



HYPERFILMICITY AND AUDIOVISUAL TRANSLATION:

Dubbing the Live-Action Remakes of Disney Animated Classics.

Mémoire présenté par Eugénie Périn

Sous la direction de Laurent Mellet

Professeur à l'Université Toulouse Jean Jaurès

Acknowledgements

All my gratitude goes to Laurent Mellet for his guidance, his open spirit and his wise suggestions that were indispensable for the completion of this thesis.

I would also like to thank my mother, Mercédès Marion, for her support and for passing onto me her love for cinema. But most importantly for taking me to the movie theatre in December 1997, when I was three years old, to see *Le Bossu De Notre Dame*, an animated film and French voices that would mark me for life.

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Introduction.

The release of Robert Stromberg's *Maleficent* in 2014 marked the beginning of a new trend in Disney films: the remaking of the Disney animated films into their live-action versions. While an animated film is produced by the photographing of gradually changing drawings, a live-action film is the filming of real people, animal or objects. The technical evolutions cinema has known over the sixty years that have passed since the animated films *Sleeping Beauty*, *Cinderella*, and *The Jungle Book*¹ were first released have led to the mutations of the said films. Just as adaptation is the phenomenon of evolution and mutation that species undergo over time to be better suited to their environment, these animated films have been (re)adapted to better fit a new cinematic, aesthetic and sociological context, to become the live-action films *Maleficent*, *Cinderella* and *The Jungle Book*.²

It must be reminded that these new films are adapted from animated films that are themselves adaptations of canonical texts of Western literature and culture: Charles Perrault's *Cendrillon* and *La Belle Au Bois Dormant*; The Brothers Grimm's *Aschenputtel* (*Cinderella*) and *Dornröschen* (*Sleeping Beauty*) and Rudyard Kipling's *Jungle Book*.³ As Julie Sanders observes "Adaptation both appear to require and to perpetuate the existence of a canon, although it may lead to its ongoing reformulation and expansion." (2015:8) Following Sanders idea, it can be argued that the tales of Perrault, The Brothers Grimm and Kipling have acquired their status of canonical texts through their adaptations into films. In addition, it would appear that Walt Disney's adaptations of literary canons have in turn become canons themselves.

The case of the Walt Disney's animated films canonisation is particular in the sense that it was the producer's true intention to revolutionise the world of cinema and to produce motion pictures that would become works of reference. A process of self-canonisation that Dick Tomasovic, in his article "Stratégies d'auto-canonisation: le cas Walt Disney," explains as follows: "Il s'agirait pour ces visionnaires de comprendre au mieux leur position dans l'histoire des images avec la prétention [...] d'y créer un rupture telle que leur œuvre pourrait devenir un nouveau modèle de films, un nouveau point de référence [...] soit autant de notions que l'on peut voir généralement rassemblées sous le

¹ *Sleeping Beauty* 1959 dir. Clyde Geronimi; *Cinderella* 1950 dir. Clyde Geronimi; *The Jungle Book* 1967 dir. Wolfgang Reitherman.

² *Maleficent* 2014 dir. Robert Stromberg; *Cinderella* 2015 dir. Kenneth Branagh; *The Jungle Book* 2016 dir. Jon Favreau

³ Charles Perrault's *La Belle Au Bois Dormant*, 1697; The Grimm Brothers' *Dornröschen* 1812; Charles Perrault's *Cendrillon*, 1697; Rudyard Kipling's *The Jungle Book*, 1894.

terme de ‘canon.’” Walt Disney’s animated short film *Steamboat Willie* (1928) is a parody of Buster Keaton’s *Steamboat Bill Jr.*⁴ but most importantly it is the very first cartoon with fully synchronised sounds and images. Walt Disney did not revolutionise the world of cinema but rather understood the great appeal sound films represented and decided to produce animated films that would correspond to the audience’s expectations. *Steamboat Willie* encountered great success and marked the norms that would rule animation: the importance of synchronisation of sounds and images. Walt Disney animated films have managed to impose themselves as a film genre: “Non seulement Disney vainquit la concurrence, mais il l’effaça. Dans la conscience des spectateurs il fut accepté comme *l’unique modèle possible de l’animation. Dessin animé et dessin disneyen ne firent qu’un.*” (Bendazzi 1991:114 emphasis added) This strategy of self-canonisation, and this will to impose Disney films as a film genre in their own right is particularly evident in view of the name given to the whole of Disney animated films: “Disney Animated Classics.” The term “classic” was attributed by the Disney Studios themselves when distributing the animated films on videos in the 1980’s. Therefore asserting the studios’ agenda of self-canonisation of their works, as The Oxford English Dictionaries give two definitions of the noun “classic”: “a work of art of *recognised* and established value” and “a thing which is *memorable* and a very good *example of its kind.*” The live-action films *Maleficent*, *Cinderella*, and *The Jungle Book* bear great similarities to the animated adaptations of Perrault’s, Kipling’s and the Brothers Grimm’s works, rather than to the literary texts themselves. Walt Disney’s *Sleeping Beauty*, *Cinderella* and *The Jungle Book* represent the main inspirations for the three live-action films studied here, thus transforming the animated films into blueprints.

In their narrative structures, their aesthetics and even soundtracks, the animated and live-action Disney productions are highly similar. Such similitudes between different filmic productions aim at linking them together, and obviously state that the live-action films *Maleficent*, *Cinderella* and *The Jungle Book* are remakes of the Disney animated films. To follow Julie Sanders idea on adaptation and canonisation once more, the remakes assert that Disney animated films have become canons, for they are used as raw material for new artistic creations. But remaking the animated films also further demonstrate the studios enterprise of self-canonisation, as it is indeed the Disney Studios themselves that produce the live-action versions of their own animated films. Disney’s animated films are treated as original works the live-action films make references to. They are therefore hypofilms. Whereas the live-action films are referents, and thus constitute hyperfilms. The hyperfilms are structured around similarities but also differences with the hypofilms. The remodelling of previous films offers new interpretations of their message while at the same time keep their memory vivid. In that regard, the process of remaking a film is highly similar to the adaptation process for “an adaptation is not vampiric

⁴ *Steamboat Bill Jr.* 1928 dir. Buster Keaton, Charles Reisner.

[...] It may, on the contrary, keep the prior work alive, giving it an afterlife that it would never have had otherwise.” (Hutcheon 2013:176)

The word “reference” comes from the Latin word “referre” which means “to report.” According to Cécile Sorin “la référence permet donc le report d’une œuvre dans une autre en mettant en relation des éléments.” The references reporting a cinematic work to another is what Gérard Genette called “hyperfilmicité.” (1982:177) Genette explains that hyperfilmicity, that is to say the link that is made between a film and a previous one, may exist in the form of similarities (in the films’ scenarii, the dialogues or the visuals) or quotations. In Genette’s opinion, hyperfilmic quotations are not similarities between two films but the integration of one precise scene of a film into another. - That is to say, picturing a character watching a film in another film. - The similitudes a director intended to create between their film and a previous one are hyperfilmic references. (Sorin 2010:33) An hyperfilmic reference invokes a former cinematic production from the past which then appears in a form of *praesentia in absentia*: “les références mettent nécessairement le film en relation avec un élément physiquement absent, le film second [évoque] alors les œuvres antérieures par [des] ressemblances.” (Sorin 2010:33) However the very existence of hyperfilmic references depends on both the hyperfilm director’s and the spectators’ memory of the hypofilm.

In the introduction to his book *The Memory of Tiresias. Intertextuality and Film*, Mikhail Iampolski recalls Hesiod’s depiction of the Greek goddess Mnemosyne as mothers of Muses, and guardian of the memories of all that had been in the past. The Muses visit the artists and lend them the “superhuman memory of Mnemosyne.” (Iampolski 1998:1) To Hesiod, artistic creation derives its inspiration from the past, but most especially from memory. Ayumi Sato in her thesis “Mémoire et Cinéma: La ‘machine-de-mémoire-cinéma’” goes further by stating that a film is in fact the (re)production of an artist’s memory. Following Sato’s idea, the hyperfilmic references an hyperfilm may do to an hypofilm therefore translate and demonstrate the director’s memory of the previous film. Cécile Sorin extends the role of Mnemosyne to the spectators without whom the references intended by the director of the hyperfilm are unnoticed. The live-action films *Maleficent*, *Cinderella* and *The Jungle Book* make clear references to the animated films they are remade from in their visual channel, but also in their audio channel by reusing the hypofilms’ songs and dialogues. Visual or textual and verbal references are quite pleasing to the spectators when recognised, as hyperfilmic references create a memory game through which viewers and directors are able to share common memories of the hypofilm.

As the sociologist Emmanuel Ethis explains: “l’imagerie du cinéma accompagne nos existences très tôt et très intimement. Ainsi avant même que de les contempler sur grand ou petit écran, les

personnages de Walt Disney occupent-ils [...] une place dans notre quotidien qui reste sans équivalent dans l'histoire des médias de masses. [...] Il n'est pas étonnant que nos premières sorties au cinéma soient inscrites dans ces souvenirs d'enfance habités de l'imaginaire Disneyen." (2018:12) The Disney Animated Classics have cradled the childhood of many individuals since the 1940's and have provided people all over the world with common childhood memories. Before the 1980's, audiences were only able to see a film in movie theatres and had but only few occasions to see the same film several times, which meant they did not have good knowledge of the product. While a Disney fandom appeared as early as the 1940's, the introduction of Video Home System in the 1980's has revolutionised the way in which a film was received throughout the world, which lead to the construction of a new Disney fandom, with deeper yet ever perfectible knowledge of Disney animated films. The Oxford English Dictionary describes a 'fan' as follows: "a person who has a strong interest in or admiration for a particular person or thing," and defines a "fandom" as "the fans of a particular person, team, fictional series, etc. regarded collectively as a community or subculture." As from the 1980's onwards spectators could see a film as many times as they pleased, they were able to better memorise it. The intimate relationship Ethis describes people to have with Disney animated films was much deepened thanks to VHS or DVDs, as Disney films have penetrated their homes and have become part of the daily lives of children and adults around the world. The hyperfilmic references the live-action films *Maleficent*, *Cinderella* and *The Jungle Book* may do to the animated films they are remade from, do not simply recall the spectator's memory of the hypofilms, they also have the power to bring back the childhood memories of Disney fans.

While the visual channel of a film is left unchanged when exported in another country, the audio channel, more precisely the verbal elements it contains, must be translated in the target language in order to be understood by the target audience. The animated films *Cinderella*, *Sleeping Beauty*, and *The Jungle Book* had been exported in France shortly after their release in the United States. Quite obviously, the original voice tracks had been recorded in English. In order to make the films accessible to a French audience, the original films' dialogues had to be translated. At the beginning of the 1930's two methods of audiovisual translation (AVT) have emerged to overcome the new language barrier created by foreign films exportation: subtitling and dubbing. As is the case with the exportation of any filmic product to foreign countries, the question of how to translate to Disney animated films and, in turn, their live-action remakes was raised: should they be either dubbed or subtitled?

Whilst subtitling presents a written transcription of the original spoken dialogues on the screen, dubbing replaces the original voice track by one in the target language. It is considered that the aim of audiovisual translation is to give a local cultural equivalent to a foreign product. As Soh

Tatcha explains “Traduire c’est avant tout se mettre au service des futurs spectateurs [...] c’est à dire produire à leur intention un ‘équivalent’ [...] du film original.” (2009:504) Translating a film implies that the adapted version must be in adequacy with the original film’s message, purpose and target audience. According to Reiss and Vermeer’s *skopos* theory, (1985) when having to translate a text, whatever it may be, the translator must reflect on the purpose of the source text and the purpose of its translation. When it comes to audiovisual translation, the adapter must determine what message the film’s director wished to convey and, most importantly in the case of Disney films, who it is addressed to. The Walt Disney Studios produce entertainment films aiming at both adults and children. For subtitles are written information added on the screen and synchronised with the film’s images, being at ease with the practice of quick reading is a prerogative when watching a subtitled film. But French children, for the most part, are not taught how to read before the age of six years old. Implying that some children in the audience are new to the practice of reading, while others simply cannot read. For that very reason, Disney animated films have traditionally been dubbed in France, enabling all, even the youngest members of the audience, to understand and appreciate the film.

As a film is by nature a work of art that endeavours to give the illusion of reality, this illusion must not be spoiled when the film is dubbed. The translational process must not draw attention to itself, for it would otherwise distract the audience’s attention from the film plot and break the cinematic illusion. As the practice of dubbing consists in replacing the original voice track by one in the target language, the new recorded and translated voice track must be synchronised with the film’s images and the lip-movements of the original characters, in order to give the impression that they speak in French. To do so the translated dialogues must correspond to the mouth articulatory movements of the characters on screen. This translational process has been criticised by many film theorists such as Robert Stam. He states that dubbing is a form of “cultural violence”: “to graft one language, with its own system of linking sound and gesture, onto the visible behaviour associated with another is to foster a kind of cultural violence and dislocation.” (1992:50) The very flaws Stam attributes to dubbing are what in fact brings this translational practice closer to Disney animated films *Cinderella*, *Sleeping Beauty* and *The Jungle Book*. Both Kipling’s and Disney’s *Jungle Book* are set in the Indian jungle, yet all characters express themselves in English. The animated films *Cinderella* and *Sleeping Beauty* are based on French and German tales, yet no character in these adaptations speak neither French nor German. The Disney animated films have dislocated the original stories in a time and place that is undetermined but where all living creatures, even animals, speak English. Dubbing is therefore in the continuity of the source films’ *skopos* that is forcing upon characters a voice and language that are not their own. It could even be argued that in fact French dubbing gives back to *Cendrillon* and *La Belle Au Bois Dormant* their original language, as the films are said to be based on

the French tales by Charles Perrault. Hence not violently dislocating them, but on the contrary relocating them. Furthermore, the practice of dubbing animated films is in perfect adequacy with the source filmic material. The characters in Disney animated films are not flesh and blood filmed comedians but thousands of drawings gradually changing to give the illusion of movement. No language is 'graft onto' them, as they are by nature speechless. French adaptation and dubbing merely reproduce what the source films have done, that is they give a voice to otherwise voiceless characters. The rules of synchrony dubbing apply make the spectators forget they are watching a foreign film, and even create a local film and point of reference for the target audience.

As Genette states "Le plus sage, pour le traducteur, serait sans doute d'admettre qu'il ne peut faire que mal, et de s'efforcer à faire aussi bien que possible, ce qui signifie souvent faire autre chose." (1982:241) When it comes to adaptations written for dubbing, the 'other thing,' as Genette puts it, may even result in the creation of a new film entirely. Just as the filmic adaptations of Perrault's, the Brothers Grimm's and Kipling's texts have passed from the status of 'adaptations' to that of 'original versions' that later films would take inspiration from, the French adaptations of Disney animated films for dubbing may be regarded as the original versions in the eyes or rather in the ears of a French audience. In France, because Disney animated films are destined to children they were, and still are today, viewed in their dubbed version. In addition, the original English versions of Disney animated films were not even accessible to French audiences before their release on DVDs in the 2000's. Which implies that for no less than sixty years Disney animated films were known of French audiences exclusively in French. The introductions of VCRs in the 1980's quite obviously did not revolutionise the receptions of Disney animated films in English-speaking countries only. Because no other but the French dubbed versions were accessible, French children who grew up watching again and again the VHS of Disney animated films memorised them in French. For lack of any other, the French dubbed versions of Disney animated films constitute the original version to most of the French population. Dubbing has managed to create a perfectly accepted cultural equivalent to Disney films. That is to say dubbing domesticated the Disney classics *Cinderella*, *Sleeping Beauty* and *The Jungle Book* and has even integrated them into French popular culture as *Cendrillon*, *La Belle Au Bois Dormant* and *Le livre De La Jungle*. (Roth 2018)

It may be considered that the inclusion of hyperfilmic references to Disney animated films in the live-action remakes *Maleficent*, *Cinderella* and *The Jungle Book* is part of the hyperfilms' *skopos*. Therefore, the textual and verbal references the hyperfilms do to the hypofilm's songs and dialogues must not be overlooked by the adapter (the audiovisual translator.) On the contrary, they must be translated, or rather adapted, by French equivalents that would recall to French spectators' minds the memory of the Disney animated films. Enabling them to understand and appreciate the reference

intended in the original English version. As Yves Gambier recalls “l’adaptation n’est pas la reproduction, plus ou moins fidèle, d’un texte d’origine: elle prend place et sens dans un contexte socioculturel donné de production et dans un contexte filmique.” (2004:172) In the field of translation and audiovisual translation studies, the word ‘adaptation’ designates the translated and adapted text of a film’s dialogues, but also the translational process that consists in the replacement of a linguistic feature specific to the source culture and language, by one that is in coherence with the target’s. (Darbelnet, Vinay 1995:39,40) Both these meanings of “adaptation” coexist in the precise case of adapting the live-action remakes of Disney animated films in French. The translated text (the adaptation) must be adapted to the target language and culture by replacing the cultural referent in English by a French cultural referent. Given that the French dubbed versions of *Cendrillon*, *La Belle Au Bois Dormant* and *Le livre De La Jungle* were the only ones accessible for decades, they constitute the original (French) versions to which the French adaptations of the live-action remakes *Maleficent*, *Cinderella* and *The Jungle Book* should refer to. - Just as the animated hypofilms did, the live-action films are Disney productions aiming at family audiences. Therefore, this thesis shall focus on the adaptations (AVT) that have been written for their French dubbed versions, leaving out the ones for their subtitled versions.

However, not one but several French dubbed versions exist of a unique Disney classic. *La Belle Au Bois Dormant* has been redubbed in 1981 and *Cendrillon* in 1991. Various reasons call for the redubbing of Disney animated films such as the degradation of the film rolls, or legal and royalties issues. Or else a desire from the French branch of Disney Studios to modernise their animated classics by giving them a new translation and voice cast considered as more modern and better suited to a young audience. When translating the live-action remakes of Disney animated films, the adapter must decide which French version of the hypofilm constitutes a referring point in the targeted audience’s minds in order to respect the original film’s intention to please the Disney fandom via references. While retranslation is quite rare a process in AVT, it is not that uncommon in literature. Marion Sempere even declares it asserts a literary work’s status as a ‘classic’: “la retraduction et le statut de ‘classique’ d’une oeuvre sont interdépendants. En effet la retraduction participe à l’établissement du statut de classique d’une oeuvre et inversement, ce statut de classique invite à retraduire.” (2015:7) Following Sempere’s idea it can be argued that the re-adaptation (retranslation) of Disney animated films in French truly establishes and asserts their status of ‘classics’ not solely in English-speaking countries but indeed in France.

This study shall endeavour to demonstrate that the notions of ‘original’ and ‘adaptation’ are endlessly interchangeable and evolving, yet interdependent. In order to do so, this thesis will first analyse in what manner Walt Disney appropriated the canonical texts of Charles Perrault, The Brothers

Grimm and Rudyard Kipling in his animated films *Cinderella*, *Sleeping Beauty* and *The Jungle Book*. And how these adaptations were in turn themselves granted the status of 'canons' by the live-action remakes *Maleficent*, *Cinderella* and *The Jungle Book*. This thesis shall then analyse the visual, verbal and textual references the live-action films make to the Disney animated films and attempt to understand their effect on the spectators. Finally, this thesis will examine how Disney animated films made their way into French culture through dubbing, and how the adaptations (audiovisual translations) of the live-action films may give to the French dubbed dialogues of the hypofilms the authority of original texts.

I. Hypotexts, hypofilms and hyperfilms.

In their book *Never-Ending Stories: Adaptation and Ideology in Children's Literature* Geerts and Van den Bossche expose the fact that: "adaptation processes play a role in canonisation processes and vice-versa. The canonical status of a text may prompt adaptation processes while adaptations have the potential to perpetuate the canonical status of the work." (2014:03) The Oxford English Dictionary defines the term "canon" in this manner: "The list of works considered to be permanently established as being of the highest quality." In the particular case of the Disney Studios' motion pictures studied here – both animated films (a.films) and live-action films (l-a.films) – the concepts of adaptation and canonisation are complex. While the Disney a.films *Cinderella*, *Sleeping Beauty* and *The Jungle Book* are adaptations of the canonical literary works of the same name, the l-a.films *Maleficent*, *Cinderella*, and *The Jungle Book* appear to be reinterpetive remakes⁵ rather than re-adaptations of the literary sources. Many elements, may they be scenaristic, visual or textual tend to show that the l-a.films take more inspiration from the a.films than from the texts of Perrault, the Brothers Grimm or Kipling. If the processes of adaptation imply and/or lead to the canonisation of a work of art, it can be argued that the l-a.remakes *Maleficent*, *Cinderella*, and *The Jungle Book* both designate as and make Disney a.films cinematographic canons.

Following Genette's and Sorin's theoretical works on hypertextuality and hyperfilmicity, the many works studied in this thesis shall be classified as such: the texts of Charles Perrault, Jacob and Wilhelm Grimm, and Rudyard Kipling are hypotexts, for they are the literary sources that inspired filmic adaptations. Disney animated films shall be referred to as both adaptations (as they are indeed filmic adaptations of literary works) and hypofilms (for they inspired the l-a.films released in the 2010's.) Finally the l-a.films will be classified as hyperfilms, and attributed the particular status of reinterpetive remakes (Sorin 2010: 170) for they follow the narrative structure of the hypofilms, yet modify some of their elements leading to the reinterpretation of the hypofilms' message.

This section will first analyse the adaptation process that occurred when adapting the hypotexts to the screen, as well as Disney's appropriation of the stories. This section will then focus on the hyperfilmic link that exists between the animated and the live-action films, and demonstrate their nature as (reinterpetive) remakes, rather than re-adaptations of the hypotexts, resulting in granting Disney's animated films a canonical status.

⁵ This point will be developed and argued later on.

A) Adaptation and appropriation: the Disneyfication of hypotexts.

As Donald Haase declared “tampering with the classic texts of Perrault or the Brothers Grimm is considered by some to be tantamount to sacrilege.” (1993:383) The same can be said of Kipling’s *Jungle Book*, of course. To some, adapting a printed story to the screen, with the many transformations this process implies, is irrelevant or even monstrous. The issues of fidelity and ownership of a story have fuelled ongoing debates in the field of adaptation theory for the past seventy years. However, the notion of an original story and its ownership is quite ambiguous when it comes to the writings of Perrault and the Brothers Grimm, for their tales are – to a certain extent - adaptations themselves. Indeed, Charles Perrault did not hide away the fact his stories come from oral tradition. The title of his collected tales *Histoires ou contes du temps passé, avec des moralités*, better known as *Les Contes de Ma Mère L’Oye* clearly claims the origins of the stories as coming from the past. Furthermore, La Mère L’Oye is a fictional character, an archetype: she is an old countrywoman who tells stories of the past to children while doing her chores. *Les Contes de Ma Mère L’Oye* are therefore the retranscriptions of stories Perrault had heard before, probably in his childhood. Laying them down on paper inscribed them for good in Western folklore and culture. Furthermore, using the medieval archetype La Mère L’Oye enabled the author to state the timelessness of his texts. Long before his writings people knew of the tales of *Cendrillon* (or *Le Petit Chaperon Rouge*.) The Brothers Grimm also state their stories are greatly inspired by tales of the German and European oral tradition. They present their works as the collections, retranscriptions and (sometimes) blends of German fairy tales and folklore under the title *Children's and Household Tales* (*Kinder- und Hausmärchen*.) The titles of Perrault’s and the Brothers Grimm’s books carry the notion that the tales they relate were told to them in their childhood and may be told to a new generation of children. Even Kipling admitted that the stories related in *The Jungle Book* are inspired by others: “In fact, it is extremely possible that I have helped myself promiscuously but at present cannot remember whose story I have stolen.”⁶ In others words, Perrault’s, the Brothers Grimm’s and Kipling’s texts cannot be entirely considered as originals for they are the retranscriptions, appropriations and modifications of works the authors had been exposed to before. They laid down on paper stories they already knew (from their childhood) and in that process imposed their signature on them, thereby giving both their own names and their texts prosperity.

For they have been written down and then printed, these texts have been offered the privilege of immutability, which enabled them to be considered as urtexts. The Oxford English Dictionary defines the term “urtext” as follows: “an original or the earliest version of a text, to which later versions can

⁶ Flood Alison, 31 May 2013 “Rudyard Kipling ‘admitting to plagiarism in Jungle Book’” *The Guardian*.

be compared.” Indeed, if Perrault’s, the Brothers Grimm’s and Kipling’s tales may not be qualified as originals per se, they are however referring points, used as raw material to be (re)adapted. For the reason they have been taken as inspirations and models for later adaptations they may be seen as “originals.” Moreover, filmic adaptations contributed to perpetuate their status as “classic texts” in western culture.

Stacey Chamberlain states “the fairy tales that we know today from the technicolour screens of Disney find their roots in written texts; which in turn find their roots in oral tradition from thousands of years ago. These tales have survived centuries of retellings and different socio-political climates.” (2009:1) Following Chamberlain’s idea, it can be argued that Disney’s filmic adaptations of fairy tales (and Kipling’s fables) are the evolution of the art of story-telling imposed by technological innovations: from oral tradition to books, from books to cinema. Such an evolution and transposition from one media to another imply transformations and modifications of the urtexts. The verb “adapt” comes from the Latin “adaptare” which signifies “to make fit.” Quite logically then, adapting, that is to say transposing a written text to the screen, automatically calls for changes in the narrative structure of the hypotext, in order to “make the story fit” the cinematic media. Many elements of the hypotexts *Cinderella*, *Sleeping Beauty* and *The Jungle Book* have been altered by Walt Disney in order to create an entertaining filmic family production.

Rudyard Kipling’s *Jungle Book* is a collection of short fables and poems. Disney adapted only a few of them, the “Mowgli stories,” counting no less than nine stories in which the young boy (Mowgli) encounters many characters and lives numerous adventures. In his *Jungle Book*, Walt Disney has mingled together elements of those nine stories in a new and simplified narrative structure. In Kipling’s fable “Mowgli’s Brothers” (the very first chapter of *The Jungle Book*) the young man cub’s life is threatened by Shere Khan the tiger who has sworn to eat any human he could find. Protected by the pack of wolves he grew up with, and by his tutors Bagherra the panther, and Baloo the bear, Mowgli grows up peacefully in the jungle. However, Shere Khan prowls around the boy. He endeavours to turn his wolves brothers against him by encouraging them to rebel against the authority of Akela, the leader of the pack who is protecting the man cub. As Mowgli is about ten years old, Akela is ageing and cannot maintain discipline among the pack much longer. Bagherra informs the boy of Shere Khan’s intention to kill him. He advises him to go to the nearest village of Men to steal fire. Since he is human, Mowgli is the only creature in the jungle not to fear the “red flower.” By the end of the short story, the boy finally manages to scare the tiger off with an enflamed branch. Walt Disney used in a loose way the narrative structure of “Mowgli’s Brothers” in his adaptation. A lost human baby is given to the care of a pack of wolves, and is educated by Bagherra the black panther. Ten years or so later, the pack is informed that the cruel tiger Shere Khan is back in the jungle. All fear for young Mowgli’s safety, as the

tiger hates humans and would kill the man cub if he saw him. It is decided against Mowgli's will that he must return to the civilisation of men escorted by Bagherra. On his journey Mowgli meets many other animals: Kaa the hypnotic python, a garrison of elephants, King Louie the orangutan, four music-loving vultures, and, of course, Baloo the epicurean bear who completes Mowgli's education. After an unfortunate encounter with Shere Khan that left Baloo gravely injured, Mowgli manages to make the tiger flee by tying up an enflamed branch to his tail. Mowgli, who had been fighting the idea to leave the jungle throughout the entire film, finally decides to join the civilisation of men for he is attracted to a young girl he saw by a river.

Disney's adaptation resembles both the road movie genre and a coming-of-age story. During his journey through the jungle, Mowgli endeavours to prove Bagherra that he belongs to the jungle and can perfectly adapt to its environment by attempting to imitate the many animals he meets. These encounters force the boy to understand he cannot be a bear, an elephant or a vulture, for the very simple reason that he is human. He finally accepts his nature when he sees another of his own species, and moreover, a female.⁷ While Walt Disney's adaptation loosely follows "Mowgli's Brothers"'s plotline,⁸ Disney included to his scenario characters that were not present in the original short story. As mentioned above, "Mowgli's Brothers" is only but the first chapter of Kipling's book. Many adventures await the young boy, and characters such as Kaa, the elephants and the monkeys, only appear in the following chapters of the book. Disney greatly simplified the plot: Mowgli must return to the village of men to avoid Shere Khan; on his journey, he meets several animals with whom he lives short adventures that bear no true consequence on the motive of his journey. Such a narrative structure enabled Walt Disney to integrate Kipling's notorious characters (for example Kaa) to his scenario, and even add some of his own creation as he wished⁹ without complicating the plot. It must be remembered that Disney aimed at attracting family audiences. Children could easily get lost in the great profusion of characters and subplots that Kipling depicts and relates in his *Jungle Book*.

Walt Disney also rewrote the narrative structure of Perrault's and the Brothers Grimm's *Cinderella* to make the tale more suitable for the cinematic media. In Perrault's version, the young girl attends two balls, and three in the Brothers Grimm's. Disney reduced these numbers to just one, so as to put emphasis on the importance of going to the ball. Thomas Inge calls this process "dramatic economy" (2004:138) that is to say reducing the numbers of peripeteia to add suspense. One single event may have great consequences on the protagonist's life, which increases the viewers' empathy

⁷ This point will be argued further on.

⁸ A lost baby in the jungle adopted by a pack of wolves is threatened by a tiger.

⁹ The four vultures and King Louie do not appear in Kipling's fables, their addition to Disney's adaptation will be analysed later on.

and holds their attention. Furthermore, depicting two or three balls in a seventy-minutes long film would be quite redundant, and could distract or bore the youngest spectators. In order to appeal to family audiences, Walt Disney brought another and great modification to the hypotexts' narrative: he killed off Cinderella's father. In both the Brothers Grimm's and Perrault's versions of the tale, Cinderella's father is alive and well and allows his second wife her two daughters to starve and mentally torture his child. In the hypotexts, the young girl's father is barely mentioned enabling the reader to (almost) forget he is here. However, it would not escape a 1950's audience that Cinderella's father is enslaving his own daughter. In order not to shock the viewers, the father appears on screen in one single shot and dies only fifty seconds after the story has begun. So as not to put emphasis on his death and to move the plot forward, one can briefly see Cinderella as a young girl crying on her father's death bed, before the image focuses on the evil stepmother's face.

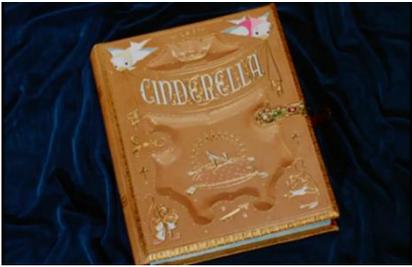
When it comes to *Sleeping Beauty*, Walt Disney made drastic cuts in the original narration but, paradoxically, he also expanded it, resulting in the complete modification of the story line of the hypotexts. Although many elements differentiate Perrault's and the Brothers Grimm's versions of *Sleeping Beauty* the plots are fairly similar. At the presentation of a new born baby princess, an evil fairy is offended by the way the king and queen treat her. She decides to curse the princess: she will prick her finger on the spindle of a spinning wheel and die. However, a benevolent fairy attending the event manages to slightly modify the curse: the princess shall not die but fall into sleep for a hundred years, by the end of which she shall be awakened by a prince's kiss. As the princess is about sixteen years of age, she indeed pricks her finger on the spindle of a spinning wheel, causing herself, her family, the court and servants to fall asleep. A hundred years later, she is woken up by a prince's kiss. In his adaptation, Disney kept the incipit of the tale but completely modified the rest of the plot. In his *Sleeping Beauty*, all emphasis is put on *preventing* the evil fairy's malediction from happening. After she is cursed, the baby (Aurora) is given to the care of three benevolent fairies, Fauna, Flora, Merryweather. They hide their identities and educate the princess as a simple farmgirl, so that the evil fairy (Maleficent) cannot find her. As Aurora reaches her sixteenth birthday she meets a young man in the wood (Prince Phillip) and the two of them fall in love. They are unaware of each other's true identity and that their parents had long ago planned for them to get married. The evening of Aurora's sixteenth birthday the fairies believe they have succeeded in protecting her from Maleficent's curse. They announce to the young woman that she is in fact a princess and must now return to the care of her parents, the king and queen. However, Maleficent manages to find the princess and lures her into touching the needle of a spinning wheel, causing the princess to fall asleep instantly. Fauna, Flora and Merryweather go to the evil fairy's castle to free Prince Phillip whom Maleficent is holding prisoner. After the Prince kills Maleficent, he awakes Aurora with a kiss. It can be noticed that Walt Disney added

many peripeteia to his adaptation (Aurora and Phillip's encounter in the woods, the three fairies' argument about Aurora's birthday gift, and a long battle with Maleficent) but he also greatly modified the chronology of the hypotexts. While in the literary versions the characters are saddened by the princess's fate, they were expecting it. All fall peacefully asleep for a hundred years, waiting for a prince to come. Quite obviously, Disney had to modify that element, for picturing the protagonist of the film sleeping for a hundred years would be quite dull for the audience. In Disney's version, the princess is asleep for no more than a few hours, while the man she loves fights the antagonist, Maleficent, in the shape of a gigantic dragon. Had the screenwriters decided to create an ellipsis and resume the narrative when the prince awakes the sleeping princess after a hundred years, it would have created a rupture in the rhythm of the film. Furthermore, it would be quite uninteresting a story, as the audience would already know from the beginning how it would end. The addition of peripeteia such as the battle between Prince Phillip and Maleficent creates a sense of suspense, and keeps the audience entertained and mesmerised. Walt Disney understood very well that transposing a written text to the screen implied he had to modify the narrative structure of the hypotext to adapt it, make it fit, to the art of cinema.

As Collins and Ridgman remark: "one of the traditionally recognised functions of adaptation and transposition, of course, has been to bring classic texts to life for a new audience within a particular historical context. It could be argued that such adaptations keep the book in print and read by different generations and thereby contribute to the status of the book as 'classic.'" (2006:11) The animated adaptations *Cinderella*, *Sleeping Beauty* and *The Jungle Book*, do not hide their literary origins but rather claim them. Not only would it have been in vain, for they are extremely well-known books, it is also a way to attract spectators desiring to enjoy once again a story they already know.¹⁰ Furthermore, the success and renown of the hypotexts is obviously a commercial credit. All three animated films studied here open on the filmed (not animated) image of the cover of a book reading the title of the hypotexts, which therefore becomes the title of the film. In all three films, the book magically opens to reveal its text and illustrations. The illustrations pass from simple and still sketches to brightly coloured and animated drawings, and literally plunges the viewers into the book. The camera zooming on the illustrations which turn into the settings of the action is a portal between reality (symbolised by the filmed book) to the magical world of fairy tales (represented by the animation.) Such a process is a simple yet poetic way to signify that cinema has the power to bring literature to life.

¹⁰ *Rethinking the Novel Film Debate* K.Elliott 2003

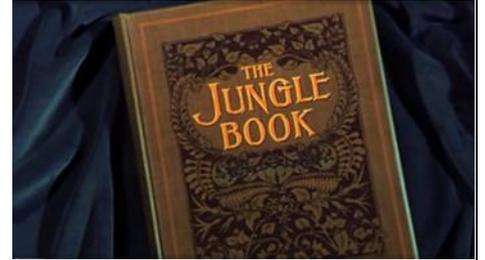
Cinderella



Sleeping Beauty



The Jungle Book



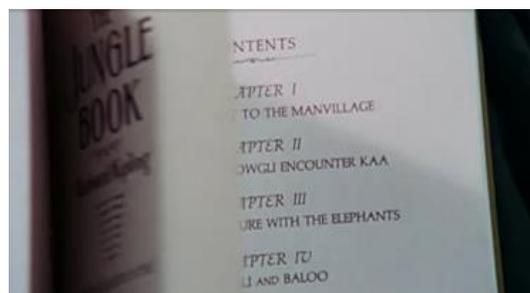
However, it is quite disturbing to see that none of those books bears the name of an author. The credits open on Walt Disney's own name, immediately followed by the hypotext/film title, thus implying that Walt Disney himself is the author of the story. Thomas Leitch explains: "Disney maintained his status as [...] auteur by the simple expedient of claiming their most prominent credits." (2007:246)



The names of Charles Perrault and Rudyard Kipling do appear in the credits but are eclipsed by those of the screenwriters which are much bigger or written in brighter colours. Jacob and Wilhelm Grimm are not even credited although their great influence on the animated films *Sleeping Beauty* and



Cinderella is obvious. Many elements of their versions of the tales are to be found in the films and are absent from Perrault's writings. The case of *Cinderella's* credits is quite particular though as they read: "Cinderella. From the Original Classic of Charles Perrault." Literature, and most especially past literature, is generally considered nobler an art than cinema. (Stam 2005:2) It is certain that Walt Disney wanted to benefit from Perrault's esteem and success, as it was his first long feature in almost ten years. Nevertheless, Disney's name is the first one to appear on screen, and the books he presents his viewers with do not even acknowledge the existence of an author. Placing Disney's name just before the title of the film and erasing the name of the author on the books are two very efficient ways to let the audience forget of the existence of a previous author. Disney thus declares himself a new story-teller, the author of an 'original' story. This screen shot taken from the opening of *The Jungle Book* is quite eloquent on this desire. It can be noticed that the table of contents does not read at all the chapters of Kipling's *Jungle Book*, but in fact the unreeling of Disney's own *Jungle Book*, thus stating he rewrote the content of the book but still enjoys the renown of its title.



It could be argued though that Walt Disney has indeed written original texts. Some of the modifications (mentioned above) he brought to the hypotexts were only meant to adapt them to the filmic media. Others clearly denote of Disney's appreciation and appropriation of the tales, resulting in their rewriting and, hence, the creation of a new tale. Jon Von Coillie calls this process of appropriation "Disneyfication." (2014:127) Coillie observes that a similar pattern is used in Disney's filmic adaptations. He describes this process rests upon three cornerstones "Humour and suspense," "Romance" and "Good versus Evil." (2014:134;135;136) For the purpose of this thesis, the Disney pattern described here, though derived from Coillie's argumentation, shall be divided in four categories: the lessening of violence, the defeat of evil, the addition of humorous characters, and the union of two heterosexual lovers. It can indeed be noticed that in both *Sleeping Beauty* and *Cinderella* (a.films) the narrative ends on the happy union of young man and woman in love. Even the ten-year-old Mowgli is finally convinced to join the society of men when he sees a young a girl, representing the promise a heterosexual love union.

