

# Contents

## HUMAN-HUMAN AND HUMAN-ANIMAL RELATIONS

<b>Happy Pictures? Disney's <i>Dumbo</i> Films and the Entertainment Industry</b> . . . . .	3
Ingrid Tomkowiak	
<b>Animal Bodies, Human Voices, and the Big Entanglement. Disneynature's Documentary Series</b> . . . . .	25
Christine Lötscher	

## GENDER AND DIVERSITY

<b>Curtailment in Mermaid Lore. Disney's <i>The Little Mermaid</i> (1989)</b> . . . . .	39
Lies Wesseling	
<b>"Be a Man". Gender and Body in Disney's <i>Mulan</i> (1998)</b> . . . . .	51
Yvonne Festl	
<b>Walking the Line. A Feminist Reading of Gendered Orientations and Voice in Disney's <i>Aladdin</i> Films (1992/2019)</b> . . . . .	67
Sara Van den Bossche	
<b>Screening Blackness. Controversial Visibilities of Race in Disney's Fairy Tale Adaptations</b> . . . . .	81
Claudia Sackl	
<b>From E.T.A. Hoffmann to Disney. Figurations of the Nutcracker in Changing Media and Culture</b> . . . . .	97
Ute Dettmar	

## ASPECTS OF CULTURAL HERITAGE

<b>Walt O'Disney and the Little People. Playing to the Irish-American Diaspora</b> . . . . .	115
Emer O'Sullivan	

<b>From the Old World. Disney’s Transformation of European Cultural Heritage in <i>Fantasia</i> (1940).</b> . . . . .	131
Ludger Scherer	
<b>ICONIC CHARACTERS AND NARRATIVES</b>	
<b>Music in Their Bones. Play, Music and Materiality in Disney’s Dancing Skeleton Films</b> . . . . .	155
Julia Benner	
<b>“Taxing the Heart and Soul Out of the People”. Disney’s <i>Robin Hood</i> (1973) as Conservative Fable</b> . . . . .	171
Anika Ullmann	
<b>Jack Sparrow—the Ultimate Adventurer</b> . . . . .	185
Aleta-Amirée von Holzen	
<b>IMMERSIVE EXPERIENCE, REFLEXIVE ENGAGEMENT</b>	
<b>From Anaheim to Batuu. Fan Tourism and Disney’s <i>Star Wars</i>: Galaxy’s Edge as Transmedia Playground</b> . . . . .	199
Lincoln Geraghty	
<b>Consuming Disney. Image Cultivation, Indoctrination and Immersive Transmedia Storytelling in Disney Cookbooks</b> . . . . .	211
Natalie Borsy	
<b>The Social Aesthetics of Family Space. The Visual Heritage of Disney in a Swedish Amusement Park</b> . . . . .	229
Anna Sparrman	