

## Emerging Political Correctness in Disney's Live-Action Film *Snow White* (2025)

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### Abstract

*Walt Disney's live-action version of Snow White as an American musical fantasy film was released in the United States on March 21, 2025. Snow White (2025) is a remake of its original animation version, Snow White and the Seven Dwarfs (1937). Disney's live-action Snow White remake invoked pre-release controversies, with criticism regarding its color-blind casting and story changes on the basis of feminism and Disney's policy on diversity, equity, and inclusiveness (DEI) based on political correctness. This article examines how Disney's 2025 live-action remake has been politicized to the extent which could be described as the Snow White controversy. To this end, this article reviews feminist criticism of Disney's 1937 animation film, feminist revision in live-action adaptations by non-Disney filmmaking companies in 2012, and Disney's live-action remake of 2025. Finally, this article provides additional analysis on the difference between Disney's live-action version and Daily Wire's live-action film, Snow White and the Evil Queen (2025).*

**Key words:** Brothers Grimm, Disney, feminism, feminist revision, political correctness, *Snow White and the Seven Dwarfs* (1937), *Snow White* (2025)

### 1. INTRODUCTION

Walt Disney's live-action version of *Snow White* as an American musical fantasy film was released in the United States on March 21, 2025 (IMDb, 1990-2025a). Disney's *Snow White* (2025) is a remake of its original animation version, *Snow White and the Seven Dwarfs* (1937) (IMDb, 1990-2025b). It is widely known that *Snow White* (1937) stems from a novel version of *Snow White* published by the Brothers Grimm in 1812 (Brothers Grimm, 1812). The 1937 animation film was widely recognized one of the greatest movies at that time, and it influenced the filmmaking culture all over the world and generated the "international legacies" over time (Pallant and Holliday, 2021).

Nonetheless, the 1937 animated film was denounced for its patriarchal worldview by feminists. Since then, feminist revision was made in novels, and live-action adaptations were created by several filmmakers. Unlike the previous live-action adaptations, Disney's live-action *Snow White* (2025) remake invoked pre-release controversies, with criticism regarding its color-blind casting and story changes on the basis of feminism and Disney's policy on "diversity, equity, and inclusiveness" (DEI) based on political correctness. This article examines how Disney's 2025 live-action film has been politicized to the extent which was referred to as the *Snow White* controversies (Bollettieri and Roush, 2025).

Why has Disney decided to remake the 1937 animation version as a live-action film in the first place? What kind of messages are embedded in Disney's live-action *Snow White* (2025)? With a view to exploring answers to these research

questions, this article comparatively examines feminist criticism of Disney's animation film *Snow White* (1937), feminist revision in live-action adaptations by non-Disney filmmakers (2001, 2012, 2019), and Disney's live-action remake of 2025. This research rediscovers that feminist revision can be already discernible in the previous live-action films by non-Disney filmmakers due to the influence of feminist philosophy. Finally, this article sheds light on the so-called *Snow White* controversies on media and provides additional analysis on the difference between Disney's live-action version and Daily Wire's live-action adaptation, *Snow White and the Evil Queen* (2025).

## 2. Feminist Criticism of Disney's Animation Film *Snow White* (1937)

Basically, Disney's animation film *Snow White* (1937) "has made the 'princess movie' an integral part of Disney films ever since" (Liu and Yang, 2021: 1034). However, most earlier research on the animation version of Disney's *Snow White* (1937) has focused on the critical review of the film in terms of a feminist perspective. Feminism is defined as the "set of beliefs and ideas that belong to the broad social and political movement to achieve greater equality for women" (Fiss, 1994: 413). The concept of male gaze was developed by feminist film theorist Laura Mulvey in her seminal essay, "Visual Pleasure and Narrative Cinema" (Mulvey, 1975). Mulvey employed psychoanalytic theory as a "political weapon" in order to theorize her feminist framework (Ibid: 6). From the perspective of male gaze, beauty of the queen stepmother necessitates approval and assessment by a magic mirror voiced by a male actor (Linando, 2021: 210). Likewise, the internal and external "beauty" of Snow White is depicted as "goodness" that saves her life from time to time in the story (Ogiue, 2014: 78-81).

