1.

Maleficent 1 was inspired by the original version of the Grimm brothers Sleeping Beauty. However, this adaptation shows that it has undergone some transformations that are verified by the contemporary evolution of society. When we start watching the film Maleficent 1, we realized that this narrative takes us to new visions that we do not see in the literary narrative, due to the

fact that it is initially narrated by an a priori unknown narrator who says the following: *"Let us tell an old story again, and we will see how well they know it"*. Upon hearing this narration, we identified that this new version was contextualized for the 21st century, and although it contains the same nature of fantasy as the original tale, it was designed to show readers a new vision aimed at modern times. The adaptation begins with the presentation of Maleficent's growth, of how she was a happy child who loved and protected nature. In this episode, it portrays nature's close connection with this feminine element. In this way, this connection is one of the main contrasts that the film and the literary work present, since in the classic tale there was always a union between nature and the princess, but this union with Maleficent was never presented, except in this narrative. Cardoso argues that:

"(...) The film narrative takes up the origin of the sense of magic and the feminine, always related. There was a time when fairy and witch were not oppositions, but a source of knowledge about nature. The woman, in her proximity to the land and the home, knew herbs, teas, potions and created small miracles in the routine of the community." (Cardoso, 2015, p. 171)

In this sense, Maleficent defended the kingdom of Moors with all her strength, healing nature through her magic and maintaining the harmonious balance of the kingdom, as well as protecting it from humans, as is the case of having placed the stone in the lake when it was stolen by young Stefan. This harmony did not happen in the neighbouring kingdom, thus making it a disorganized kingdom characterized by insecurity and fear, as stated by Araújo:

"The kingdom of the Moors, is cheerful and flowery, full of fantastic and wonderful creatures, where everyone is united because there was trust between the beings of that kingdom. In the other kingdom, that of humans, ordinary people live, but who are driven by greed and envy, the king longed for the wealth and beauty of his neighbours, mistrust was present in that kingdom." (Araújo, 2016, p.50)

At the beginning of the film narrative, Maleficent appears to be a sweet, happy, tolerant, protective and loving girl, as stated by Araújo *"she was a charming young good fairy"* (Araújo, 2016, p.45) who genuinely believed during a long time ago that there was a real connection with humans. This thought was due to the fact that Maleficent became an unlikely friend of young Stefan, who over the years fell in love with each other. Stefan grew up to be a very ambitious man, capable of reaching all means to rise in the social class, and he did so. Maleficent's trust in Stefan was shattered when the future king betrayed her, stealing what was most sacred to him, his wings. Maleficent's wings symbolized his freedom and when they were taken away, he meant that part of his soul had also been stolen. She felt incomplete, as Cardoso writes: *"Being separated from such good left her incomplete and trapped in a frightening reality, because, despite her great powers, the wings took her wherever she wanted and helped her defend her people."* (Cardoso, 2015, p. 171). In this way, when they are stolen from him, the character suffers a deep hurt and revitalizes the desire for revenge, as stated by Araújo:

"...she acquires a profile of a cold woman, with a heart of stone, and willing to take revenge on all humans. And the woman who was once sweet and good, becomes the bad witch who wants to take revenge on the one who destroyed her deepest dreams." (Araújo, 2016, p.45).

When Maleficent loses its wings, it is notorious for the spectator that there is a transformation in the kingdom of Moors, because we remember that before Maleficent was betrayed, the kingdom always remained happy, colourful and harmonious just like its soul. However, when she is betrayed, Moors turns into total darkness as well as Maleficent's dark and hurt heart, just as he is defended by Cardoso: *"When betrayed, Malévoła becomes a bitter being to the point of his kingdom to become equally black and dismal, as if she extended all her resentment and anger to her land"*(Cardoso, 2015, p.172). In this episode, we see that there is a great contrast between the film and the literary work because, in the literary narrative, Maleficent appears as an adult with the desire for revenge but the reader does not know the reasons why she wants revenge. In this adaptation, Maleficent's growth is presented, as well as the reason why she curses Aurora, showing the viewer a different opinion from Maleficent, as stated by Zumaêtea: *"(...) she is part of a movement to humanize the character, removing her from that evil and demonic role and giving it a different image"*(Zumaêtea, 2016, p.50). The curse occurs in both narratives, both literary and film, but each for its reason. In the literary narrative, Maleficent curses Aurora for being excluded from the princess's baptism, but in the film narrative, Maleficent wants to take revenge on Stefan for betraying him in this way, revenge on his most precious asset, his heir. In the cinematic narrative, the Maleficent character casts her curse by saying the following words: *"(...) Before the sun sets on her 16th birthday, she will sting her finger in the spindle of a distaff, and fall into a deep sleep similar to death. Asleep you will be and never wake up. The princess may be awakened from her mortal sleep, but only by a kiss of genuine love"*, and it is in this act of speech that we realize that Maleficent no longer believes in genuine love, since it was also on her 16th birthday that Stefan gave her a kiss saying it was the kiss of genuine love. In this way, when saying that Aurora could only be woken up with a kiss of genuine love, Maleficent believed that the princess would never wake up and the curse could never be destroyed since she did not believe that there was anyone who owned it. genuine love. Araújo (2016) and Lipovetsky (2015) argue that from this point on, the fairy who was once good becomes considered a witch, since she is thirsty for revenge so that innocent people suffer from her loving heartbreak.