The lessening of violence is obvious when comparing the hypotexts and their animated adaptations. Perrault's, the Brothers Grimm's and even Kipling's tales are extremely violent. In Kipling's "Mowgli Stories" the young boy does eventually go back to the civilisation of men and is even adopted by a family. But, in the story "Tiger!Tiger!" Mowgli is shunned by the villagers and rejected by his adoptive father. Disgusted by mankind, he decides to go back to the village with his animal friends who destroy the village and then occupy its ruins for weeks. Although the credits of the animated film *Cinderella* state it to be based on Charles Perrault's work, elements of the Brothers Grimm's version of the tale are to be found, such as the animals who help Cinderella throughout the story. In the Brothers Grimm's story, the two stepsisters do not hesitate to cut off part of their own feet to fit it into the little glass slipper to ensure their union to the prince. They are finally punished for their meanness towards Cinderella by having their eyes pecked out by birds (helpers of Cinderella.) However, no evil fate awaits the stepmother and her daughters (Anastasia and Drisella) in the Disney animated version, they simply disappear from the narrative. In Perrault's *Sleeping Beauty*, which the animated version is credited to be based upon, the princess marries the prince who awakened her after a hundred years, and goes to live with him and his mother in his kingdom. The prince and princess have two children: a boy named Jour and a girl named Aurore. As the prince is away to war, his mother asks one of her guards to kill her grandchildren and her daughter in law for she desires to eat them. The guard cannot bring himself to kill the two innocent children and the beautiful princess and decides to hide them with the help of his wife. However, the queen, who had been offered game instead of dead humans, discovers she has been gulled and finds the princess and her two children. The evil mother-in-law is about to plunge them in a boiling cauldron, when her son comes back from war. In the end, she is the one to be boiled

to death. In Disney's animated version the young princess is under a sleeping spell for no more than a few hours before the prince she loves, Phillip, awakes her. The animated film ends on the happy engagement of Aurora and Phillip and the reunion of the princess with her parents. It is easily understandable that presenting such violent episodes as the hypotexts depict in 1950's and 60's family entertainments would have been an utter commercial disaster. The Disney Studios produce tragic stories - young and outcast orphans, persecuted by adults since their earliest childhood – yet the benevolent protagonists systematically defeat the evil who threatened them. But never do they hurt the antagonists directly. In the a.film *The Jungle Book* Mowgli does not *kill* Shere Khan but simply ties an enflamed branch to his tail and the tiger runs away, frightened but unarmed. In *Cinderella*, the evil plans of the villains are hindered but none of them are punished. The defeat of the evil stepmother and her daughters is in fact rendered through the death of their cat, Lucifer. The cat was preventing Cinderella's friends, the mice Gus and Jaq, to bring her the key to her freedom that would enable her reunion with the prince. The dog, Bruno, comes to the mice rescue and scares the cat who jumps through the window of the highest tower of the mansion. It is implied that the cat dies, but the impact of the fall is left off screen. The benevolent characters of this scene did not harm the cat directly, as he jumped to his death on his own free will. Even in *Sleeping Beauty* the protagonists do not truly injure Maleficent. Prince Phillip stabs her in the heart while she is in the shape of a cruel and fire-spitting dragon. No one in the audience is therefore shocked to see the good fairies and the Prince hurt another human being. All they can see is the slaying of the greatest evil that exists in Western culture: a dragon. In Walt Disney's a.films nothing must besmear the image of the protagonists. The audience must at all time sympathise with them and support their actions. It is quite interesting to notice though that much care was given to create the antagonists' personality and charisma.

As Walt Disney himself stated "a film version can give wider scope and even add characters without damage to the original tale." (1953:317) Transposing a literary text to the screen implies having to bring a character to life, to give it a figure, a face, a costume, a voice, an eloquence... All these elements construct a character's personality. Maleficent's character testifies to the Disney Studio's desire to create a fascinating antagonist. The evil fairy who curses the baby princess is barely even mentioned in the hypotexts. She appears for no more than two lines or so, and not much is said about her appearance or personality.¹¹ Quite obviously then, Disney's screenwriters and animators were free to unleash their imagination. They gave the evil fairy her name, Maleficent, which has the advantage to point her immediately as the villain of the story. Moreover, her appearance is the feminised and stylised version of Lucifer, the fallen angel. Contrary to the other fairies of the a.film, Maleficent lacks wings. She has two large black horns on her head. She wears black robes covering her entire body,

¹¹ Perrault's text briefly stipulates she is the oldest of the fairies in the realm.

expect for her bony hands ornamented with a massive black ring. Her pet is a raven, which in Western culture symbolises evil and death. Stacey Chamberlain describes Maleficent's appearance as an "ambiguous exterior, neither monstrous nor traditionally beautiful" and states she is quite erotic. (2009:44) Indeed Maleficent is an elegant woman. Her deep voice and the articulacy of her speech make her captivating. She moves her hands gracefully and sensually. Maleficent is the pure incarnation of Evil: she is frightening and merciless, yet fascinating and seductive. As can be seen in this shot, Maleficent is not afraid of physical proximity with Prince Phillip, contrary to Aurora who ran away when



she first met him, and refused to hold his hand. She is the representation of sexual temptation. As young Aurora is alone in her room Maleficent hypnotises her with a ball of green fire and with her deep sensual voice reverberating in Aurora's ears. As the princess gets up to follow the ball of fire, the cloak covering her shoulders falls on the floor, as if stripped off from her. Aurora is timid and hesitates to touch the spindle. Maleficent's words "touch it, I say!" persuade the young woman to seal her fate.



The phallic reference in this scene is blatant, confirming Maleficent's malign sexual influence. Chamberlain argues that this erotic dimension is what makes Maleficent a truly fascinating character. (2009:44) The creation of an absorbing yet terrible antagonist adds dramatic tension and suspense to the narrative. If the villain of a story is neither captivating nor terrifying, its defeat holds but little significance in the audience's opinion and does not procure them any emotion. May it be in *Sleeping Beauty*, *Cinderella* or *The Jungle Book* Walt Disney understood the importance to give his villains a strong personality, sometimes resulting in the great success of the antagonist and the overshadowing of the hero.

Walt Disney also acknowledged that in addition of suspense, humour was one of the cornerstones for the success of a family entertainment. He never hesitated to add to his adaptations characters that did not exist in the hypotexts, and whom are given the roles of comic reliefs. One clear example is the orangutan King Louie in Disney's *Jungle Book*. Although Kipling's story depicts a group of monkeys, The Bandhar-Log, who live in the ruins of a castle in the jungle, not one monkey is truly differentiated from the others, and no hierarchy rules their lives. But in Disney's a.film, King Louie

reigns supreme over the other monkeys, which are represented as simple minded compared to him. King Louie is therefore a pure creation of the Walt Disney Studios. Louie abducts Mowgli as he wishes to be taught how to make fire, for he desires to become the equal of men. Baloo and Bagherra manage to rescue Mowgli – who was never in actual danger. *The Jungle Book* stands out from Disney's previous films as it appears to acknowledge perfectly the influence of jazz music on the 1960's society and the great commercial appeal it implies. The jazz singer Louie Prima voiced King Louie and sang the now well-known song "I wanna be like You." Louie's character is rather grotesque and funny, he has no other function in the narrative but to provide the film with an amusing and wonderful musical act. The same could be said of Baloo the bear whose personality has been utterly changed by the screenwriters to create a humorous character. Although Baloo may be an active character as he saves Mowgli from Shere Khan, he is generally used as a comic relief in Disney's version. In Kipling's short stories, Baloo is Mowgli's preceptor and does not hesitate to beat him when the boy misbehaves. However, Kipling specifies he is very careful to never truly hurt the boy. It is quite the opposite with Disney's Baloo. The brown bear is tender and kind but clumsy and irresponsible which leads to accidental hurting of the boy, thus creating comical scenes.

The addition of supporting characters (or the rewriting existing ones) is a means for Walt Disney to integrate humour and entertainment to his productions without distracting the audience from the general plot. It is notable in *Cinderella*. Many of Gus and Jaq's scenes work as humorous skits, almost independent from one another (such as when Gus is trapped in the wicked stepmother's teacup, or when they need to distract Lucifer to steal cloth for Cinderella.) Nevertheless, Gus, Jaq and the other animals in the film are perfectly integrated to the narrative as Cinderella's adjuvants. From the very beginning of the film, birds and mice help Cinderella in her daily routine: they wake her up, wash her and dress her. Later on, they saw her a dress, hoping it will enable her to go to the ball. But the dress is torn apart by Anastasia and Drisella, on their mother's orders. Cinderella's godmother comes to her rescue and gives her a new dress and the means to go to the ball. She transforms a pumpkin into a carriage, the mice into horses, the horse into the coachman and the dog into the footman. The animals are indispensable to Cinderella. Their transformation into the equipage demonstrates they are here to move the plot forward. After all they are the ones to free Cinderella. Without them, she could not have achieved her goal: a marital union to a rich heterosexual white male. Thomas Inge notices "the full intervention of animals offered an opportunity to create a host of anthropomorphic creatures that totally engaged the young and many of the oldest viewers [...]" Interactions between humans and animals, of course, would be one of the noteworthy creative features of Disney's films [...] in future films the animals would prove to be the bread and butter for

the success of the Disney Studios.” (2004:134, 138) Indeed animal adjuvants are omnipresent in Walt Disney’s cinema, up to the point of becoming the signature of Disney Studios.

As Haase declares “When Walt Disney called his animated fairy tales by his own name – *Walt Disney’s Snow White and the Seven Dwarfs*,¹² *Walt Disney’s Sleeping Beauty* and so on – he was not simply making an artistic statement but also laying claim to the tales in what would become their most widely-known public versions.” (1993:394) Haase’s opinion seems to be shared by other scholars like Inge (2004:140) or Bacchilega (1997:2) who have come to the observation that Walt Disney’s filmic adaptations of literary texts have overshadowed their sources. Chamberlain goes even as far as asserting that most people’s first experience of fairy tales (and fables) is made through Disney Studios a.films “Most adults will not remember any versions of fairy tales before Disney, and most children have not been exposed to them.” (2009:11) Walt Disney’s appropriation of the hypotexts was so great and successful that his films and stories constitute to many an urtext. If one first discovers a literary work through its adaptation, and only later reads the source text, that person when reading the text will always compare it (the original source) to the film (its adaptation.) In the mind of the receiver, the adaptation thus becomes an urtext, that is to say the first work that they have been exposed to, and therefore the referring point for later comparisons.

B) Reinterpretive remakes: canonising and using Disney as raw material.

As quoted in the introduction to this thesis, Dick Tomasovic wrote: “Il s’agirait pour ces visionnaires de comprendre au mieux leur position dans l’histoire des images avec la prétention d’y créer une rupture telle que leur œuvre pourrait devenir un *nouveau modèle de films, un nouveau point de référence* [...] soit autant de notions que l’on peut voir généralement rassemblées sous le terme de canon.”(2011:107 emphasis added) When combining Tomasovic’s definition of what constitutes a canon with Greet and Van de Bossche’s statement that adaptation may perpetuate the canonical status of a literary work (2014:03) it can be argued that the live-action films *Maleficent*, *Cinderella* and *The Jungle Book* establish Disney a.films as canons. Indeed those three l-a.films are remakes of the animated ones *Sleeping Beauty*, *Cinderella* and *The Jungle Book*. The Oxford English Dictionary defines a “remake” as follows: “a movie or a piece of music that has been filmed or recorded again and rereleased.” It is commonly considered though, that a remake is a film following the same plot and

¹² *Snow-White and the Seven Drawfs* 1937 dir.David Hand

narrative structure as a previous one - which thereby becomes an hypofilm, and the remake an hyperfilm.

It can be noticed that the l-a.films *The Jungle Book's* and *Cinderella's* scenarii are almost identical to the ones of the animated versions. In both Disney's cinematic versions (animated or live-action) of *The Jungle Book*, Mowgli must flee the jungle because Shere Khan has returned and desperately wants to eat him. Bagherra decides to take him to the nearest village of men where he believes he will be safe. As the panther and the young boy are separated, Mowgli meets Baloo. He is then abducted by the orangutan King Louie, who wishes to be taught how to make fire, in order to become the equal of men. Shere Khan finally finds Mowgli and engage in a brutal fight with Baloo that leaves the bear greatly injured. The young boy finally manages to defeat the tiger by using fire. *Cinderella's* story remains the same in the animated and the live-action films. The young woman has lost both her mother and father, and is left to the care of her stepmother who enslaves her, and shows a clear preference for the two daughters (Anastasia and Drisella) she had of her first marriage. As a ball is announced, the young girl re-fashions her mother's old dress to accompany her stepmother and stepsisters who tear her dress apart, preventing her to go to the ball. Helped by her fairy godmother, Cinderella goes the ball, where she falls in love with the prince and leaves her glass slipper behind. The Prince is desperate to find Cinderella and to marry her. When she understands that the woman the prince is looking for is her stepdaughter, the evil stepmother locks Cinderella up in the attic. Helped by her friends, the mice and birds, Cinderella manages to escape and to be reunited with the prince. The presence in the l-a.films of characters like Gus, Lucifer, or again King Louie, who do not appear in the literary sources, show of the hypercific link that exists between the animated and the live-action films.

Maleficent stakes out this link as the eponymous protagonist is an original creation of the Disney Studios. The nature of this film is quite difficult to pinpoint though. The incipit of the film is like a prequel. It explores the character's past which the audience ignores. When the story begins, Maleficent is a child. She is a benevolent fairy with gigantic wings. She lives in a land, The Moors, filled with magical creatures, and where no human is allowed. She meets a poor human boy, Stephan, who had entered the forest to steal a magical stone, intending to sell it for food. Maleficent and Stephan become friends. As they grow up the two of them fall in love. But the enmity that opposes magical creatures and humans - who want to concur The Moors - separates the two lovers. The dying King of the human land promises to give the throne to whoever manages to kill Maleficent, as she is the most powerful defender of The Moors. Stephan aches to become king. He goes in The Moors to find Maleficent pretending he wants to make peace. Maleficent is still in love with Stephan and trusts him when he offers her wine. The wine was drugged and Maleficent falls asleep. Taking advantage of her

state, Stephan cuts off Maleficent's wings and offers them to the king to make him believe he has killed her. When she wakes up, Maleficent is desperate and swears to have her revenge on Stephan. Darkness gradually fills her and this is how she becomes *Sleeping Beauty's* Maleficent. The rest of the film loosely follows the a.film's narrative. As Maleficent hears that King Stephan and the queen have had a baby, she decides to interrupt the christening and to take her revenge on the new born princess. Maleficent curses the child to fall into "a sleep like death" before her sixteenth birthday. She forces King Stephan to kneel before her and then agrees to modify the curse. Aurora will only be awakened by true love's kiss. To prevent the spell from happening, the king and queen give the baby to the care of three pixies: Knotgrass, Thistlewit and Flittle (inspired by the three fairies Fauna, Flora and Merryweather of the a.film.) However, the three pixies are completely lost and do not know how to look after the baby. Their irresponsibility and incompetence even threaten young Aurora's life. Maleficent is watching their lives from afar and comes numerous times to the girl's aid, claiming she wants the child to die from her curse rather than by an accidental death. But over the years, Maleficent grows fond of Aurora. Although she had always taken good care not to be seen by the child, Aurora has sensed Maleficent's presence since she was a baby, like a 'shadow' protecting her. Almost sixteen years have passed when the two of them meet face to face in The Moors. Aurora asks Maleficent if she is her guardian angel as she has taken care of her all her life. Greatly moved by the young girl's affection for her, Maleficent tries to annul the curse she had cast. But she had ensured years before that no magic could undo the spell, only true love's kiss could. A few days before her sixteenth birthday, Aurora meets Phillip in the woods. They talk briefly but it is evident they are attracted by one another. Once Aurora has pricked her finger on the spindle of spinning wheel and falls into sleep, as it was meant to be, Maleficent brings Phillip to Aurora's bedside. Phillip hesitates to kiss the sleeping adolescent, but he is finally convinced by the pixies. However, his kiss does not manage to break the spell, for it is not true love's kiss. Maleficent feels guilty about what she has done to the innocent princess, and kisses her forehead as to say farewell. This kiss breaks the spell and Aurora wakes up. Aurora gives back her wings to Maleficent, and humans and magical creatures live harmoniously from that day on.

It is quite obvious that *Maleficent's* scenario breaks the Disney pattern which calls for the systematic death of the villain. The name "Maleficent" derived from the adjective "malefic" – which signifies "to cause harm and destruction, especially by supernatural means"¹³ – should automatically designate her as the villain of the story, as it did in *Sleeping Beauty* (a.film.) But it is not so in this film. The 2014 Maleficent is said to be "both hero and villain." She is not a flat character as the 1959 Maleficent was. She is a round character with complex emotions and evolves in the course of the film.

¹³ Oxford English Dictionary

In the a.film, Maleficent is charismatic but nothing is said of her past or her personality except for the fact that she is cruel. Her motivation to harm Aurora is no other than the vexation not to have been invited to the christening – which appears as rather light a motive to condemn an innocent baby to a certain death. The 2014 story presents its viewers with a new vision of Maleficent and adds depth to her personality. She was free and kind, it is only after she has been maimed by the man she loved and trusted that she becomes evil – which is quite understandable. Although she is a magical creature, she experiences human emotions: love, hate, desire for revenge, and finally guilt. She is a symbol of repent. After she admits to her mistake and feels sincerely sorry for her wrong doing, she is given her wings back. While Maleficent is the incarnation of Lucifer in the a.film *Sleeping Beauty*, it can be argued that the role of the fallen angel has been taken up by King Stephan in the 2014 version. He was kind, generous and loving as a child. But he grew up to become envious and cupid, leading him to mutilate the guiltless woman he once loved. Cutting Maleficent's wings doomed Stephan to be cast away from heaven, as if he had cut off his own wings. His ascension to the throne is shortly followed by his demise and fall into madness. When his loving daughter comes back to him after years of separation, he is incapable of any loving emotion. He even feels more anxious and hateful than ever. Although Maleficent has saved his daughter, he tries to kill her but dies in the process in a true Disney villain death: he falls of a high tower. Maleficent repented and did not wish to kill him. As for the cat Lucifer in the a.film *Cinderella*, Maleficent's King Stephan causes his own death.

The fact that *Maleficent's* protagonists are original creations of the Disney Studios (Maleficent herself, King Stephan, the Pixies/Fairies, Prince Phillip...) confirms the strong link that exists between the hypo and hyperfilm. *Maleficent* can be classified as a 'reinterpretable remake.' According to Sorin, a reinterpretable remake ('remake réinterprétatif' 2010:170) uses the hypofilm as a basis for a new cinematic production and changes its message. Indeed while the a.film *Sleeping Beauty* depicted flat characters opposed in a Manichean pattern of Good versus Evil, *Maleficent* endeavours to demonstrate that no one is fundamentally neither evil nor good, but that all are capable of evil doings when they have been hurt. It can be noticed the I-a.films *Cinderella* and *The Jungle Book* communicate a similar message.

In the a.film *The Jungle Book*, no one knows of the origins of Shere Khan's hatred towards humans. Whereas in the I-a.version of *The Jungle Book* the spectator is told that Shere Khan had lost an eye in a fight with men - giving him a reason to hate mankind. The 2015 I-a.film *Cinderella* also relates the villain's past, thereby adding depth to her character. In the a-film, not much is said as to why Cinderella's stepmother hates her so much. Only that she is jealous of her kindness and beauty. In her analysis of the 1950 character of Lady Tremaine (Cinderella's stepmother) Elnahla comes to the conclusion that one can actually sympathise for her: 'she is a struggling widow, a single mother who

has to launch her two daughters in the marriage mart, therefore exaggerating her caricatured persona only highlights the difficult situation she is in.’ (2015:120) It appears that Kenneth Branagh shares Elnahla interpretation of Lady Tremaine’s personality. He presents his viewers with a desperate but strong woman thriving to ensure the future of her two daughters. In his 2015 remake, Lady Tremaine declaims a moving monologue to Cinderella, giving the villain the opportunity to tell her own story:

“I shall tell you a story. Once upon a time there was a beautiful young girl who married for love. And she had two loving daughters. But her husband, the light of her life, died. The next time she married for her daughters’ sake. But that man too was taken from her. And she was doomed to look upon his beloved child. She had hoped to marry off one of her beautiful stupid daughters to the Prince. But his head was turned by a girl with glass slippers. And so, I lived unhappily ever after. My story would appear to be ended.” (*Cinderella* 2015; 01:18:47)

This monologue borrows the classical narrative structure of fairy tales (“Once upon a time”) but reverses it with the phrase “So I lived unhappily ever after.” Lady Tremaine is a broken woman. The loss of her beloved husband drove her to the sacrifice of marrying a man she did not love. But her second husband died and part of his fortune was lost with him. She is left with no other option than to marry her daughters to wealthy men. She is jealous of Cinderella not only because she is kind and beautiful, but because she reminds her of the young woman she once was. She envies Cinderella’s courage who manages to remain benevolent even though she has lost the people she loved. Lady Tremaine’s sorrow is the reason for her meanness. In this medium shot, Cate Blanchett (Lady Tremaine) is centred in the image. Her face stands out thanks to the chiaroscuro effect. Her bright red lipstick contrast with her pale face and yellow blouse thereby attracting the spectator’s attention to her mouth. In this scene,



the villain is given a voice, the right to tell her own story. Her declaration ‘My story would appear to be ended’ echoes Disney’s previous adaptation of the tale, in which the evil stepmother simply disappear from the narrative once Cinderella has tried the glass slipper on. Nothing is said about what becomes of them.

The very opening line of the 1-a remake of *Cinderella* also modifies the well-known incipit of the fairy tale and its Disney adaptation, thus playing with the audience’s anticipation: “Once upon a time there was a girl called Ella” and not “Cinderella.” This opening line informs the audience they are

about to see and hear a new story: the story of how a young girl *became* Cinderella. Ella has been forced to leave her own room to her stepsisters and to sleep in the attic. As it is windy and cold up there, she sleeps in the kitchen by the fire to keep herself warm.¹⁴ When she serves breakfast to her stepmother and stepsisters the next morning, they notice her clothes and face are covered with ashes. The two sisters nickname her “Cinder-Wench,” then “Dirty-Ella” before setting their mind of “Cinderella.” The young girl goes to the kitchen and breaks into tears. The narrator (the off-screen voice of Helena Bonham Carter who plays the role of the fairy Godmother) comments: “Cinderella. Names have power. Like magic spells. And all of a sudden it seemed to her that indeed her stepmother and stepsisters had nearly transformed her into a creature of ashes and toil.” As the I-a.film *Maleficent*, the 2015 version of *Cinderella*’s tale invites its viewers to reflect on the question “What’s in a name?” Even the 2015 *Cinderella*’s Prince does not like his title and prefers to be called “Kit,” which is the name he gives Ella at their first encounter. He refuses to reveal he is the heir to throne for he wants to be seen for who he truly is and not just as marriage material. Walt Disney’s animated adaptation is here transformed into a search for identity and self-acceptation. As she is about to try the glass slipper Kit has brought to her house, Cinderella is impatient but anxious. The narrator declares “There was no magic to help her this time. Isn’t that the greatest risk of all? To be seen as we truly are?” She presents herself before the Prince in her dirty and worn out clothes and says she is no princess, nor does she have any dowry but asks him: “Will you take me as I am? A country girl who loves you?” To which the prince answers: “Of course. If you take me as I am, an apprentice still learning his trade.” The hypofilm related the story of beautiful young woman, whose life will be changed thanks to her beautiful looks that allow her to seduce and marry a wealthy man who takes her out of her misery. But the hyperfilm’s message is extremely different. It states that love is accepting oneself and the other for who they are.

This question of self-acceptation and tolerance of the other is one of the I-a.film *The Jungle Book*’s main themes. In the a.film, Mowgli endeavours to act as the animals he meets so as to find his place in the jungle. But he realises his efforts are vain. The encounter with another of his own kind – moreover a female – convinces him he does, in fact, belong to the society of men. The ending, and hence moral, has been greatly modified in the I-a.film, for the man cub decides to stay in the jungle and is well accepted there. In the I-a.remake, Mowgli is very gifted with his hands, enabling him to live amongst other animals and even to help them. He is even exploited by the lazy bear, Baloo, as the boy designs a harness and a pulley to fetch honey for him. On the contrary, his wolf father considers that improvising a flask with dead fruit is cheating and forbids the child to make use of his hands. By the end of the film, Bagherra, Mowgli and his wolves brothers run in the jungle. The young boy climbs and then jumps from tree to tree and wins the race. One of his brothers accuses him of cheating. Mowgli

¹⁴ Which goes back to the literary sources.

declares he has the right to climb on trees because he is not a wolf, and he is not reprimanded as he used to. This scene sums up the film's message: everybody is different, each and everyone have particular skills, and all have the right to live where they wish. Shere Khan, who wants to kill Mowgli because he is different, runs or rather jumps to his own death. Once again, it is a true Disney villain death, as he jumps into the flame beneath him while he was intending to kill the boy. Shere Khan died because of his hatred and intolerance. In the current geo-political context of intolerance, xenophobia and hatred, Mowgli's return to village of men would have been a great commercial liability. This ending would communicate the idea that men have no right to choose where they want to live, but must return to where they came from. The I-a.film conveys the message that everyone has the right to choose their own home and lifestyle. The harmony that reigns amongst the jungle after Shere Khan's death demonstrates and communicates that tolerance is the key to peace and harmony.

Furthermore the sexual ambiguity of the a.film ending has disappeared in the I-a remake. In the a.film, Mowgli's single reason to go to the village of men is a young girl he sees by the river. She drops her pot of water - quite obviously on purpose - Mowgli picks it up and carries it for her. Reaching the village gates, she turns towards him and throws a seductive look inviting him to follow her. This medium shot is separated in the middle by the girl's body. She is a passage from the world of the wide



(symbolised by the fade greens and yellows in the open background on the left) to an unknow and intimate place (symbolised by the obstruction of the frame on the right). Although the young girl is centred, her chest is turned to the right (towards Mowgli) as an invitation. The rest of her body is hidden behind the wooden wall. Mowgli has to follow her and disappear into the frame to discover the rest of the girl's body. Mowgli's grimace clearly expresses fascination. He follows the girl and



disappears behind the wall, where no one can see them, implying a certain form of intimacy is about to happen between them. In the 2016 remake, no human girl is shown, thus rejecting the heteronormative ending of the hypofilm.

The rejection of a heteronormative happy ending can also be observed in *Maleficent*. In the a.film *Sleeping Beauty*, although the three fairies Fauna, Flora and Merryweather are gifted with great magical powers, the prince (a heterosexual white male) is the one who manages to defeat the villain. As they go to Maleficent's castle where Prince Phillip is held prisoner, they show they are capable of fighting off about a hundred vile creatures and to divert the arms that threaten them. Nevertheless, they freed the Prince because they *need* him to kill Maleficent *and* break the curse. But in the 2014 remake, Phillip does not manage to wake Aurora up, Maleficent does. Phillip and Aurora had only met once and very briefly in the woods, as they had in the 1959 version. The fact that Phillip's kiss does not work in the remake communicates the notion that it takes time to truly love someone. Moreover, it states that women do not need men, but rather one another. Maleficent and Aurora's relationship show the strong link that may exist between a child and her surrogate mother. In the a.film, Maleficent curses an innocent baby simply because her ego has been hurt. This action asserts she is not maternal and designates her as the villain. (Chamberlain 2009:33) In complete opposition, the three benevolent fairies are utterly thrilled at the idea of taking care of a baby girl. A pattern is easily drawn: maternal instinct is good; the absence of maternal instinct is evil. But the 2014 *Maleficent* destroys this pattern. The baby princess is given to the care of three kind pixies, after she has been cursed. Although they are benevolent, the pixies completely lack maternal instinct. They are so irresponsible they put the baby's life at risks many times. Even if Maleficent had declared proudly "I do not like children" she is the one who looks after Aurora and who loves her truly. Her maternal interest and love was not innate, but acquired over the years, even though she is not Aurora's mother.

This reinterpretation of what constitutes true love, and the maternal awakening Maleficent experiences shows of the influence of feminism on the rewriting of *Sleeping Beauty's* scenario. The notion that maternal instinct is not universal, nor is it innate has been greatly developed by feminists.¹⁵ In addition, in *Maleficent*, women save themselves: Maleficent saves Aurora from the curse, and Aurora saves Maleficent's from misery and anger, and gives her back her wings. One may also see the influence of feminism in the reinterpretation of the original tale in the scene when Stefan drugs the wine he offers Maleficent, and then takes advantage of her sedation. This scene is a clear metaphor to rape. It is now well-known that *Sleeping Beauty*¹⁶ is the euphemistic story of a woman abused in her sleep. The remake offers a non-euphemistic but metaphorical yet violent scene of rape. As she is asleep, Stefan cut off Maleficent's wings with a saw, he deprives from her faculty to fly and hence from her freedom. The feminist word increasingly liberating women from the omerta on sexual abuses,

¹⁵ such as Elisabeth Badinter, in her *L'amour en Plus*.

¹⁶ Merritt Stephanie, 27 November 2017 "Once upon a sexual assault ... it's not outrageous for fairytales to get a modern update" *The Guardian*.

including marital rape, can be heard in this scene. After all, Maleficent trusts Stefan as her partner, and he takes advantage of this trust to mutilate her body and soul.

The influence of feminism is also obvious in Branagh's *Cinderella*. In the 1950 a.film, Cinderella is enslaved in her own house. But never does she contest her stepmother's authority, nor does she attempt to change her situation. According to Linder, the 1950 Disney's Cinderella is "an innocent, insipid, too-good girl [who] has no direct involvement in bringing about her good fortune." (2001:35) It is true that in the a.film Cinderella is a passive character. Her first dress for the ball is sawn by her animal friends and not herself. After it has been torn apart by her stepsisters, Cinderella's Godmother gives her a new one, but never explains why she deserves this divine aid. In the 2015 remake, Ella is more rebellious. After her two stepsisters saddled her the degrading nickname "Cinderella," she decides to run away, leading her to meet the Prince. She eventually decides to go back to her house for she explains that the memories she has attached to her home, as well as a promise she had made to her mother keep her from running away for good. In the Brothers Grimm's story, Cinderella's mother, on her death bed, advises her daughter to always have faith and be kind. In the 2015 remake, she advises Ella to have courage and be kind at all times in her life.

Ella's kindness is her means for her successful marriage. Although the credits of the l-a.film stipulate that it is based on "Disney's Cinderella properties and the fairytale written by Charles Perrault" Kenneth Branagh acknowledged Perrault's existence as the author of the tale. In his own version, Ella's carriage to the ball is driven by a goose, an undeniable nod to Perrault's character La Mère l'Oye, and a metaphorical way to say that Perrault is holding the reins of the narrative. But Branagh also took inspiration from another story by Perrault, *Les Fées*. In this tale a benevolent adolescent girl is molested by her mother and sister. An old begging woman comes to the girl one day asking for a cup of water, and the young girl offers her kindly what she asks. The old woman is in fact a fairy and rewards the girl's kind gesture with a special gift: whenever she speaks flowers and precious gems fall from her mouth. A prince meets the young woman and is awe-stricken by this miracle and marries her. In *Cinderella* (2015) Ella's Godmother appears to her in the guise of an old and repulsive beggar. Ella has lost all hope to ever be happy. She is desperate and in tears when the old woman disturbs her asking for a cup of milk. Ella swallows her tears and presents the woman with milk. The repulsive beggar reveals her true appearance then. She is in fact a very beautiful fairy who has come to reward Ella for the bravery and kindness she has shown all her life by giving her the opportunity to go to the ball and be united with Kit. Contrary to the 1950 Cinderella, Ella is not a passive character. Her kindness, even in the darkest of moments, is the *means* for happiness. She "brought about" her own happy ending.

As Sorin said: "Le remake actualise le style devenu vieillot, l'univers fictionnel, le contenu sous-jacent d'un film. [Il] est la transformation d'un film singulier dont l'objectif n'est pas de porter un

regard sur l'œuvre empruntée mais d'utiliser la comparaison afin d'apporter un regard sur la société." (2010:168;185) It is evident that the 2015 remake of *Cinderella* modernises the old-fashioned and sexist vision of women depicted in the a.film. In the 1950 version, Cinderella accomplishes her daily chores without complaining and even sings while doing them. Her enslavement in her own house is rarely spoken off. It is even treated lightly as it is the subject of the joyous 'Work Song' the mice strike up. Their high-pitched voice and their exaggerated and choreographed movements fail to illustrate Cinderella's tragic existence. Elnahla states that "[Cinderella's character] signifies the importance and sacredness of women's role and work, mainly housework" and that she incites women to "believe that



loving service brings joy and to wait for divine help." (2015:119) In the scene the shot below is taken from, the young woman in washing the floors while signing beautifully. Her movements are smooth and graceful while she scrubs the dirt. In this middle shot, she takes a moment off her labour to admire her reflection in a bubble of soap. She touches her hair and seems rather content with the image she has of herself. Cinderella's face, hands and even clothes are immaculate although she is cleaning dirty floors. This glamorized vision of a woman doing house chores is typical of the 1950's endeavour to



convince the population that a woman's fulfilment is made through cleaning and taking care of her house. A very sexist representation of women that completely disappears in Branagh's remake. In this shot, Ella is completely beaten down by sorrow and exhaustion. She breaks into tears and falls on her knees. She realises that her life of servitude is causing her to forget who she is. This second shot (following the previous one in the sequence) is a close up on Ella's face. She is looking at her reflection in a brass pot. It is clearly visible that her face is covered with ashes and dirt, and her eyes are swollen



from crying. She looks desperate. Contrary to the 1950's Cinderella above, Ella is not at all pleased with the image she has of herself. Seeing her reflection as "Cinderella" and not simply "Ella" makes her want to run away. It is evident that this scene in the 2015 remake echoes the hypofilm's when Cinderella admires herself in the bubble. The hyperfilm depicts a more realistic portrayal of an enslaved woman, and thus rectifies the hypofilm's glamorised and illusiory representation of forced labour.

It can indeed be noticed that all three l-a.remakes offer a rather modernised version of the hypotexts but most especially of the hypofilms' scenarii and moral. Although the animated hypofilms presented their viewers with extremely charismatic villains, their personality was not given much depth by the screenwriters. When watching the a.films *The Jungle Book*, *Cinderella* or *Sleeping Beauty* the audience is never offered any explanation of Shere Khan's, Lady Tremaine's or Maleficent's reason for wanting to hurt others. This is of course a rather simplistic and Manichean vision of the tales, and, to some extent, of the world. But the l-a.remakes add depth, realism and humanity to the villains. Shere Khan hates humans because he is traumatised by his encounter with men that cost him an eye. Lady Tremaine is unhappy and bitter because she lost the man she loved and realised that her youth has passed by, and with it the possibility of ever being happy. She is not jealous of Cinderella because she is more beautiful than her two daughters, she envies her ability to be joyous and benevolent although she has lost the persons she loved - a faculty Lady Tremaine lacks. Her misery and hopelessness are the true motive for her meanness. Maleficent is the perfect example that no one is either good or bad by nature, but that despair and pain may drive people to commit evil doings. She breaks the Manichean pattern of good versus evil imposed by the Disney Studios over the past 80 years, as she is said to be both a hero and a villain.

Furthermore, the l-a.remakes reject the notion that a happy ending is automatically brought by a heterosexual love union. All three a.films studied here end on the union of two heterosexual lovers: Cinderella marries the Prince, Aurora and Phillip are reunited and engaged, and even young Mowgli has found a female mate. But in both *Maleficent* and *The Jungle Book* (2016) the love intrigue disappears from the film or is given little importance. In the l-a.film, Mowgli never meets a young girl and no amorous intrigue is related. In *Maleficent*, Phillip is unable to break the curse and wake Aurora, for the two do not know each other enough to be truly in love. By the end of the film Aurora is crowned queen of both the human land and The Moors. Only two shots let the audience suppose that she will

be united to Prince Phillip. As he attends her crowning, the two of them exchange looks and smiles, but nothing more. The emphasis is not put on Aurora's and Phillip's love intrigue but rather on the maternal love that connects Maleficent and Aurora. Even though Branagh's *Cinderella* ends on the joyous and glorious wedding of Ella and Kit, their love union is truly the result of their acceptance of their own self. In addition, it can be noticed that the Prince's character is much developed in the remake. First of all, he is given a name, Kit, when the 1950 prince did not even have one. His personality is also greatly explored. In the a.film the Prince only appears on screen fifty minutes after the narrative has started. He is never shown alone in a frame for more than three consecutive seconds and is generally shown in large shots. When seen with Cinderella, his face is darkened while hers is perfectly lit. Nothing is said of his past, nor his desires, except that he wants to marry Cinderella. But in the 2015 remake, Kit is given much more importance and depth. He shares his childhood memories with Ella, but also appears in many scenes without her, in which he talks of his desire to marry for love and of his anguish to one day become king. He is not just marriage material, as the 1950 Prince was, and he is given a true personality. Ella falls in love with him for who he is, and not just because he is rich and heir to the throne. The changes the hyperfilms bring to the hypofilms' narrative and scenario modify greatly the films' message. They break the Manichean and heteronormative pattern imposed by the 'Disneyfication' that Van Coillie describes. (2014:127) The modifications the l-a.remakes brought the hypofilms' scenarii, resulting in the change of message the hypofilms conveyed, classify the l-a.films as what Sorin called reinterpretive remakes.

Nevertheless, the hyperfilmic link that exists between the animated hypofilms and the live-action hyperfilms is undeniable, and even stated. All three l-a.remakes follows the general narrative structure of the a.films rather than the ones of the hypotexts. Walt Disney's adaptation of *The Jungle Book* loosely follows the intrigue of the first chapter of Kipling's collection, but integrated to his a.film characters that only appear in other chapters of the book and even added new ones of his own creation. The l-a.film *The Jungle Book's* plot is similar to the extreme to the one of the hypofilm, but not to the hypotext. The presence of King Louie in the remake¹⁷ states the hyperfilm is much closer to the a.film adaptation of *The Jungle Book* than to the literary source. The same can be said the 2015 *Cinderella*. Although elements go back to Perrault's of the Brothers Grimm's version of the tale, it can be observed that the unreeling of the events is identical to the hypofilm's scenario. And of course, the presence of characters created by Disney, such as Lucifer the cat or Gus the glutton mice, connects automatically the l-a.remake to the animated hypofilm. The case of *Maleficent* is quite particular for it is a prequel, spin-off and remake of *Sleeping Beauty* at the same time. The scenario changes greatly from the hypofilm's yet it is derived from it. Maleficent's past is explored, and her personality is

¹⁷ Or Baloo's clumsiness and irresponsibility that are conform to Disney's version of the character.

developed. The fact that an entire film was made from a Walt Disney Studios' character demonstrates perfectly that the film *Sleeping Beauty* constitutes an urtext, an original that can be readapted and used as raw material for a new artistic creation.

The Disney films *Cinderella*, *Sleeping Beauty* and *The Jungle Book* are the filmic adaptations of the eponymous literary canons. While some changes brought to the hypotexts' story were called for by the adaptation process itself, others show of Walt Disney's own interpretation and desire to appropriate the original sources. When re-writing the canonical texts of Kipling, Perrault of the Brothers Grimm, Walt Disney imposed himself as an auteur, the teller of a new story. The live action films *Cinderella*, *Maleficent* and *The Jungle Book* are remade from Walt Disney's works. They reshape the animated hypofilms and give them a new form and even meaning. Following Greets and Ven den Bossche idea that was quoted earlier "adaptations processes play a role in canonisation processes" (2014:03) the very fact that Walt Disney's animated films were used as originals and/or raw material for new films attribute them the status of canons. As Sorin states "les critères qui caractérisent [les remakes sont] la relation à l'œuvre première et la faculté d'en apprécier les écarts." In order to enable the spectator to appreciate the disparities between hypo and hyperfilm, the remake must thus make hyperfilmic references to the previous cinematic work it is derived from. Such references may be scenaristic, visual or textual.