From a feminist perspective, the 1937 version of *Snow White* contains "gender stereotypes" in that the protagonist is portrayed as a passive and submissive woman, who needs a help from a man (Budidarma, et al., 2023). To be more specific, Snow White is depicted as a helpless and domesticated woman who behaves as if she were a housewife by cleaning the castle's steps, cooking for the dwarfs, and cleaning the cottage of the dwarfs. Moreover, Snow White falls into a deep sleep due to the poisonous apple until the arrival of her prince, and this represents "passivity and helplessness" of a woman who necessitates a help of a man (Berlianti, 2021: 29). The storyline implies that Snow White cannot become happy without a rescue by a prince, and she is depicted as a "commodity and a prize for the prince to be won" (Linando, 2021: 211). Furthermore, a confrontation between a good woman (Snow White) and a bad woman (Queen) can be regarded as a reflection of a man-centered viewpoint (Wakakuwa, 2003: 99-100). Disney's *Snow White* (1937) thus succeeded the "male-centered" elements from the original fairytale by the Brothers Grimm (Motohashi, 2016: 2). In this respect, *Snow White* (1937) has been regarded as the "worst Disney film in terms of feminism, because the characters are largely non-existent, the film very solidly puts chores like cooking and cleaning as the woman's duty" (Randall, 2017). It was also described as "dated and sexist" in a film review (Washington Post, 2018).

In particular, Snow White sings "I'm Wishing", the first song in the Disney's animated film, when she works in the courtyard of the Queen's castle. The Prince overhears the sing by Snow White and listens for a while. The lyrics of the song is as follows:

I'm wishing. For the one I love. To find me. Today. I'm hoping. And I'm dreaming of. The nice things. He'll say... (Disney Fandom, 2025a).

The lyrics of this song by Snow White indicates that her happiness depends on a man who loves her. In response to Snow White's singing, the Prince sings a song "One Song" to Snow White as a serenade during their first encounter (Disney Fandom, 2025b).

Likewise, earlier research has critically analyzed both a Grimm tale of *Snow White* and Disney adaptation from a viewpoint of "feminism criticism" (Joosen, 2004). It is fair to argue that the original fairytale, *Snow White* (1812), by the Brothers Grimm contains gender stereotypes from the beginning, but the 1937 animation version of *Snow White* by Walt Disney should be reviewed through the lens of "feminist film theory". Feminist film theory "critically discusses the sign and image of women in film as well as opens up issues of female spectatorship, criticizes classical cinema for its stereotyped representation of women, and aims for adequate representation of female subjectivity and female desire on the silver screen" (Malakar and Dutta. 2024: 41). The original fairytale indeed includes the gender stereotype or anachronism in remarks of a prince who says to dwarfs: "Let me have it [Snow White] as a gift, for I cannot live without seeing Snow White. I will honor and prize her as my dearest possession" (Brothers Grimm, 2013: 18). Here, it can be comprehended that the prince describes Snow White as a "possession" and it would lead to feminist criticism. In terms of feminist criticism however, Disney's animated film of 1937 repeated and propagated the gender stereotypes, and the protagonist is described as an "archetypal Disney heroine", a good girl and a "homemaker" (Youngs, 1999: 311-314).

The sketching of Snow White in the animated film is "submissive and docile" during the period leading up to "second-wave feminism" (Pallant and Holliday, 2021: 8). In a film review of *The New York Times* by a female American journalist, Janet Maslin, *Snow White and the Seven Dwarfs* (1937) was criticized that the film is "objectionable" and that Snow White is "no feminist" playing a role as a "housewife" (Maslin, 1987). Moreover, the language and body language used by Snow White in the 1937 animation film reinforce the gender role of the protagonist as an ideal female figure (Heritage, 2015). In addition, the lyrics of the famous song "Someday My Prince Will Come" is considered to be a typical gender stereotype since it contains a message that a woman (Snow White) can be saved by a man (prince) and "marriage" based on "true love" is necessary for a woman to become happy in the end. The song is sung as follows:

Someday my prince will come. Someday we'll meet again. And away to his castle we'll go.  
To be happy forever I know. Someday when spring is here. We'll find our love anew. And  
the birds will sing. And wedding bells will ring. Someday when my dreams come true...  
(Disney Fandom, 2025c).