After the curse of Aurora, King Stefan ordered the princess to be raised by the three fairies in the middle of the forest, and this part remained the same as the literary work, however, what made this adaptation different was the fact that Maleficent did not succeed remain indifferent to the princess's growth, always accompanying her and protecting her from all evils. Unlike the literary narrative, in the adaptation, the three fairies were characterized according to Araújo (2016) and Cardoso (2015) as irresponsible and clumsy fairies, and we can confirm this in the adaptation since Aurora was often without food or in danger, as was in case the little one almost fell off the cliff. And it was in situations similar to these that Maleficent protected Aurora from evil, thus beginning to emerge a feeling of affection and affection for the princess, even going so far as to call her "Little Monster", which the viewer associates with a designation of tenderness and love. And this love was reciprocal, because Aurora also began to feel very close to Maleficent,

even calling her "Fairy Godmother", so this designation is associated with the protective side because it was always this fairy that accompanied her everywhere and protected her. The link between these two characters was so strong that Maleficent tried to destroy the curse that made Aurora. And in the film, it is possible to confirm when the Maleficent character says the following sentence: *"I revoke my curse! Let it cease to exist!"*. After realizing that nothing could destroy the curse, Maleficent falls into despair, as stated by Araújo (2016), Silva (2017) and Mazinni (2018).

The curse is realized just as in literary work. Aurora bites her finger in a spindle and remains in a sleep similar to death, but Maleficent in order to continue to protect her seeks out the prince that the princess had met in the forest, with the hope that he could save her. And with Maleficent's interference, Prince Philip arrives at Aurora's room and is hopelessly in love, kisses her on the lips, as in the literary tale, meaning an idealized love. The difference of this episode in these two narratives is that Aurora does not wake up, remaining immobile, thus leaving Maleficent completely lost and aimless, continuing to believe that there is no genuine love. Thus, he addressed Aurora saying the following words: *"I will not ask for your forgiveness, because what I did to you is unforgivable. I was so lost in feelings of hate and revenge. Sweet Aurora ... you stole what was left in my heart. And now I lost you forever. I swear, no harm will happen to you as long as I'm alive, and not a day will pass when I don't miss your smile"*. After these words, Maleficent kisses Aurora on the forehead, and it is in this act that the film sensitizes all viewers, because Aurora does not wake up with the kiss of the male figure, but with a kiss of unconditional love from a mother. In this episode, the narrative demonstrates that a mother's love for a daughter is stronger than any evil in the world and that nothing can destroy it. Even though she is not a mother of blood, it was Maleficent who created and protected her, giving her the status of a maternal figure, as a mother is the one who cares and who protects and not who brings us into the world, as defended by Sihe:

"In the film, it is understood that this love does not exist from a man, and it was not even necessary to exist, because the savior to life does not necessarily have to be a man, there is the possibility of being a woman. More specific to the film, it can also be someone who has a motherly love, like Maleficent's towards Aurora." (Sihe, 2017, p.117)

Maleficent saves Aurora from the curse and the princess saves her "Fairy Godmother" from her father's clutches when she finds the fairy's wings and frees them for Maleficent. And if you think about it, the main villain in the story is this male character, since it was, he who darkened Maleficent's heart by betraying him and trying to kill her in the castle. The castle is one of the main symbols of this narrative since it is in this space where the main events of history take place, the succession of King Henry to the ambitious young man Stefan, the guarded wings of Maleficent, the curse of the princess, the construction of weapons for kill Maleficent, the kiss of genuine love and the final fight of King Stefan and the fairy. The final fight of Maleficent and King Stefan demonstrates the evolution of the character of Princess Aurora, since in this episode she is more active, warrior in order to help in the Maleficent fight, therefore, that passive princess who is in the original story, she disappeared, demonstrating that women are now more dependent on society, as Matos defends:

"In fact, female figures are no longer conceived as passive and victimized beings, having become warriors, resistant, owners of their destiny, source of personal social resolutions, even, and entities that dynamically dominate the social space in which they circulate (...)" (Matos, 2017, p.45).