II. Visual and textual references: a Disney memory game.

More than just allowing the spectators to appreciate how the remake may have transformed the hypofilm's narrative, hyperfilmic references are a commercial necessity. It is through references that the audience is able to identify the hyperfilm as a remake, and thus benefit from the hypofilm's popularity and renown. As Bazin declares "le remake a lieu lorsque le succès d'un film a été assez grand pour que son *souvenir* ait encore *une valeur commerciale*." (Bazin:2007; Sorin 2010:167 emphasis added) Remakes use the story of a previous film but also profit from its success with the public. The popularity of an hypofilm is an important commercial asset. First of all, production companies do not take any risks when reusing a scenario that has appealed to audiences in the past and proven successful. But the reuse of a story and a diegetic universe also attracts viewers who enjoyed the first film: "[les remakes] exploitent la popularité passé du film premier, la connaissance qu'en ont les spectateurs, nombreux et peut-être désireux de voir se renouveler *une expérience à laquelle ils attachent de bons souvenirs*." (Sorin 2010:169 emphasis added) When listening to the directors of the I-a.remakes *Maleficent*, *Cinderella* and *The Jungle Book*, it can be noticed they are well aware that the spectators have prior knowledge of the story that is about to be told, and how it had been told in Disney a.films. Kenneth Branagh shares the thoughts he had during the first screening of his *Cinderella*: "When I first previewed the film [...] I had this feeling 'Goodness me! Literally everybody in this room knows what's going to happen next.'" He then comments "You may expect it, but you also want to relive it."¹⁸ Remakes enable viewers to go back to a story they already know and like, and to enjoy the transformations brought in the new creation, or simply enjoy again how the story unfolds.

But more than just appealing to average viewers who know of the story, the remakes of the Disney a.films want to attract the fans. As Jon Favreau efficiently explains "You gotta make [the remake] for the fans first of all. If you don't have them you can't build on. [...] The days when the fans are just a small group and they don't buy a lot of tickets relative to the rest of the audience just doesn't hold true. Especially in this age of social media when people are so avid and so vocal about what they care about. You better serve to pay attention to them."¹⁹ The Disney fandom dates back to the 1940's but the internet completely revolutionised communication amongst fans about what they enjoyed and how they still enjoy Disney a.films. Megan Ashley Franklin's thesis "Following the Mouse: a Historical and Cultural Analysis of the Disney Fan Community" shows that the web and social medias have enabled fans to communicate their passion and let anyone see what they like in the Disney a.films. One notices then a strong will on the remakes' directors part not to disappoint the fans. May it be in Favreau's words quoted above, or in the actress's, Angelina Jolie: "I didn't want to *disappoint* the

¹⁸ Director Kenneth Branagh on 'Cinderella' | AOL BUILD.

¹⁹ Director Jon Favreau - The Jungle Book Exclusive Interview.

fans of the original, and I'm one of them!"²⁰ Or again in Robert Stormberg's speech: "It was important to me as a director to have enough of *Sleeping Beauty* that people won't be *disappointed* when they see [*Maleficent*.]"²¹ This desire not to disappoint but on the contrary to please fans of the Disney a.films is realised through the inclusion of hyperfilmic references. Most often these references take the form of elements (whatever they may be) the remake borrows from the hypofilm.

Sorin does not fail to remind that the very existence of hyperfilmic references depends solely on the spectator's memory of the hypofilm. (2010:224) Only the spectator's knowledge and memory are able to identify what they see onscreen as a reference to a previous film. Furthermore, references remakes may do the hypofilms aim at reviving the memory of the original creation, which therefore coexist with the viewed remake: "Seul le spectateur peut faire la référence, c'est-à-dire pallier l'absence physique de l'œuvre première en se la remémorant: il met ainsi en relation par le biais de sa mémoire l'œuvre seconde [présente à l'écran] et l'œuvre première physiquement absente mais soudainement mnémoniquement présente." (Sorin 2010:224) Hyperfilmic references resuscitate the original work in the viewer's mind through what Sorin calls a game of resemblance that stimulates the spectator's memory. ("jeu de ressemblance" Sorin 2010:224) Indeed the hyperfilmic references included in the remakes create a memory (or concentration) game. A memory game is an amusement generally played by children. The participants are given several pairs of identical cards they place face down on a table. Each turn, the participants must flip two cards and recreate the match between the two identical images. If the two cards flipped are identical, the player may keep them face up. Otherwise they must turn them back face down and try to remember the position of every image in order to make a pair in another turn. This game solicitates the visual memory of children (and adults willing to play.) It is only by using their memory that the players are able to recreate the match between two identical images. When it comes to remakes, the hyperfilmic references they contain give way to a similar game. The remake does a reference to the original and it is up to the viewers, or the fans, to search within their memories the image of the hypofilm that matches the one on screen. But unlike a normal memory game, this game of hyperfilmic references is not only about images. Indeed, a film is an audiovisual creation, which thus contains both images and sounds. The memory game contained in the remakes can therefore solicit the visual memory as well as the auditory memory of the spectators through textual/verbal references to the original films.

In the case of the I-a.remakes *Maleficent*, *Cinderella* or *The Jungle Book* this memory game has several levels. While some references are ostentatious and quite easy to identify as elements borrowed to the hypo animated films, others are extremely discreet and only viewers with deep

²⁰ *Maleficent: Angelina Jolie "Maleficent" Official Movie Interview.* (emphasis added)

²¹ *Maleficent: Director Robert Stromberg On Set Movie Interview.* (emphasis added)

knowledge and good memory of the original are able to pick up the reference. Some references may even make the memory game more difficult, when the director of the hyperfilm uses elements of the first film but transforms them to make them his own. Two types of references can then be distinguished in this game: imitative and transformative references. The use of references also demonstrates the relationship that the director of the second film has with the first. May it be through imitative or transformative references, the director of the remake shows in his own film what marked him in the hypofilm. References then give a glimpse of the director's own memories and of his willingness to pay homage to the original film. When they are recognised by the viewers as hyperfilmic references a complicity is developed between the director of the hyperfilm and his spectator through the sharing of common memories linked to Disney.

References are pleasing and amusing to the spectator as giving them a sense of identity and belonging to a certain social group. As de Baecque says "les images comme happées par la réappropriation de quelques spectateurs se sont transformées en fragment de vie intime, les films ont pris sens pour les amateurs privilégiés comme autant de pièces à conviction de leur panthéon personnel, les projections se sont faites culture de groupe." (2003:11) Through references, the spectator experiences the agreeable feeling of togetherness: he is not the only one to have enjoyed and remembered a certain element of a Disney a.film. Furthermore, many Disney fans have an ongoing appreciation of Disney a.films that started in their childhood. When looking at pictures or videos of their life people wish to look back at past and happy experiences,²² a similar agenda may be observed when rewatching filmic products that they have liked in their childhood. Disney a.films are not mere entertainment movies to fans, they constitute prosthesis of their own happy childhood memories. (Franklin 2012) When going to see the remakes of Disney a.films, fans are revisiting their happy memory ("mémoire heureuse.") More than just being a memory game that solicitates the viewer's visual memory, imitative hyperfilmic references are also a way for the spectator to look back at agreeable childhood memories.

But as Sorin explains, disparities and variations between the hypo and hyperfilm are also amusing to the viewers and fans. As the psychiatrist and neurologist Michel Delage and Antoine Lejeune explain: "d'un côté la repetition appaise, mais aussi elle endort. [...] nous avons besoin d'inattendu pour stimuler notre curiosité, sinon c'est l'ennui qui nous gagne." When it comes to the l-a.remakes studied here it could be argued that reusing the hypofilm's scenario is reassuring to the spectators and fans,

²² "les albums photos sont de parfaits exemples de ce que peut être la mémoire heureuse. On conserve ainsi un ensemble de photos qui retracent les événements marquants: petits et grands qui jalonnent la vie heureuse de la famille. [...] Les document vidéos sont encore plus parlants, car, avec eux, c'est véritablement le passé qui revit." Lejeune and Delage 2017:240,241

yet a certain amount of disparities, ergo surprises, in the hyperfilm is appreciated. Such surprises are carried out through transformative references. They recall the original animated film yet transformations bring novelty and a feeling of surprise to the spectator, preventing them from being bored.

The first part of this section will focus on the visual references the remakes *Maleficent*, *Cinderella* and *The Jungle Book* make to the original a.films, by first exposing the most ostentatious, then the subtlest, to finally focus on transformative visual references. The second part of this section will examine the textual and verbal references that can be found in the hyperfilms. That is, the references that are made in the remakes' audio channel to the hypofilms' dialogues or songs. This second part will analyse verbal/textual references according to the idea that a reference can be synchronous or not with the auditory memory that the spectator has of the original.

A) Visual references: seeing Disney.

Because they are remakes, ostentatious visual references to the original a.films are required in order to assert of the hyperfilms' origins, and thereby profit from the hypofilm's success. In the case of *Maleficent*, the plot is entirely based on the eponymous character that was created by the Disney Studios for the 1959 a.film *Sleeping Beauty*. The 2014 *Maleficent* must therefore resemble, or at least recall Marc Davis's drawings of the hypofilm's villain. In *Sleeping Beauty*, Maleficent first appears on screen at the baby princess's presentation. She is shown from head to feet, before the camera zooms to her face. She has an angular and pointy face, and yellow eyes. The two horns on the top of her head are wrapped in black cloth. She wears long black robes (with touches of purple) ornamented with a high stiff and sharp collar. She carries a walking stick at the top of which her pet, a black raven, is



perched. Angelina Jolie impersonates Maleficent's character in the l-a.remake, and, as it can be noticed from the image below, the actress's costume and make-up recall greatly the 1959 drawings. When looking at this promotional picture, anyone who has seen or simply been exposed to images of *Sleeping Beauty* is able to identify Jolie as the a.film's villain and hence make the connection between hypo and hyperfilm.



Furthermore, Jolie's costumes in *Maleficent* enable the audience to determine which part of the hyperfilm's narrative is a prequel and which is a remake. The 2014 version of the story explores the character's past and presents the viewers with the genesis of her villainy. As Maleficent's personality evolves from benevolent to evil, she undergoes a change of costume. The film first focuses on the protagonist's childhood. Her facial features already look like the drawings of the hypofilm's antagonist: she has piercing yellow eyes, pointy cheekbones and two horns on the top of her head. But her hair is long and loose, and she wears an ample brown dress that matches her large brown wings. The dominant colour in her appearance is brown which recalls the colour of wood and shows she is a free sylvan creature. This feeling of freedom her appearance carries is emphasised by her loose and floaty hair, her ample dress, and of course her faculty to fly. As she grows into adulthood, Maleficent maintains this look. It is only after Stefan cut off her wings, causing her personality to be darkened by



anger and desire for revenge that she dons on the well-known antagonist's costume. As in the a.film, she appears for the first time as *Sleeping Beauty's* villain at Aurora's christening wearing the full-on Maleficent outfit. Her hair and horns are tightly wrapped in black cloth – symbolising she is no longer free but imprisoned by her anger. She wears long tight black robes and carries a walking stick at the top of which her pet, a black raven, is perched. Apart from the absence of purple and the fabric her

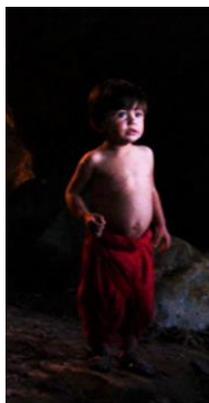
robes are made of (resembling leather in the remake,) the two Maleficents are identical. Jolie even imitates the character's mannered movements of the hand.



This use of costume as means to enable the spectator to identify the hyperfilm as a remake is also to be found in the 2016 *Jungle Book*. Mowgli's appearance in the l-a.remake and in the a.hypofilm are identical. Both are dark-skinned, have long messy dark hair, and wear nothing more than a red cloth around their waist by way of a pagne. When seeing Neel Seethi's²³ hair and costume in the 2016



remake, the audience is able to identify his character as the 1967 *Jungle Book's* Mowgli, thus stating the 2016 film is a remake. It can be observed from the images belows that the animated drawings of the man-cub picture an immaculate body - his life in the jungle has not scarred his flesh. But the 2016 Mowgli has a cross shaped scar on his chest. That detail adds realism to the character's appearance as, undoubtedly, living half naked in the jungle for ten years leaves a few marks. Furthermore, as in *Maleficent*, Mowgli's costume is a simple yet efficient way to let the audience know of when the narrative goes back in time when relating Mowgli's abandonment when he was an infant. As Kaa the python hypnotises the man-cub, she lets him see the night he found himself alone in the jungle. In the shot below, Mowgli can be seen as an infant wearing red harem pants, which the boy outgrew over the years. This piece of clothing works as a symbol for Mowgli's identity.



²³ The actor who portrays Mowgli in the l-a.film.

But the protagonist's costume is not Favreau's only visual means to enable the spectator to make an immediate link between the live-action remake and the Disney animated film. Certain scenes or shots may have acquired notoriety and even popularity over time, up to the point they have become emblems of a film. When he was first asked to direct the *Jungle Book*'s remake, "vivid images of the animated film"²⁴ came to Favreau's mind. One of them was Mowgli sitting on Baloo's stomach while drifting in the river. He reshot the scene and, to use the director's words, "frames from the live-action [...] line



up almost exactly to the frames of the animated film."²⁵ The hyperfilm thus appears as a palimpsest, letting see through the hypofilm behind the live-action images. But it also relates the memory of the hyperfilm's director. As Favreau explains, he used his own memories, moreover childhood memories, as the starting point for the new creation.

*"When you revisit material, when you reboot, remake [the starting point] is 'what are the things that I remember? What are the things that jump out?' And in many ways, that's more important than watching the film again. Because it's the things that stick with you that are hitting something significant. And these are the things I made sure I don't overlook."*²⁶

Favreau's writing of *The Jungle Book* remake was based on the premise that the memories he has of the original film were shared by other viewers. In her thesis "Mémoire et Cinéma: la 'machine-de-mémoire-cinéma'" Ayumi Sato exposes the fact that a director depicts his own life experience and thus memories in his filmic production: "Le cinéma réalise la mémoire : 'la machine-de-mémoire-cinéma' traduit tout d'abord la mémoire du cinéaste." She goes further by stating that when watching a film, that is the production of the director's memory, the spectator takes possession of the said film and integrate it into their own memory, which she calls spectatorial memory²⁷ ("mémoire spectatorielle.") In the case of imitative hyperfilmic references, the director of the hyperfilm (re)produces his own spectatorial memory of the hypofilm. References are by nature destined to be recognised by the viewers, the director of the hyperfilm therefore hopes that the viewers share the same spectatorial memory of

²⁴ *The Jungle Book: Director Jon Favreau Official Movie Interview.*

²⁵ *The Jungle Book: Director Jon Favreau Official Movie Interview.*

²⁶ *The Jungle Book: Director Jon Favreau Behind the Scenes Movie Interview.*

²⁷ "Ainsi "la machine-de-mémoire-cinéma", par la rencontre du temps filmique, du temps du cinéaste et du temps du spectateur, produit-elle une mémoire qui est elle-même la "mémoire-film" transformée en la mémoire spectatorielle." Sato 2017

the hypofilm. The individual spectatorial memory of the director thus melts with a collective spectatorial memory and cinematic culture. Mowgli and Baloo singing while floating in the river is a well-known image of the hypofilm and is as important as Mowgli's appearance to identify the film as a remake. More than just asserting the hyperfilmic link between hypo and hyperfilm, spectators and fans expect to find in the remake notorious elements of the original that therefore constitute attractive features. As demonstrated by the presence of the images of Mowgli and Baloo drifting in the river in the film's trailer, which has the sole function to appeal to audiences. As was/is the case with literary sources, the hypofilms have become canons the remake must compulsorily refer to and even honor.²⁸

It is interesting to notice that the Oxford English Dictionary gives two definitions for the word "recreation": "activity done for enjoyment when one is not working" and "the action or process of creating something again." The significations of the word make the process of re-creating inseparable from the notion of amusement and game. When it comes to remakes and the hyperfilmic references they contain, the personal spectatorial memory of the re-creator and the collective spectatorial memory of the audience meet and melt together in the new creation.²⁹ The references the remake may do to the hypofilm are therefore the action of sharing on both the part of the director and the audience. Re-creators present on screen the reproduction of elements of the hypofilm they have (good) memories of. If the spectator is able to identify those elements in the remake as references to the previous film, the spectators and re-creator share common memories: "Les emprunts expriment la relation que l'auteur entretient avec sa cinéphilie, avec le monde du cinéma. Ce contenu est à destination du spectateur." (Sorin 2010: 239) As it was stated above, recreation is linguistically linked to amusement. Given the fact that hyperfilmic references are by nature recreations and solicitate the viewer's memory, it can be argued that remakes are like memory games. Within this memory game, imitative references may demonstrate the re-creator's appreciation of the original to which he certainly wanted to pay homage to: "Ce que les artistes empruntent au travail des autres peut marquer une [...] admiration pour ce travail." (Sorin 2010:167)

²⁸ "I think we acknowledged the original enough that fans of the original could enjoy it and feel like we are honouring the old one." *The Jungle Book: Director Jon Favreau Behind the Scenes Movie Interview*.

²⁹ "la mémoire autobiographique [des artistes] a mêlé des informations personnelles et des informations collectives avec, pour résultat la création artistique." (Leuque and Delage 2017:112)

In this scene from *Cinderella* (1950), the mice Jaq and Gus endeavour to steal cloth from Cinderella's stepsisters, in order to sew her the dress that would allow her to go to the ball. But the cat Lucifer not only wants to prevent them from helping the young woman, he also wishes to eat the mice. As Jaq and Gus managed to get a hold onto a ribbon, they jump into a hole in the wall to escape Lucifer. The cat runs after them and, hoping to catch them, jumps but hits his face against the wall. In an

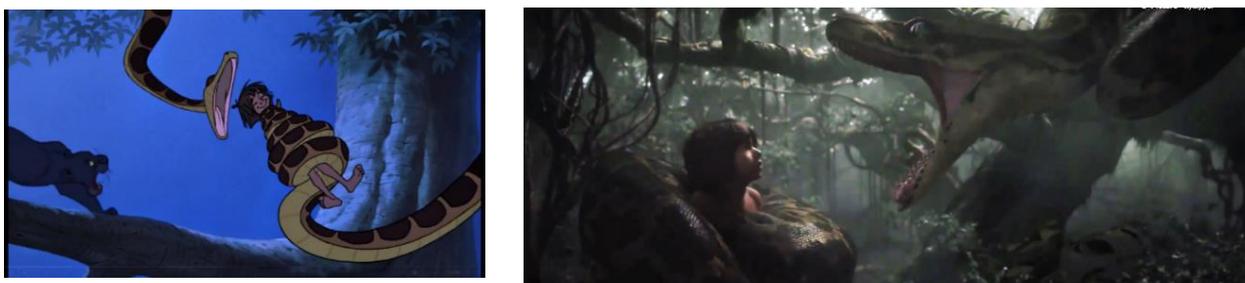


interview Branagh explained that a few people reproached to him that he “stuck too closely to the original.” To which he would answer “really watch it again right now, I think you’re probably gonna find that’s not the case. But I can see how you might feel that.”³⁰ Indeed, in his remake he included a scene that resembles greatly the one described above from the 1950 a.film. In the remake’s scene, Lady Tremaine dropped a biscuit on the floor. The glutton mouse Gus is eating scrubs from it when Lucifer notices him. The other mice, hidden in a safe place underneath a wood-burner, squeak at Gus to warn him from the danger. Gus hurries to his friends but Lucifer is after him. As the mouse is taking shelter, Lucifer jumps to catch him but hit his head against the wood-burner. This scene is obviously a



reference to the hypofilm but it is not an exact replica. It is an imitation just similar enough to call back the hypofilm’s scene in the spectator’s mind. This scene corresponds to what Sorin calls a playful imitation (“imitation ludique” 2010:87) as the reference is both imitative and amusing, but it also pays homage to the original.

Similarly, the shot below (on the right) taken from the live-action *Jungle Book* is an imitation of the one from the animated version (on the left.) In the two shots below, the python Kaa has



³⁰ Director Kenneth Branagh on 'Cinderella' | AOL BUILD.

hypnotised Mowgli and opens his/her jaws wide to swallow the boy entirely. But more than a simple imitation, the live-action shot is the reflexion of the original film's drawings. While in the drawings Kaa is on the left of the frame his mouth turned towards Mowgli on the right, the frame construction of the 2016 shot is in exact opposition: Kaa is on the right of the image, her mouth turned towards Mowgli on the left. The remake is alike a mirror that reflects the hypofilm. The two diegetic worlds are similar but not identical, as a mirror reflects a different image of reality. In this case, the hyperfilm reflects a padded-out reality. In the drawings, the background is not obstructed, one can clearly see the blue sky behind Mowgli and Kaa, but it can be noticed that the jungle is fuller in the remake. Vegetation is omnipresent, large and dark green branches fill the background completely, and Kaa herself is much bigger. The sinuosities of her gigantic body mingle and disappear in the branches, emphasising Mowgli's (and the spectator's) feeling of oppression, and anticipating the man-cub's disappearance into the snakes/jungle's insides. Interestingly enough the dimming of lights and colours in the mirrored image that Favreau's remake creates appears to be more realistic than the original drawings.

It is quite the opposite with Branagh's visual work in his *Cinderella*. The two shots below are extremely similar and also present a mirror effect. In both shots, Cinderella and Ella are crying in their



gardens, their bodies turned to the left of the frame. They are leaning on a stone bench, their face hidden in the pit of their arms. Here the mirror effect is subtle. In the a.film, the character is on the left centre of the image, while in the l-a.film she is on the right centre. What is striking when looking at both shots, is that the remake creates the reflexion of an enhanced and rather artificial diegetic reality. Branagh's use of colours throughout the entire film gives an impression of surrealism. Although the 1950 a.film was coloured with the Technicolour devise (that produced extremely vivid and bright colours,) the shades in this shot are rather dark and dull, so as to illustrate the character's despair. They are mainly faded and light shades of blue, and her dress is dark pink. In Ella's world, the gardens are lit from the right by an off-screen source of light that creates a warm yellow colour. The grass is dark yet vivid green, and her pink dress appears to glow in the shadowed settings. Branagh's desire was not to create a realistic diegetic sphere. As if, using colour calibration, Branagh wanted to go back to the times of Technicolour films, to the shining colours that nowadays let see all the artificiality of the technique and breaks the cinematic illusion.³¹ The photography of the l-a.film aims at supporting

³¹ He probably reproduced the vision he himself had of the animated original film.

its message: if people valued kindness and believed in magic, as Ella and Kit do, the world would be a brighter place. It is worth mentioning that although the colour calibration creates the impression of a reality beyond real, most of the settings were actually built for the film, and all costumes were sewed. Even Helena Bonham Carter's dress that glows in the dark is not computer-generated: 4 000 LED lights were sewn into the fabric to make the dress glow in the night.

On the contrary, the entirely computer-generated settings and characters in Favreau's remake of *The Jungle Book* aim at giving the perfect illusion of reality. When looking at these two shots below, it is evident that Favreau took great inspiration from the backgrounds³² of the 1967 a.film. Once again



with Favreau's work the remake is a magnifying mirror that reflects the original on a larger scale. Although the settings are pared down in this scene (the luxuriant vegetation fills out two thirds of the frame in the drawings and is a lot less present in the l-a.shot) Favreau widened significantly the size of the waterfalls which fill the frame entirely. In his *Theory and Practice of Adaptation*, Robert Stam used Darwin's theory of evolution to describe the adaptation process as leading to the mutation of a previous creation. (2005:03) In the case of *The Jungle Book* (2016) the technical evolution of CGI has indeed enabled Favreau to create a mutant of the animated jungle, which is much bigger than it was in the first creation. However, this cinematic and technical evolution has generated a regressive mutation: nature takes back her anterior lushness and superiority over Men, as Mowgli's smallness in the shot of the l-a.film demonstrates.

In the case of imitative references, the hypofilm is systematically taken as an inspiration, or more precisely as a model that is to be re-modelled. As Oscar Wilde said "imitation is the sincerest form of flattery that mediocrity can pay to greatness." Far from being mediocre, the visual imitative references that are to be found in the remakes *Maleficent*, *Cinderella* and *The Jungle Book*, demonstrate the re-creators' admiration for the previous films. Remakes give the re-creators the opportunity to look inside their own memories of the first creation and to remake the diegetic universe in a new, enhanced, padded-out and bigger version. Metz argues "Pour que s'établisse [la pleine jouissance cinématographique du cinéphile] il lui faut songer à chaque instant (et surtout à la fois) à la force de présence qu'à le film et surtout à l'absence sur laquelle se construit cette force. Il lui faut

³² That is to say the drawings of the settings in an animated film.

constamment comparer le résultat avec les moyens mis en œuvre et donc prêter attention à la technique, car c’est dans l’écart entre les deux que se loge le plaisir.” (1984:102) The evolution and mutation of the original work is therefore even more spectacular and pleasing when the spectator is able to mnemonically represent the (absent) hypofilm and enjoy how it has mutated in the (present) hyperfilm.

More than just paying homage to the a.films, the three remakes studied here enable the spectator to be immersed into the diegetic world – especially in the case of *Maleficent* and *The Jungle Book* (2016) that were shot and released in 3D. The introduction process to all three l-a.films is identical. The camera, going backwards, lifts up in the air depicting a panoramic view of what appears to be the phantasmagorical representation of a Disneyland amusement park. In the ongoing backward tracking shot, the camera passes over a tower and then tilts down to reveal a huge castle: the Walt Disney Studios logo. The camera still does not cut as the lights, colours and settings around the castle gradually change, passing from extradiegetic production company logo to intradiegetic world. However, it is interesting to notice that the castle (Disney Studios logo) presented at the opening of the films changes from one film to the other.

<i>Maleficent</i>	<i>Cinderella</i> (2014)	<i>The Jungle Book</i> (2016)
		
		
		
		

In *Maleficent*, the castle is set upon a cliff, and the size of the towers declines from left to right. It can be observed that its architecture resembles the drawings of King Stefan's castle in *Sleeping Beauty* (the castle is set in heights, the size of tower dims from left to right.) It is worth mentioning



that the first Disney Studios logo was inspired by *Sleeping Beauty's Castle*. Not the backgrounds of the a.film though. The logo was designed after the structure *Sleeping Beauty's Castle* - one of the first attraction in Disneyland amusement park in Florida – build in 1955. This logo was first seen on screen in 1985, in the a.film *The Black Cauldron*,³³ and since then opened every Disney filmic production. But the logo was changed in 2007 to match the structure *Cinderella's Castle*, another Disneyland attraction. Because it is a remake of the a.film *Sleeping Beauty*, *Maleficent* takes place in the same fictional world. The logo – that is to say the picture that accompanies the name of the production company – therefore resembles the visual of the backgrounds in the animated hypofilm, rather than the structure in the amusement park. The remake offers a gigantic and realistic representation of the drawings of the a.film. In this remake, the logo is not extracted from the extradiegetic world and brought into the fiction. Indeed, it is already in the diegesis for it is the King's castle. The castle *is* the diegetic environment in which (part of) the narration takes place, and not a company logo.

On the contrary, the castle/logo in *Cinderella* (2015) is the exact same one that can be seen in most of Disney productions since 2007. In this introduction, the night softly disappears to give way to sunny daylight and a clear blue sky. Colours invade the screen, replacing dark greens by vivid yellow and blue. These bright colours, typical of Branagh's choice of calibration in his remake, momentarily integrate the castle/logo into the narration that will quickly turn away from it. The current Disney logo (that can be seen in the l-a.film *Cinderella*) is designed after the *Cinderella's Castle* attraction, itself modelled after the drawings of the Prince's castle in the a.film. But this castle is never to be seen in the remake, other than as the Disney Studios logo. When looking at the shots below, it can be noticed that Kit's (the prince) castle in the hyperfilm (on the right) looks nothing like the animated drawings (on the left,) nor the Disneyland attraction. Branagh thus dissociates himself from the Disney universe

³³ *The Black Cauldron* 1985 dir. Richard Rich, Ted Berman.

and depicts settings that come close to 17th century architecture, when Perrault's tale was published.



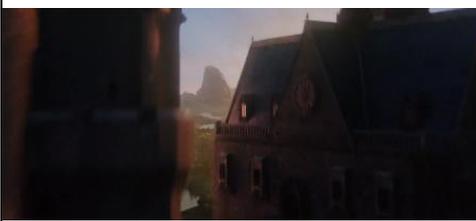
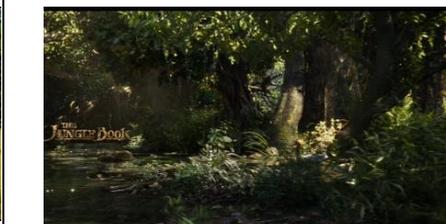
Favreau's visual treatment of the introduction to *The Jungle Book* (2016) is most interesting. The castle used as the Disney logo should logically look like *Cinderella's Castle*, for the film was released after 2007. But it does not. Always eager to go back in time, Favreau rehabilitates the 1985 logo. In addition, the stylistics of the castle and its surroundings resemble animated drawings³⁴ giving this introduction an amusing vintage touch. In this remake, neither the castle nor the settings change. The camera, in the ongoing tracking shot, goes backwards taking the spectator into the jungle. The Disney logo is therefore an original itself that is to be remodelled by the re-creator, and that evolves and mutates according to its new diegetic environment.

It is striking to notice that all three films open on a sequence shot that first exposes the general Disney universe, before introducing the audience to the specific diegetic sphere of the live-action films – which itself is the diegetic sphere of the animated hypofilms. Quite obviously the introductions to the remakes echo the incipit of the animated films, and the metaphorical way in which it plunged the spectator into the book (that is the literary source the a.films were adapted from.) In the remakes the literary sources have been erased from the incipits to the advantage of the Walt Disney company. Furthermore, while in the a.films the camera zoomed into the book to bring its illustrations to life, in the l-a.films, the camera goes backwards and widens the audience's gaze. The introduction to the animated hypofilms gave the spectators the impression they were entering, penetrating the diegetic world. On the contrary, the opening sequence shot of the remakes give the audience the illusion that they are (and already were) immersed in and surrounded by the fictional world, stating the spectator evolves in the Disney universe.

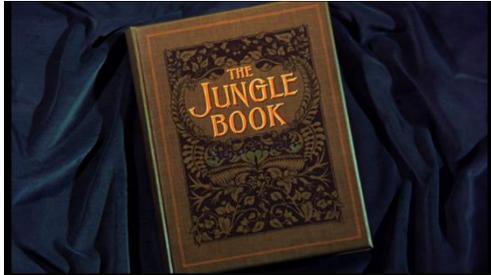
In the remakes, the camera does not cut as the diegesis modifies the Disney logo and gradually fills the screen. Then, the camera (still does not cut and) leads the viewer away from the castle and into the world of Maleficent, Ella or Mowgli. In *Maleficent* the camera, as a winged creature, flies over the castle and carries the viewers behind it to discover the vast land of The Moors in which Maleficent

³⁴ which is quite ironical given the great realism the film achieves, that is a technical prowess.

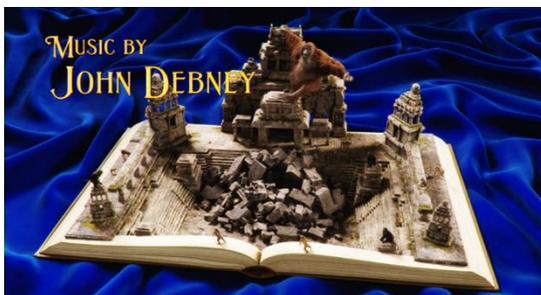
resides. In *Cinderella*, the camera tilts up to follow two blue birds in the sky, which then swoop down to join Ella’s family having a pic-nick in a field. In *The Jungle Book*, the camera goes backwards to penetrate deeper into the jungle. As the Disney logo disappears from the background, the sun shines through the canopy and the images pass from stylised animated drawings to live-action (or rather very realistic computer generated) pictures. The narrative takes softly possession of the frame under the eyes of the audience in a sequence shot symbolising that the story they are about to see exists within the Disney world, but not the literary world.

Maleficent	Cinderella (2015)	The Jungle Book (2015)
		
		
		
		
		

However, Favreau's remake does allude to the fact that *The Jungle Book* was first a book. The ending credits to the remake make a clear reference to the incipit of the animated hypofilm which opened on a closed copy of the *Jungle Book*. In the remake, the book and backgrounds are truly identical to the a.film (1967 a.film on the left; 2016 l-a.film on the right.) In this manner Favreau



acknowledges both the hypotext (Kipling's book) and the hypofilm. It is interesting to notice that the ending credits to the remake are (once more) the reflection of the original. Favreau created similar images yet in opposition to the original ones that also illustrate the power of re-adaptation. In the hypofilm's *opening*, the spectator was taken inside the book and into the characters' world. In the remake's *ending* credits, the book starts moving frenetically before it opens. Letting out the characters who move and evolve outside of the book, in a space between intra and extradiegetic worlds. As if they were taking possession of this in-between space, living their life outside of the limits of their first creation.



The technical evolution from animated drawings to live-action pictures and 3D immerses the viewers in the illusion of reality. This desire to integrate Disney films spectators, or rather Disney fans, into the diegetic world of a motion picture already existed and is realised through the Disneyland amusement parks. The parks offer the spectators the possibility to penetrate, visit and evolve in the fictional universe of a film they like. In the Disneyland parks, everything is put at work to remind the visitors of the a.films. In her book *Cinema Memory as Cultural Memory* Annette Kunh interviewed elderly cinema goers about their relationship to cinema and movie theatres. She explains that simply revisiting the movie theatre they used to go when they were children triggered many memories in the respondents' mind: "Places are containers of memory, simply being in a place can trigger or produce memories." (2002:16) But in the case of the live-action remakes *Maleficent*, *Cinderella* and *The Jungle*

Book, the film itself, not the movie theatre, is a place that stimulates the spectator's memory by taking them into a diegetic world they already know. Amusement parks and remakes therefore share the purpose to let fans rediscover and revisit a world they already know. Nevertheless, the Disneyland amusement parks are the actual materialisation of a fictional world when the remakes are a sham materialisation of the a.films. A motion picture, and moreover the CGI used in the l-a.films studied here, are not at all material. They are an evolution, a mutant form of animation. But with this sham materialisation of the animated hypofilms' world, the memory game the hyperfilms provide takes another dimension. By integrating not so much the ordinary viewer but the fans into a world they already well know and in which they hope to find again specific elements they remember of the hypofilms.

In her thesis "Following the Mouse," Franklin interviewed adult Disney fans and exposed the fact that most of them knew Disney films by heart. This extreme knowledge of the a.films "provides an additional layer to [their] experience in the parks." (2012:150) Furthermore, she states that "[an] important part of the Disney appeal is the consistent amount of details found in movies, and parks" (Franklin 2012:148;150) As was argued above, the live-action hyperfilms are alike Disneyland parks as they enable the audience revisit a fictional environment they know from a.films. If Disney fans hope to find elements of the a.films in theme parks, they do too when watching their remakes. The remakes are like places that fans visits. These places are new, though familiar. And as their eyes wander in this film-place of remembrance, they encounter objects associated with these places. The presence of certain characters or objects in this hyperfilm-place that were borrowed from the hypofilm reminds the viewer of the said hypofilm. This is similar to the neurological and psychiatric phenomenon of perceptual priming that Delage and Lejeune explain by an example: "je me rends en visite dans un lieu que je connaissais bien étant enfant.[...] je ne suis pas capable de me souvenir précisément des routes et des chemins et de la configuration spatiale [...] Cependant au fur et à mesure que je me rapproche, une perception en rappelle une autre [...] En même temps, différents souvenirs liés à ces lieux me reviennent en tête [...] dont spontanément je ne me souvenais plus." (2017:79) If the place one goes to revisit are linked to happy childhood memories, the deambulation and the memories that are to resurface will bring agreeable emotions to the subject. It could be argued that subtle hyperfilmic references may trigger the same agreeable emotions to Disney fans. Because they are subtle, they are linked to the intimacy of the fan who experiences joy to find again a small detail they liked in the a.film in the profusion of visual information the hyperfilm conveys. Furthermore, contrary to random viewers, neophyte in the Disney community, fans have in-depth knowledge of the animated hypofilms which offers re-creators the possibility to play with the fans' memory. Elements of the remakes' settings, props or costumes may pass for many as small details in the frames but are identified as

playful hyperfilmic references by the fans. The memory game has risen to the next level, and subtle references are like knowing smiles and winks the re-creator throws at the fans. As Sorin said the re-creator is “[une] individualité créatrice, désireuse de *jouer* avec sa cinéphilie et celle du spectateur, elle crée ainsi une connivence, une *complicité* entre elle et son public.” (2010:240 emphasis added)

Branagh’s *Cinderella* does indeed open on a subtle imitative reference. In his remake two blue birds introduce the spectator to Ella and her family, just as two blue birds did to Cinderella’s life in the a.film. These two blue birds are guides inviting the viewers to (re)visit *Cinderella*’s world and their own spectatorial memory. While they were important to the hypofilm’s narrative (they help Cinderella in her daily routine) they are generally mere details in the frames of the remake, and only once can the audience see them clearly. Nevertheless, they are present throughout the hyperfilm. They are the detail that brings back the memory of the previous film (that is past and physically absent) and makes it coexist with the new version (that is physically present.) Yet, their guidance is ineffective to anyone who does not have good memories of the hypofilm. Especially when looking at the two shots below. In the shot on the left of the 1950 a.film, two blue birds come to Cinderella’s window to wake her up,



just after the prologue. In the remake (on the right,) the two blue birds come to warn the mice that the Duke is coming to find the owner of the glass slipper, and that it is Ella’s chance to finally be reunited with Kit. The two shots highly resemble each other. Both the towers are circular and made of beige bricks, with slate covered roofs, and with a rectangular window ornamented with a triangular pediment. The fact that this shot from the remake is not at the beginning of the narrative, as it was in the hypofilm, but shortly before the denouement makes the reference hard to pick up. But it is still obvious to a fan who may appreciate the re-creator’s nod to the original scene and to the animated backgrounds which he recreated. The two blue birds in *Cinderella* (2015) are the illusion of materialisation as they are computer-generated. But in the remakes can be found objects that were indeed crafted to resemble the one of the animated hypofilms. Making props of the hyperfilms the actual materialisation of Disney drawings, which were thus literally taken as models.

In *Sleeping Beauty*, the three fairies plan a surprise party for Aurora's sixteenth birthday. Flora and Merryweather wish to see the young girl in a dress, while Fauna attempts to bake a cake. She expresses that desire, looks up for a recipe, can be seen baking, and putting on candles on the drooping



cake she forgot to cook. The three fairies have never managed to adapt to their magic-free lives. The preparations for Aurora's birthday therefore provide the hypofilm with three comical skits that take up six minutes of the seventy-minute long film. These scenes have disappeared in *Maleficent* but are alluded to in an extremely subtle reference. As in the a.film, the three pixies who raised Aurora were never capable to live as simple mortals, and do not have any housekeeping or cooking skills. On the princess's birthday, the young girl comes home to find the three women presenting her with a disastrous cake. The prop the actresses are holding resembles greatly the cake Fauna baked in the



animated hypofilm: the cake has several levels, it tilts to the left, and its glazing drips. It is a subtle nod to the original film that only fans of *Sleeping Beauty* may identify as an hyperfilmic reference. As if Robert Stromberg was throwing a malicious and playful wink at the fans who could remember Fauna's cake. Besides Stromberg declared that it was important to him to "[wove] in enough elements that people [would] recognise as it to be from the original film *Sleeping Beauty*" so that fans of the original "[wouldn't] be disappointed when they see [*Maleficent*]." ³⁵

Similar to Stromberg's slight reference to Fauna's cake, Branagh made a discreet allusion to an object found in the drawings of *Cinderella* (1950.) Throughout the hypofilm, Cinderella is harassed by her step family who steadily calls after her. In a scene, she is in the kitchens preparing the three breakfasts for her stepmother and her daughters. They express their impatience by ringing bells in

³⁵ *Maleficent: Director Robert Stromberg On Set Movie Interview.*

their rooms that are connected to the kitchens. The bells are clearly visible to the audience. They can be seen four times in the sequence, including two close-ups that last for two seconds. In the remake, Ella can quickly be seen washing clothes in the kitchens when bells ring, making her look behind her. The bells appear in a close-up for one single shot. When looking at the prop in the l-a. remake a fan of the 1950 a.film is able to recognise that these bells are the (re)production of the ones in the hypofilm.