As for her external characteristics, essence of Disney's animation version of *Snow White* (1937) is focused on appearance, i.e. beauty of women, which is part of "patriarchal ideology" as observed in some earlier research (García, 2020: 25). Stephani Inesia Linando, a lecturer in Screen and Media Studies at the University of Bunda Mulia in Indonesia, observed that the 1937 animated film perfectly portrayed the traditional role of woman, and represented male dominance and control, which can be perceived by the audiences (Linando, 2021: 210). By depicting a stereotypical princess with physical characteristics of perfect beauty with the famous phrases, such as "skin white as snow" and "lips red as the rose", the film inevitably contains "male gaze" which symbolizes "what men want in women" (Ibid). The storyline highlights the obsession with natural beauty as described in the conversation between the Queen and the mirror. While the Queen pursues perfect physical appearance, the mirror is given a masculine and

influential personality to judge the physical appearance of a woman (Berlianti, 2021: 27).

Furthermore, *Snow White* (1937) has been analyzed as an archetype of “femme fatale” in terms of gender stereotyping and feminism (Ezzeldin, 2022). The depiction of innocence and sexuality in the film based on the novel version visualized “nineteenth and twentieth-century ideals surrounding gendered domesticity” (Winchester, 2021). Therefore, Snow White in the 1937 film was regarded as an “ideal female figure” at the time and women were taught that the place they spend their time is in the house. This is the societal perceptions of this film at that time, and this was how the public receives messages through the animated version of *Snow White* (Sun, 2023: 2). Thus, literature review on the 1937 animation film focused on the feminism criticism in general.

### **3. Feminist Revision and Live-Action Adaptations of *Snow White* (2001, 2012, 2019)**

The 1812 original fairytale and the 1937 animation film have been denounced as male-centered storyline by feminists as previously reviewed. In the 1812 novel version, the Prince intends to “possess” Snow White in the coffin. In the 1937 animated movie, the Prince kisses Snow White without her consent. Since 1937, live-action films of *Snow White* have been created by non-Disney filmmakers, and some novels were published, too. Serena Valentino’s *Fairest of All: A Tale of the Wicked Queen* (2009) is one of the retellings of Disney’s *Snow White* (1937) and “feminist revision” can be perceived inside the revised storyline. In the novel by Valentino, the queen as a stepmother of Snow White is depicted as a strong woman even before she turns into a wicked queen. In this retelling version, the queen cares for Snow White as a stepmother. The novel explains how and why the queen turns into a wicked female. Valentino added another side story of the queen who was influenced by her father and the mirror, attributing the cause of the wicked transformation to the influence of a man and the war fought by men (Valentino, 2009).

Understandably, a number of live-action adaptations of *Snow White* have been created by non-Disney studios during the postwar period, but feminist revision can be seen in a modern live-action film, *Snow White: The Fairest of Them All* (2001), a fantasy adventure film co-written and directed by Caroline Thompson and produced by Hallmark Entertainment. The 2001 live-action version of *Snow White* was not produced by Disney, but it was aired in the United States on the American Broadcasting Company (ABC) as part of their series on “The Wonderful World of Disney” on March 17, 2002 (Erickson, 2008). Thompson completely eradicated “all the Disney-esque ideas established for the 1937 animated film” (Anderson, 2001), but it was reviewed that “this is not for small children... Even with a TV-PG rating, ABC is making a big mistake airing it as part of its “Wonderful World of Disney” (Fries, 2002). In the 2001 live-action remake, Snow White still does cleaning the house and washing clothes of the dwarfs, but the prince kisses Snow White, when she is awake and smile at him. This aspect should be regarded as a feminist revision in that the prince kisses Snow White without her consent in the 1937 animation version.

At the beginning of the 2001 *Snow White* film, there is a scene where the father of Snow White gives his baby daughter milk, and it represents a childcare by men. The father of Snow White later becomes King, but it is depicted that the Queen is more powerful than the King. In the middle of the film, the Queen slaps the King’s

cheek and it indicates that women can have more power than men. Moreover, Snow White does not fall in love with a prince and she values “inner beauty” rather than appearance unlike the 1937 animation version by Walt Disney. Therefore, it is fair to argue that feminist revision was already made by Caroline Thompson in the 2001 live-action remake of *Snow White*.