In this way, Maleficent 1 represents the story of Sleeping Beauty, but centred on Maleficent's point of view, telling the life story of this fairy. Therefore, the name of the film demonstrates a different angle from the literary narrative, since the main character of this cinematic narrative is Maleficent and not Sleeping Beauty. Princess Aurora is characterized as a secondary character since she only has a role when opposite the Maleficent character. However, we also characterize her as the narrator of this film narrative, because at the end of the film we understand through the phrase *"As you can see, the story is not as they told you. And I know what I'm talking about because I was the one they called Sleeping Beauty."* Who tells the true story of Maleficent is Aurora. That said, the protagonist of this story is Maleficent, as defended by Tavares:

"I argue that the protagonist character is (re) presented, in the selected scenes, by an amalgamation of elements that compose her: feminine, human, fairy, witch and animal; and the power of this hybrid body gives clues about the different subject positions attributed to it throughout the script, and in its relations with other characters in the story." (Tavares, 2018, p.49)

Since the narrative always takes place around her, because the initiation of the film begins because she is a good fairy in her childhood, who later suffers a betrayal of her beloved so she gives in to the desire for revenge, is described as a witch. This is the character who delivers the kiss of salvation to the princess and also who unifies the two kingdoms, the kingdom of Moors and the kingdom of humans. Therefore, in this point of view, the film Maleficent reveals a new concept of villain who has unconditional maternal love and readapts viewers, a different panorama from one of the most important and popular classics of children's literature.

4. Conclusion

The question of adaptations raises complex relationships between the literary text and the cinematographic text, as we have demonstrated through the analysis of the Maleficent 1 adaptation. In this sense, this comparative relationship, as advocated by Carvalhal (2011), is seen as an in-depth study which compares two works, referring to the vision of those who prepared them. And this is what happened with this adaptation, as a semiotic transposition of a literary work was made for cinema, which causes some changes compared to the original text, but this is a matter of thought and a new vision for this narrative, as Borges defends:

"The use of text adaptation in different media is not a recent phenomenon, but literature finds in cinema a new form of exposure and, in literature, it is in the line of research of comparative literature that studies on adaptation gain space." (Borges, 2013, p.168)

Cinema gives voice to many literary works since the adaptation is taken from a written text and modified through the director's vision, as with the original version of the Grimm brothers Sleeping Beauty and the film Maleficent 1. Indeed, the Grimm brothers wrote a classic tale that took us to the portrait of an idealized woman, reflecting how the woman of the time was seen in the eyes of society: beautiful, graceful, pure, passive, and who waits for the salvation of the prince charming to be happy forever, such as Silva argues:

"(...) Present the supposed traditional feminine essence, such as beauty, purity, graciousness, and the passivity of expecting to be happy forever with your prince charming. This discourse of the supposed feminine essence affects the constitution of the image of women in society, influencing the way they are seen and the way they see themselves." (Silva, 2018, p.42)

And it is also true that this tale had immense popularity and is now internationally known. However, the adaptation process is very complex, and this can lead to a completely different reading of the literary text, as we have already seen in the analysis of the film Maleficent 1. The cinematographic adaptation Maleficent 1 is quite removed from the literary text, due to the intervention in the adaptation process by director Robert Stromberg who decided to modify the relationship between the characters, in relation to what the reader knows about the literary text, highlighting some characters more than others. In this case, and giving relevance to the analysis made on this adaptation, we can say that the director gave voice to the female characters since in the original literary work there was no speech by these characters, and the name was not evidenced. Thus, the reading of this film, confirmed that society is constantly changing and that these new adaptations reflect these same changes, how women managed to conquer their position throughout history, and how they are no longer dependent on the male element, as Sihe affirms that the analysis of this film: *"brings many reflections on women, because, even though the stories have changed over time, this, in particular, brings us greater movements, of roles, of places. What makes us reflect on the feminine today"* (Sihe, 2017, p.122).

When we performed the comparative analysis of the tale Sleeping Beauty and the Maleficent 1, we found that the idea that to be happy requires the interference of a prince charming was altered. Through the Maleficent character, we observed that love can take many forms, and have unlikely origins, as stated by Matos: *"(...) Aurora awakens from her sleep, freed by true love, Maleficent's maternal love, who learns that even a broken heart may be able to love"* (Matos, 2017, p.48). Therefore, it is important to note that Comparative Literature allows establishing a contrasting analysis between two aesthetic objects. In this way, we must value literary work and semiotic transformations, recognizing that each has its merit, being unique and independent.

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