Discreet hyperfilmic references leave the viewer who recognised them a feeling of connivance with the re-creator. Because they are quick and furtive, these references cannot be recognized by all. It is precisely from the complexity to identify the references as such that comes the pleasure of the fans. They are then the confidant, the accomplice of the director. Nevertheless the references mentioned above (the blue birds, the cake and the bells) are but simple imitations of the drawings of the a.films. The re-creators play with the spectators' memory by reproducing/materialising in their remake elements both re-creator and fan remember from the hypofilm. But the memory game becomes harder when the directors decide to *cunningly* play with the audience's memories. When using this game of hyperfilmic references as a creative force, the directors appropriate the hypofilm and create transformative references. It is now up to the spectator not to probe their memory to recall the original, but rather to find how it has been transformed. In *Sleeping Beauty*, Maleficent wears a massive gold ring ornamented with an oval black stone. When stroking or talking to her raven the ring is very visible and even shown in close-ups. This accessory is part of Maleficent's outfit, itself indissociable from the character's identity. In the 2014 remake, Maleficent also wears a ring but its



design has been completely transformed. In *Sleeping Beauty*, the evil fairy lives in a black castle, that



points sharply towards the sky. In the remake, she resides in an enchanted forest without any form of habitation, so as to state of the free nature of the creature that peoples it. Yet the massive ring the actress wears in the hypofilm recalls greatly the visual of Maleficent's castle in the a.film. The ring is black, sharp and pointing up. Here the reference is double, as made to both the original character's outfit and her castle, the latter has been miniaturised and transformed into a ring.



Transformative references play with the fans' knowledge of the animated Disney films. The re-creators undeniably expect the fans to pick up the references and to enjoy how the original has been transformed. In the a.film *Cinderella*, the Prince's father expresses his desire to have grandchildren



while looking at a gigantic portrait of his son on a white horse. In the 2015 remake, Branagh refers to this picture in an amusing manner yet full of metaphorical meaning. In this scene Kit is sitting on an empty saddle, having his portrait painted. Here, Branagh enables the audience to see "behind the scene" of the original, and to discover the genesis of the Prince's painting in *Cinderella* (1950) and its artificiality. Once again, the evolved/mutant form of the hypofilm goes back in time, bringing the audience to a period when the first creation, that is to say the hypofilm, was not even created.

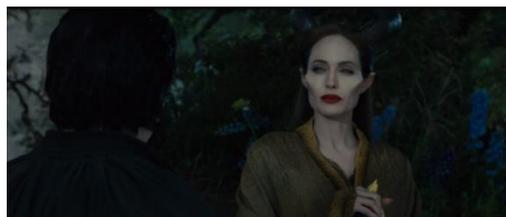


Branagh's reference also plays with the audience's anticipation, for fans of the 1950 *Cinderella* already know what the painting will look like. When finally seeing the finished portrait in the remake, one can see that it is a simple imitation of the one in the animated drawings. As can be noticed, it has been

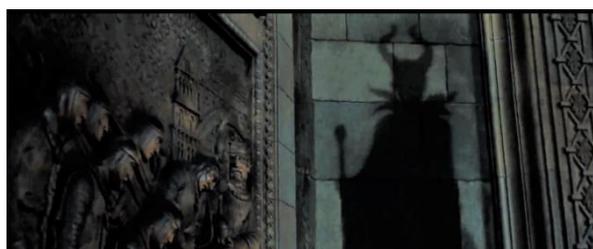


made smaller to make it more realistic and realisable. A portrait as big as in the a.film would have given rise to a comical or even grotesque scene, which was the goal in the original but not in the remake. In this scene the characters are opening up to each other. Kit explains Ella that he does not like this painting and that he wishes to be seen as he truly is, not simply as a prince. A massive portrait would have distracted the audience from Kit's words and had the opposite effect of what he wants: to be known for who he is not only as a representative of royalty.

Stormberg too plays with the fact that the fans know of the unreeling of *Sleeping Beauty's* story. Maleficent's first appearance in the a.film is extremely dramatic and generally well-known by the audience. The remake explores the character's past and exposes *how* she became the famous Disney villain. When, in the remake, Diaval (the evil fairy's raven) comes to tell Maleficent about Aurora's christening, Angelina Jolie still does not look like the part. As can be seen in the shot below, she wears brown robes and her hair is long and loose. Hearing Diaval's news, the fans expect to finally



see her as *Sleeping Beauty's* Maleficent. Aware of that expectation, Stormberg decide to play with the audience's anticipation by postponing the moment they actually see the old/new and evil Maleficent. In the 1959 a.film, she literally storms into the hall of King Stefan's Castle, and can be seen in full. In the remake, as in the hypofilm, her arrival is announced by fierce winds but her presence in the castle is rendered through the projection of her shadow on a wall. Her iconic silhouette (horns, walking stick,



long robes, and high stiff and sharp collar) gives the audience a hint of Jolie's new look. The human figures carved on the wall on the left seem to bow before Maleficent. Their eyes look up at her, amazed, anticipating both the assembly and the audience's reaction, when none has actually seen her. By delaying the moment the audience sees Maleficent, Stromberg plays with the fans' nerves, who undoubtedly expect the hypofilm's scene to be reproduced.³⁶

Just as Stormberg does, Favreau plays with the fans' knowledge of the original film's narrative, by postponing the moment to reveal a character's appearance. When Mowgli is abducted by monkeys in the 2016 *Jungle Book*, any member of the audience familiar with the hypofilm knows he is taken to see King Louie. But when first meeting the king of the Bandhar-Log in the remake, neither Mowgli nor the spectators are able to really see Louie, for he is completely hidden in the dark. As Louie speaks, a huge and furry hand reaches out of the shadows for fruits, letting the audience imagine his gigantic



size. Fans of the original can easily draw the conclusion that Favreau's Louie is quite different from the 1967 monkey. And, as Lejeune and Delage explain, while repetition is agreeable and reassuring, what is unexpected creates curiosity and stimulates the mind. In the a.film, King Louie is a smiling orangutan. Although he has kidnapped Mowgli and presses him to share the secret on how to make fire, Louie



never appears as a serious threat to the boy's safety. He dances around, sings, claps his hands, but most importantly he is about the same size as Mowgli. As Favreau declared "we changed [King Louie] whole character because in the original he was a mere musical number. And he was an orangutan, which they did not have in India."³⁷ In the 2016 *Jungle Book*, Louie is a gigantopithecus, an extinct species of gigantic primates that existed thousands of years ago in India. Favreau declares that according to palaeontologists these primates resembled colossal orangutans. Once more with

³⁶ This entire scene shall be analysed later on.

³⁷ Filmmaker Jon Favreau Talks About Remaking 'The Jungle Book.'

Favreau's film, technical cinematic evolution lead to a mutant bigger version of the animated drawings that goes back to a time more ancient than the hypofilm's diegesis. Favreau goes back to the origins of primates, thus reflecting the origins of mankind, by resurrecting an extinct species. Besides, this particular species, the gigantopethicus, enables Favreau to combine his wish to go back to a time when Nature was great and not threatened by men without drifting away too far from the original character. As the animated Louie was a (much) smaller orangutan the audience is able to see the resemblance between the original and the recreation. In addition, given that gigantopithecus are much older than orangutans, it can be argued that the 2016 Louie is in fact the 1967 Louie's ancestor. Thus metaphorically destroying the abstract notion of the existence of an "original," for in this case, the evolution (the 2016 Louie) goes back to the origins of the species, and the "original" (the 1967 orangutan) is its evolution.

Louie's change of appearance from man-size, smiling and clownish monkey to gigantic primate also generated a tremendous change in his personality. His size only is a threat to Mowgli, but the alarming aspect of his character is emphasised by his piercing blue eyes. Louie's facial features and



movements are based on Christopher Walken's face. It was Favreau's desire to capture Walken's expression to create the feeling that one was truly watching Walken's performance, when actually looking at a computer-generated monkey. Furthermore, choosing Christopher Walken to "portray" Louie is not trivial. Walken is known for his performances as villains (*Batman Returns*, *Sleepy Hollow*, *James Bond/A View to a Kill*, *True Romance*)³⁸ or dark characters (*Deer Hunter*, *King of New York*).³⁹ His persona automatically brings darkness to Louie's character. Indeed, in the hyperfilm, King Louie is like a mafia don. He is powerful and violent, and rules over smaller monkeys who do his bidding as henchmen would. While, in the hypofilm, Louie never tries to hurt Mowgli, he deliberately wants to

³⁸ *Batman Returns* 1992 dir.Tim Burton; *Sleepy Hollow* 1999 dir.Tim Burton; *A View to a Kill* 1985 dir. John Glen; *True Romance* 1993 dir.Tony Scott

³⁹ *Deer Hunter* 1979 dir.Michael Cimino; *King of New York* 2000 dir.Abel Ferrara

kill him in the remake, but dies in the process.⁴⁰ King Louie's transformation from smiling orangutan to life-threatening gigantopithecus, corresponds to Genette's description of a "référence de travestissement." (1982:177)

When analysing Woody Allen's *Play It Again Sam*, Genette exposes the fact that some hyperfilmic references are like transvestite. In the film, Allen recites words for words the dialogue of *Casablanca's*⁴¹ ending, originally performed by Humphrey Boghart. Genette argues that this reuse by Allen of *Casablanca's* dialogues is like a "travestissement": "On passe ici au travestissement – le texte inchangé travesti par le seul changement d'interprète." (1982:177) Although the words are unchanged, Allen and Bogart's personalities are so different that it changes the dialogue's signification and impact on the audience. Genette's definition seems perfectly appropriate to qualify King Louie's hyperfilmic scene in *The Jungle Book* (2016.) When it comes to the animated drawings or computer-generated images of a monkey it is quite difficult though to know who the actor performing is. The character's appearance and movements are artefacts which are themselves the results of a collective creative process. However, the character is given a voice that does belong to a very real comedian, who is absent from the screen.⁴² When it comes to Louie's transformation, both his body and voice have changed,⁴³ but his lines recall greatly the hypofilm's. What is quite interesting in Genette's definition of transvestism in hyperfilmic references is that the reference is therefore mostly rendered through the character's lines which are left unchanged. For dialogues belong to the audio channel of a film, the memory game the remakes contain do not only call upon the spectators' visual memory, but also their auditory memory.

B) Textual/verbal references: hearing Disney.

When it comes to hyperfilmic references, the metaphorical echo that may exist between images of the hypo and hyperfilm emerges from the figurative sense. The word "echo" returns to its original meaning: "a sound caused by the reflection of sound waves from a surface back to the listener."⁴⁴ In the particular case of textual/verbal hyperfilmic references, it can be argued that the "echo" is the reference found in the remake. The reflecting surface that reverberates the sound is the

⁴⁰ Moreover, the accidental death Louie brings upon himself truly designates him as a villain according to the Disney narrative pattern.

⁴¹ *Play it Again, Sam* 1972 dir. Woody Allen; *Casablanca* 1947 dir. Michael Curtiz.

⁴² Although the motion capture technique makes the notion of a physically absent or present comedian difficult to define as well.

⁴³ The change of voice was obviously necessary as Louis Prima, who voiced the 1967 Louie, died in 1978

⁴⁴ Oxford English Dictionary

listener/spectator's auditory memory, which enables them to trace the origin of the echo back to the hypofilm.

As was mentioned above, when it comes to "référence de travestissement" the reference to a previous film is mostly made through the dialogues. ("texte inchangé" Genette 1982:177) In the animated hypofilm *The Jungle Book*, the purpose of King Louie's character was to provide a humorous and entertaining musical act. Indeed, Louie does not have many dialogue lines that are not lyrics of the "Monkey Song" (better known under the title "I Wanna Be Like You") making the character indivisible from the song he sings. Furthermore, the song composed by George Burns and written by Robert and Richard Sherman has made its way into popular culture.⁴⁵ It is also part of Jazz culture, as it is included in Phillippe Baudoin's *Jazz Mode d'Emploi*, a book that lists jazz standards, and thus gives the piece this privileged status. Therefore, when the audience and fans hear Louie speaks his name they expect to hear the song "I Wanna Be Like You." In the remake, as in the original, King Louie offers to make a deal with Mowgli. He will help the man-cub to stay in the jungle by providing him food and safety. In exchange, he wishes to be taught how to make fire, but Mowgli is clueless. Disappointed and angered, both the 1967 and 2016 monkeys burst into song. Although the Disney Studios were not considering the inclusion of musical numbers in *The Jungle Book* remake, Favreau considered that for the very reason it is a remake the film needed some. He confesses "having grown up with the 1967 film, I felt strongly that we needed to acknowledge the characters and the music."⁴⁶ The melody of the song in the remake is exactly the same as in the hypofilm, but only some of the original lyrics have been kept in the new version of the song. It was Favreau's wish that the song would be re-written for his own King Louie. The change of interpreter, that is to say here the change of species, also leads to the mutation of the character's emblematic song. Favreau declares that once he had decided that his own Louie would be a gigantopithecus he "wanted to change the song 'I Wanna Be Like You' to match the new character."⁴⁷ And he contacted no other but Richard Sherman, who had cowritten the original lyrics, to write new ones. In this particular case, creator and re-creator are but one single person. The creator of the original lyrics, Richard Sherman, has had to adapt to Louie's mutation when re-writing his lines. But it also gave him the opportunity to make his own creation evolve and to adapt it to a new environment, thus himself creating the mutant of his first creation. This hyperfilmic scene is therefore both transvestism and a transformative reference. As Du Marsais observed: "on a la liberté d'ajouter ou de retrancher ce qui est nécessaire au dessein qu'on se propose ; mais on doit conserver autant de mot qu'il est nécessaire pour rappeler le souvenir de l'original dont on emprunte les paroles."

⁴⁵ the Wikipedia page for the song lists no less than seventeen cover versions by various celebrities.

⁴⁶ *Interview de Jon Favreau, réalisateur du « Jungle Book »*

⁴⁷ *The Jungle Book: Director Jon Favreau Official Movie Interview.*

(1730:252 ; Sorin 2010:33) His words take quite a literal meaning here. When looking at the lyrics of the 1967 and 2016 song, it is quite evident that half of the lyrics of the 2016 version are identical to the original ones.⁴⁸ Although, some lyrics have changed, the new song clearly reminds the audience and fans of Louis Prima’s performance in the a.film.

The jungle Book (1967 00:32:33)	The Jungle Book (2016)
<p>Now I'm the king of the swingers Oh, the jungle VIP I've reached the top and had to stop And that's what's botherin' me I wanna be a man, mancub And stroll right into town And be just like the other men I'm tired of monkeyin' around!</p> <p>Oh, oobee doo I wanna be like you I wanna walk like you, talk like you too You'll see it's true, an ape like me Can learn to be human too</p> <p><i>Mowgli: Gee, cousin Louie You're doin' real good Louie: Now here's your part of the deal, cuz Lay the secret on me of man's red fire Mowgli: But I don't know how to make fire</i></p> <p>Now don't try to kid me, mancub I made a deal with you What I desire is man's red fire To make my dream come true Now give me the secret, mancub Come on, clue me what to do Give me the power of man's red flower So I can be like you</p> <p>You! I wanna be like you I wanna walk like you, talk like you, too You'll see it's true, someone like me Can learn to be, like someone like me Can learn to be, like someone like you Can learn to be, like someone like me</p>	<p>Now don't try to kid me, mancub I'll make a deal with you What I desire is man's red fire To make my dream come true Now, give me the secret, mancub Come on, clue me what to do Give me the power of man's red flower So I can be like you.</p> <p>Oh, oobee doo I wanna be like you I wanna walk like you, talk like you, too You'll see it's true someone like me Can learn to be like someone like you</p> <p>Now you might think it's ridiculous That me, a gigantipithicus Would ever dream I'd like to team With the likes of you, mancub But together, we'd have powers All the jungle's treasures, ours I got desire, you got the fire But the dream I dream takes two</p> <p>So, ooh, I wanna be like you I wanna use that flame just the same you can do Oh, how magnificus it would be A gigantipithicus like me Could learn to do like you humans do Can learn to be like someone like you Can learn to be like someone like me</p>

As it is the case for Louie’s character, Baloo is indisociable from his song in the animated *Jungle Book*. The very first time Mowgli and the spectators meet Baloo, he is singing and scattin’ to “The Bear Necessities” melody. Later in the film, he sings to Mowgli about his epicurean values, and finally the

⁴⁸ The red colour used in the chart below highlights the lyrics that are identical. Purple, the slight modifications that may have been brought. Blue, the lyrics that have been written for the remake.

two of them sing together while drifting in the river. This song is generally well-known and corresponds to Raphael Roth's description of what constitutes a soundtrack, and by extension the musical emblem of a film.

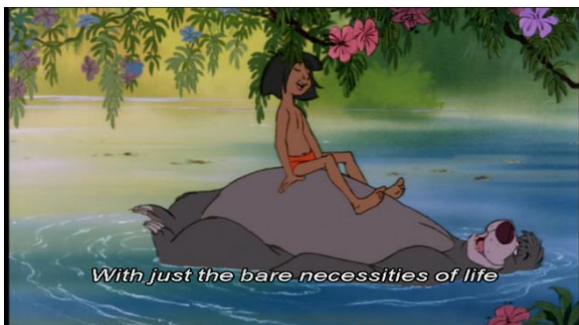
“La musique devient bande-originale du film lorsqu'elle est reconnue est utilisée comme musique emblématique du film et de son univers à travers une esthétique de la synchronisation, c'est-à-dire une concomitance entre un univers visuel et une écoute contextualisée, lorsque la musique se charge des significations du film.”

(ROTH 2013:34)

This song and scene seem to perfectly correspond to Roth's criteria. First of all, the song is within the diegesis (the characters sing in their own reality) which means it is contextualised in the narrative, but it is also synchronised with the images (Baloo's and Mowgli's mouths open and close accordingly with the soundtrack.) In addition, it is synchronised with the characters' onscreen actions. Baloo teaches the man-cub how to live a stress-free life, and the two can be seen dancing and lazily drifting in the



river. Moreover, the song is the means for Baloo to expose his thoughts and his personality. The song is therefore a signifier for Baloo's character. The song's usage and purpose in the remake's narrative is identical to what it was in the animated version. Once Baloo has taken Mowgli under his wing, or rather his big paw, he teaches Mowgli about his epicurean life. The lyrics in the remake's soundtrack are completely identical to the 1967 ones. Furthermore, the hyperfilm's scene itself is a replica of the animated one. In both the shots below, Baloo and Mowgli are singing merrily "The Bare Necessities"



while drifting in the river. In addition, the melody of "The Bare Necessities" is repeated many times in the hyperfilm. It is re-orchestrated in multiple ways according to the filmic context, and it has become the film's main-theme. The simple fact that Favreau wanted to integrate this song into the remake, without changing the lyrics in any way, proves that the song is emblematic of Baloo's character, and of the a.film *The Jungle Book* itself. Lyrics of a Disney song are therefore an urtext, original words that are

to be reused and found again in other artistic productions. Thus demonstrating that it is indeed adaptation and reprise of a work of art that concrete and assert its status as a canon.

In his book *A l'Écoute de Disney* Roth develops the principle of synchronisation, film-listening and auditory memory to state that: "la réécoute [d'une] musique dans un context different de celui du film renverra alors l'auditeur-spectateur à l'écoute initiale, donc au film, à une (re)synchronisation par le souvenir." (2017:105) Given the fact that an hyperfilmic reference recalls the memory of the original, with this scene in which everything is (almost) identical to the hypofilm, the film being watched (that is to say the remake) is synchronised with the memory of the original scene that is resurrected, and mentally played in the spectator's mind. If differences exist between the scene of the hyperfilm physically present (because it is being watched) and the scene from the hypofilm physically absent (but that the spectator's memory is making a mental viewing of) they therefore do not constitute simple discrepancies, but asynchronous elements. That is to say the viewed and heard scene of the remake is not synchronised with the memory the spectator has of the original.

In his thesis "Bande Originale de Film, Bande Originale de Vie: pour une sémiologie tripartite de l'emblème musical: le cas de l'univers Disney" Roth describes the impact of Disney films soundtracks on the viewer, or more precisely on the listener, and states that these musics accompany the viewer/listener's life. However, his research only focusses on the music and songs of the animated Disney films, leaving out entirely what else constitutes a soundtrack. The term "soundtrack" itself is ambiguous though. The Oxford English Dictionary first defines it as "a recording of the musical accompaniment of a film", and only after gives the definition "a strip on the edge of a film on which the sound component is recorded." The French word "bande-son" is less ambiguous, but Michel Chion does not fail to say how vague the definition of the word is, as he calls it a "notion fourre-tout et trompeuse." (1982:13) Indeed a film's soundtrack is not just the "musical accompaniment of a film" but is in fact any sounds that may be heard in the motion picture. Roth's thesis left out an important part of Disney films's soundtracks that is to say the dialogues.

Stormberg's remake of *Sleeping Beauty* does not include any song from the hypofilm's soundtrack. But his treatment of the scene when Maleficent curses the baby princess clearly shows that music was not what struck the re-creator's ear. In the a.film, the very first scene in which the audience meets Maleficent, her voice, words and eloquence occupy the entire hearing space. The scene is 1min39s long during which 1min18s are filled with Maleficent's voice. This scene is charged with strong significance (as it changes Aurora's life) and signifier (the evil fairy's deep voice.) As is the case with King Louie or Baloo, Maleficent's character is indissociable from this speech. And given the fact that no song is dedicated to her evil though mesmerizing personality, this scene works as her

musical emblem. Similarly, to Mowgli and Baloo's scene analysed above, the hyperfilm's scene in which Maleficent curses Aurora is so similar to the hypofilm's it demonstrates the re-creator's fascination for the original sequence. May it be in the colour calibration, the costumes, the mise-en-scène or Angelina Jolie's acting, the hyperfilm's scene is a remake in the true sense of the word. The only few changes in direction are in the design of the new scenario. For example in the 1959 a.film *Sleeping Beauty*, Maleficent has the power to appear and disappear as she wishes. But in the remake, once she had her wings cut off, Maleficent cannot move from one place to another so easily anymore. In the hypofilm, the evil fairy stretches her arms out, her silhouette forming an enflamed green triangle. Then, she



disappears as the triangular form shrinks. In the remake, the actress stretches out her arms too, and is enshrouded by green flames when she curses Aurora. Thus, creating the same green and black triangular form as the 1959 Maleficent, before she exits the scene by foot. What is most striking about



the live-action version of this scene is that the dialogues are (almost) identical to the original ones. When looking at the 1959 and 2014 scripts, it can be observed that the changes are minimal. In the table below, the red colour is used to highlight the identical lines. Purple, the ones that have been slightly altered. Blue, the lines that were added to the new dialogues. Green is used to show the similarities in the scenes's mise-en-scène.

<i>Sleeping beauty</i> (00:06:47)	<i>Maleficent</i> (00:28:37)
Merryweather: Sweet princess, my gift shall be...	Thistlewit: Sweet baby, my wish for you is that you find...
[Suddenly a great wind blows through the hall. Lightning and thunder. Maleficent appears]	[Suddenly a great wind blows through the hall. we see Maleficent's shadow. Then her silhouette walks towards Stefan and Leah]
Flora: Why, it's Maleficent!	Flittle: Maleficent!
Merryweather: What does she want here?	Knotgrass: Maleficent!
Fauna: Shhh!	

[Maleficent stands before King Stefan and the queen]

Maleficent: Well, quite a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and, [Maleficent laughs quietly] how quaint, even the rebel.

[Merryweather starts angrily starts to fly towards Maleficent but is held back by Flora]

Maleficent: I really felt quite distressed of not receiving an invitation.

Merryweather: You weren't wanted!

Maleficent: Not wa...? Oh dear, what an awkward situation. I had hoped it was merely due to some oversight. Well, in that event I'd best be on my way.

[Maleficent turns around pretending to leave]

Queen: And you're not offended, your excellency?

Maleficent: Why no, your majesty. And to show I bear no ill will, I, too, shall bestow a gift on the child.

[The fairies protect the cradle]

Maleficent: Listen well, all of you! The princess shall indeed grow in grace and beauty, beloved by all who know her. But, before the sun sets on her sixteenth birthday, she shall prick her finger on the spindle of a spinning wheel and die.

Queen: Oh no! [takes the child in her arm]
[Maleficent laughs cruelly]

[Maleficent stands before Stefan and Leah]

Maleficent: Well, well. [Maleficent laughs quietly] What a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and... [She laughs mockingly] How quaint, even the rabble.

Maleficent: I must say, I really felt quite distressed at not receiving an invitation.

King Stefan: You're not welcome here.

Maleficent: Oh. [Maleficent laughs quietly] Oh dear! What an awkward situation.

[Maleficent turns around as if embarrassed]

Queen Leila: You're not offended?

Maleficent: Why, no. And to show I bear no ill will, I, too, shall bestow a gift on the child.

King Stefan: No! We don't want your gift!

Knotgrass: Stay away from the princess!

[The pixies protect the cradle]

Thistlewit: Yes, stay away!

[Maleficent sends the fairies flying across the room, falling into a chest, she looks at baby Aurora pensively]

Maleficent: Listen well, all of you. The princess shall indeed grow in grace and beauty, beloved by all who meet her.

Queen Leila: That's a lovely gift.

King Stefan: Don't do this.

<p>King Stefan:Seize that creature!</p> <p>Maleficent: Stand back you fools.</p> <p>[In a blast of green light surrounding her Maleficent leaves, laughing sinisterly]</p>	<p>[Maleficent looks behind her and notices the spindle on a spinning wheel]</p> <p>Maleficent: But before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel and fall into a sleep like death! A sleep from which she will never awaken!</p> <p>Stefan: Maleficent, please don't do this, I'm begging you.</p> <p>Maleficent: I like you begging. Do it again.</p> <p>[Stefan hesitates a moment before kneeling in front of Maleficent]</p> <p>Stefan: I beg you.</p> <p>Maleficent: Alright. The princess can be woken from her death sleep, but only by...true love's kiss. This curse will last till the end of time! No power on Earth can change it!</p> <p>[In a blast of green light surrounding her she leaves, laughing sinisterly]</p>
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It may be noticed that the curse spoken by the evil fairy in the animated film and in the remake are almost identical, but modifications have been brought to the 2014 curse. While the 1959 condemned the girl to a certain death: "Before the sun sets on her sixteenth birthday, she shall prick her finger on the spindle of a spinning wheel and *die*." In *Maleficent*, the violence of the curse has been toned down: "she shall prick her finger on the spindle of a spinning wheel and *fall into a sleep like death*" and it may be undone by "true love kiss." As the new scenario endeavours to convey the message that none are fundamentally evil nor good, Maleficent's curse in the remake offers the antagonist the possibility to redeem herself, while the original curse was irrevocable. Nevertheless, most of the original lines remain unchanged in the remake. In its staging and dialogues, this scene regards the hypofilm's as an urtext. The original lines are here treated as lyrics to a song, or rather the text of a play. They are immutable words, sacralised by their repetition. The few mutations of which are justified by the evolution of the intrigue. But in no way do these mutations eclipse the memory of the original. On the contrary, this scene is so similar to the hypofilm's scene that the listener's auditory memory may be unsettled by the most minute changes in the text. Precisely because they are minimal. The great similarity between the hypo and hyperfilm's soundtrack brings back to life the memory of

the a.film, which resonates in the listener’s ears. When, in the remake, Stephan says “you’re not welcome here,” the line is so akin to Merryweather’s “you weren’t wanted” that the fans’ auditory memory may perceive it as an asynchronous line, rather than a transformative reference.

In *Cinderella’s* remake can be found a very interesting scene that is both asynchronous and transformative. In the a.film, the stepmother endeavours to teach music to her untalented daughters. She plays the piano while Drizella sings poorly and Anastasia disastrously plays the flute. Lucifer sitting



on a nearby sofa plugs his ears to protect them from the cacophony. Branagh recreated this scene but transformed it to make it his own. In his version Lady Tremaine poses for Anastasia who is drawing an awful portrait of her, while Drizella plays the harpsichord and sings out of tune. Her music and voice



are so annoying that the mouse Gus covers his ears. This scene echoes the one in the a.film, but here the echo is only figurative. While the 1950 Drizella sings the lyrics “Sing Sweet Nightingale,” the 2015 character sings William Shakespeare’s words. In the hyperfilm, she sings “Sweet Lovers Love the Spring” extracted from the play *As You Like It* (Act 5, Scene 3.) In the play’s scene, Touchstone asks the pages to sing for Audrey and him. The lyrics of their song are silly and the pages sing out of tune. Touchstone comments “Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untunable.” (Act 5, Scene 3, verse 40) In *Cinderella’s* (2015) scene, Drizella plays the part of the pages while her mother plays Touchstone, she is exasperated and rudely orders her daughter to stop her poor singing.

<i>Cinderella</i> (2015)	
00:19:50	ANASTASIA: Sweet Lovers Love the spring. LADY TREMAINE: Do shut up.

By borrowing this scene from the a.film, Branagh in fact staged and re-adapted the scene from *As You Like It*. Re-creating the original scene gave him the opportunity to include a reference to the Bard in his film. Changing the 1950 song for Shakespeare's words does not serve the purpose of the new story (as is the case with the rewriting of King Louie's song in *The Jungle Book's* remake) but rather serves Branagh's wish to leave his mark onto *Cinderella's* story. After all, William Shakespeare is the man who created Branagh's artistic and cinematic identity, as he directed no less than five filmic adaptations of the Bard's play. The mise-en-scène of this scene recalls greatly the hypofilm's in the spectator's mind, who is then able to re-view the original mnemonically. While the situation and images are fairly similar to the a.film's, the change of song makes the hyperfilm's soundtrack asynchronised with the memory of the original. This hyperfilmic scene is therefore both a transformative reference and an asynchronous element.

Although the remake does not include any musical numbers, when the hypofilm did, a song is omnipresent in the l-a film's soundtrack. It is the nursery rhyme "Lavender's Blue," an English folk song dating back to the 17th Century, that Ella's mother used to sing to her daughter before she died. This song and its melody are redundant in the hyperfilm, making it a leitmotiv that symbolises the courage Ella draws from her childhood memories. Memory and precisely childhood memories are one of the hyperfilm's main topics. As Branagh declares "I'm always interested in the way in which memory and the evolution of memory affects what we feel. Particularly be these cherished experiences which we sometimes go back and revisit."⁴⁹ When Lady Tremaine has broken Ella's glass slipper and locked her in the attic, the young woman is not beaten down by sorrow. She sings and dances by herself to her mother's lullaby "Lavender's Blue." The narrator's voice comments: "Though Ella was sad, her spirit was not broken. She knew that the ball and her time with the Prince would become beautiful distant memories. Like those of her father and her mother, and her golden childhood." The nursery rhyme functions as a time machine, bringing Ella courage in the face of adversity by enabling her to relive happier times, in particular her childhood memories.

However, this lullaby is not the only song Ella sings in the hyperfilm. When she goes to fetch eggs, she hums a tune and mutters the lyrics "Sing Sweet Nightingale." Nothing in the l-a.film's scenario allows the audience to believe that this song holds much significance to Ella though. It may only be heard once in the entire film and for no more than four seconds. Contrary to "Lavender's Blue," this

<i>Cinderella</i> (2015)		
Time	00:17:55; 00:17:58	ELLA: Sing sweet nightingale
	00:18:06; 00:18:07	ELLA: Sing sweet...

⁴⁹ Director Kenneth Branagh on 'Cinderella' | AOL BUILD.

song does not revive Ella's childhood memories. But it does the fans'. The song "Sing Sweet Nightingale" is taken from the 1950 *Cinderella* soundtrack. It is the song Drizella attempts to sing, and that Cinderella gracefully sings while washing the floors. In the a.film the song can be heard for 1min31s⁵⁰ during which the characters sing repeatedly the words "sing sweet nightingale" to a rather simple melody, thus easily remembered. Branagh here made an extremely discreet and furtive reference to the original a.film that only fans could hear. In her study on Disney fandom, Franklin exposes the fact that for adult fans their love of Disney films started in childhood but did not part from their adult life. Moreover, she states that "for many fans, Disney not only makes them feel like kids again, it brings back specific memories of when they were a child" and that "they use Disney parks and movies to help them remember past and happier times." (2012:150;152;148) The song "Sing Sweet Nightingale" is not here to recall Ella's childhood but that of the fans who go to see the remake to revisit the memories they have of the original. And in the case of adult fans, their own childhood memories. Roth explains a similar phenomenon that may occur when listening to old hit songs: "lorsque l'on réécoute [des tubes] ils nous transportent, telles des machines à voyager dans le temps, dans notre peau, notre regard à l'époque où on les écoutait. [La réécoute] nous [renvoie] à des images précises. C'est cela que nous appelons la *synchronisation individuelle*." (2017:205 emphasis added.) As is the case for Ella who sings again and again her mother's lullaby to relive her golden childhood, Disney a.films, and by extension their remakes, may work as time machines that bring adults back to childhood.

Since the 1940's, Disney a.films have played an essential part in building a cinematic culture among children. (Ethis 2018; Mary 2003; Roth 2013, 2017) As was argued in the first section of this thesis, Disney's animated adaptations of fairy tales have eclipsed the original written stories in the minds of many children. Quite obviously Stormberg, Branagh and Favreau did not escape the influence of Disney films. In an interview Stormberg shares his childhood memories linked to Disney. His father used to take him to the movie theatre whenever Disney a.films, such as *Sleeping Beauty*, were projected. He confesses "I have been a fan of Disney films, it's actually a big inspiration. And myself getting into films at all had to do with those types of films and those experiences I had with my dad."⁵¹ Angelina Jolie as well declares that she grew up being a great fan of *Sleeping Beauty* and most

⁵⁰ 00:24:59 to 00:26:29

⁵¹ *Maleficent: Director Robert Stromberg On Set Movie Interview.*

especially of the antagonist Maleficent. She states that impersonating the character “was like living a childhood fantasy.”⁵² Favreau was born in 1966, just a year before the animated *Jungle Book* was released. He says “I didn’t even know about the Kipling when I was a little kid.” And he shares “I liked *The Jungle Book* a lot growing up. I don’t even remember the first time I saw the film. But I remember the music, I remember everything about it. Back when I was a kid, there wasn’t many movies so we would watch the same ones over and over again.”⁵³ Lily James, who portrays Cinderella in the remake, also says that she was a fan of the a.film when she was a child and that it was a great inspiration in her acting: “I’ve watched the animated version so many times you wouldn’t believe. I love it. I wanted that sense that Cinderella almost glides around and dances around. I wanted to capture that.”⁵⁴ Disney animated films cradled the re-creators and cast’s childhood. Hyperfilmic references appear then as the remains of an inner child who refuses to grow up and infuses the adult’s creativity.

If hyperfilmic references aim at recalling the memory of a previous film, and that Disney films are closely linked to childhood in western culture, the references the l-action remakes do to the hypofilms undeniably mean to revive childhood memories in the adult members of the audience. The live-action films studied here are the remakes of 1950’s and 1960’s animated films. Video cassette of the self-declared “Disney Animated Classics” have been released in the 1990’s and on DVDs in the 2000’s, it is therefore more than likely that the fans of the a.films *Cinderella*, *Sleeping Beauty* and *The Jungle Book* are now mainly adults. Furthermore, if children in the 2010’s have been exposed to these animated films it is probably the doing of their parents. It may be argued that hyperfilmic references may therefore be included for the pleasure of adult fans in the audience (rather than for children) and wish to resurrect the adult spectator’s childhood memories in a pleasing manner.⁵⁵ This reconnection with the past made via hyperfilmic references corresponds to both concept of synchronisation that Roth describes in his works: resynchronisation through remembrance but also individual synchronisation. Resynchronisation through remembrance allows the spectators to make a mnemonic viewing of the hypofilm from which the hperfilm’s director borrowed or transformed elements. Individual synchronization, on the other hand, sends the viewer back to their own and personal distant memories and emotions. While children watching the remakes may only experience resynchronisation through remembrance, adult Disney fans may experience individual synchronisation when watching the live-action remakes of Disney a.film. References are alike time machines that enable them to go

⁵² *Maleficent: Angelina Jolie "Maleficent" Official Movie Interview.*

⁵³ *Director Jon Favreau - The Jungle Book Exclusive Interview.*

⁵⁴ *CINDERELLA Lily James talks about not fitting the glass slipper.*

⁵⁵ As Favreau said “I wanted to grab things that I knew people my age would remember.” *Director Jon Favreau - The Jungle Book Exclusive Interview.*

back in time, back to their childhood. Remakes thus do not simply let a past film coexist with a present film, they bring back the past that becomes present.

Hyperfilmic references are a prerequisite in remakes, for they state the link between hypo and hyperfilm, and thus allow the second film to commercially benefit from the popularity of the previous. The inclusion of references in the remakes is not necessarily profit-driven though. Indeed, references show the appreciation the director of the second film has for the first. By integrating hyperfilmic references the re-creator exposes to the viewers his own spectatorial memory of the original. The creative process of a remake implies the director has to look and go back in time. In order to re-create a film, they have to look back and again at the previous creation, may it be literally or metaphorically. The director/re-creator must return to their first stage as a spectator. The new production is therefore as Sato calls it a "memoire-film." And in the particular case of Disney remakes, these films are the reproductions of the re-creators' childhood memory. As the interviews quoted above show, childhood memories of Disney a.films are a striving force. In order to make references, even imitative ones, the directors must call upon their artistic sensitivity (the appreciation of the original films that pushes them to include references in the remakes) but also their very own creativity, without which the recreation may not even exist. However, this recreating process did not only result in a film. A memory game of hyperfilmic references has also been created, in which re-creators and spectators share a common spectatorial memory, and hence a form of complicity.

Through the references they have chosen to integrate to the hyperfilms, the re-creators set the rules of the hyperfilmic memory game. However, the game can only exist if the references are in adequacy with the memories the spectators have of the original film. Disney animated films have made their way to Europe as early as the 1940's. Their exportation to non-English speaking countries lead to their translation. In the case of a change of country, hence of language, the memories a foreign audience has of the a.films may not be the same as the ones the home audience has. The memory game contained in the l-a.remakes *Maleficent*, *Cinderella* and *The Jungle Book* and more precisely the textual/verbal references this game features must therefore be adapted to the new audience, at the risk of disappearing, or be asynchronised with the viewer's memory.