In addition to the novel by Serena Valentino, feminist revision can be discerned in other live-action films created by non-Disney filmmakers. A live-action film of *Snow White, Mirror Mirror* (2012) was created by non-Disney production companies, such as Relativity Media. This live-action version is an American fantasy comedy film based on a fairytale by the Brothers Grimm. In the 2012 live-action version, Snow White is not depicted as domestic, dependent, and weak based on typical gender stereotypes, but as a stronger protagonist with brave to stand up against the Evil Queen (Nurfadilla and Jauhar Helmie, 2018). Snow White in this 2012 live-action film is depicted as “less feminine” in that the protagonist wears “loose pants with blue shirt” (Ibid: 157), and shows her willingness to fight the beast in the woods, saying “Gentlemen, I can think of no greater group of warriors to lead into battle... This is my fight” (Ibid: 159). Snow White in the 2012 live-action version goes outside of the castle and sees poverty due to the political oppression by the Queen and realizes that the politics of her kingdom should be changed or improved. Snow White then brushes up her sword skills, becomes the leader of bandits, and finally saves the Prince instead of waiting for being rescued by him (Ibid: 160). In this film, Snow White kisses the prince to save him and tells the prince that “I read so many stories where the prince saves the princess in the end... I think it's time to change the ending” (IMDb 1990-2025c). Snow White moreover delivers a speech in front of the bandits, saying “whatever we steal goes back to the people” and possesses a political will to govern the kingdom, saying “I'm the rightful leader of this kingdom” (Ibid). Obviously, this 2012 live-action remake should be regarded as a feminist revision for these aspects.

Likewise, another live-action fantasy film, *Snow White and the Magic of the Dwarves* (2019) (IMDb, 1990-2025d), represents the influence of a feminist revision, and depicts Snow White as a more active woman who can stand up against the Evil Queen (Devika and Sreena, 2023). First, Snow White in this film disguises herself as a man, but the Prince realizes that Snow White is a woman. Snow White in the male attire is not included in the original Snow White fairytale and this can be regarded as a feminist revision. One of the seven dwarfs tell Snow White that she is courageous and unselfish and that she is a true leader. Then, Snow White becomes the leader of seven dwarfs and fights back the Queen who killed the King as a father of Snow White. At the end of the film, Snow White become the Queen instead of her stepmother, and marries the Prince. It is evident that both of the 2012 live-action film and the 2019 live-action film were influenced by feminism, and the changes of the storyline could be observed as “feminist revision” (Stoeltje, 1988).

Disney's animation film *Snow White* (1937) was also reproduced as *Once Upon a Time* (2011-2018), a TV show aired by Disney's ABC in the United States. Notably, it is recognizable that the character of Snow White in the TV series was not based on the same typical gender stereotypes as the original film (Heptinstall, 2021). The TV drama of Snow White by Walt Disney should be regarded as a feminist revision in that the protagonist possesses less feminine and more independent characteristics empowered by the influence of feminism. The influence of feminist revision moreover can be seen in another important book publication by Laura Lane and Ellen Haun's retelling of *Snow White*, entitled *Snow White & The Seven Microaggressions* (Gašparovičová, 2022).

#### 4. Disney's Live-Action Film *Snow White* (2025) as Feminist Revision

The live-action *Snow White* (2025) by Disney is considered to be a more feminist movie than the original one, and this should be part of the feminist revision same as the other live-action versions produced by non-Disney studios. For example, it was reported that “On TikTok, some users said they think that in an effort to make Snow White more feminist, Zegler inadvertently assigned anti-feminist sentiment to the character” (Issa, 2023). Zegler expressed her distaste for the original storyline in the animation film, and told ExtraTV in October 2022 that “The original cartoon came out in 1937, and very evidently so. There's a big focus on her love story with a guy who literally stalks her. Weird! Weird! So we didn't do that this time” (Murray, 2023).

Likewise, Zegler commented on the character of Snow White in the live-action version in another interview, saying that “She's not going to be saved by the prince, and she's not going to be dreaming about true love; she's going to be dreaming about becoming the leader she knows she can be and that her late father told her that she could be if she was fearless, fair, brave and true” (Ibid). Obviously, Zegler's remarks on the animation version and Disney's live-action version of *Snow White* (2025) represents the influence of a feminist philosophy, but at the same time, her comments were ironically criticized as “pseudo feminism” by a feminist as follows:

Criticizing Disney princesses is not feminist. Not every woman is a leader. Not every woman wants to be a leader. Not every woman wants or craves power and that's ok. Thinking that a woman is any less valuable because she falls in love or because she accepts help from somebody instead of girl-bossing her way through her problems is not feminist (Ibid).