III. Translating and re-translating, dubbing and redubbing: creating a French Disney.

The role of audiovisual translation (AVT) is to render accessible a foreign film to a domestic audience by creating a cultural equivalent to the original whilst being in adequacy with the original film's genre and *raison d'être*. As the hyperfilms *Maleficent* (2014), *Cinderella* (2015) and *The Jungle Book* (2016) create an auditory memory game based on hyperfilmic references to the hypofilms' songs and dialogues, the translation of the said hyperfilms must also let the French viewers play and enjoy this memory game. The three animated hypofilms *Cinderella*, *Sleeping Beauty* and *The Jungle Book* have been exported in France shortly after their release in the United States. The original voice track had of course been recorded in English. So as to make them accessible to a French audience, the original films' dialogues had to be translated. In France, two methods of audiovisual translation have imposed themselves over the last century to overcome the language barrier created by sound films and their exportation to foreign countries: subtitling and dubbing. As Gottlieb defines it, the practice of subtitling consists in "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on screen in [synchronisation] with the original filmic message." (2001:86) Dubbing on the other hand is the replacement of the original voice track by one translated and recorded in the target language. The Walt Disney Pictures Studios aim at producing family entertainment products, that is to say their films wish to attract both children and adults. For subtitles are written information synchronised with the film's images and the original dialogue track, the spectator must be at ease with the practice of quick reading in order to understand the film's plot. Quite obviously, this is not the case for children. In France most children are not taught how to read before the age of six. This implies that many children amongst the viewers are simply unable to read, or new to the practice of reading. For Disney a.films are destined to all, regardless of one's age and education, they have traditionally been dubbed in France, enabling all members of the audience to understand and appreciate the film. Presumably, the subtitled versions of Disney Animated Classics did not even exist before their release on DVDs in the 2000's. This implies that for more than sixty years only the dubbed versions of Disney a.films were shown and known in France. To most of the French population then, the dubbed version of Disney a.films constitutes the original version. Dubbing has managed to create a perfectly accepted cultural equivalent to Disney a.films and has even integrated them into French popular culture. (Ethis 2018; Mary 2004; Roth 2013, 2017)

The term 'adaptation' takes yet another meaning in this thesis. According to Dabernet and Vinay, adaptation in the field of translation studies is the replacement of a linguistic feature specific to the source and language, by one that is in coherence with the target language and culture. (1994;

Munday 2012:39-40) As in France, the dubbed version of Disney a.films constitutes an (illusionary) original in the audience's ears, when translating the live-action hyperfilms the adapter⁵⁶ Houria Belhadji (who adapted all three l-a.films studied here) must refer to the French dubbed version of the hypofilms when adapting textual/verbal hyperfilmic references; because for most French viewers the French dubbed track is regarded as an original, thus a referring point. However, writing the adaptation for dubbing an a.film and a l-a.film is quite different. When it comes to translating live-action motion picture for dubbing, the adapter must produce a text that is synchronised with the film's images, and particularly with the articulatory movement of the actors' mouth. The translated text must match the lip-movements observed on screen to give the impression that foreign actors are speaking French. But such a constraint is diminished when translating an a.film, for the articulatory movements of animated characters are not as precise as the ones of real comedians. This may cause synchronic problems when having to reuse in a l-a.film an adaptation that had been written for animation.

More than the great constraint of lip-synchronisation, the adapter must reflect on which French dubbed version constitutes a referring point in the audience's mind as not one but several French dubbed versions exist of a unique Disney a.film. While *Le Livre De La Jungle*⁵⁷ has never been redubbed in French, *La Belle Au Bois Dormant* has been redubbed in 1981 and *Cendrillon* in 1991. Various reasons call for the redubbing of Disney a.films, such as the degradation of the film rolls. Or a desire from the Disney Studios implanted in France to modernise the film, by recording a new voice cast they consider more contemporary, and by retranslating the source text in order to make it more suitable for a new audience. As Yves Gambier explains retranslation is the action of producing a new translation of a text that had already been translated in the same target language. (1994:413) He describes two types of retranslation: endogenetic and exogenetic: “[Les] retraductions endogénétiques, fondées sur les fluctuations linguistiques entre les versions et aussi par rapport à l’original. [...] [Les] traductions exogénétiques [...] stimulées par des critères éditoriaux, commerciaux et culturels.” (2001:63) As will be explained later, the reasons for readapting and redubbing Disney a.films may be exogenetic as well as endogenetic.

The introduction of Video Home System in the 1980's has revolutionised the way in which a film was received throughout the world. Before the 1980's, audiences were only able to see a film in movie theatres. They had but few occasions to see the same film several times, which meant they did not have a good knowledge of the product. But from the 1980's henceforth (the popularisation of VHS,) spectators were able to see a film as many times as they pleased, which offered them a new manner to watch a film and to memorise it. VHS has led to the construction of a French Disney fandom but also

⁵⁶ the person in charge of translating films dialogues in a target language.

⁵⁷ When referring to the French version(s) of films only the French title shall be used.

that of a fandom of the French Dubbing of Disney a.films. Indeed, the dubbing and redubbing of Disney a.films are the subjects of many debates on blogs and websites dedicated to French dubbing. Generally, redubbing is disliked by French Disney fans as they consider this practice to spoil the film they liked when they were children. Because of redubbing, that is to say changes of dialogues and voices, fans' memories are at odd with the film they watch and hear. They fail to experience the individual synchronisation they sought for when re-watching a film that they already know and like. In the particular case of the I-a.hyperfilms studied here and the (auditory) memory game they provide the viewer with, the adapter Houria Belhadji had to decide which French version of the animated hypofilms constitutes a reference in the targeted audience's mind. More precisely, she had to think which French dubbed version the spectators are more likely to remember, that is to say which version they grew up listening to.

This section will first explore the reasons that may call for the retranslation and redubbing of Disney a.films, and how dubbing has enabled these films to become a part of the cinematographic and popular culture of French children and adults. This section will then analyse how the adapter Houria Belhadji translated the textual/verbal hyperfilmic references the I-a.hyperfilms made to the animated hypofilms' songs and dialogues in order to maintain in her adaptations for dubbing the auditory memory game the original I-a.films provided.

A) Dubbing and redubbing the Disney animated films.

Various reasons may call for the redubbing of a Disney a.film. As the Walt Disney Company never made any official statement concerning the fact that many of their a.films had been redubbed in French, the reasons that are to be exposed in this section are, regrettably, but mere speculations and hypotheses drawn from the collected testimonies of dubbing producers, comedians, adapters and fans. Nevertheless, the research conducted by fans and bloggers on the matter is exhaustive and based on serious testimonies from comedians and professionals of the dubbing world, or on material evidence. By gathering information from theoretical and academic researches, but also from facts and material evidence, it is possible to understand the different reasons why the Disney Studios have had their films redubbed, and how it demonstrates an agenda to inscribe the Disney a.films in French culture.

The first reason to redub a film would appear to be purely technical. Until the 1950's, movies were recorded on nitrate films but this material showed great disadvantages. Over time, a chemical reaction of the nitrate would cause the deterioration of film rolls that would crinkle or mould in one single block, making them unusable for projection. This chemical reaction also made the nitrate films highly

inflammable. The copies of Disney a.films that had been destroyed or partially damaged by this chemical reaction would be redubbed, as restoring films rolls is higher a cost than redubbing the motion picture. Nitrate films would be replaced by acetate films until the 1980's, but acetate as nitrate would create a chemical reaction over the years, leading to the deterioration of the films rolls. The a.films recorded on acetate reels had therefore to be redubbed as well if the copies had suffered damages. The films were then recorded on polyester until the digital revolution. It may be noticed that the two massive waves of redubbing Disney a.film in French occurred approximately at the same time as the passing from one material to the other. A large wave in the 1960's and another in the late 1970's and early 80's. Although the degradation of the films rolls on which the copies of the a.films were printed is quite a legitimate reason to call for a redubbing, another would appear to be of a more legal aspect.

The copyright issues related to adaptations (translations) of Disney a.films are very complex, and require specialized legal skills to be fully understood. However, the problem can be simplified as follows: being an American firm, the Disney Studios consider that everything that is linked to their films belongs exclusively to the production company and not to the creator, but this conception of authorship is in opposition with French law. In France, adapters (translators) for dubbing must rely on the Société des Auteurs, Compositeurs, et Editeurs de Musique (Sacem) and are supposed to receive royalties on the reruns of films on in movie theatres and on television, or on the release of audio cassettes or records of the film's soundtrack. In order to avoid paying the royalties to the adapters, lyricists and performers, Disney Studios will eventually redub their a.films in French, and presumably make new contracts with the cast and adapter in which they renounce their royalties. The Disney Studios being very opaque on the question of redubbing in general,⁵⁸ it is impossible to know when the Disney Studios decided to redub their films for legal and economic reasons, and not for technical reasons. Just as it is impossible to know which contracts French actors and adapters are now signing with Disney (or with the Dubbing Brother Studios in partnership with Disney) as it seems that they are bound to secrecy.⁵⁹ However, a well-known case in the French dubbing world demonstrates that copyright claims can be the origin of the redubbing of a film: the trial the actress Lucie Dolène brought against Disney Studios in 1994. The actress had redubbed the character of Snow-White for the 1962 French redubbing of *Blanche-Neige et les Sept Nains*. In view of the success of her performance, notably the sale of audio cassettes and soundtrack records on which one could hear her voice, she sued Disney in order to finally receive her interpretation rights. She won her trial in 1997 but confessed

⁵⁸ and the information collected on the subject coming only from the testimonies of comedians, adapters or dubbing enthusiasts

⁵⁹ Having contacted the translator Houria Bellhadji who adapted *Maleficent*, *The Jungle Book* (2016) and *Cinderella* (2015) she said that she could not discuss it, nor disclose information concerning her contracts.

the indemnities received could barely cover the lawyers' fees of the three years of legal battle.⁶⁰ Disney redubbed *Blanche-Neige* three years later, and withdrew from the market all CDs or video and audio cassettes on which Lucie Dolène's voice could be heard, which prevented them from paying her royalties. Not only did they redub *Blanche-Neige* but also *La Belle et la Bête*⁶¹ (in 2002) in which she voiced Mrs.Samovar and sung "l'Histoire éternelle" in the first version of 1991. Although the trial was only regarding *Blanche-Neige*, the studios made sure she would not and could not sue them another time. Dolène's trial against Disney illustrates the studios' policy of redubbing their a.films rather than paying royalties. This question of copyright when redubbing a.films also leads to the re-adaptation of a.films in French.

Indeed, the Sacem, which the adapters rely on, protects the rights of the authors of a first dubbing by prohibiting the reuse of more than 10% of the first translation. More than just redubbed, the Disney a.films are therefore retranslated. Pascale Joseph, member of the Ataa (Association des Traducteurs Adaptateurs,) does not mention any legal reason that may cause the retranslation of Disney a.films, but rather a linguistic and endogenetic one: "Disney redouble ses films tous les dix ans en moyenne car, pour les enfants, l'évolution de la langue est beaucoup plus flagrante. Ils auront plus de mal à comprendre une langue qui a dix ou vingt ans."⁶² The idea that a translation can lose its communicative function over time is shared by scholars specialised in translation studies, such as Berman: "alors que les originaux restent éternellement jeunes [...] les traductions, elles, vieillissent." (1990:1) If translations age, as Bermann put it, they fail to be in touch with the target audience of Disney a.films: children. As these films aim at family audiences, they must be understood by all. They therefore have to be re-adapted, made fit and rejuvenated by the (re)adapter to, quite literally, speak to the youngest of viewers whom constitute a new audience for the Disney a.films that are redubbed in French. ("La retraduction serait un moyen de toucher un nouveau public" Sempere 2015:21; Paloposki and Koskinen 2004:34) May it be through the actualisation of the vocabulary used or the casting of more modern voices,⁶³ redubbing Disney a.films aims at making them look new and eternally relevant in order to reach out for a new audience, that is to say a new generation of children.

⁶⁰HELENE LAURENT, PATRICK STRAUMANN ET GILLES DAVIDAS "Ma voix est une autre," radio, France culture 16 Février 2012, <https://www.franceculture.fr/emissions/latelier-de-la-creation-14-15/ma-voix-est-une-autre> 25 March 2018

⁶¹ *Beauty and the Beast* 1991 dir. Gary Trousdale and Kirk Wise.

⁶²ANTOINE PERRAUD, "Tire Ta Langue," radio, France culture 17 Juin 2012, <https://www.franceculture.fr/emissions/tire-ta-langue/lart-du-sous-titrage-et-du-doublage> 25 March 2018

There are counter arguments to Joseph's assertion. Films such as *Le Roi Lion* (*The Lion King* 1994 dir. Rob Minkoff and Roger Allers), *Le Bossu de Notre Dame* (*The Hunchback of Notre Dame* 1996 dir. Gary Trousdale and Kirk Wise) or *Pocahantas* (1995 dir. Mike Gabriel and Eric Goldberg) were released almost thirty years ago but were never re-adapted.

⁶³ The variations and/or modernisations of vocabulary and voice will be analysed later on.

As testified by their identical signifiers, an analogy exists between the two types of re-adaptations studied in this thesis: the re-adaptation of a book into a new filmic production, and the re-adaptation (retranslation) of an unchanged source film that had already been adapted in the same target language. Arguments put forwards by adaptation theorists such as Sanders, Stam or, to some extent, Sorin show the power of adaptation and re-adaptation to re-present a story in a new form. An evolved, modernised and actualised form that makes the source material more contemporary, relevant and accessible to the audience. This power is shared by re-adaptation (in the sense of audiovisual retranslation) as it is the modernisation and actualisation of a signifier in order to make its meaning and message more accessible to a contemporary and, in the case of Disney a.films, a younger audience. Moreover, Disney a.films are not frozen in time, on the contrary, they have managed to cross ages and to bring families and thus generations together. As the French sociologist Emmanuel Ethis explains “Presque chaque génération a connu son grand Disney [...] qui scintille comme autant de promesses pour des parents qui espèrent partager en regardant ces dessins animés un ‘joli’ moment de complicité avec leur enfant.” (2018:12) Ethis later argues “la télévision sert aujourd’hui principalement le partage des émotions domestiques face au cinéma, tout en favorisant *la transmission du patrimoine cinématographique d’une génération l’autre.*” (2018:36 emphasis added) It is already an extraordinary and unequalled phenomenon that every generation since the 1940s has known its own Disney a.film. (Roth 2010:19 ; Mary 2004:15) But the reruns of a.films in cinema as well as their release on VHS and DVDs have allowed Disney a.films not only to be registered within a particular generation, but rather to be transmitted from a generation of adults (themselves former children and Disney a.films viewers) to a new generation of children that are the targeted viewers. As the French sociologist Roth says, “les premiers films vus au cinéma sont des Disney. S'ils ne sont pas vus en salle ils sont vus en famille. Les appartenances générationnelles se déplacent.” (2017:203) It is indeed a (quasi)systematic decision of the adult with authority over a child to introduce them to Disney films,⁶⁴ thus stating they are transmitted from one generation to the other.

The a.films studied in this thesis were first released between fifty and seventy years ago but none have fallen into oblivion. As argued in the first section of this thesis, it is on the contrary the memory of the first film in a cultural and collective spectatorial memory that precisely presents the interest of remaking it. It is through the remake, in addition to a past and/or ongoing notoriety, that the first film continues its path through ages and generations. And it is thanks to this notoriety that the remake exists but it also may bring to the first work a rejuvenating energy and enable the hyperfilm to reach a

⁶⁴ Whether it is by taking the child to the cinema, or by making them watch VHS or DVD, it is the adult who pays for the cinema ticket or the video support, and who makes the choice to present and share with the child a Disney a.film moment.

contemporary audience of children. In the same manner, it is presumable that Disney a.films have managed to pass from a generation to the other in France thanks to their redubbing. Their re-adaptation (retranslation) aims to dust off and rejuvenate former translations that have aged, bringing the a.film closer to its target audience, and to transmit children a cinematographic heritage dating from many decades before their birth, without the liability of a linguistic gap with this new generation.

The analogy between adaptation (and hypertextuality, as the two are inherent) and (re)translation is rendered obvious in Genette's *Palimpseste* as the work - discussing transtextuality, hypertextuality and hyperfilmicity - includes a chapter on translation and retranslation. Genette declares "la forme de transposition la plus voyante et, à coup sûr la plus répandue, consiste à transposer un texte d'une langue à l'autre: c'est évidemment la traduction." (1982:239) Translation surely is common in France, and especially with audiovisual productions, as every foreign film or TV series must be adapted (subtitled or dubbed) for a French audience, but in no case must an audiovisual translation be noticeable ("voyante") to the spectator. Even when using the subtitling technique, which is the onscreen translation of the spoken dialogues, the subtitles must be easily understood and read quickly by the spectator. Otherwise they would be reading the film rather than watching it (Goris 1993:171) and thus be distracted from the general plot. Subtitles must not break the cinematic illusion; in a way, they must be invisible. Similarly, dubbing must be both invisible and inaudible. Throughout the dubbing process, everything is put at work in order to create the illusion that the characters onscreen express themselves in the target language. This illusionist or rather ventriloquist act starts with the work of detection. When a foreign studio wishes to have a film dubbed in another language, they send a copy of the finished film and screenplay to a dubbing studio in the target country. The work of detection consists in writing dubbing symbols on the master track (la bande mère) which is a white scroll on which the original dialogues are written. Above and/or beneath the words the detector/adapter⁶⁵ indicates the characters' mouth articulatory movements, their reactions and if they are on or off screen. These dubbing symbols indicate to the actors and the dubbing director (directeur artistique) the visual elements that have to be respected during the recording of the dubbed track. Such as the comedians' reactions (laughters, cries, surprise, sigh...) the labial consonants, or the open vowel and semivowels present in the original text. The symbols used to indicate labials and bilabials are crucial to the adapter, for their articulation requires a full close of the mouth, which is visible to the spectator. The adapter must therefore write dialogues that match the character's onscreen lips movements. In other words, voices and images have to be synchronised. Lip-synchrony (phonetic synchrony) is extremely important in order to create "a believable final product that seems real, [and] tricks [the]

⁶⁵ Detection and adaptation used to be done by two different persons, but because of the digital media and the studio's agenda to save time and money, detector and adapter are commonly nowadays but one single person.

spectators into thinking that they are watching a domestic product.” (Chaume 2007:75) The phonemes of the original text must coincide as much as possible with the ones of the target language. Most importantly the labial, bilabials, and linguolabials (/p/; /b/; /m/; /f/; /v/; /d/; /t/; /n/) for they require partial or complete close of the mouth. As well as open vowel (/a/; /æ/; /ɑ/; /ɔ/) because the mouth is visibly open when pronounced. And semivowel, (/u:/, /j/, /w/) for the actor/character puckers their lips to say them (semivowels are called “cul de poule” in the French dubbing jargon.) Dischronies, that is to say discrepancies between the visual and the audio channel, cause great discomfort to the spectator, and break the cinematic illusion. The phonemes of the target language must not be identical to those of the source text but must belong to the same phonemic group. The detection process is also needed in a.films. Since the creation of Disney’s first sound-synchronised animated short film *Steamboat Willie* (1928) the voices (or sounds) of the characters are recorded before the pictures are drawn. The animators must then pay great attention to the articulatory movements of an English-speaking person, in order to draw pictures that would match the voices that were recorded. The drawings of characters therefore match the English language phonetics. Although the detection process is eased down for a.films (as animated drawings may never be as precise as a flesh and blood filmed comedian) it is still necessary to produce a French dubbed track that would give the illusion that the onscreen characters speak French. Once the adapter has managed to create a faithful yet idiomatic adaptation of the source text, the adapted dialogues are transmitted to the dubbing director who is in charge of casting the dubbing comedians and of directing their performance on the dubbing set (plateau de doublage.) In France, the original film is projected on a large screen, the dialogues lines and dubbing symbols are typed at the bottom of the screen on a white track, the rythmo band (la bande rythmo,) that scrolls beneath the images from right to left. When the dialogue lines cross a vertical line, called “la barre de precision,” at the left of the track, the dubbing comedian starts their performance. The dubbing director, as a film director or a metteur-en-scène, gives staging indications to the comedian to ensure kinetic synchrony. It signifies that the dubbing comedian’s voice and acting must be coherent with the facial expression and the gestures of the character on screen, in order to record a sincere and convincing, entertaining or moving performance according to the tone given by the original scene. The recording of the French comedians’ voices is then given to the care of sound engineers who mix the French voice track with the other sound effects and music of the original film. The detection, adaptation, recording and mixing processes aim at recording a French dubbed version that gives the illusion that the characters seen on screen express themselves in French. Every effort is made to ensure that the translation is in no way conspicuous, but on the contrary invisible and even inaudible.

Dubbing producers, directors and comedians agree on the fact that a good dubbing is a dubbing that is forgotten by the audience. As Boualem Lamhene says “Avant tout, il est nécessaire qu’un doublage passe inaperçu. L’objectif est que le spectateur oublie que le film a été adapté et doublé. L’idée c’est vraiment de créer cette illusion parfaite.”⁶⁶ Lamhene is vice president to the Disney Characters Voice France, the French branch of Disney Characters Voice International (DCVI). It is a corporate division of The Walt Disney Company that undertakes the responsibility for the translation and dubbing of all Disney productions. This division was created by Micheal Eisner who was President of The Walt Disney Company from 1984 to 2005. Returning from a trip to Paris during which he discovered the French dubbing of Disney films, Eisner was not satisfied with what he had heard and thus created the DCVI to supervise and provide adaptation and dubbing to Disney productions in more than twenty languages. Lamhene explains: “à la base DCVI a été créé pour trouver des acteurs dans tous les pays dans lesquels Disney fait du doublage. DCVI double dans 22 langues différentes. Des antennes locales ont été créées pour trouver des voix qui ressemblent aux voix originales. On appelle cela des ‘voice match.’ Le but étant de donner l’illusion d’un Mickey qui parlerait 22 langues différentes avec la même voix.”⁶⁷ Lamhene’s description of DCVI’s agenda seems to coincide with Ascheid words on dubbing as being able to de-localise a film and re-localise it in another country and culture: “Dubbing transforms the original into a blueprint, which shifts its status from that of a finished and culturally specific text to that of a transcultural denationalised raw material, which is to be re-inscribed in a new cultural context.” (1997:33) The very creation of DCVI, and its local French branch, highlights the great importance that the Disney Studios attach to dubbing, but also a desire to create French cultural equivalents to their a.films through the casting French voices. In France, as in many other countries, a dubbing process called “vocal continuity” is used. This process consists in systematically using the same dubbing comedian for an onscreen actor or character.⁶⁸ DCVI endeavours to make sure that the same character’s French voice is heard in films, video games and interactive toys. Vocal continuity is particularly observed during partial redubbing of Disney a.film, that are called patches (“rustine”). In the a.film *Basil, Detective Privé*⁶⁹ one can find the very interesting case of a patch as regarding both re-adaptation and redubbing. When the villain of the film, Rattigan, scolded a child, he said in the 1988 French adaptation “veux tu bien t’asseoir et fermer ta grande gueule!” When the DVD of the a.film was released in 2003, this dialogue line was replaced by “veux tu bien t’asseoir et te taire avant que je ne me fâche!” as the first adaptation was considered too coarse for a young audience. The French actor Gérard Rinaldi, who voiced Rattigan in the 1988 French dubbed track, was contacted

⁶⁶“DISNEY CHARACTER VOICES INTERNATIONAL: Entretien avec le directeur créatif Boualem Lamhene,” *MEDIA MAGIC* <http://media-magic.blogspot.com>, March 21 2018.

⁶⁷“DISNEY CHARACTER VOICES INTERNATIONAL: Entretien avec le directeur créatif Boualem Lamhene”

⁶⁸ In the French dubbing milieu, the term “voix officielle” is commonly employed.

⁶⁹ *The Great Mouse Detective* 1986 dir. Ron Clements.

again in 2003 by the Disney studios to play the new adaptation. Rattigan's voice thus remains unchanged maintaining the cinematic illusion. Vocal continuity gives Disney characters a French identity through the domestication of their voice. While DCVI officially wishes to find French voices that would sound like the original, Lamhene explains that a French voice cast may drift away from the original voices when they feel a certain voice would bring personality to the French version of the character: "on va trouver en France un acteur qui n'a pas forcément la même voix que la V.O mais qui va réellement apporter au personnage. [...] On réussit, tout en s'inspirant de l'original américain, à créer un univers et un jeu qui correspond plus à notre public, à notre culture."⁷⁰ The very practice of dubbing aims at erasing the cultural gap that may exist between the original film and the target audience by domesticating the filmic product and giving the illusion it is a home product via the replacement of foreign voices by domestic ones. This domestication of a foreign film through the illusion achieved by dubbing enables the film to make its way into French culture.

Barbara Tissier shares Lamhene opinion on dubbing as she says "Pour moi, un doublage réussi, c'est un doublage qui est dans l'ombre de la version originale, qui se fait oublier."⁷¹ It appears that when it comes to Disney a.films, adaptation and dubbing have indeed been forgotten by the audience who does not remember that it took the work of many people to make Disney a.films accessible to French adults and children. Emmanuel Ethis, Bertrand Mary or Raphael Roth are three French sociologists, writing their works in French, conducting their surveys among a French audience, and discuss on the influence of Disney a.films on popular cinematographic culture. They use of the French titles when referring to Disney's a.films in their works, but make no mention of the fact that these films had to be translated, adapted, and that the voices of French comedians were recorded before Disney a.films were released in France. Roth's thesis and his book (*A l'Ecoute de Disney*) analyse the attitude of the spectators/listeners vis a vis the soundtracks of a.Disney films. This sociologist being French and his works written and published in French, one can deduce that his surveys were conducted among a French and/or French-speaking audience, although no mention is made regarding the nationality of the respondents, nor in which language they have seen the films upon which they are interviewed. However, a single question can be listed in one of the 284 appendix pages of his thesis relating to the respondents' viewing habits: do they prefer to watch the original or the French dubbed version of a film. (Roth 2013, Annexes:6) But this question is not developed in his thesis nor in his book. In the book *A l'Ecoute de Disney*, Roth devotes a chapter to the marketing of the song from *Blanche-Neige's* soundtrack "Un Jour Mon Prince Viendra." The translated French title is systematically used

⁷⁰ "DISNEY CHARACTER VOICES INTERNATIONAL: Entretien avec le directeur créatif Boualem Lamhene" (emphasis added)

⁷¹ "Barbara Tissier nous parle de "La Princesse et la Grenouille"" *disneypixar.fr*, 7 February 2010,

throughout the chapter. (2017:114) But, Roth does not specify whether his description of the marketing strategy for the song regards the French (dubbed) or the original English version. The systematic use of the French title and the lack of precision leave a great confusion to the reading of this chapter concerning the country in which the song was marketed. The next chapter of Roth's book focuses on the song "Quand On Prie la Bonne Etoile" (again only the French title is used) as well as the monologue of Jimminy Cricket's character that follows the song and serves as an introduction to *Pinocchio's*⁷² story. (2017:114) The sociologist quotes the cricket's monologue and names his American voice interpreter, Cliff Edwards. The quotation is written in French, and it is *word for word* the French re-adaptation written for the 1975 redubbing (the adapter is unfortunately unknown) that was interpreted by Roger Carel. Undoubtedly, when Roth transcribed this extract from *Pinocchio*, he was watching/listening to the French version of the film. It was therefore impossible for him to hear Cliff Edwards' voice, whose name he nevertheless wrote, and does not give that of the interpreter he actually heard, Roger Carel. He took the 1975 French version of the a.film as a referring point without mentioning the fact that it is not the original, but the (re)adaptation. By making this quote, Roth thus treats the French dubbed version as an original. The total elision of mention made to the adapters or to the dubbing comedians who give their voice to Disney characters; as well as the systematic use of the translated titles of films and songs in French sociological writings that debate on the socio-cultural impact of Disney in culture, tend to prove how good the French dubbing of Disney a.films must be, as it is certainly forgotten. The simple fact that French sociologists such as Mary, Ethis or Roth forget to mention that the Disney a.films they study were translated and dubbed is a perfect evidence of the assimilation of Disney a.films into French cinematographic culture through dubbing.

Beyond being simply forgotten when watching the a.films, dubbing may fall into oblivion. While "adaptations keep the prior book in print" (Collins and Ridgman 2006:11) re-adaptation and redubbing replace the first adaptation and dubbed track, erasing them from French culture. After redubbing a film, the Disney Studios stop to rerun the films in theatre and to produce DVDs, VHS or audio-cassettes on which one may hear the first dubbing. While filmic adaptations and remakes are built on and with the memory of the first work, the redubbing of Disney a.films seeks to make a former French version fall into oblivion. For a long time, The Disney Studios did not even admit to having redubbed any of their productions.⁷³ Just as the river Lethee in Greek hells causes amnesia to the dead who drink its water, giving them a second death, redubbing metaphorically kills former dubbings by making them fall into oblivion. But amongst French voxophiles (persons fascinated by voices)

⁷² *Pinocchio* 1940 dir. Hamilton Luske

⁷³ "Doublage et Re-Doublage et Re-Re-Doublage: Mais A Quoi Bon?", 07 juillet 2016, *Les Grands Classiques Disney.fr* <https://www.lesgrandsclassiques.fr/dossier7.php>

resistance is organised on the internet against this symbolic death. Blogs and Facebook pages such as “Film Perdu,” “La Gazette du Doublage,” “Dans l’Ombre des Studios” or “Les Grands Classiques” enable aficionados or curious internet users to (re)discover the first French dubbings of Disney a.film.⁷⁴ The authors of these four blogs have undertaken a true and on-going archivist work. Searching the INA (Institut National de l’Audiovisuel) archives for previous dubbings of Disney a.films, one of their main sources was extracts of the a.films that were broadcasted in Pierre Tchernia's TV show "SVP Disney." The show was broadcasted on the evening of December 25th from 1964 to 1987 It presented excerpts from Disney a.films at the request of viewers who called the standard of the show to tell them the excerpt they wished to watch again. The extracts the show aired were exclusively in French. The “SVP Disney” show contributed greatly to the popularisation of Disney in France. Rémi Carémel⁷⁵ explains “[L’émission était très attendue] des gamins de l’époque. Vu qu’il n’y avait qu’une ou deux chaînes dans les années 60 et début 70, les gens regardaient tous la même chose. Du coup, les dessins animés vus au cinéma restaient dans les mémoires grâce aux extraits régulièrement diffusés dans les émissions de Tchernia.”⁷⁶ From the archives of this show it was possible to (re)discover the first French dubbings of some Disney a.films, such as *Cendrillon* and *La Belle au Bois Dormant*. But the archivist's work of these dubbing enthusiasts went beyond the research on the INA website.

This fight against the forgetfulness of former French dubbings took Rémi Carémel to Montpellier to meet a collector. He relates that in 2011 a cinephile and collector from Montpellier contacted him, claiming he was in possession of a 16mm film of *Blanche-Neige* on which was recorded the very first 1938 French dubbing, which had never been found. Carémel decided to go to Montpellier with his friend Greg Phillip, writer of the blog “Film Perdu,” in order to record this rare piece. Carémel and Phillip recorded the images of the 16mm projected on a screen with a digital camera and recorded the sound from the projector separately.⁷⁷ Greg Phillip then mixed the soundtrack: “Greg a fait un boulot énorme pour améliorer le son. Il a enlevé le souffle du projecteur, gommé les micros coupures... Il manquait par moment des bouts de mots, des syllabes, du coup il allait les récupérer sur d’autres mots, à d’autres passages.”⁷⁸ The soundtrack of the 1938 dubbing once mixed was then synchronised with the restored images of *Blanche-Neige*. Carémel says that excerpts from old Disney dubbings, that may be found on the internet, also come from vinyles and audio-cassettes that the bloggers digitise and then synchronise with the animated images in order to provide Internet users with viewing

⁷⁴ In June 2014, these four blogs joined forces to create the internet event "Le Festival des Anciens Doublages Disney." During four days, each blog published daily an extract of an old dubbing, one blog promoting the other to ensure maximum visibility on the part of Internet users.

⁷⁵ Author of the blog “Dans l’Ombre Des Studios.”

⁷⁶ Appendix 5 p.126

⁷⁷ The collector did not wish to give his copy away to be digitised, scared that it might damage it.

⁷⁸ Appendix 5 p.127

conditions that are as pleasant and as close as possible to what previous generations have experienced. The will of these bloggers is that the former dubbed tracks of Disney a.films do not sink into total oblivion. Rémi Carémel's blog "Dans l'Ombre des Studios" contains numerous articles on dubbings and redubbings that were recorded long before his birth.⁷⁹ What motivates him is therefore not linked to his direct or personal relationship with Disney and the voices he grew up with, but rather a real struggle against oblivion. "J'ai un côté militant. L'oubli me révolte! J'ai toujours trouvé que c'était une injustice que des gens soient, d'une part, pas crédités dans un film, qu'ils soient donc oubliés, mais aussi que l'on supprime leur travail et que cela disparaisse."⁸⁰

One can see a radical change in the listening and reception of dubbed Disney a.films with the arrival and democratisation in French homes of VCRs and DVDs. Redubbing could go unnoticed before the 80's because spectators could not see the films many times. Until this date, a Disney a.film was only seen in cinema,⁸¹ and it could take years before a viewer had the chance to see it again. François Truffaut's comments about VHS illustrate perfectly how this new means of viewing revolutionised the way in which cinema is received, but also the new and deeper knowledge that a viewer may have of a film thanks to VHS: "Pour moi comme cinéophile la vidéo bouleverse ma vie, prenez *Serenade à trois* de Lubitsch par exemple, avant s'il passait quelque part j'y allais sachant que je devrais attendre deux ans peut être avant de pouvoir le revoir. Depuis il m'arrive de le visionner 3 fois dans la même semaine. Avoir un film en vidéo m'en donne une connaissance beaucoup plus intime." Indeed VHS and DVDs have given Disney fans the opportunity to have an increased and eternally perfectible knowledge of the a.films. As Ethis writes in Roth's book preface: "Combien de parents ont entendu mille fois *Le Roi Lion* tourner en boucle dans leur lecteur DVD ou leur magnétoscope?" (Roth 2017:11) According to Ethis children watch and listen to a film over and over again, as an adult would listen to a music album.

It is through the democratisation of VHS and the unlimited viewing of films that the redubbing process came out of the shadows. Olikos, author of the blog "Les Grands Classiques," says that many French Disney fans and spectators thought that a.films were not redubbed before the 1980s simply because they did not have the material nor memorial means to prove it. But the massive arrival of video recorders in French homes invaded the daily lives of children and provided them with a great knowledge of the French dialogues and voices of Disney a.films. The Disney Studios that for a long time tried to make people believe that they did not redub their films were now forced to recognise it. Olikos states "Durant les années 90 le discours [de Disney] a beaucoup évolué. Il n'était en effet plus possible de camoufler ce qui n'existait à priori pas, le consommateur ayant désormais sous la main toutes les

⁷⁹ for he was born in 1986

⁸⁰ Appendix 5 p.125

⁸¹ Except for the short extracts broadcasted in Tchernia shows.

preuves compromettantes.”⁸² However, it was through the internet that dubbing fans were able to express their appreciation of the dubbing comedians, but also their dissatisfaction with redubbing. Carémel says that before the arrival of Internet in French homes, the passion for French dubbing was lived in a solitary way. In the early 2000s two forums without registration dedicated to French dubbing were created on the web: “Synchrocité” and “La Gazette du Doublage.” Fans thereon have had the opportunity to share their knowledge and passion. At first, fans mostly shared dubbing listings (fiches de doublage.) As Carémel reports “Des personnes ont commencé à faire des fiches de doublage: ‘j’ai regardé tel film ce soir, j’ai reconnu la voix de tel comédien...’ On a commencé comme cela à faire un travail encyclopédique sur le doublage. Certains internautes avaient déjà fait chez eux des fiches papiers depuis les années 80. C’est comme cela qu’a commencé le partage des passionnés.”⁸³ As Favreau⁸⁴ and Franklin (2012) state, the Disney fandom is very active on the internet and expresses and exchanges with others their passion but also their dissatisfaction. The same can be observed for the French fandom of Disney a.films *in French*.

French dubbing was for a long time the only version available of Disney a.films. It is impossible to prove that the French population had access to the original English version before the release of the a.films on DVD in the 2000’s. During his research, Rémi Carémel never found a VHS of a Disney a.film in English with French subtitles: “J’ignore où l’on pouvait acheter des Disney en V.O, cela devait en tous cas être très dur à trouver. Je n’ai pas d’archives ni de source permettant de savoir à quelle époque la V.O des dessins animés Disney fut disponible, mais je doute que cela soit avant leur sortie DVD.”⁸⁵ Moreover, it was very constraining for movie theatres to order the French dubbed version and also the original version of a film before the digital media revolution. A movie could take up to six reels of films, for reasons of weight and space, cinemas generally ordered only the dubbed version as it is accessible to all.⁸⁶ One can therefore assume that for whole decades Disney a.films existed in France only in their French versions, resulting in the creation of a Disney universe and culture in French. Through internet forums and blogs devoted to the French dubbing of Disney films one may realise the importance that French dubbing has had in the integration of Disney a.films into the cinematic culture of French children. Notably when reading about the satisfaction and dissatisfaction of French Disney fans for dubbing and redubbing. May it be on the Facebook pages “La Gazette du Doublage” or “Le Monde du Doublage,” or on the online forum of “Les Grands Classiques,” internet users debate on the dubbings

⁸² “Doublage et Re-Doublage et Re-Re-Doublage: Mais A Quoi Bon?”, 07 juillet 2016, *Les Grands Classiques Disney.fr* <https://www.lesgrandsclassiques.fr/dossier7.php>

⁸³ Appendix 5 p.124

⁸⁴ *Director Jon Favreau - The Jungle Book Exclusive Interview.*

⁸⁵ Appendix 5 p.126

⁸⁶ In the case of Disney productions, the French dubbed version was obviously preferred because dubbing allows children of all ages to see the film.

and redubbings of Disney a.films. They express their preference for a particular dubbed track and generally have negative opinions on redubbing. Olikos, administrator of the forum of “Les Grands Classiques,” explains this dissatisfaction: “[la compagnie Disney] est celle sur qui l’on tire le plus fréquemment à boulet rouge depuis des décennies sur la problématique du redoublage. Pourquoi? Parce que la plupart de ses œuvres sont liées aux souvenirs d’enfance de leurs spectateurs, elles sont donc très précieuses pour eux. Redoubler une œuvre qu’ils ont tant aimé étant enfant cela équivaut à une trahison pure et simple du groupe Disney aux yeux de ses fans.” As Franklin declares in her thesis on the Disney (American) fandom, watching Disney a.films brings back the viewers to a time when they were themselves kids. (2012:148) But redubbing Disney a.films with new voices fails to bring back the childhood memories of French fans. The individual synchrony, (Roth 2017:205) that is the precise reason why many viewers wish to watch a Disney a.film they already know, does not occur.

When reading blog articles, but most especially when reading French Disney fans comments, it can be noticed that the fans’ preference for the first or the second (or third) French dubbed track of an a.film is in fact the one version they grew up with. Carémel explains: “Il y a des batailles sur les réseaux sociaux ‘je préfère telle version’ et ‘ah non moi je préfère celle-là...’ Je pense que tout cela est très lié à l’enfance, à la VF que l’on a entendue, à la VF à laquelle on est habitué. On retient la VF que l’on avait sur notre VHS. Il y’a quelque chose que l’on ne maîtrise pas là-dedans, il ne s’agit pas d’un choix. Parce que c’est dicté par l’éducation.”⁸⁷ Regrettably, as the Disney Studios stop to produce and commercialise copies of a former French dubbed track, it becomes impossible for the fans to watch and listen again to the version of a Disney a.film they liked and were used to. But Carémel shares that in the last few years an illegal trade in digitised copies of VHS was created to provide fans with DVDs of Disney a.films with the voices they love.⁸⁸

It is quite interesting to notice that, when listening to the redubbed version of a Disney a.film, fans are more disturbed by changes of voice than they are by changes in the adaptation. Carémel confesses that the redubbing of an a.film he liked growing up disturbs him and makes him quite uncomfortable.⁸⁹ More than just habituation the preference and deep attachment to voices appears to be neurological. In their book *La Mémoire Sans Souvenir* Michel Delage and Antoine Lejeune explain the functioning of implicit memory which they define as such: “la mémoire implicite est une mémoire automatique qui fonctionne sans que nous en ayons conscience.” (2017:21) A form of implicit memory, most interesting in the case of this thesis, is auditory memory and voice memory. EEGs show that a foetus is already sensible to sounds and reacts to its mother’s voice. When born, a baby’s hearing

⁸⁷ Appendix 5 p.125

⁸⁸ Appendix 5 p.125

⁸⁹ Appendix 5 p.125

system has reached its maturity while its eyes are still ill functioning. Moreover, the right hemisphere of the brain that focuses on the musicality of language comes to maturity before the left hemisphere that enables the subject to understand the functioning of language. It would appear then that humans are first attracted to the musicality of a language, and physically in full capacity to enjoy and memorise it, even at early stages of life. The human voice that is the instrument of language has a great impact on the implicit memory of any human, as Delage and Lejeune say “La voix est une trace fondamentale dans notre mémoire implicite.” They go further as they declare: “la voix et l’articulation mélodique des sons permettent l’accès à des souvenirs conservés dans notre mémoire implicite. *Les voix qui ont marqué notre petite enfance sont toujours présentes sous formes de traces non conscientes.*” When reading Delage and Lejeune’s research on auditory and voice memory one can possibly draw a link with the French dubbing of Disney a.films. Boualem Lamhene states “le doublage c’est comme la musique, il faut qu’il y ait du rythme.” Given that the human brain is first drawn to the musicality and rhythms of human voices;⁹⁰ that French dubbing endeavours to create musicality and rhythms; and that voices heard in childhood mark the subject’s unconscious memory and trigger souvenirs when relistening to them, one can see why redubbing and change of voices is unsettling to some. Watching and re-watching the Disney a.films in French when they were children not only provided the viewers with good memory of the French dialogues, it can be argued that the voices of the dubbing comedians became part of their implicit memory. Which is why some fans are so attached to a certain dubbed track. The voices of the dubbing comedians are inscribed in their mind, not even as memories, but as part of their identity. For indeed implicit memory is in opposition with the action of remembering: implicit memory is unconscious and dictates the individual’s manner of being, its reactions and tastes.

As forums, facebook pages and blogs on the matter of French dubbing prove, the Disney a.films that were released before the 2000’s are known by the French audience in their French dubbed track. Through dubbing, Disney has managed to infiltrate the cinematic culture of French children (and adults) but dubbing also gave a French equivalent to Disney a.films leading to the creation of a French fandom for French Disney a.film.

⁹⁰ before even being able to try to decipher a language.

B) Translating textual/verbal hyperfilmic references, the assertion of a French Disney.

As Ascheid explains, the dubbing process generally goes unnoticed by an audience “well-conditioned to accept dubbed motion picture” and “unless the viewer is an experienced lip reader [...] *this new text constitutes the original* for most spectators.” (Ascheid 1997:33) France indeed has had a long history of dubbing foreign films since the 1930’s. The audience is therefore quite used to this technique and overlooks small dischronies between the images and the dubbed track. In addition, such dischronies are much harder to detect when it comes to animated drawings (for they are not as precise as filmed images) and it is very unlikely that a child could see them. The synchronisation of the French dubbed track and the original film’s images gives the illusion that the French version is an original (especially in the case of a.films) therefore letting the audience forget that they are in fact watching an adaptation (AVT.) And given the fact that it has been (quite) impossible to have access to the original English version of Disney a.films for decades, French Disney Fans know the French dubbed version of these films. The French dubbed track therefore constitutes the original version in the eyes or rather the ears of a French audience, who forgot that there has been a previous original version.

The French comedian Leïla Bekhti voices the character of Kaa the python in the l-a.film *Le Livre De La Jungle*. Because she is rather well known by the French audience, many interviews of the actress are to be found on the internet⁹¹ in which she comments on her experience of dubbing a popular Disney character. Bekhti has very interesting remarks, and her choice of words takes a particular sense in the case of this thesis: “Quand Disney m’a contactée pour faire le personnage de Kaa, j’étais très surprise parce que dans la *version originale* c’était Roger Carel. Et je me suis dit ‘mais j’ai pas du tout la même voix que Roger Carel!’ Et ensuite j’ai appris que c’était Scarlett Johanson qui faisait la voix américaine.”⁹² In French, the phrase “*version originale*” generally designates the dialogue track of a film in the original language. Here, Bekhti uses the phrase to designate the French dubbed track of the animated hypofilm as, in the original English version of the a.film, Kaa is voiced by Sterling Holloway and not Roger Carel. Her first thoughts concerning Kaa went to the French dubbed version she heard as a child, and that in her mind is the original version.

The hyperfilmic references contained within the audio track of the remakes *Maleficent*, *Cinderella* and *The Jungle Book* created a memory game that calls upon the spectator’s or rather the fan’s auditory memory. John Favreau states that fans are not a mere minority relatively to the rest of the

⁹¹ Regrettably the less well-known dubbing comedians who voiced Disney characters in the hyperfilms studied here have not been given the opportunity to express themselves about their work.

⁹² *Leïla Bekhti, interview pour le Livre de la Jungle*. (emphasis added)

viewers anymore. Disney fans are an audience share that must not be neglected, but on the contrary targeted.⁹³ Like the English-speaking Disney fandom, the French Disney fandom is very active on the internet, and their knowledge of Disney a.films is exclusively in French. AVT aims at producing a cultural equivalent to a foreign filmic product that respects the *skopos* of the original film. If the hyperfilms studied here aim at playing with the fans' knowledge of the hypofilms, and at reconnecting them with their childhood through songs or dialogue lines, the French dubbed version of the remakes must do too. As argued above, the French dubbed version of Disney a.films gave the original English versions French equivalents that have been completely assimilated in the cinematic culture of French fans. When adapting the remakes of *La Belle Au Bois Dormant*, *Cendrillon* or *Le Livre De La Jungle*, the adapter should therefore go back to the French adaptations of these a.films and treat the translated texts as urtexts.

The French comedian Lambert Wilson who voices Baloo in *Le Livre De La Jungle* (2016) states that it would have been a pity not to include the songs of animated hypofilm in the remake as they are indissociable from the characters' personalities, but also because the audience wants them: "Les chansons sont plus des citations [...] Au départ les Studios Disney avaient même considéré ne pas les utiliser. Et puis ils se sont rendus compte que pour [Baloo et Le Roi Louis] il fallait une chanson. Ils n'ont pas pu les abandonner [...] *Et puis les gens les veulent!* On ne peut pas considérer Baloo ou le Roi Louis sans les chansons. Ce serait trop frustrant!"⁹⁴ Baloo's song "The Bare Necessities" was adapted in 1967 by Louis Sauvât and Christian Jollet to become the well-known French version "Il En Faut Peu Pour Etre Heureux."⁹⁵ Given the fact this a.film has never been redubbed in French, one could presume that only one French version of Baloo's song exists and that Sauvât and Jollet's adaptation constitute the original to the French fans of *Le Livre De La Jungle*. But it is not the case. Carémel explains that before the arrival of VCRs and DVD players in French homes, many fans had good knowledge of the a.films soundtracks by listening to records: "Les disques qui sortaient en parallèle des dessins animés Disney ont façonné l'imaginaire Disney des enfants." However it was not rare that the songs recorded on the LPs were performed by different comedians than the ones of the a.films, and that the songs might even be readapted. This was the case for *Le Livre de la Jungle's* soundtrack. The music company "Disneyland" released this soundtrack in 1968 among the collection "Disney pour les tout petit." Sauvât's and Jollet's adaptation of "The Bare Necessities" could not be heard on this LP. The French a.film's song "Il En Faut Peu Pour Etre Heureux," was replaced by Eddy Marnay's adaptation called

⁹³ Director Jon Favreau - *The Jungle Book Exclusive Interview*.

⁹⁴ *Le livre de La Jungle. Ils ont adoré prêter leur voix*. (emphasis added)

⁹⁵ Appendix 1 p.116

“Cherche Le Minimum.”⁹⁶ The lyrics of this song are completely different from the ones that may be heard in the French version of the a.film.⁹⁷

Although Marnay’s version of “The Bare Necessities” may only be heard on the LP, some fans of *Le Livre de la Jungle* argued that “Cherche le minimum” was the French version of the song that they heard in the film. When buying the VHS of the a.film many fans were disappointed when hearing Sauvat and Jollet’s song “Il En Faut Peu Pour Etre Heureux” and thought that the a.film had been readapted and redubbed. Carémel tells: “Quand est sorti *Le Livre de la Jungle* en VHS, pour beaucoup la chanson était ‘Cherche le minimum’ qui était le titre, par le même chanteur Jean Stout, avec d’autres paroles pour le disque. J’ai vu des commentaires sur Youtube où les gens étaient persuadés d’avoir entendu [cette version] dans le film, ce qui est impossible. *Mais cette version était restée dans leur mémoire car c’est celle qu’ils ont entendue plusieurs fois en écoutant leur vinyl après avoir vu le film.*”⁹⁸ To *Le Livre De La Jungle*’s fans who owned the LP of the a.film’s soundtrack, the French version “Il En Faut Peu Pour Etre Heureux” fails to bring back any of their childhood memories. Comments on the Youtube video of the song show that “Cherche le Minimum” is to them the original version: “Enfant (Je suis de 72) j’avais ce 33t et je l’ai littéralement usé! Beaucoup plus tard des amis plus jeunes que moi m’ont chanté ‘Il En Faut Peu Pour Etre Heureux’ je les ai regardés bizarrement... D’où tiraient-ils ces paroles étranges? Pour moi c’est de loin la meilleure des deux versions”; “Je cherchais cette version depuis longtemps. Le son de mon enfance. ‘Il En Faut Peu Pour Etre Heureux’ n’a pas le même charme je trouve”; “Trop bien, merci, toute mon enfance!!! La vraie version!” It may also be noticed that the fans are pleased to find this song again, as well as to share with others their appreciation for this version that is still little-known today: “Pour moi les vraies paroles sont celles-ci et on me prend aussi pour quelqu’un venu d’une autre planète... Ça fait du bien de trouver pleins de martiens” or else “J’suis trop content que d’autres gens connaissent, je me sentais tellement seul!” These comments show how much habituation is a factor in the preference of a French version to another. Nevertheless, before fans were able to digitise *Le Livre de la Jungle*’s LP and broadcast it on the internet, this song could only be listened to by people who were in possession of this record, whom are not the majority of French Disney fans.⁹⁹

⁹⁶ Appendix 1 p.116

⁹⁷ It is amusing to notice that the back of the sleeve of the LP reads “Walt Disney présente LE LIVRE DE LA JUNGLE d’après l’œuvre de Rudyard Kipling et la version française des dialogues du film.” In this case the author of the literary source is put on the same level as the adapter, Louis Sauvat, who is credited on the LP as the adapter of the dialogues.

⁹⁸ Appendix 5 p.126

⁹⁹ Although preferred by some, Marnay’s adaptation would have created strong dischronies between the voice track and the drawings of Baloo’s lip-movements. The lyrics “cherche le mini minimum, le mini mini minimum” bear no phonemic similarity with the original “look for the bare necessities, the simple bare necessities.”

When reading Sauvat and Jollet’s adaptation “Il En Faut Peu Pour Etre Heureux,” it can be observed that they (greatly) drifted away from the source text written by Gilkyson. Their French version of “The Bare Necessities” is more of a rewriting than a translation. They did however take some elements of the original English lyrics and included them in their own version. The verse “look for the bare necessities” is a play on the homophonous words “bare” and “bear.” When they did not adapt this pun in the verse “Il En Faut Peu Pour Etre Heureux” they did so in the verse “et vous serez un ours très bien léché.”¹⁰⁰ Just as the original English does, this line amusingly plays on the fact that Baloo is a bear, by diverting the French expression “un ours mal léché.” As this expression is said of someone in a bad mood, Sauvat and Jollet created its antithesis to state that Baloo is always in good mood, thus they did not distort the character's identity nor the general spirit of Gilkyson's text. On the contrary Sauvat and Jollet’s adaptation recaptures the original character’s personality and has proven a well appreciated equivalent to the original English song. As comments from fans of the song “Cherche Le Minimum” state, Sauvat and Jollet's song “Il En Faut Peu Pour Etre Heureux” is better-known. The two first videos on Youtube of “Il En Faut Peu Pour Etre Heureux” count no less than twenty million viewings. It is therefore this version that the adapter Houria Belhadji decided to use as a French equivalent for Baloo and Mowgli’s song in *Le Livre De La Jungle* remake.

Fortunately for the adapter of the remake, Sauvat and Jollet’s adaptation includes French phonemes that match the original English lyrics. While asynchronous elements are generally overlooked in an a.film, they are much more visible when it comes to computer-generated and filmed images. When in the hyperfilm Neel Sethi¹⁰¹ sings the verse “I couldn’t be fonder of my big home” the boy lingers on the word “home” (“home”: /həʊm/.) Sauvat and Jollet’s adaptation of this verse was/is “toute la jungle est ma maison” (“maison”: /mɛzɔ̃/). When Neel Sethi accentuates the sound /əʊ/, which is a centre open mid vowel, the actor has visible rounded lips. The French dubbing singer accentuates the sound /ɔ̃/ that is phonetically close to the English phoneme as it requires rounded lips as well to be uttered. In the case of Baloo’s song “The Bare Necessities” in the 2016 *Jungle Book*, the main issue for the adapter was to recognise this song as an hyperfilmic reference and to give it its best-known French equivalent, that is to say Sauvat and Jollet’s song “Il En Faut Peu Pour Etre Heureux.”

But Baloo is not the only singing character from *The Jungle Book*. King Louie also expresses his personality in the song “I wanna Be Like You” which is better known to a French-speaking audience under the title “Etre Un Homme Comme Vous.”¹⁰² Aware that a French audience knows this song, Belhadji gave the Sherman brothers’ lyrics their French equivalent. She therefore reused Sauvat and

¹⁰⁰ Appendix 1 p.116

¹⁰¹ who plays Mowgli

¹⁰² Appendix 2 p.118

Jollet's adaptation of *Le Livre De La Jungle* once more. But the 2016 King Louie does not sing the a.film's song in full. He only sings the second stanza and the chorus of the 1967 song.¹⁰³ Belhadji used the second stanza and the chorus of Sauvat and Jollet's adaptation, leaving the reference unchanged: a French audience is perfectly able to recognise the 1967 original French song. Belhadji slightly modified Sauvat and Jollet's verse "Pourtant crois moi je suis pas dupe" as Eddy Mitchell in the 2016 French dubbed track sings "Attention toi ne crois pas que je sois dupe." Belhadji certainly had to modify that line to make it fit the tone of the scene more properly. Le Petit Robert defines the French word "pourtant" as follows: "adverbe marquant l'opposition entre deux choses liées, deux aspects contradictoires d'une même chose." But in the 2016 remake, Louie is not merely in opposition with something Mowgli said. He wishes to force the boy to teach him how to make fire by threatening him. When singing the original English line "Now don't try to kid me man-cub," Louie's frowning from anger and raises his gigantic finger pointing at Mowgli. The French adverb "pourtant" is therefore too weak to express Louie's threat, while the phrase "attention toi" clearly shows the gitantopithecus's alarming nature. Belhadji had to modify the original French text to make it more appropriate to the new diegetic context.

As was the case with Sauvat and Jollet's adaptation of Baloo's song, the adapters managed to create convincing phonemic matches with the Sherman brothers' song "I Wanna Be Like You." Most of the rhymes of the original English lyrics are structured with the sound /u:/. Sauvat and Jollet made sure that the sound /u/ would finish many of the French lyrics as well, resulting in passing from the pronoun "tu" to the pronoun "vous" quite often. But changes of pronouns skilfully mark when Louis addresses Mowgli as person ("toi"; "crois-moi") and when he addresses him as representative of his species ("marcher comme vous.") The match between the English and French phonemes of the 1967 song was quite fortunate for Belhadji. The 2016 Louie's facial movements are based upon Christopher Walken's. The result is extremely realistic and the monkey's lip movements are perfectly synchronised with Walken's voice. When uttering the sound /u:/ Louie's lips are visibly rounded in a pout. As the adapters of the 1967 song made sure the French rhymes would end on the similar sound /u/, Beldhadji therefore did not have to modify any of the French lyrics rhyming in /u/ for synchronic reasons.¹⁰⁴

¹⁰³ The rest of the lyrics were written especially for the l-a remake.

¹⁰⁴ She did however have to adapt the additional lyrics that were written for the 2016 song. Favreau explained that the starting point for Robert Sherman's writing of the new lyrics was the word "gigantopithecus" that he thought had great rhythm and musicality. He therefore created a rhyme with it and the word "ridiculous." Both of these English words end on the phonemes /əs/. But the French translation for "gigantopithecus" is "gigantopithèque" which ends on the phonemes /tɛk/. When the utterance of the sound /ə/ requires slightly rounded lips, the utterance of the sound /ɛ/ takes visible spread lips. Moreover, it is quite difficult to find a French word rhyming with the sound /tɛk/ that would be appropriate to this context. Belhadji therefore replaced the adjective "ridiculous" with the adjective "inouï" in her adaptation. Although the two are not synonymous the adjective "inouï" fits this context well. The adapter was then able to have the word "inouï" rhyme with the name "Louis." In this case the sound /i/ is a convincing enough match for the phonemes /əs/. (Appendix 2 p.119)

However, when the original King Louie sings the verse “someone like me” his lips are close together shaping a sinister grin that shows his lowers teeth to utter the sound /i:/. This verse was already present in 1967 version of the song. Its French equivalent is “pourrait, je crois”¹⁰⁵ and therefore ends on the sound /a/ which requires a wide-open mouth. In addition, Eddy Mitchell accentuates and lingers greatly on the word “crois.” The phonemes /i:/ and /a/ are too different to be a believable match, and the dischrony is clearly visible, especially because Louie’s face is shown in a close up. The synchronisation of Eddy Mitchell’s voice and the images was overlooked to the benefit of the hyperfilmic reference. The adapter’s policy was therefore to privilege the spectators’ individual synchronisation by reviving the memory of the original song (that is to say the 1967 French adaptation) rather than lip-synchronisation.

However, this policy is not systematic in Belhadji’s adaptation of *The Jungle Book* (2016). Kaa’s character also performed a song in the animated hypofilm: “Trust In Me” written by the Sherman brothers and performed by Sterling Holloway. The song was adapted in French by Sauvat and Jollet to become the title “Aies Confiance” performed by Roger Carel. Kaa’s song is not included in the hyperfilm, although it is alluded to. As Kaa is about to eat Mowgli she hisses the words “trust in me.” The French version of the song is quite well known in France, especially the first verse “aies confiance, crois en moi.” Bekhti, who performed the 2016 French Kaa, shares “Quand j’ai dit à mes amis que j’allais interpréter le personnage de Kaa, ils m’ont tous sorti la phrase ‘aies confiance, crois en moi.’ J’ai répondu ‘Ah ok! vous vous en souvenez tous!’ ça m’a mis la pression.”¹⁰⁶ Bekhti’s anecdote shows that the French version of the song is indissociable from Kaa’s character and is well known by a French audience. The journalist who interviews Leila Bekhti even asks her to say the phrase again facing the camera, in order to promote the film and attract viewers. However, the line “aie confiance, crois en moi” associated to Kaa the python may not be heard in the French dubbed version of the 2016 l-a.film. In Belhadji’s adaptation the python says “aies confiance en moi.” This line is similar enough to recall the 1967 French song performed by Carel, but it fails to have the spectator’s memory synchronised with the scene they are watching. Because this line is very similar but not identical it might be disappointing to the fans who can sense that a reference was intended but not completed or even botched. It is probable that the Disney Studios were not pleased with the adaptation of Kaa’s line as a different line is to be heard in the French trailers of the remake. In the promotional videos broadcasted on Youtube,¹⁰⁷ extracts of the l-a.film intercut with Leila Bekhti’s interview. In an extract, Kaa is shown standing erect and looking at Mowgli turning his back to the camera. Kaa utters the words “aies

¹⁰⁵ Appendix 2 p.118, 119

¹⁰⁶ *Le Livre de la Jungle Swingue avec Lambert Wilson et Eddy Mitchell.*

¹⁰⁷ *Le livre de La Jungle. Ils ont adoré prêter leur voix; Le Livre de la Jungle Swingue avec Lambert Wilson et Eddy Mitchell.*

confiance, crois en moi.” The scene has been editing differently for French promotional videos. In the long feature, when Kaa is in this position she is in fact telling Mowgli “Moi je sais ce que tu es” (“I know what you are”) and not the famous line “aies confiance, crois en moi” that may be heard in the promotional videos. It is probable that Houria Belhadji could not give this hyperfilmic reference its French equivalent (Sauvat and Jollet’s adaptation of Kaa’s song) for synchronic reasons. The original English line “Trust in me” is much shorter than the French “Aies confiance, crois en moi.” It would have been possible though to take advantage of Kaa’s unprecise lip movements in order to include this hyperfilmic reference, even if longer than the original, and thus be in coherence with the original scene’s *skopos*. Which is precisely what the Disney Studios have done in the promotional videos. When Kaa is standing erect looking at Mowgli she does not speak much but hisses a lot. When editing the trailer of *Le Livre De La Jungle* (2016) film editors decided to use these images but to replace Kaa’s words by the famous French line “aies confiance, crois en moi” that will however not be heard in the final long feature. The Disney Studios did not hesitate to edit the trailers of the remake differently in order to include an hyperfilmic reference to Kaa’s French song so as to appeal to the fans. Which implies they are well aware of the importance of reusing in the remakes the French adaptations that had been written for the a.films. Quite an effort was therefore put into attracting the fans to buy tickets, but less so to please them and treat them with this hyperfilmic reference when actually watching the long feature they paid for.

Nevertheless, the adapter Houria Belhadji paid great attention to give their French equivalent to subtle textual/verbal references that were made in the hyperfilms’ dialogues. In the preceding section was analysed the extremely furtive reference found in *Cinderella* (2015) to the hypofilm’s song “Sing Sweet Nightingale”. In France, the a.film *Cinderella* was dubbed twice: in 1950 and in 1991. The original English lyrics of the song “Sing Sweet Nightingale” are very simple, as well as their French adaptations are. Yet both French versions are quite different. In 1950, Louis Sauvat translated the original lyrics¹⁰⁸ by “chante doux rossignol, aaaah comme moi,” while Claude Rigal-Ansous in 1991 adapted them by “chante rossignol chante dans la nuit.”¹⁰⁹ Translation theorists such as Gambier (1994:414) or Palopski and Koskinen (2010:295) argue that the first translation of a work tends to assimilate any foreignness of the source text in order to make it closer to the target language and culture, usually resulting in a target text digressing from the source text. On the other hand, they argue a retranslation might be closer to the source text, making its foreignness more visible in the new target text. It appears to be quite the opposite with the adaptation and re-adaptation of the song “Sing Sweet Nightingale.”

¹⁰⁸ “Sing sweet nightingale high above me.”

¹⁰⁹ Appendix 3 p.120

The 1950 adaptation is quite faithful to the source text, for the French “chante doux rossignol” is the literary translation of the original English lyrics “sing sweet nightingale.” The verse “aaah comme moi” drifts slightly away from the source text so that the French singing voice would match the widely open mouth of the onscreen character when singing “high above me.” It would have been impossible to replace the word “high” by its literary translation “haut” as the utterance of the sound /o/ requires round and puckered lips, which the character visibly does not have. The 1991 adaptation appears to be more “assimilatrice” to use Gambier’s word. (1994:414) Claude Rigal-Ansous rewrote the lyrics and brought more poetry to the original text by replacing the verse “high above me” with “dans la nuit.” Nightingales are birds culturally associated with loneliness, melancholia and night.¹¹⁰ This French verse tends to identify Cendrillon herself as a nightingale. She is lonely yet sings beautifully, and her character is associated to nighttime. She goes to the ball at night and must return before midnight, that is to say the beginning of a new day. And like a nightingale, which singing one may (presumably) only enjoy at night, it is only during the night that the Prince can enjoy Cendrillon/Cinderella’s company and her artificial and magical beauty. More than just poetics, the French word “nuit” presents a phonemic interest as well. As this word ends on the phoneme /i/, it is a better match for the English word “me” (/mi:/) than the French word “moi” that was used in the 1950 adaptation. Although the word “moi” is semantically identical to the original English lyrics, it is not a convincing phonemic match and given that the lyrics are not important to the understanding of the film’s plot, it is preferable to privilege lip-synchronisation rather than fidelity to the source text.

Claude Rigal-Ansous also rewrote Lady Tremaine’s line “the pear-shaped toad.” Lady Tremaine sings this verse to her daughters in order to show them which key them must sing into. But Lady Tremaine is mistaken as the correct phrase used by musicians and singers is “the pear-shaped tone.” Replacing the word “tone” by the grotesque and inelegant animal “toad” let the audience see of Lady Tremaine’s pathetic side. She tries to appear educated but she is incapable to remember a simple phrase. This slight alteration shows that, in spite of her best efforts, she is in fact incompetent to educate her daughters properly as she is herself ignorant. As the sentence “the pear-shaped toad” is derived from an idiomatic phrase used in the musical world, translating it literally would have made no sense. The French literal translation “le crapaud en forme de poire” would add unnecessary grotesque to the scene and would be at odd with the action onscreen. Both adapters Sauvat and Rigal-Ansous decide to drift away from the source text and replace this verse by one that would be in coherence with the context and the character’s intention. Sauvat replaced the original English line by “voici le ton.”¹¹¹ A quite simple adaptation that is yet coherent and effective. Rigal-Ansous however

¹¹⁰ An association that is linguistically evident in English.

¹¹¹ Appendix 3 p.120

called upon her musical knowledge and replaced the original line with the notes “la la bemol.”¹¹² These notes are the actual ones that the English actress Eleanor Audley and her French 1991 voice Jacqueline Porel sing. With this French line the pathetic and thus comical aspect of Lady Tremaine disappears, and is replaced by a sense of irony. Contrary to the original Lady Tremaine, the French 1991 version of the character knows music well. She shows her daughters how to sing an A flat and does so perfectly, but the two untalented girls are incapable to imitate her. The comical aspect of this scene therefore rests upon the tragic life of Lady Tremaine, as in spite of her best effort to educate her daughters, they are dumb and untalented.

It would appear that the reasons for the redubbing of *Cendrillon* are of an exogenetic nature. That is to say while the 1950 adaptation has not aged and is still today perfectly understandable to a young audience, the sound quality, voices and acting do sound old. It is evident that there had been great technological advances during the four decades that separate the first and second dubbing of *Cendrillon*. However, it is very interesting to notice that voice timbres as well as acting have evolved a lot in forty years, for indeed, the acting seems dated. The voices of the characters make fluctuations that resemble vibrato: “a rapid, slight variation in pitch in singing or playing some musical instruments, producing a stronger or richer tone.”¹¹³ In addition, a very particular form of dischryony can be observed and heard in the first dubbing, that would resemble kinetic dischryony.¹¹⁴ In the article dedicated to the dubbing and redubbing of *Cendrillon* on the website “Les Grands Classiques”¹¹⁵ but also in the comments of the Youtube videos of the extracts of the first dubbing,¹¹⁶ internet users explain having the feeling that Eliane Dorset’s voice¹¹⁷ belongs to a woman older than the character is supposed to be. And conversely Lady Tremaine’s voice sounds younger. This creates a strange sensation when the two characters talk to each other, and even confusion about who is talking to whom. It is not kinetic dischryony per say, but rather a somewhat inappropriate casting choice.¹¹⁸

When Ella in the 2015 remake hums and sings the song “Sing Sweet Nightingale” the adapter had to take notice of the fact that these words are not trivial but constitute an hyperfilmic reference

¹¹² Appendix 3 p.120

¹¹³ Oxford English Dictionary

¹¹⁴ that is to say the performance of the dubbing comedian is incoherent with the appearance and actions of the characters on screen.

¹¹⁵ “Doublage : Cendrillon” *Les Grands Classiques.fr*, 2007

https://www.lesgrandsclassiques.fr/014_doublage.php 25 March 2018

¹¹⁶ *Cendrillon - Chante Doux Rossignol - PREMIER DOUBLAGE 1950 (Sing Sweet Nightingale French 1950)*;
Cendrillon - L'enfermement de Cendrillon - PREMIER DOUBLAGE 1950 (Confinement of Cinderella French)

¹¹⁷ Cendrillon’s speaking voice in the 1950 version

¹¹⁸ The 1991 version corrects this dischryony. Dominique Poulain brings youth and freshness to the character of Cendrillon. On the other hand, Jacqueline Porel’s has a slightly deep voice, and her somewhat theatrical acting corresponds perfectly to Lady Tremaine who voluntarily puts on a performance in order to impress her stepdaughter.

made to the hypofilm's soundtrack. While the literal and logical translation of the 2015 source text would have been "chante doux rossignol" (that is to say the 1950 adaptation) Houria Belhadji reused the French lyrics of 1991 song written by Rigal-Ansous: "chante rossignol chante" and thus recreated the reference for a French audience.¹¹⁹ The 1950 dubbed track of the a.film *Cendrillon* has never been released on VHS or DVD and was only to be (re)discovered on the internet through the broadcast of videos in 2007 and 2012. It is therefore unlikely that the 1950 version of this song could be remembered and even known by the majority of the 2015 remake's spectators. By reusing Rigal-Ansous's adaptation, Belhadji ensured that the French fans of the (French) hypofilm *Cendrillon* could pick-up the reference and enjoy it. Although it was not written first, the 1991 adaptation constitutes an original text to be referred to, as it is the one that people are able to remember. In this case, the readaptation of *Cendrillon* is treated as an urtext.

Great attention was also paid to the characters' name in Belhadji's adaptation of the hyperfilm *Cinderella*. Most of the names have been transformed in the French dubbed tracks of the animated hypofilm. For example, the glutton mouse Gus is called "Gusgus" in the 1991 adaptations of the a.film. In the l-a.hyperfilm, this character is to be found again and Belhadji reused his name "Gusgus" in her text. It is a small detail, but it proves that the adapter made sure a French audience would be able to identify the mouse as the hypofilm's character. Similarly, Drizella and Anastasia's name have been modified in the French dubbed versions of the hypofilm. Anastasia became "Anastasie." As the action is set in France, and the name "Anastasia" has a Russian connotation, it is probable that Sauvat slightly modified this name to make it sound more French. The name Drizella however has undergone quite a change in the French adaptations as it became "Javotte."¹²⁰ This name is in fact taken from Perrault's original tale *Cendrillon*. Only one of the two step sisters' names is given in the tale, and it is "Javotte." Louis Sauvat therefore went back to the origins of the a.film, that is to say Perrault's tale, in order to find a suitable equivalent to the name "Drizella" that would nevertheless not denature the original film, as after all it is credited to be based upon Perrault's work.¹²¹ The English names were given their French equivalent in the l-a.remake, as the names "Javotte" and "Anastasie" are used again in Belhadji's adaptation.

The name "Cinderella" was not as easy to adapt though. "Cinderella" is itself the English adaptation of the French name "Cendrillon." Contrary to the hypofilm's character, the protagonist of the remake was not named "Cinderella" at birth, she is in fact called "Ella." Her two stepsisters give

¹¹⁹ Appendix 3 p.120

¹²⁰ Rigal-Ansous reused Sauvat's adaptation of the names in her 1991 version.

¹²¹ The origins of the animated character's name "Drizella" are unfortunately unknown, as in many English translations of Perrault's text "Javotte" was actually repackaged by "Charlotte."

her the nickname “Cinderella” to humiliate her. As Ella is serving breakfast to Lady Tremaine, Drizella and Anastasia, they notice her face and clothes are stained with ashes and they mock her for it. The two stepsisters exchange diverse possibilities of nicknames. Drizella starts with “Cinderwench,” to which Anastasia answers “She looks so dirty! Oh! Dirty Ella!” and finally Drizella exclaims “Cinderella!” The play on the words “cinder” and “Ella” is quite difficult to translate in French. For this film’s narrative takes its origin in French literature, the character is known in France under the name “Cendrillon.” The adapter must therefore play on words that contains the sounds “cendre” and “illon” to adapt the stepsisters’ puns. But Ella’s name remains the same in French, it is not translated. - For synchronic reasons it would have been impossible to change it. - The adapter must therefore start with puns on the name “Ella” and end with the name “Cendrillon.” In Belhadji’s adaptation Javotte thus starts with “Cendrella” to which her sister responds “Je ne saurait être aussi souillon! Oh! Ella-Souillon!” Javotte finally says “Cendrillon!” Belhadji’s adaptation is very effective, for in both “Cendrella” and “Ella-Souillon” the character’s name is present and shows how it has been transformed to finally disappear completely. Choosing the word “souillon” is very clever. It creates a rhyme with “Cendrillon” and is semantically very close to the adjective “dirty” used in the original English text. In this case the original English plays on words have been adapted into French ones.

But another play on words in *Cinderella* (2015) has not been adapted. It was rather transformed into an amusing hyperfilmic reference that did not exist in the original English version. When Ella first meets her fairy godmother, dressed as a beggar, the old woman stutters and introduces herself as Ella’s “hairy dog father.” Then she corrects herself: “I mean your fairy godmother.” In the French version the play on words and sonorities has not been reproduced. It has been replaced by an hyperfilmic reference, outside of the Disney universe though. The fairy declares “je suis ta sorcière bien aimée. Ou ta bonne fée si tu préfères.” Belhadji skilfully avoided the conundrum of adapting a pun in a funny and amusing reference to the 1950’s television show “Bewitched,” known in France under the title “Ma Sorcière Bien Aimée.”¹²² However, while the original English play on words is funny and understandable to all and even to the youngest of viewers, it is unlikely that French children watching this 2015 remake are able to pick-up this reference and find it funny. Furthermore, one may deplore the absence of the French phrase “Marraine La Bonne Fée” that is the idiomomatic French equivalent for “Fairy Godmother,” and that is indissociable from the fairy tale genre. Belhadji here took the liberty to drift away from the source text in order to create a humorous line, and did so as well in the 2016 *Jungle Book*’s adaptation.

¹²² *Bewitched* created by Sol Saks. ABC, 1964-1972

As Baloo goes to the ruined castle of King Louie he distracts the gigantopithecus's attention from Mowgli by flattering him. In the original English version, the comical aspect of this scene is mainly due to Bill Murray's interpretation of the character who is trying to flatter Louie but is evidently not good at it. The English Baloo says "Look at all that flesh, just squatting there on an ancient throne. How majestic!" Belhadji's adaptation has him say "Si votre flaire se rapporte à votre chair qui s'étale sur ce trône antique, vous êtes le roi du monde!" Her adaptation of Baloo's line is in perfect coherence with the context and creates a convincing phonemic match between the film's images and the French dubbed track. Baloo/Bill Murray hesitates before saying the word "flesh." It takes the character an effort to say the word and his lips clearly form the fricative sound "f." Belhadji decided to replace the word "flesh" with the French "flaire" to create a phonemic match. She integrated the French word "chair" (that is the literary translation of "flesh") in Baloo's following line, which also has the advantage to rhyme with the word "flaire" and to be good phonemic match with the word "there" as well. Although Bill Murray/Baloo makes no mention in this line regarding the smell of the place, Belhadji could integrate this notion quite easily in her adaptation for the bear describes the smell of the monkeys as "rough" a few seconds later in the original text. She thus does not go against the nature of the source text. But most importantly this adaptation features an obvious reference to Jean de LaFontaine's verses "Si votre ramage se rapporte à votre plumage vous êtes le phœnix des hôtes de ces bois" in his fable "Le Corbeau et Le Renard." This fable, and these verses in particular, are very well known to a French audience. Many spectators probably had to learn the fable by heart when they were children. Moreover, this reference to LaFontaine perfectly fits the context as Baloo is trying to flatter Louis to distract his attention and to get what he wants. The fable "Le Corbeau et le Renard" is a classic text of French literature, and it seems impossible not to think about it when facing a scene of flagornery. Once more, Belhadji took the liberty to digress from the source text by adding to her own text a humoristic, amusing and transformative reference that did not exist and could not exist in the English version of the film as her line refers to France literature.

Similarly, when Ella meets her fairy godmother for the first time, the young woman argues that fairies do not exist. But the beggar/fairy cuts the conversation short by using the English phrase "fiddle-faddle, fiddle-faddle." The Oxford English Dictionary defines this phrase as such "trivial matter; nonsense." In the French dubbed version, the fairy says "et patati et patata," a phrase the dictionary Le Petit Robert defines as follows "onomatopée qui évoque de longs bavardages" usually futile. The English and the French phrases are not synonymous, but semantically very close. Both the English and the French fairies let Ella understand that there is no point to argue on the matter. But the French fairy's onomatopoeia takes an additional meaning when integrated to the French adaptation of *Cendrillon's* remake. The words "et patati et patata" are the first verses of the French adaptation of

“The Work Song” in the hypofilm’s soundtrack. This song is sung by the mice as they are “saddened” by Cinderella’s enslavement. In the original English version of this song, the mouse Jaq starts singing “Cinderelly, Cinderelly, night and day it’s Cinderelly!” when the French Jackjack goes “Et patati et patata! Toute la journée ça n’arrête pas!” Having the fairy godmother say these very words in the French dubbed track of the hyperfilm *Cendrillon* creates an hyperfilmic reference to the a.film that does not even exist in the original English version of the remake. Indeed, no reference whatsoever to “The Work Song” is to be found in the original version of the hyperfilm. Not only did Belhadji took the liberty to create an hyperfilmic that was not included in the source text, she made a reference to the French dubbed track of *Cendrillon*. The line “et patati et patata” triggers the memory of the mice’s song in the French hypofilm in the ears of French fans. But most importantly this reference may only be picked up by French spectators, as referring only to the French dubbed track of *Cendrillon*, which is therefore treated as an original text.

When hearing Houria Belhadji’s adaptations of the hyperfilms *The Jungle Book* and *Cinderella*, it is quite obvious that she paid great attention to the textual/verbal hyperfilmic references they contain, and made a true effort to maintain them in her adaptations. She did so by giving the English references their French equivalent, that is to say the adaptations that had been written for the French dubbed track of the animated hypofilms. Her adaptation of the hyperfilm *Maleficent* appears then to be incoherent with the rest of her work, for none of the textual/verbal hyperfilmic references have been maintained in the French dubbed track of this l-a.film. As argued in the preceding section, the dialogues of the scene when Maleficent goes to Stefan’s castle to curse baby Aurora are extremely similar to the animated hypofilm’s. In *Maleficent*, Stormberg treated this scene in the same manner as Favreau did King Louie or Baloo’s songs. The scene is emblematic of Maleficent’s character and should therefore logically bring the same emotion of nostalgia to the home and the target audience, as this is the very goal of AVT. But Belhadji’s adaptation fails to do so.

The animated hypofilm *La Belle Au Bois Dormant* was dubbed twice, first in 1959 and a second time in 1981. The 1959 adaptation was written by Pierre-Francois Caillé, and the 1981 by Natacha Nahon. It would appear that the reason for redubbing *La Belle Au Bois Dormant* is of an endogenetic nature, that is to say the evolution of French language has caused the first translation to age (Berman 1990:1) and is no longer suitable for the targeted audience: children. Comparing the 1959 and 1981 adaptations presents undeniable linguistic and translational interests.¹²³ Caillé is a renowned translator

¹²³ So far, only extracts of the 1959 French dubbed track of *La Belle au Bois Dormant* have been found by Carémel and his fellow bloggers and amateur archivists. It is therefore unfortunate that most of the French dialogues that are to be analysed here are extracted from scenes one may only see/hear in the animated hypofilm and not in the l-a.remake *Maleficent*.

and adapter who founded La Société Française des Traducteurs in 1948.¹²⁴ As he is a literary man, the vocabulary Caillé used in his adaptation of *La Belle Au Bois Dormant* is precise and rich. However, the register and level of language he used may at times be problematic to younger viewers who might not know nor understand the words they hear/heard. This problem of comprehension had certainly increased in the twenty years that separated Caillé's and Nahon's adaptations. Even today, Natacha Nahon's 1981 re-adaptation appears to be more appropriate to a young audience, as she used a simpler vocabulary. For example, when Pimprenelle (Merryweather) casts a spell on household utensils, the 1959 character says the word "baquet" to refer to a bucket, when the 1981 uses the term "seau." While Caillé's adaptation is more precise, as the term "baquet" is specific to designate wooden buckets,¹²⁵ this term is somewhat old-fashioned. The noun "seau" Nahon used is surely more generic but may be understood by any children from the 1980's to this day onward. Similarly, Merryweather's line "I don't see why she has to marry any old prince!" was translated by Caillé as follows "je ne vois pas pourquoi elle devrait épouser un prince décati!" Here Caillé regarded the word "old" as an adjective relative to the age of the prince. He translated it by the French adjective "décati" that Le Petit Robert defines: "éprouvé par l'âge, qui a perdu sa fraîcheur, sa beauté." Aurore has been destined since her birth to marry a prince who is a just few years her eldest.¹²⁶ Phillippe cannot possibly be "decati," that is to say tested by age, since he is about four years older than Aurore. The use of the term "decati" to qualify Phillippe may be interpreted as a mark of irony to emphasise Pimprenelle's amusing bad faith. But it is in fact a slight translational error, or a deliberate deviation from the original text. Indeed, Merryweather does not simply say that Phillip is "an old prince" she says he is "any old prince." The phrase "any old" is defined by the Oxford English Dictionary as such "any item of a specified type (used to show that no particular individual is in question.)" In the source text, Merryweather makes no real mention to Phillip's age. The term "decati" is therefore not entirely appropriate to this context. But most importantly this adjective remains quite literary and cannot be understood by children with basic French vocabulary. Natacha Nahon translated the original English line by "Pourquoi devrait-elle épouser un horrible prince!" Here the adjective "horrible" should not be taken literally. The term refers in no way to Phillippe himself but rather to the title "prince" which prevents Aurore from marrying whomever she wishes. The adjective "horrible" is yet understandable to all, even to the youngest of viewers.

¹²⁴ Surely his best-known works are the translation of Margaret Mitchell's novel *Gone With the Wind* (*Autant en Emporte le Vent*) and the adaptation of the eponymous film. (*Gone With the Wind* 1939 dir. Victor Fleming)

¹²⁵ that *Sleeping Beauty's* drawings clearly show

¹²⁶ Merryweather/Pimprenelle is well aware of this arranged marriage and of the prince Phillip's age as she met him when he was a child.

When Maleficent has imprisoned Phillip in the dungeons of her castle, she comes to visit him and lets him see his future. In the manner of a story teller, she declaims a monologue in vers libre and rhyming verses relating the tragic story of the prince, and sinisterly parodies the fairy tale genre. She creates the vision of Phillip as an extremely old man finally free to leave her castle and to go wake up his princess with a first kiss. Phillip is stooped and has low shoulders, he struggles to hold his shield, and his horse for his part struggles to bear the weight of the old man. With great sarcasm Maleficent comments “off he rides on his noble steed. A vaillant figure! Straight and tall!” Taking advantage of the fact that the character speaking is off screen, Caillé was able to expand Maléfique’s monologue greatly. He adapted the lines above and replaced them by “Et notre prince est libre de remplir sa mission. Haute et vaillante figure, le voilà qui s’en va sur sa noble monture, son fidèle palefroi.” While the source text only makes one mention of the prince’s horse, Caillé’s adaptation counts two. The first one “noble monture” is the quite literal translation of the original line “noble steed,” however the second “son fidèle palefroi” was created by the adapter himself. One may admire Caillé’s work on metrics in Maléfique’s monologue. When relating the prince and princess’s tragic story, the original Maleficent passes from rhyming verses to vers libres. Pierre-François Caillé rewrote her monologue in Alexandrine verses with AA rhyme scheme as in couplets. He separated the last two Alexandrines of the monologue in four hemistiches, the addition of the line “son fidèle palefroi” enabled him to create a quatrain with alternate rhymes.

“Enfin s’ouvrent pour lui les portes du donjon A)

Et notre prince est libre de remplir sa mission. A)

Haute et vaillante figure, B)

Le voilà qui s’en va. C)

Sur sa noble monture, B)

Son fidèle palefroi! C)”

When starting her monologue Maleficent describes Phillip as “the destined hero of a charming fairy tale come true.” But the vocabulary used by Caillé relates him more to the chivalric romance genre. The French word “palefroi” takes its origins in Medieval times. Le Petit Robert defines it in this manner “cheval de marche de parade, de cérémonie (opposé à destrier.)”¹²⁷ But most importantly including this term that takes its origins in Medieval French literature brings Maléfique’s narration closer to the chivalric romance rather than to the fairy tale genre. Although taking its origins from oral tradition and thus from tales dating back to centuries, the fairy tale *La Belle Au Bois Dormant* was only

¹²⁷ Le Petit Robert; Indeed a “destrier” is a horse bred and trained for warfare. It is therefore quite amusing to find both these antithetic terms in French adaptations to designate the same horse, as Natcha Nahon in 1981 will refer to it as a “fougeux destrier.”

transcribed by Perrault at the end of the 17th century which marked the advent of the fairy tale genre. But Phillip in the a.film declares that they live in the 14th century: "Stop living in the past, father. This is the 14th Century." In the 14th century, literary fashion was not to fairy tales but rather to chivalric romances. Caillé in his adaptation thus corrected the small anachronism pronounced by Maleficent "you are the destined hero of a fairy tale" by making Phillippe the hero of a chivalric romance. However, the term "palefroi" is so specific to French chansons de geste that it is not known to everyone, let alone children. Natacha Nahon as well used a vocabulary that relates this scene to the chivalric romance genre that is nevertheless understandable to all: "Et qu'entre! Le vaillant prince héritier, sur son fougueux destrier. Il a fière allure. C'est un noble cœur."

When comparing Nahon's adaptation to Caillé's it may be noticed that the 1959 translation is closer to the source text. It is highly probable that the discrepancies between the source text and the 1981 adaptation are due to the Sacem's law forbidding to reuse more than 10% of a previous adaptation (AVT.) Indeed, when readapting a filmic source text, the re-adapter must be careful not to write a target text that is too similar to the first translation. This constraint can lead to problems of mistranslation. In the vision created by Maleficent, one can clearly see the gates of her castle opening and the prince moving away while the evil fairy comments "off he rides." Caillé's adaptation "Le voila qui s'en va" perfectly translates the original line. But Nahon's adaptation is a mistranslation. In her text, Maléfique says "Et qu'entre!" when the images show Phillippe leaving the enclosure of the castle, thus getting out not entering. Nahon's adaptation then creates a dischrony between Maléfique's narrating voice and the actions on screen. However, this dischrony is slight and may be overlooked by the viewers. It could be argued that Maléfique is here accentuating how pathetic Phillippe's situation is by using a dramatic register. The phrase "Et qu'entre" could be understood as the commentary of the chorus accompanying Phillippe's entrance on stage. After all it is at this precise moment, after a hundred years of imprisonment, that he can finally take action and accomplish his mission as Prince: awake Sleeping Beauty. This slight mistranslation may pass relatively unnoticed by the spectators for it bears no consequence on the understanding of the scene nor the a.film's plot. But Nahon made a translational error in her adaptation of the curse Maléfique casts upon the baby Aurore that causes a major scenaristic incoherence.

In the original English version, Maleficent specifies that her curse is to be realised before the sun sets on the day that Aurora turns sixteen: "Before the sun sets on her sixteenth birthday she shall prick her finger..." And indeed, the princess pricks her finger on the spindle of the spinning wheel as the sun is going down on her sixteenth birthday. When the three fairies come to her sleeping on the ground, the camera turns to the right in a panning shot and shows the reddish and orange sun declining on the countryside surrounding the castle. Caillé's adaptation of Maléfique's curse is very faithful to

the source text. In his adaptation, as in the original, Maléfique's curse will be effective for sixteen years and the entire day of Aurore's birthday: "avant le coucher du soleil à son seizième anniversaire."¹²⁸ But Natacha Nahon's adaptation goes completely against the source text, no longer constituting a simple mistranslation but a true incoherence with the rest of the film's plot. Nahon's adaptation goes "avant l'aube de ses seize ans elle se piquera le doigt..."¹²⁹ which means that Maléfique's curse will no longer take effect on the day the princess turns sixteen and implies that she will not see dawn rises on her birthday. But that is far from being the case in the a.film *Sleeping Beauty*. Indeed, the film depicts the course of the princess's birthday: she gets up and cleans the cottage, the fairies prepare a surprise party for her and send her to look for blackberries in the woods, which is when she meets the prince. It is only in the afternoon of her sixteenth birthday that the princess is taken to the castle, and it is at dusk that Maleficent's curse happens. Nahon's adaptation makes no sense and causes a great scenaristic incoherence as one can see Aurore alive and well throughout the day, at least until dusk, which should therefore imply that Maléfique's curse is never to be realised. But Maléfique's curse does happen. Nahon's adaptation is thus at odd with the a.film's scenario, unfortunately making hers an unsuitable and ineffective adaptation.

The evil fairy's curse therefore had to be translated a third time by the adapter Houria Belhadji for the hyperfilm *Maleficent*. The 1959 French dubbed track being but partially available on internet, the 1981 French version must logically constitute the original French version to the ears of *La Belle Au Bois Dormant's* fans. But the major translational error in Nahon's adaptation makes her adaptation of Maléfique's curse impossible to reuse. Although in the original English version of the remake the curse the protagonist casts is (almost) identical to that of the hypofilm (thus creating an hyperfilmic reference) Belhadji could not give this hyperfilmic reference its French equivalent. Moreover, the race against the clock or rather against the sun to prevent the evil spell from happening takes much more momentum in the hyperfilm *Maleficent*. Seeing the sun decline on Aurora's birthday, Maleficent turns her faithful Diaval into a horse and presses him to galop ever faster to beat the sun in this frantic race. This scene lasts for two minutes. In an alternate editing, one can see Maleficent straddling with the sunset behind her, and Aurora hypnotised advancing towards her eternal sleep. At the very moment the princess pricks her finger, Diaval is shown reared-up, Maleficent on his back, both enshrouded with the red and orange light of dusk. Then is shown the declining sun. Belhadji therefore had to readapt Maléfique's curse in the hyperfilm in order to make it faithful and coherent with the hyperfilm's scenario. Belhadji's adaptation "avant le coucher du soleil le jour de son seizième anniversaire"

¹²⁸ Appendix 4 p.121

¹²⁹ Appendix 4 p.121

perfectly translates the original curse. It is made clear that Maléfique's curse shall be effective for sixteen years to the very day.

The entire scene when Maleficent curses Aurora constitutes an hyperfilmic reference to the animated hypofilm's. The dialogues in the original English version are (almost) identical to the a.film's ones. But no line in Blehadji's adaptation may recall to a French spectator's ears the memory of the French a.film's scene. Although Maléfique's curse had to be readapted for the reasons mentioned above, the rest of Natacha Nahon's adaptation of this scene was acceptable and efficient. Nevertheless nothing in the French dubbed track of the hyperfilm's scene may remind the French fans of the a.film's dialogues. It is probably due to the fact that some of the lines in Nahon's adaptation would not have been suitable for a l-a.film. For example, when in the hypofilm Maleficent says "Listen well all of you" the character is shown in full and her mouth is not clearly visible. Nahon translated this line by "Ouvrez bien vos oreilles."¹³⁰ But in the remake, Angelina Jolie's face is shown in a close-up when saying the words "listen well all of you." One can perfectly see her lips rounding and pouting in order to pronounce the word "you" which ends on the phoneme /u:/. Nahon's line ends on the word "oreilles" and the pronunciation of the vowel /ε/ requires spread lips. The phonemes /u:/ and /ε/ are not phonemically close enough to be a convincing match. Had Houria belhadji chosen to reuse Nahon's line, the images of Angelina Jolie's mouth and the French voice track would not have been synchronised thus breaking the cinematic illusion. Belhadji therefore readapted that line by "Écoutez-moi, écoutez tous."¹³¹ Not only is the vowel /u/ contained in the word "tous" identical to the original phoneme /u:/, Belhadji's line is also faithful to the source text. It is interesting to notice that the 2014 adaptation is much more faithful to the source text than that of Natacha Nahon's. Thus confirming the arguments of Gambier, Paloposki and Koskinen that a retranslation is often closer to the source text than a first translation. For example, in the original text Maleficent says "What an awkward situation" which Nahon in 1981 adapted by "et vous osez l'avouer sans honte."¹³² This adaptation is absolutely not faithful to the original text. In English, Maleficent pretends to be embarrassed to have come to the castle though uninvited, while the 1981 Maléfique seeks to make the king and queen feel guilty. She implies that they should in fact be ashamed of their gesture and gives them glimpse of her revenge. This is not the case in the original English version, and Belhadji's adaptation "me voilà dans une situation bien délicate"¹³³ is faithful.

¹³⁰ Appendix 4 p.121

¹³¹ Appendix 4 p.122

¹³² Appendix 4 p.121

¹³³ Appendix 4 p.122

But many of the French lyrics from Le Roi Louis's or Baloo's songs written by Louis Sauvât and Christian Jollet that are not faithful to the source lyrics were nonetheless preserved in Belhadji's adaptation of *Le Livre De La Jungle* (2016.) Although some of Maléfique's lines had to be readapted in order to in coherence with the rest of the plot or for synchronic reasons, Nahon's adaptation is the only accessible French dubbed track, and therefore constitutes the original French version of *La Belle Au Bois Dormant*. The fact that no reference whatsoever is made in the French version *Maléfique* seems strange. It was argued above that Houria Belhadji tends to privilege an hyperfilmic reference to a perfect synchronisation between images and dubbed track.¹³⁴ Neither does she hesitate to digress from the source text in order to add hyperfilmic references that do not even exist in the original English version. Although Belhadji's adaptation is faithful to the source text, the total absence of references to the French version of *La Belle Au Bois Dormant* is most regrettable, as individual synchronisation does not occur for the French audience as it did for the home audience. And in the particular case of the scene when Maleficent curses Aurora in which everything is but an hyperfilmic reference, Houria Belhadji's adaptation fails to respect the *skopos* of the source film.

Soh Tatcha explains that the goal of AVT is to provide the target audience with a cinematic experience as close as possible as the home audience had. (2009:504) This includes creating a dubbed track that is in coherence with the original film's *skopos*. Hyperfilmic references are a remake *raison d'être*. While when translating the l-a.remakes the visual hyperfilmic references are unchanged, it is up to the adapter to recreate the textual/verbal hyperfilmic references they contain. That is to say the adapter has to give the original references their equivalents in the target language, in order to let the target audience enjoy the references just as the home audience did. The live-action hyperfilm *Maleficent* has been the first of an ongoing wave of remakes of Disney Animated Classics. It is probable that in 2014 the Disney Studios were not as cautious as they are now to give the English textual/verbal hyperfilmic references their French equivalents. Indeed, the textual/verbal references contained in the hyperfilms *Cinderella* and *The Jungle Book* were systematically given their French equivalents in Belhadji's adaptations, that is to say she treated the French dubbed versions of the animated hypofilms as works of reference, as urtexts.

As argued in the previous sections of this thesis, re-adaptation as well as reprise consecrates the original status of a work and even grants it the status of "canon." The recreation of a first work automatically places the first work an urtext. In her thesis on the various French translations of the

¹³⁴ "Etre Un Homme Comme Vous" lyrics created great dischronies when reused in the l-a.remake *Le Livre De La Jungle*.

Brothers Grimm's tale "Aschenputtel"¹³⁵ Marion Sempere, taking up the ideas of the translation theorists Paloposki and Koskinen, exposes the fact that the processes of retranslation and canonisation are interdependent, and states that the canonical aspect a work leads to its retranslation. (Sempere 2015:7; Paloposki and Koskinen 2003:33, 2010:35) Given that retranslation and canonisation are interdependent, it may be argued that the readaptation and redubbing of the Disney Animated Classics have integrate them into French culture, but also granted the status of 'cinematic canons' in English-Speaking countries as well as in France. Moreover, one must not forget that Disney a.films were inaccessible for decades in their original English versions. The Disney a.films have made their way into the culture of French children and adults in their French dubbed versions. For lack of another version available, the French dubbed track of Disney a.films were then and still are today heard as original versions by French spectators. Disney Animated Classics and dubbing are undeniably, and unconsciously though, linked in French culture.

Even if nowadays the original English versions of films are accessible to everyone (on DVDs or in cinemas) dubbing is still preferred when showing films to children as it allows them to appreciate films just as adults do. In France, children are not taught how to read before the age of six, but they are exposed to cinema and television much earlier. The subtitling technique being by nature a quick reading exercise, dubbing is more appropriate a translational process for films targeting children. The figures of entries in France during the first weeks when the remakes *Maléfique*, *Cendrillon* and *Le Livre De La Jungle* were running in movie theatres show a real preference of French cinemagoers to see Disney films in French dubbed version. 95,86% of spectators went to see the French dubbed version of *Maléfique*; 91,73% for *Cendrillon*, and 97,64% for *Le Livre De La Jungle*.

The l-a.films *Maleficent*, *Cinderella* and *The Jungle Book* treated Walt Disney animated adaptations of fairy tales as original works to be referred to. When it comes to adapting for dubbing the said l-a.films in French, the similar phenomenon may be observed as Houria Belhadji treated the French adaptations (AVT) of Disney a.films as original texts to be referred to. Barbara Tissier says "un doublage réussi, c'est un doublage qui est dans l'ombre de la version originale" but it appears to be quite the opposite in the case of the French dubbings of the a.films *Cendrillon*, *La Belle Au Bois Dormant* and *Le Livre De La Jungle*. Because Disney a.films are generally known to the French people in their French dubbed version, the original English version is in fact overshadowed by dubbing. Following Chamberlain idea "Most adults will not remember any versions of fairy tales before Disney, and most children have not been exposed to them" (2009:11) it could be argued that most French adults and children may not know the original English version of Disney a.films and/or have not even been

¹³⁵ Cinderella

exposed to them. While Walt Disney animated adaptations of Perrault's, the Brothers Grimm's and Kipling's writings have eclipsed the original source texts, it appears that in turn French adaptation (AVT) of the same filmic adaptations have eclipsed and even replaced the original English version in the minds or rather the ears of a French audience.

In his book *Palimpseste*, most precisely in the chapter regarding (re)translation, Genette wrote: “[L’importance de la traduction] n’est guère contestable parce qu’il faut bien traduire les chefs d’œuvres, [ou] parce que certaines traductions sont elles-mêmes des chefs d’œuvre: [...] l’Edgar Poe de Baudelaire...” (1982:239) Genette thus explains that beyond making a foreign work accessible to a target audience, translation is a recreation that can itself be granted the status of masterpiece. Just as it is the case with animated filmic adaptations of fairy tales, adaptations in the sense of audiovisual translation could theoretically also acquire the same status of masterpiece that Genette willingly grants to Baudelaire's translations (rewritings) of Poe's stories. Or at least the adaptation for dubbing could be given the special status of an original work, or a work of reference. Whether they are masterpieces, classics or canons, it is through adaptation, readaptation, translation, retranslation and reprise that these works are awarded their status as masterpieces, classics, or canons. By remaking the a.films *Sleeping Beauty*, *Cinderella* and *The Jungle Book* but most especially by making references to them, Stormberg, Branagh and Favreau ensure, consecrate and offer to the Disney Animated (self-proclaimed) Classics the very status of ‘classics.’ One may therefore argue that the reuse and reprise of an adaptation¹³⁶ regards the said adaptation as a work to which one can refer to, an original work, an urtext. If the canonisation of Disney a.films is ensured and consecrated by their remakes and the references they make to hypofilms, one can argue that reusing French dialogues that were written for the dubbing of these same hypofilms in turn ensures and consecrates the canonisation of the French dubbed versions of Disney animated films.

¹³⁶ that is to say an audiovisual translation that was written for dubbing.

Conclusion.

This thesis has endeavoured to demonstrate that the statuses of “original” and “adaptation” are endlessly interchangeable yet interdependent. The Oxford English Dictionary defines the word “original” in various manners, but two definitions seem to sum up the nine definitions given: “present or existing from the beginning; first or earliest” and “the earliest form of something, from which copies may be made.” The dictionary gives three definitions of the word “adaptation:” “the action or process of adapting or being adapted;” “a film, television drama, or stage play that has been adapted from a written work” and “the process of change by which an organism or species becomes better suited to its environment.” However, to the three definitions The Oxford English Dictionary gives of the word “adaptation” two must be added as of great importance in the matter of audiovisual translation. Indeed, “adaptation” is the term used to refer to the translation and rewriting of a film’s dialogues into another language, as the target text must be suited to the new linguistic and sociological context/environment in which it shall be received. And the word also designates the translational process of replacing an element of a source text that is specific to the source language and culture by one that is similar but specific to the target language and culture. In the field of translation studies, the original is the source text, that is to say the text that was written in a certain language first. In spite of the many definitions given above that seem to oppose the terms, the notions of “original” and “adaptation” are nonetheless inherent. Once it has been taken as a model to be re-modelled in a new artistic production, the work of an artist is finally granted the status of original. On the other hand, the second work shall be said to be an adaptation, until it is itself taken as an inspiration for yet another artistic production. The same can be said of a source text and its adaptation, for it is only after a text has been adapted (translated) that it is considered as the original version.

As Lampolski recalls, Hesiod stated that the Muses who inspire the artist in his creation are the daughters of Mnemosyne, the Goddess of Memory. (1998:1) According to Hesiod then, any artistic production is the production of the artist’s memory of what has past. Stating that memory is inspiration, and that creation is the materialisation of remembrance. No creation is therefore an original per se, but the adaptation of one’s memory to make it fit a new environment, context, material or medium.

The fairy tales written by Perrault or the Brothers Grimm are not originals themselves as these stories come from oral tradition. Perrault’s and the Brothers Grimm’s books are in fact the (re)transcriptions, appropriations and transformations of tales that dates back from decades or even centuries before they were laid down on paper. The authors themselves state that their books are the collection of folkloric tales they have been exposed to in the past. The Brothers Grimm’s first collection

of stories was called *Kinder- und Hausmärchen* ("Children's and Household Tales") and Perrault's was entitled *Histoires ou Contes du temps passé...*, better known under the title *Les Contes de Ma Mère L'Oye*. Both titles make clear that their works are not their own but the written versions of stories they have heard when they were children. Even Rudyard Kipling admitted he had been inspired by stories he heard but was unable to remember who he had 'stolen' them from.¹³⁷ It is unfortunately impossible to know to what extent Perrault's, the Brothers Grimm's and Kipling's tales are adaptations. As they were transmitted orally, no trace may be found of the actual 'original' tales the authors have taken inspiration from. But because their stories have been written and published, that is, materialised and thus immutable, one may think them as original texts: "the earliest form of something, from which copies may be made." As this definition proves, the action of copying grants the first work its original status. But rather than originals, as themselves adapted from previous texts, these tales are urtexts to which later adaptations may be compared. Walt Disney adapted the tales *Cendrillon/Aschenputtel*, *La belle au Bois Dormant/Dornröschen* and *The Jungle Book* into animated films in the 1950's and 1960's, adding to these texts the particular status of hypotexts.

Given the fact that the tales exist in material forms, it possible to determine in what manner Disney adapted these stories to make them fit the filmic medium, and to make them suitable for the children of the 50's and 60's. Which was mostly made through the simplification of the plot, such as the suppression of redundant elements, and most importantly through the lessening of violence. More than just making the hypotexts' stories fit a new sociological context, Disney's adaptations lead to the creation of a scenaristic pattern specific to Disney animated films which rests upon four elements: the lessening of violence, the defeat of evil, the union of two heterosexual lovers and the addition of suspense and of humorous characters. The Disney scenaristic pattern is systematic in the animated filmic adaptations of fairy tales the studios have undertaken. Up to the point it has become a genre itself. Most importantly, the great popular and commercial success of Disney animated adaptations of Perrault's, the Brothers Grimm's and Kipling's texts tends to show they have replaced the hypotexts as the 'original' texts in the minds of many children and adults. As Chamberlain states, most children's first exposition to fairy tales is made via Disney animated films. It is only after they have seen the films that they are introduced to their literary sources. The adaptations therefore constitute in the minds of many the 'original' versions of fairy tales, as they were the first and earliest versions they have been exposed to.

Nevertheless, it is through the remaking of the animated films *Sleeping Beauty*, *Cinderella* and *The Jungle Book* into live-action films that the first films are granted the status of 'original' and of

¹³⁷ Flood Alison, 31 May 2013 "Rudyard Kipling 'admitting to plagiarism in Jungle Book'" *The Guardian*.

hypofilms, thus making the live-action films hyperfilms. While the live-action remakes *Maleficent*, *Cinderella* and *The Jungle Book* reuse the general plot and unreeling of events depicted in the hypofilms, they greatly modify the Disney animated films' scenarii and modernised their morals, classifying the live-action films as reinterpreive remakes. That is to say that the live-action films' scenarii updated the stories to make them suitable to another and new sociological context. The modernisation of the hypofilms' scenarii was made through the suppression of the Manichean scenaristic pattern opposing good against evil, a will of emancipation on the part of the female characters, as well as the rejection of a happy ending (thus the moral of the story) based on heteronormativity. Just as the animated films did, the live-action remakes adapted the 'original' stories to their current environment. However, while the Disney animated films claimed their literary origins so as to benefit from the hypotexts renown, the live-action films *Maleficent*, *Cinderella* and *The Jungle Book* state to be remakes by including many references to the hypofilms. Disney animated films are works to which references are made and with which new versions can be compared. The hypofilms are no longer just adaptations, nor even originals, the hyperfilmic references the remakes contain grant them, in turn, the status of urtexts.

Sorin does not fail to remind that hyperfilmic references are a remake's *raison d'être*. (2010:37) Through them the audience is able to identify the hyperfilm as a remake, enabling the second film to commercially benefit from the popularity of the previous. May they be visual or textual and verbal, the references the live-action remakes do to the animated hypofilms call upon the audience's spectatorial memory, without which the references are not identified. More than a commercial asset, hyperfilmic references are pleasing to the spectator who has enjoyed the hypofilm, and even more to the fan. The inclusion of references that solicitates the spectator's visual but also auditory memory give way to a memory game, which rules are set by the re-creator. It is up to the spectators to identify the seen or heard reference and to probe their memory to find its origins in the hypofilm. But from the inclusion of references the spectator is also able to have glimpse the re-creator's own spectatorial memory. Re-creator and spectator share through the hyperfilm and hyperfilmic references common memories linked to the hypofilm. This action of sharing is pleasing to the spectators as procuring them a sense of belonging to a social group.

Furthermore, Disney animated films have cradled the childhood of many since the 1940's, but have become part of the daily life of children with the revolution of Home Video Systems in the 1980's. From thereon, Disney animated films could be watched many times over and would inscribe themselves in the (implicit) memory of many children. When recognising references as such, the spectator is making a mnemonic viewing of the hypofilm. Through imitative references, hypofilms and hyperfilms coexist momentarily via the spectator's memory. This process is what Roth calls "la

resynchronisation par le souvenir.” (2017:105) However, the re-creator may play with the audience’s knowledge and memory of the hypofilm by transforming the elements he borrowed from the first creation. Transformative references let see of the re-creator’s own creativity and may procure a pleasing sense of surprise on the audience’s part.

Because they are linked to childhood, the fans of Disney animated films feel strongly connected to these films as if they were the prosthesis of they own childhood and happy memory. When re-watching Disney animated films they know well, fans are revisiting their own memories. Disney animated films are alike time machines that bring the spectator back in time. A similar experience may occur when watching the remakes, and most especially when hearing references to the hypofilm’s soundtrack. When it comes to textual and verbal references, that is to say the references that may be heard in the hyperfilm, the spectators may experience a particular form of synchronisation. As Roth declares: “bande originale de film ou bande originale de vie, la musique en tant que prothèse mémorielle accompagne et fixe les expériences marquantes de la vie.” (2013:34) When listening again to a song or music linked to a certain period of life, one is able to remember not only the tune and the lyrics but also the state of mind they used to be when listening to this song years ago. This phenomenon is what Roth calls “synchronisation individuelle.” (2017:205) Hearing songs in the live-action remakes that are borrowed from the Disney animated films sends back the viewers in a past time when they were listening to these songs. As Disney animated films were generally watched and heard during the viewers’ childhood, the inclusion of the hypofilm’s songs and dialogues in the hyperfilm transports them in the past or revives it. With the past resurrected, the audience may reconnect with feelings they had years ago when watching and listening to Disney animated films.

Given that hyperfilmic references are a remake’s *raison d’être* and that the live-action remakes *Maleficent*, *Cinderella* and *The Jungle Book* contain references to the hypofilms, leading to the creation of a memory game, the French adaptations (audiovisual translation) of the said remakes must also solicitate the French spectators’ memory. While visual hyperfilmic references are left unchanged when passing from one language to another, textual and verbal hyperfilmic references must be translated or rather adapted for the target audience at the risk of being at odd with the original film’s *skopos*. This thesis left out the adaptation that had been written for subtitles, and rather focused on the adaptations for the French dubbed versions of the remakes written by Houria Belhadji.¹³⁸ Some songs and dialogue lines that may be heard in the English versions of the remakes are word for words the ones heard in the English versions of the hypofilms which therefore constitute an urtext, an original version to which the spectator is sent back to. Houria Belhadji’s task was not simply to translate the

¹³⁸ As Disney productions target family audiences, the dubbed versions of films are commonly preferred by French-speaking families, as enabling even the youngest of children to understand the film.

textual and verbal references, that is to say to render their meaning in French, but rather to recreate the references for a French audience. When hearing *Le Roi Louis*, *Baloo* and *Maléfique* the spectatorial and auditory memory of the French spectators must be synchronised with the film they are seeing and hearing.

As dubbing allows children to understand the film's plot and dialogues, Disney animated films are generally shown to children in their French dubbed versions. Furthermore, Disney films were not even subtitled before their release on DVDs in the 2000's. This implies that from the 1940's to the 2000's a French audience did not even have access to the original English versions of Disney animated films. To many children, and now grown adults, the French dubbed versions of Disney films constitute their original versions, as it is the one they have been exposed to when they were children. If the hyperfilms *Maleficent*, *Cinderella* and *The Jungle Book* treated the hypofilm's dialogues and songs as originals to be referred to, the French dubbed versions of the said hyperfilms must treat the French dubbed versions of the animated films as originals as well. When it comes to the French dubbed version of the remake *Le Livre De La Jungle*, Belhadji reused Sauvat and Jollet adaptations for the French dubbing of the animated film. Treating thus the French dubbed track as an 'original' text to be referred to.

However, while *Le Livre De La Jungle* has never been redubbed, the animated films *Cendrillon* and *La Belle au Bois Dormant* have been dubbed twice. The Walt Disney Studios are well known for redubbing their animated films. Whether their redubbing is due to the degradation of film rolls and/or legal issues is hard to tell, as the studios tend to hide away the fact they re-adapt and re-dub their films. Nevertheless, the redubbing of Disney animated films generally results in their modernisation. Re-adapting and redubbing the original English versions in French tend to dust off the previous dubbed tracks and rejuvenate the films. In that adaptations (written texts brought to the screen,) remakes and re-adaptations (retranslations of films) share common goals and results. But, the redubbing of the Disney animated films *Cendrillon* and *La Belle Au Bois Dormant* makes it hard to know which French dubbed track constitutes the 'original' version in the eyes, or rather the ears, of a French audience and French Disney fans. When it comes to *Maléfique*, Houria Belhadji did not include in her adaptation any reference to either adaptations of *La Belle Au Bois Dormant*, resulting in a third and entirely new version of the original text (the a.film *Sleeping Beauty*.) But in *Cendrillon*, Belhadji reused the re-adaptation written in 1991. In this case, the 'original' French version is in fact the re-adaptation and not the earliest French version of the source text. For only extracts of the first French dubbed track of *Cendrillon* may be found on the internet, the 1950 French version is not known to many. Belhadji reused the 1991 adaptation that may be heard on VHS and DVDs as it is certainly the one French spectators and fans know best and are therefore able to remember.

As it has been demonstrated, Houria Belhadji endeavoured as much as possible to give the original English textual and verbal references their French equivalent through the reuse of the French (re)adaptation that had been written for dubbing the Disney animated films. She therefore (generally) preserved the effect of the original references, that is to say both synchronisation through remembrance and individual synchronisation. She also did not hesitate to drift away from the original English source text in order to include references to the French dubbings of Disney animated hypofilms, and to their French dubbing alone. Thus proving that all texts may be original texts when used as raw material for an adaptation, and that adaptations (and re-adaptations) may in turn become original texts themselves when re-used in yet another adaptation. But just as the notions of “original” and “adaptation” are inherent, the concepts of “adaptation” and “canonisation” are too. As Geerts and Van den Bossche explain: “adaptation processes play a role in canonisation processes and vice-versa. The canonical status of a text may prompt adaptation processes while adaptations have the potential to perpetuate the canonical status of the work.” (2014:03) It may therefore be argued that taking the adaptation (audiovisual translation) of the Disney animated films *Cendrillon* and *Le Livre De La Jungle* as referring point, but also reusing them in another adaptation attributes to the French dubbed tracks of *Cendrillon* and *Le Livre De La Jungle* the particular status of “canonical texts,” or rather asserts and consecrates the existence of French Disney Animated Classics.

It seems that beyond the re-use of a dubbed track, it is the audience's implicit auditory memory that retains a French dubbed version as the original version. In French, the term “version originale” is used to designate the dialogue track on which one may hear the actual voices belonging to the onscreen comedians. But when it comes to animated films no actor may be seen on the screen. The characters are no more than thousands of drawings that succeed one another to give the illusion of movement. These characters are speechless, voiceless, unable to tell their story. They are but puppets waiting for a ventriloquist to lend them their voice and breathe life into them. If the ventriloquist speaks English, the puppet speaks English, may them be French, it shall speak French. The voice recording and dubbing processes are almost identical, therefore dubbing does not denature the source film, but on the contrary respects its. Dubbing simply offers another original voice to a speechless character. But more than ventriloquists, dubbing actors are “acousmètres:” “quand cette voix n’a pas été visualisée – quand on ne peut pas [...] mettre sur elle un visage, on a donc un être d’une espèce particulière, sorte d’ombre parlante et agissante à laquelle nous donnons le nom d’acousmètre, c’est-à-dire d’être accousmatique.” (Chion 1982:27) The French comedians who voice of Disney characters are “acousmètres” in the sense that they are faceless and even bodyless. Yet they are identifiable being, as French Disney fans may show attachment to these voices.

As has transpired from Carémel's words and from the study of blogs, websites and Facebook pages dedicated to French dubbing, French Disney fans show clear preferences for one dubbed track rather than either. Generally, comments and discussions show that fans feel greatly upset when hearing the redubbing of a Disney animated film they like since their early childhood. While re-adaptation, that is to say changes in the French dialogues, are rarely criticised, the change of voice cast appears to be quite unsettling. This attachment and preference for a certain French voice track is generally associated to habituation and childhood. As from the 1980's onward children were able to see Disney animated films as many times as they were allowed to, the voices they heard may have become part of children's implicit memory. As early as the foetal stage the hearing sense is developed and solicited. In utero, the foetus already reacts to music but also to human voices, such as its mother's. Moreover, the right hemisphere of the human brain reaches maturity before the left hemisphere. While the left hemisphere is responsible for creating connections between sounds and semantics, the right hemisphere is sensible to the musicality of language and voices. That is to say that before being able to even try to understand what the voice is saying, a foetus, baby and toddler's mind is stimulated by the voice itself: its timbre, its rhythm, its musicality. The psychiatrist Michel Delage and neurologist Antoine Lejeune argue that voices heard in (early) childhood mark the subject's implicit memory, and that hearing them again in adulthood may trigger memories and emotions. (2017:72) The marks the voices of French dubbing comedians ("acousmètres") of Disney animated films have left in the mind of French children may be at the origins of the preference of a certain voice track rather than another. When listening to the redubbed version of a Disney animated film they like, fans may feel at odd with what they are listening and even seeing, as they do not experience the individual synchronisation they were seeking. It could be argued, that this strong attachment to voices found among French fans of Disney animated films in French finally brings the fairy tales back to their earliest origins, those of oral tradition.

In order to understand the full extent of the impact of French dubbing on French-speaking audiences from a very young age, film studies and translation studies are not sufficient. The question of the impact of the French "acousmètres" (these comedians who lend their voices to characters who, without them, would remain mute or incomprehensible) on the implicit auditory memory of French spectators and film-lovers must also be studied through the prism of sociological studies. Moreover, the live-action films *Maleficent*, *Cinderella* and *The Jungle Book* were but the firsts of an ongoing wave of remakes of Disney self-proclaimed Classics. In 2017 was released the live-action version of *Beauty*

and *The Beast*¹³⁹ (*La Belle et la Bête*) and the remake of animated film *Dumbo*, directed by Tim Burton, shall be released in 2019. In *Dumbo's* trailer one can hear the song "Baby Mine" that Dumbo's mother sings to her child while she is imprisoned. Although the trailer has been dubbed in French, the song is left in English. It is impossible to know for the moment whether or not it shall be adapted and dubbed. And if the adapter will reuse the lyrics of the French version of this song written in 1947 by André Rigaud (and recorded again in 1979) the very well-known "Mon Tout Petit." How this remake, and the remakes of the animated films *Mulan* and *Aladdin* that the Walt Disney Studios have announced, shall be adapted will further determine just how much French dubbing has played a role in the popularisation and self-canonisation of Disney animated films in France and in French.

¹³⁹ *Beauty and The Beast* 2017 dir. Bill Condon

Appendix.

Appendix 1:

“The Bare Necessities” French adaptations for the 1967 animated film *Le Livre de La Jungle*, the 1968 record *Le Livre de La Jungle*, and the 2016 live-action remake *Le Livre de La Jungle*.

In the chart below, the colour red shows the 1967 English lyrics that are reused in the 2016 remake. The colour green shows the French lyrics that may be heard in the 2016 live-action remake that are identical to the Sauvat and Jollet’s adaptation of the animated hypofilm’s song in 1967.

<i>The Jungle Book: “The Bare Necessities”</i>		
1967 animated film		1968 LP
Original Version (Lyrics by Terry Gilkyson. Performed by Phil Harris and Bruce Reitherman)	French dubbed Version (Adaptation by Louis Sauvat and Christian Jollet. Performed by Jean Stout and Pascal Bressy)	French Recorded Version (Adaptation by Eddy Marnay. Performed by Jean Stout)
<p>Look for the bare necessities The simple bare necessities Forget about your worries and your strife I mean the bare necessities Old Mother Nature's recipes That brings the bare necessities of life</p> <p>Wherever I wander, wherever I roam I couldn't be fonder of my big home The bees are buzzin' in the tree To make some honey just for me When you look under the rocks and plants And take a glance at the fancy ants Then maybe try a few</p> <p>The bare necessities of life will come to you</p> <p>They'll come to you!</p> <p>Look for the bare necessities The simple bare necessities Forget about your worries and your strife I mean the bare necessities That's why a bear can rest at ease With just the bare necessities of life</p> <p>Now when you pick a pawpaw Or a prickly pear And you prick a raw paw Well next time beware Don't pick the prickly pear by the paw When you pick a pear Try to use the claw But you don't need to use the claw</p>	<p>Il En Faut Peu Pour Etre Heureux Vraiment très peu pour être heureux Il faut se satisfaire du nécessaire Un peu d'eau fraîche et de verdure Que nous prodigue la nature Quelques rayons de miel et de soleil</p> <p>Je dors d'ordinaire sous les frondaisons Et toute la jungle est ma maison Toutes les abeilles de la forêt Butinent pour moi dans les bosquets Et quand je retourne un gros caillou Je sais trouver des fourmis dessous Essaye c'est bon, c'est doux</p> <p>Il en faut vraiment peu Très peu pour être heureux! Pour être heureux</p> <p>Il En Faut Peu Pour Etre Heureux Vraiment très peu pour être heureux Chassez de votre esprit tous vos soucis Prenez la vie du bon côté Riez, sautez, dansez, chantez Et vous serez un ours très bien léché!</p> <p>Cueillir une banane, Oui ça se fait sans astuce Mais c'est tout un drame Si c'est un cactus Si vous chipez des fruits sans épines Ce n'est pas la peine de faire attention Mais si le fruit de vos rapines est tout plein d'épines</p>	<p>Cherche le mini,minimum, le mini,mini,minimum, Oublie tes ennuis oublie tes tracas, Avec un mini,minimum, On nourrit un ours et un homme, Et le reste après tout ne compte pas.</p> <p>Il y en a qui cherche des mondes inouïs, Oui mais moi je n'aime que celui-ci, S'il y a des abeilles en plein ciel, C'est pour s'occuper de mon miel. Et l'herbe est tendre et si généreuse, Qu'elle vient me tendre des fourmis gracieuses, Et pour mon petit déjeuner,</p> <p>Le mini,minimum jamais ça ne manquera.</p> <p>Cherche le mini,minimum, le mini,mini,minimum, Oublie tes ennuis oublie tes tracas, Avec un mini,minimum, un ours est plus heureux qu'un homme, Et même si son cousin n'est pas le roi.</p> <p>Laisse les fleurs qui piquent, piquer les cactus,</p>

<p>When you pick a pear of the big pawpaw Have I given you a clue?</p> <p>The bare necessities of life will come to you</p> <p>They'll come to you!</p> <p>Oh man this is really living So just try and relax, yeah cool it Fall apart in my backyard 'Cause let me tell you something little britches If you act like that bee acts, uh uh You're working too hard</p> <p>And don't spend your time lookin' around For something you want that can't be found When you find out you can live without it And go along not thinkin' about it I'll tell you something true</p> <p><i>Baloo and Mowgli:</i> The bare necessities of life will come to you Look for the bare necessities The simple bare necessities Forget about your worries and your strife I mean the bare necessities That's why a bear can rest at ease With just the bare necessities of life With just the bare necessities of life</p>	<p>c'est beaucoup moins bon! Alors petit, as-tu compris?</p> <p>Il en faut vraiment peu très peu, pour être heureux! Pour être heureux? Pour être heureux!</p> <p>Et tu verras qu'tout est résolu Lorsque l'on se passe des choses superflues Alors tu ne t'en fais plus Il en faut vraiment peu, très peu, pour être heureux Il En Faut Peu Pour Etre Heureux Vraiment très peu pour être heureux Chassez de votre esprit tous vos soucis, youpi! Prenez la vie du bon côté Riez, sautez, dansez, chantez Et vous serez un ours très bien léché! Ouais! Et vous serez un ours très bien léché, youpi</p>	<p>Laisse les moustiques piquer les puces, Et puis va-t'en cueillir les fruits Les moins piquant les plus jolis.</p> <p>Et ferme les yeux, et tends les bras, Les cocotiers vont pleuvoir sur toi, Est-ce que tu comprends mon gars Le mini,minimum, t'en fais pas tu l'auras.</p>
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2016 live-action film

<p align="center">Original Version (Lyrics by Terry Gilkyson. Performed by Bill Murray and Neel Sethi)</p>	<p align="center">French dubbed Version (Adaptation by Louis Sauvât and Christian Jollet. Performed by Lambert Wilson and Nicolas François-Bongarçon)</p>
<p>Look for the bare necessities The simple bare necessities Forget about your worries and your strife I mean the bare necessities Old Mother Nature's recipes That brings the bare necessities of life</p> <p>Wherever I wander, wherever I roam I couldn't be fonder of my big home The bees are buzzin' in the tree To make some honey just for me When you look under the rocks and plants And take a glance at the fancy ants Then maybe try a few</p> <p>The bare necessities of life will come to you They'll come to you!</p>	<p>Il En Faut Peu Pour Etre Heureux Vraiment très peu pour être heureux Il faut se satisfaire du nécessaire Un peu d'eau fraîche et de verdure Que nous prodigue la nature Quelques rayons de miel et de soleil</p> <p>Je dors d'ordinaire sous les frondaisons Et toute la jungle est ma maison Toutes les abeilles de la forêt Butinent pour moi dans les bosquets Et quand je retourne un gros caillou Je sais trouver des fourmis dessous Essaye c'est bon, c'est doux</p> <p>Il en faut vraiment peu très peu pour être heureux! Oh ! Pour être heureux</p>

Appendix 2:

“I Wanna Be Like You” French adaptations for the 1967 animated film *Le Livre de La Jungle*, and for the 2016 live-action remake *Le Livre de La Jungle*.

In the chart below, the colour red shows the 1967 English lyrics that are reused in the 2016 remake, and blue the additional lyrics. The green colour shows the lyrics that are identical in the 1967 and the 2016 French adaptations. The lighter shade of green shows the small alteration that may have been brought to the original French lyrics in the remake. And purple was used to highlight the lyrics the adapter Houria Belhadji wrote herself for the 2016 French version.

<i>The Jungle Book: “I Wanna Be Like You”</i>	
1967 animated film	
Original Version (Lyrics by Robert and Richard Sherman. Performed by Louis Prima)	French dubbed Version (Adaptation by Louis Sauvat and Christian Jollet. Performed by José Bartel)
<p>Now I'm the king of the swingers Oh, the jungle VIP I've reached the top And had to stop And that's what's botherin' me I wanna be a man, mancub And stroll right into town And be just like the other men I'm tired of monkeyin' around!</p> <p>Oh, oobee doo I wanna be like you I wanna walk like you, Talk like you too You'll see it's true, An ape like me Can learn to be human too</p> <p><i>Mowgli: Gee, cousin Louie You're doin' real good Louie: Now here's your part of the deal, couz Lay the secret on me of man's red fire Mowgli: But I don't know how to make fire</i></p> <p>Now don't try to kid me, mancub I made a deal with you What I desire is man's red fire To make my dream come true Now give me the secret, mancub Come on, clue me what to do Give me the power Of man's red flower So I can be like you</p> <p>You! I wanna be like you I wanna walk like you, talk like you, too You'll see it's true, someone like me</p>	<p>Je suis le roi de la danse, oh La jungle est mes pieds De la puissance, je suis au plus haut Et pourtant je dois vous envier Je voudrais devenir un homme Ce serait merveilleux Vivre pareil aux autres hommes Loin des singes ennuyeux</p> <p>Oh oubidou Je voudrais marcher comme vous Et parler comme vous Faire comme vous, tout Un singe comme moi Pourrait, je crois, Être parfois bien plus humain que vous</p> <p><i>Mowgli : Oh ! vrai cousin Louis Tu fais ça très bien ! Louis : Eh bien maintenant à toi de jouer cousin. Je veux savoir le secret du feu rouge des hommes Mowgli : Mais j'ai jamais appris à faire du feu.</i></p> <p>Pourtant crois moi bien je suis pas dupe Si je marchandé avec vous C'est que je désire le moyen d'être Un homme un point c'est tout Dis-moi le secret pour être un homme Est-ce vraiment si mystérieux Pour moi faire éclore La grande fleur rouge Ce serait merveilleux</p> <p>Ouh J'voudrais marcher comme vous</p>

<p>Can learn to be, like someone like me Can learn to be, like someone like you Can learn to be, like someone like me</p>	<p>Et parler comme vous, faire comme vous, tout Car je l'avoue quelqu'un comme moi C'est vrai je crois peux devenir comme vous C'est vrai je crois peux devenir comme moi, ouh C'est vrai je crois peux devenir comme moi, ha</p>
2016 live-action film	
Original Version (Lyrics by Robert and Richard Sherman. Performed by Christopher Walken.)	French dubbed Version (Adaptation by Louis Sauvat and Christian Jollet. Additional lyrics adaptation by Houria Belhadji. Performed by Eddy Mitchell.)
<p>Now don't try to kid me, mancub I'll make a deal with you What I desire is man's red fire To make my dream come true Now, give me the secret, mancub Come on, clue me what to do Give me the power of man's red flower So I can be like you.</p> <p>Oh, oobee doo I wanna be like you I wanna walk like you, talk like you, too You'll see it's true someone like me Can learn to be like someone like you</p> <p>Now you might think it's ridiculous That me, a gigantopithicus Would ever dream I'd like to team With the likes of you, mancub But together, we'd have powers All the jungle's treasures, ours I got desire, you got the fire But the dream I dream takes two</p> <p>So, ooboodeeboo I wanna be like you I wanna use that flame just the same you can do Oh, how magnificent it would be A gigantipithicus like me Could learn to do like you humans do</p>	<p>Attention toi, ne crois pas que je sois dupe Si je marchande avec vous C'est que je désire le moyen d'être Un homme un point c'est tout Dis-moi le secret pour être un homme Est-ce vraiment si mystérieux Pour moi faire éclore La grande fleur rouge Ce serait merveilleux</p> <p>Oh wou boulibou Je voudrais marcher comme vous Et parler comme vous Faire comme vous, tout Un singe comme moi Pourrait, je crois, Être parfois bien plus humain que vous</p> <p>Vous allez trouver cela inouï Qu'un beau gigantopithèque comme Louis Puisse même rêver de ressembler A ce drôle de petit d'homme Mais ensemble nous serons plus fort A nous la jungle et ses trésors Ce que je veux c'est votre feu Oui, moi, j'ai besoin de vous</p> <p>Oh wou boulibou Je voudrais être comme vous Je rêve de cette flamme je m'enflamme tout comme vous Ce serait magnifique pour un roi Un gigantopithèque comme moi De faire comme vous de vivre comme vous.</p>

Appendix 3:

“Sing Sweet Nightingale” French adaptations for the 1950 animated film *Cendrillon*, for the 1991 redubbing of the animated film *Cendrillon*, and for the 2015 live-action remake *Cendrillon*.

In the chart below, the colour red shows the 1950 English lyrics that are reused in the 2015 remake. The green colour shows the lyrics that are identical in the 1991 re-adaptation, and the 2015 French adaptation.

<i>Cinderella: “Sing Sweet Nightingale”</i>		
1950 animated version		
Original Version	French Dubbed Version 1950	French Dubbed Version 1991
[Lyrics by Mack David, Jerry Livingstone and Al Hoofman. Performed by Eleanor Audley (Lady Tremaine) Rhoda Williams (Drizella) Ilene Woods (Cinderella)]	[Adaptation by Louis Sauvat. Performed by Helena Manson (Lady Tremaine) Simone Boin (Javotte) Paulette Rollin (Cendrillon)]	[Adaptation by Claude Rigal-Ansous. Performed by Jacqueline Porel (Lady Tremaine) Dominique Chauby (Javotte) Dominique Poulain (Cendrillon)]
<i>Lady Tremaine</i> : The pear-shaped toad	<i>Lady Tremaine</i> : Voici le ton	<i>Lady Tremaine</i> : La la bémol
<i>Drizella</i> : Oh, sing sweet nightingale Sing sweet nightingale High above me Oh, sing sweet nightingale Sing sweet nightingale	<i>Javotte</i> : Ah chante doux rossignol Chante doux rossignol Aaaah comme moi Oh chante doux rossignol Chante doux Rossignol	<i>Javotte</i> : Oh chante rossignol chante Chante rossignol chante Aaaah dans la nuit Oh chante rossignol chante Chante rossignol chante
<i>Cinderella</i> : High above Oh, sing sweet nightingale Sing sweet nightingale , high Oh, sing sweet nightingale Sing sweet nightingale Oh, sing sweet nightingale Sing sweet Oh, sing sweet nightingale , sing Oh, sing sweet nightingale Oh, sing sweet Oh, sing	<i>Cindrella</i> : Aaaah comme moi Oh chante doux rossignol Chante doux rossignol, aaaaahh Oh chante doux rossignol Chante doux rossignol Oh chante doux rossignol Roo-ssi-gnool Oh chante doux rossignol, chante-euh Oh chante doux rossignol Roo-ssi-gnol Si doux	<i>Cinderella</i> : Aaaah dans la nuit Oh chante rossignol chante Chante rossignol chante , aaah Oh chante rossignol chante Mon doux rossignol Oh chante rossignol chante Dans la nuit Oh chante rossignol chante , oui Oh chante rossignol chante Dans la nuit Oh oui
2015 live-action film		
Original Version	French Dubbed Version	
(Lyrics by Mack David, Jerry Livingstone and Al Hoofman. Performed by Lily James)	(Adaptation Houria Belhadji. Performed by Alexia Papineschi)	
Sing sweet Nightingale Sing Sweet...	Chante rossignol chante Chante rossi...	

Appendix 4 :

“Maleficent curses Aurora” French adaptations for the 1959 animated film *La Belle Au Bois Dormant*, for the 1991 redubbing of the animated film *La Belle Au Bois Dormant*, and for the 2014 live-action remake *Maléfique*.

In the table below, the red colour is used to highlight the identical lines between the 1959 animated film’s dialogues and the 2014 remake’s. Purple highlights the ones that have been slightly altered. Blue, the lines that were added to the new dialogues.

Because only extracts of the 1959 French dubbing have yet been found, the table below is unfortunately incomplete. Thanks to the help of Rémi Carémel one may however know how Pierre-Francois Caillé translated Maléfique’s curse.

<i>Sleeping Beauty and Maleficent: Maleficent curses Aurora</i>		
1959 animated film		
Original Version (Dialogues by Joe Rinaldi. Performed by Eleanor Audley (Maleficent,) Verna Felton (Flora,) Barbara Jo Allen (Fauna,) Barbara Luddy (MerryWeather,) Taylor Holmes (King Stefan)	French Dubbed Version 1959 (Adaptation by Pierre-François Caillé. Performed by Jeanne Dorival (Maléfique)	French dubbed version 1981 (Adaptation by Natacha Nahon. Performed by Sylvie Moreau (Maléfique,) Paule Emmanuel (Flora,) Marie-Christine Darah (Paquerette,) Jeanine FReson (Pimprenelle,) Henry Tallourd (Roi Stéphane,) Jacqueline Porel (La Reine)
<p>Merryweather: Sweet princess, my gift shall be..</p> <p>Flora: Why, it's Maleficent!</p> <p>Merryweather: What does she want here?</p> <p>Maleficent: Well, quite a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and... How quaint, even the rebel. I really felt quite distressed at not receiving an invitation.</p> <p>Merryweather: You weren't wanted!</p> <p>Maleficent: Not wa...? Oh dear, what an awkward situation. I had hoped it was merely due to some oversight. Well, in that event I'd best be on my way.</p> <p>Queen: And you're not offended, your excellency?</p> <p>Maleficent: Why no, your majesty. And to show I bear no ill will, I, too, shall bestow a gift on the child. Listen well, all of you! The princess shall indeed grow in grace and beauty, beloved by all who know her. But, before the sun sets on her sixteenth birthday, she shall prick her finger on the spindle of a spinning wheel and die.</p>	<p>Maléfique: Mais, avant le coucher du soleil à son seizième anniversaire elle se piquera le doigt au fuseau d'un rouet. Et elle en mourra !</p>	<p>Pimprenelle: Charmante princesse, moi je vais te faire don...</p> <p>Paquerette: Mon Dieu ! Voici Malefique !</p> <p>Pimprenelle: Que vient-elle faire ici ?</p> <p>Maléfique: Mais il y'a là tout le beau monde Roi Stéphane. Leurs altesses, la noblesse, l'aristocratie. Et il y'a aussi... la racaille. Je me sens vexée sachez-le de ne pas avoir eu d'invitation.</p> <p>Pimprenelle: Votre présence n'était pas désirée.</p> <p>Maléfique: Oh vraiment ? Ah, oh... Et vous osez l'avouer sans honte. J'avais espéré que ce n'était là qu'un fâcheux oubli. Mais puisqu'il en est ainsi ma foi je m'en vais.</p> <p>La Reine: Oh, que votre excellence oublie cet incident.</p> <p>Maléfique: Bien sûr votre Majesté. Je l'excuse au point que je vais, moi aussi m'occuper de l'avenir de cet enfant. Ouvrez bien vos oreilles ! La princesse en grandissant aura la grâce et la beauté. Chacun l'aimera et lui sera dévoué. Mais ma volonté est telle qu'avant l'aube de ses seize ans elle se piquera le doigt à la pointe d'une quenouille et en mourra !</p>

<p>Queen: Oh no!</p> <p>King Stefan: Seize that creature!</p> <p>Maleficent: Stand back you fools!</p>	<p>La Reine: Oh non !</p> <p>Roi Stéphane: Emparez-vous de cette créature !</p> <p>Maléfique: Arrière imbéciles !</p>	<p>La Reine: Oh non !</p> <p>Roi Stéphane: Emparez-vous de cette sorcière !</p> <p>Maléfique: Nulle ne m'arrêtera !</p>
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2014 live-action film

Original Version	French Dubbed version
<p>(Dialogues by Linda Woolverton. Performed by Angelina Jolie (Maleficent,) Sharlto Copley (Stefan,) Imelda Staunton (Knotgrass,) Juno Temple (Thistlewitt,) Lesley Manville (Flittle,) Hannah New (Queen Leah)</p>	<p>(Adaptation by Houria Belhadji. Performed by Françoise Cadol (Maléfique,) Boris Rehlinger (Roi Stéphane,) Béatrice Delfe (Knotgrass/Hortense,) Leslie Lipkins (Thistlewitt/Florette,) Regine Teysot (Flittle/Capucine,))</p>
<p>Thistlewitt: Sweet baby, my wish for you is that you find...</p> <p>Flittle: Maleficent!</p> <p>Knotgrass: Maleficent!</p> <p>Maleficent: Well, well. What a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and... How quaint, even the rabble. I must say, I really felt quite distressed at not receiving an invitation.</p> <p>King Stefan: You're not welcome here.</p> <p>Maleficent: Oh dear! What an awkward situation.</p> <p>Queen Leila: You're not offended?</p> <p>Maleficent: Why, no. And to show I bear no ill will, I, too, shall bestow a gift on the child.</p> <p>King Stefan: No! We don't want your gift!</p> <p>Knotgrass: Stay away from the princess!</p> <p>Thistlewitt: Yes, stay away!</p> <p>Maleficent: Listen well, all of you. The princess shall indeed grow in grace and beauty, beloved by all who meet her.</p> <p>Queen Leila: That's a lovely gift.</p> <p>King Stefan: Don't do this.</p> <p>Maleficent: But before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel and fall into a sleep like death! A sleep from which she will never awaken!</p>	<p>Florette: Oh, tendre et beau bébé. J'ai pour toi un don qui t'aidera à trouver...</p> <p>Capucine: Maléfique !</p> <p>Hortense: Maléfique !</p> <p>Maléfique: Eh bien, eh bien. Voilà une reluisante assemblée Roi Stéphane. La royauté, la noblesse, l'aristocratie et... quelle surprise, le petit peuple. Je peux vous dire que j'ai été quelque peu déçue et triste de ne pas recevoir d'invitation.</p> <p>Roi Stéphane: Tu n'es pas la bienvenue.</p> <p>Maléfique: Oh ! Voyez-vous ça. Me voilà dans une position bien délicate.</p> <p>La Reine: Vous n'êtes pas offensée ?</p> <p>Maléfique: Non voyons ! Et pour prouver que je n'ai pas de mauvaises pensées, je souhaite moi aussi offrir un don à cet enfant.</p> <p>Roi Stéphane: Non ! On ne veut pas de ton cadeau !</p> <p>Hortense: Ne t'approche pas de la princesse !</p> <p>Florette: Non ! Ne t'approche pas !</p> <p>Maléfique: Ecoutez-moi, écoutez tous ! La princesse sera en effet un modèle de grâce et de beauté. Aimée de tous ceux qu'elle pourra rencontrer.</p> <p>La Reine: C'est un don fort plaisant.</p> <p>Stéphane: Ne fais pas ça.</p> <p>Maléfique: Mais avant le coucher du soleil le jour de son seizième anniversaire, notre chère princesse à l'aiguille d'un fuseau se piquera le doigt et tombera ainsi dans un sommeil éternel ! Un sommeil dont jamais elle ne se réveillera !</p>

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

Maleficent: I like you begging. Do it again.

Stefan: I beg you.

Maleficent: Alright. The princess can be woken from her death sleep, but only by...true love's kiss. This curse will last till the end of time! No power on Earth can change it!

Stéphane: Maléfique, ne fais pas ça. Je t'en supplie.

Maléfique: J'aime quand tu me supplies. Continue.

Stéphane: Je t'en supplie.

Maléfique: Oh, parfait. La princesse pourra sortir de ce sommeil semblable à la mort. Mais pour cela il faudra... Un baiser d'amour sincère. Ce sort durera jusqu'à la fin des temps ! Aucun pouvoir sur terre ne saurait le changer !

Appendix 5:

Retranscription d'entretien téléphonique avec Rémi Carémel, auteur du blog « Dans L'ombre des Studios » – 5 Avril 2018.

Question : Avez-vous vu les remakes live-action que les Studios Disney ont faits de leurs dessins animés depuis ces quatre dernières années ?

Rémi Carémel : Je n'ai vu que *Maléfique*, mais une seule fois, donc je n'en ai pas un grand souvenir. Je ne vais pas pouvoir t'aider là-dessus !

Question : Votre blog comporte de nombreux articles sur les doublages et redoublages des dessins animés Disney. Êtes-vous vous-même un fan de Disney ?

Rémi Carémel : Je ne suis pas un grand fan, dans le sens que je ne collectionne pas des figurines ou bien des objets liés à l'univers Disneyen. Mais il y a des dessins animés Disney qui me tiennent à cœur, car j'ai grandi en les regardant. Mais surtout j'aime beaucoup la musique et le doublage. Et quand je me suis intéressé au doublage des Disney, je me suis rendu compte que les chanteurs sont encore plus oubliés que les comédiens. Qu'ils n'étaient pas toujours crédités aux génériques, et quand ils l'étaient, on ne trouvait rien sur eux. J'ai commencé à m'intéresser à tout cela en 2003. A l'époque, il n'y avait rien sur internet, c'était encore très peu fourni. Pour trouver des infos c'était très compliqué. J'ai fait partie des premières personnes qui ont fait des fiches de doublage, sur le forum de « La Gazette du Doublage, » en proposant des reconnaissances de voix. Il y avait bien sûr des erreurs ! A l'époque, la passion du doublage était vécue de façon très solitaire, par des gens qui n'avaient pas les moyens de la partager, car personne ne s'y intéressait. Les premiers échanges sur le doublage se sont faits dans les années 90, par un magazine qui s'appelait *Génération Séries*. Des comédiens de doublage étaient parfois interviewés. Et il y avait aussi un courrier des lecteurs. Cela ressemblait presque à des petites annonces du genre : « voilà, j'aime le doublage si quelqu'un veut en parler avec moi. »

Au début d'internet il y avait deux forums sur le doublage. Un qui s'appelait « Synchracity, » que je n'ai pas connu. Car quand j'ai commencé à m'intéresser au doublage, il était déjà fermé. Ensuite, « La Gazette du Doublage, » qui existait déjà en version papier, a créé un site internet, avec un forum ouvert à tous, sans inscription. Des personnes ont commencé à faire des fiches de doublage : « j'ai regardé tel film ce soir, j'ai reconnu la voix de tel comédien... » On a commencé comme cela à faire un travail encyclopédique sur le doublage. Certains internautes avaient déjà fait chez eux des fiches papiers depuis les années 80. C'est comme cela qu'a commencé le partage des passionnés. J'ai créé mon propre blog, car je me suis rendu compte qu'il existait encore moins d'infos sur les chanteurs du doublage Français. Je suis vraiment passionné de jazz vocal et de la variété des années 50, 60 et 70. J'aimais le son des arrangements des chœurs et des choristes qui accompagnaient parfois Jacques Brel ou Gilbert Bécaud. Et c'était en fait les mêmes choristes que dans le doublage. Quand j'ai fait mon blog, « Dans l'Ombre Des Studios, » j'ai vraiment voulu l'axer sur les comédiens de doublages mais aussi sur les choristes, les musiciens studios et les arrangeurs. Mais sans jamais oublier Disney bien entendu !

Question : Vous m'avez dit être né en 1986, beaucoup des anciens doublages dont vous parlez dans votre blog concernent les années 50 et 60, si ce n'est des doublages encore plus anciens. Vous n'avez donc pu les connaître.

Rémi Carémel : Tout à fait. J'ai un côté militant. L'oubli me révolte ! J'ai toujours trouvé que c'était une injustice que des gens ne soient, d'une part, pas crédités dans un film, qu'ils soient donc oubliés, mais aussi que l'on supprime leur travail et que cela disparaisse. Ou bien que certains comédiens ne touchent pas leurs droits. J'ai donc aidé, tout à fait bénévolement, des comédiens à constituer un dossier pour qu'ils touchent enfin leurs droits d'interprètes.

Le redoublage où je me suis vraiment senti concerné c'est celui de *La Belle et le Clochard*.¹⁴⁰ J'avais la VHS avec le doublage de 1989, avec Patrick Poivey comme voix du Clochard. C'est donc cette version que j'écoutais étant enfant. C'est un des seuls redoublages où je me suis senti personnellement concerné, parce qu'on m'avait enlevé les voix que j'avais connues dans mon enfance. Ainsi que le cas de Lucie Dolène dans *La Belle et la Bête*¹⁴¹ : Disney s'est vengé en enlevant sa voix à la suite du procès qu'elle leur a intenté pour *Blanche-Neige*. Les Disney que j'ai vu le plus de fois quand j'étais enfant sont *Merlin L'Enchanteur* et *Robin Des Bois*¹⁴², qui n'ont, eux, pas été redoublés. Je les adore, mais cela n'a rien de rationnel, ce sont simplement ceux que j'ai le plus vu étant gamin. Avec *La Belle et Le Clochard* et *La Belle et La Bête*.

Question : Quel sentiment avez-vous à l'écoute d'un redoublage ?

Rémi Carémel : Cela dépend. Si c'est le redoublage d'un film que j'ai vu étant enfant, cela me fait quelque chose. Cela me perturbe. Et j'entends tout de suite le décalage entre image et voix. Chaque époque a sa façon de dessiner et sa façon de faire les voix. Avant, on timbrait beaucoup plus. Et les comédiens qui doublaient étaient des gens de théâtre, qui donc avaient l'habitude de timbrer leur voix. C'était très théâtral et c'est ce que j'aime dans les anciens doublages. Il y avait un côté démesuré dans le jeu, et à la fois une vérité. On sent que les comédiens se régalaient. Maintenant le doublage paraît plus sobre. Ils sont faits par des comédiens qui font moins de théâtre, et qui viennent très rapidement au doublage. Un redoublage est encore plus flagrant pour les films live. Quand on voit un film en noir et blanc avec des voix modernes, ils ont beau vieillir le son et essayer de jouer « à l'ancienne » on sent le décalage. On le remarque moins dans les dessins animés qui sont plus intemporels.

Mais pour le redoublage des dessins animés, il y a une grande part d'influence qui vient de l'enfance. Chaque doublage a pourtant ses qualités. Il y a des batailles sur les réseaux sociaux « je préfère telle version » et « ah non moi je préfère celle-là... » Je pense que tout cela est très lié à l'enfance, à la V.F que l'on a entendue, à la V.F à laquelle on est habitué. On retient la V.F que l'on avait sur notre VHS. Il y a quelque chose que l'on ne maîtrise pas là-dedans, il ne s'agit pas d'un choix, parce que c'est dicté par l'éducation. Même avec le recul nécessaire quand on se plonge dans l'étude du doublage, il y a une part que l'on ne contrôle pas dans nos goûts. On retient la voix que l'on a connue sur notre VHS quand on était gamin. Il existe même un trafic de VHS numérisées sur DVDs que l'on

¹⁴⁰*Lady and The Tramp* 1955 dir. Clyde Genronimi.

¹⁴¹*Beauty and the Beast* 1991 dir. Gary Trousdale and Kirk Wise.

¹⁴²*The Sword in the Stone* 1963 dir. Wolfgang Reitherman ; *Robin Hood* 1973 dir. Wolfgang Reitherman.

peut acheter en ligne, si l'on veut avoir la « vraie version » d'un dessin animé Disney, c'est-à-dire le doublage que l'on avait sur VHS quand on était enfant.

Un ami à moi, m'a aidé à écrire l'article sur les doublages de *La Belle Au Bois Dormant*. Il allait voir les Disney au cinéma quand ils sortaient, mais à l'époque, il n'y avait pas de VHS, du coup il avait fait des enregistrements pirates des voix françaises quand il allait voir des Disney au cinéma. Les gens des Studios Disney attachaient beaucoup d'importance aux disques. La trace gardée du doublage venait des disques ou des extraits diffusés à la télé. Parfois les voix des disques étaient les mêmes que dans les films, mais parfois elles étaient réenregistrées par d'autres chanteurs et comédiens, ou bien même un mix des deux. La narration quant à elle était souvent doublée par un comédien célèbre pour les disques, comme Michèle Morgan qui fait la narration de *La Belle au Bois Dormant* sur les disques et sur les cassettes audios.

Il y a même eu des confusions sur les comédiens qui doublaient les films et ceux qui doublaient les disques. Quand est sorti *Le Livre de la Jungle* en VHS, pour beaucoup la chanson était « Cherche le minimum » qui était le titre, par le même chanteur Jean Stout, avec d'autres paroles pour le disque. J'ai vu des commentaires sur Youtube où les gens étaient persuadés d'avoir entendu « Cherche le Minimum » dans le film, ce qui est impossible. Mais cette version était restée dans leur mémoire car c'est celle qu'ils ont entendue plusieurs fois en écoutant leur vinyle après avoir vu le film. Il arrivait souvent que les chansons sur les disques soient différentes de celles du film, il est possible que ce soit pour des histoires de droits. Les disques qui sortaient en parallèle des dessins animés Disney ont façonné l'imaginaire Disney de beaucoup d'enfants. A tel point que certains se souviennent plus des paroles et des voix des disques que de celles des films. Car les films, ils ne les voyaient qu'au cinéma, et avant qu'ils ne repassent au cinéma on pouvait attendre des années !

Question : Croyez-vous que des enfants ayant grandi en France avant la démocratisation du DVD dans les années 2000 aient pu voir les dessins-animés Disney en Version Originale ?

Rémi Carémel : Je ne pense pas, les dessins-animés étaient même montrés en classe en VF. Il était très dur d'échapper à Disney, et je ne crois pas qu'il existait des VHS en V.O des Disney. J'ignore où l'on pouvait en acheter, cela devait en tous cas être très dur à trouver. Je n'ai pas d'archives ni de source permettant de savoir à quelle époque la V.O des dessins animés Disney fut disponible, mais je doute que cela soit avant leur sortie DVD. Maintenant, avec le DVD on peut choisir les langues, même si je ne pense pas que des parents montrent tout de suite des films en V.O à leurs enfants.

Question : Quelles sont vos sources ? Où trouvez-vous les anciens doublages des Disney ?

Rémi Carémel : C'est grâce principalement aux émissions de Pierre Tchernia, « SVP Disney, » et « Avis Public N°1 », que l'on a pu récupérer les premiers doublages. Les émissions de Tchernia étaient très attendues des gamins de l'époque. Vu qu'il n'y avait qu'une ou deux chaînes dans les années 60 et début 70, les gens regardaient tous la même chose. Du coup, les dessins animés vus au cinéma restaient dans les mémoires grâce aux extraits régulièrement diffusés dans les émissions de Tchernia. On a

remonté des extraits avec les anciens doublages, mais aussi avec des enregistrements de vieilles cassettes et de vieux disques. Ou encore avec des super 8.

Quand j'ai commencé mon blog en 2011 je faisais des récapitulatifs des listings de doublage, quand un collectionneur m'a contacté. Il m'a dit « j'ai récupéré une bobine 16mm avec le premier doublage de *Blanche-Neige* de 1938. » Je n'y croyais pas trop, puis il m'en a fait écouter un extrait au téléphone et je me suis rendu compte qu'il ne s'agissait ni de la voix de Lucie Dolène, ni de celle de Rachel Pignot. Moi qui suis nul en technique, j'ai proposé à mon ami Greg Philipp, du blog « Film Perdu, » qui est un vrai fou de *Blanche-Neige*, de faire une expédition chez ce collectionneur à Montpellier. Le collectionneur ne voulait pas céder sa bobine à un labo pour en faire un scan numérisé, de peur qu'elle ne se détériore. Du coup, nous avons filmé la bobine projetée, et nous avons enregistré la sortie du son du projecteur. Ensuite, Greg a fait un boulot énorme pour améliorer le son. Il a enlevé le souffle du projecteur, gommé les micros coupures... Il manquait par moment des bouts de mots, des syllabes, du coup il allait les récupérer sur d'autres mots, à d'autres passages.

Greg et moi nous avons contacté François Justamand (du blog « La Gazette du Doublage ») et Olikos (du site « Les Grands Classiques ») afin de se redistribuer les extraits des anciens doublages, comme *La Belle Au Bois Dormant*, *Alice Au Pays Des Merveilles*, *Pinocchio* ou *Bambi*¹⁴³... On a décidé de faire quelque chose en commun que nous avons appelé le « Festival Des Anciens Doublages Disney. » Durant quatre jours, un de nos quatre blogs publiait un article sur un ancien doublage avec un ou plusieurs extraits. Plutôt que d'être en concurrence, on a décidé de s'associer, chaque blog faisait la promotion de l'autre. Nous avons fait une annonce commune sur nos quatre sites pour dire que nous avions fait de super découvertes des anciens doublages. Le but était surtout de lancer une bouteille à la mer, de dire que nous avions besoins des internautes pour trouver de nouveaux éléments. Cela a fonctionné car à la suite du festival nous avons été contactés par un collectionneur en possession de l'intégralité du premier doublage de *Bambi*, car quelqu'un de sa famille était propriétaire d'un vieux cinéma.

Question : Il me semble que vous faites aussi des concerts des bandes originales des dessins-animés de Disney qui réunissent de nombreuses voix du doublage français.

Rémi Carémel : Oui j'ai eu l'idée de faire des mélanges de générations, entre jeunes chanteurs de comédies musicales et comédiens et chanteurs des doublages Disney. C'est-à-dire réunir autour de Disney des voix de 25 à 85 ans. Cela a donné une énergie et un charme supplémentaire aux concerts. Cela fait partie de mes démarches pour faire connaître les voix. Pour la plupart des comédiens, qui avaient pourtant fait les doublages des dessins-animés, c'était la première fois qu'ils faisaient du Disney sur scène. Les jeunes chanteurs étaient très émus de chanter avec les voix qu'ils connaissaient depuis leur tendre enfance. Il y avait un coté fusionnel. C'était un véritable échange intergénérationnel. Créer une passerelle entre différentes générations, c'est une chose que j'aime vraiment faire. Les jeunes chanteurs de comédies musicales sont souvent de grands fans de Disney, ils étaient donc très contents.

J'ai demandé à Jean-Claude Donda qui fait la voix de Winnie L'Ourson depuis uniquement 2011, puisque c'était Roger Carel qui occupait ce rôle depuis les années 70, de bien vouloir chanter une

¹⁴³*Alice In Wonderland* 1951 dir.Clyde Geronimi ; *Pinocchio* 1940 dir.Hamilton Luske ; *Bambi* 1942 dir.David Hand.

chanson à un des concerts. Jean-Claude imite tellement bien Roger Carel que lors d'une répétition un jeune comédien vient le voir en lui disant « votre voix, c'est toute mon enfance ! » Ce qui est impossible, étant donné que Jean-Claude a repris le rôle de Winnie en 2011 seulement, ce jeune comédien a donc grandi avec la voix de Roger Carel. Mais pour lui, Roger Carel et Jean-Claude Donda n'étaient qu'une seule et même personne : Winnie L'Ourson.

Disney veut que les voix soient les mêmes dans tous les pays. Quand on écoute les montages vidéo multilingues des Disney, où l'on ne peut entendre que quelques mots en tchèque, puis en suédois, puis en espagnol, on constate que la voix d'un personnage est plus ou moins toujours la même. Disney peut aller jusqu'à privilégier un voice match, plutôt que l'avis du directeur artistique ou le jeu d'acteur, ce qui est bien dommage. Du coup on se retrouve parfois à remplacer des voix officielles, ce qui est aberrant !

Question : Pourtant, il existe une communauté de fans de doublages assez active sur internet, et qui manifeste une préférence pour un certain comédien voix, non ?

Rémi Caréme : Oui. Pour beaucoup de gens, la voix est très liée au comédien vu à l'écran. Les fans s'exprimaient beaucoup sur les forums par le passé, et ils le font toujours, mais maintenant la communication entre les fans se fait bien plus par Facebook. Comme sur le groupe Facebook de la « Gazette du Doublage, » par exemple. En ce qui concerne les changements de voix officielles il s'agit souvent de choix arbitraires, poussés par un changement de client par exemple ou bien de direction d'un studio de doublage, et cela est assez dommage...

A l'inverse, il y a parfois des changements de comédiens voix qui sont nécessaires mais contestés, un peu bêtement, par les fans. Par exemple, j'ai vu passer sur le groupe Facebook de la « Gazette » des commentaires de fans mécontents que ce ne soit pas Pierre Hatet, qui faisait la voix de Joker dans la série animée *Batman*¹⁴⁴, qui soit repris pour faire la voix de Heath Ledger (Joker) dans *The Dark Knight*¹⁴⁵. Mais il ne s'agit plus d'un dessin animé ! Et la voix de Pierre Hatet ne pouvait pas correspondre à Heath Ledger. Des fans étaient aussi mécontents que ce ne soit Thierry Warmuth qui double Jamie Bell dans *Les Aventures de Tintin : Le Secret de La Licorne*¹⁴⁶, car Warmuth doublait Tintin dans la série animée.¹⁴⁷ Mais là encore le changement de média et d'interprète en V.O appelle forcément à un changement de comédiens voix.

¹⁴⁴*Batman : The Animated Series*. Warner Bros. Animation. 1992 - 1995

¹⁴⁵*The Dark Knight* 2008 dir.Christopher Nolan.

¹⁴⁶*The Adventures of Tintin : The Secret of the Unicorn* 2011 dir.Steven Spielberg.

¹⁴⁷*Les Aventures de Tintin*. La Deux, 1992.

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