Without a doubt, Zegler's public comments on the 2025 live-action version over the past few years revealed that “her Snow White story will be told from a feminist perspective, angering those on the political right as well as Disney purists” (Bond, 2024). Still, it also has to be noted that “the power of the new feminist fairy tale is highly compelling, but it comes at a cost”, as observed by Carrie Gress (Gress, 2023). Both Walt Disney and Zegler have supported and facilitated the empowerment of women in the 2025 live-action film, but it could cause criticism against their feminist and political philosophy.

Having said that, it is an undeniable fact that empowered feminism can be seen in this film which is consistent with political correctness. Snow White in the 2015 live-action remake is empowered as a leader. In the live-action fantasy remake, Zegler sings “Waiting on a Wish” as a replacement of the original song, “I'm Wishing” in the 1937 animated version. Unlike the song in the animation version which is a song for romance, this song in the live-action adaptation is designed for a “change” of a woman. The lyrics of “Waiting on a Wish” is as follows:

I'm waiting on a wish. Beneath a thousand treetops. And as a silver sky stops. I long to leave the walls behind me. Waiting on a wish. Holding out for someday. Hoping somehow, some way. There comes a miracle to find me (Disney Fandom, 2025d).

Regarding this point, the Queen talks to Snow White that “I really don't remember you are being this opinionated”. The Queen's remark symbolizes the influence of a feminist philosophy in this film. The most significant implications of Disney's live-action remake for the role of women in politics is that a woman can become a leader. During the filmmaking process of the live-action remake, there was a presidential campaign in the United States, i.e. the political battle between Donald Trump and Kamala Harris. Through the creation of this film, Disney reflected the political history in the United

States where there has been no female president in the past. In the face of the result of the presidential election, Zegler commented that “Ms. Harris should not have lost” (Millward, 2024). Just like other live-action adaptations, Disney’s live-action remake of *Snow White* was created by the influence of feminist revision, although the film was over-politicized, causing the *Snow White* controversies at the same time.

## 5. Political Correctness and Disney’s Live-Action Film *Snow White* (2025)

Political correctness can be seen even in the original fairytale *Snow White* (1812) by the Brothers Grimm. In the 1810 draft of *Snow White* by the Brothers Grimm, *Snow White* is “abused” by her real mother, but this storyline was revised in accordance with the social value based on Christianity (Shimizu, 2019: 9). Walt Disney ameliorated the original fairytale in the filmmaking process of the 1937 *Snow White*. In fact, the original storyline of the Brothers Grimm’s *Snow White* (1812) contained several horrible depictions which were considered inappropriate for young readers. In the original fairytale, for example, the huntsman kills a wild boar and takes an internal organ to give it to the Queen. The Queen does not know the truth and eats it in the 1812 fairytale version. The scene must have been thought to be “cannibalism” which is inappropriate for young audience of the animated film, and therefore, the scene is not included in the 1937 animation version (Arima, 2003: 18-19). Other cruel scenes were also deleted because it would be traumatic experience for young audience (Ibid: 26-28), but it can be regarded a revision by Disney based on political and social correctness, so to speak.

Similarly, the live-action version of *Snow White* (2025) by Disney reflects the DEI and political correctness of Disney. In the light of political correctness, the skin color of *Snow White* in the fairytale of the Brothers Grimme (1812) and Disney’s animated adaptation (1937) have been condemned as racial discrimination (Garner, 1994). Therefore, the casting of Zegler whose skin color is not white has been regarded as more politically correct. While many fans of Zegler celebrated her casting as the “perfect White Snow”, other people were angry at the decision (Ibid). Still, a race-based controversy occurred regarding the color-blind casting in the filmmaking process of the live-action version. Rachel Zegler was selected to play the main character of the film, but the casting of Latina actor, who is of Colombian and Polish heritage, has been criticized as inappropriate in that *Snow White* is described having skin “as white as snow” in the original version (Brockington, 2023). In response to the criticism, Zegler tweeted that “please don’t tag me in the nonsensical discourse about my casting... I really, truly do not want to see it” (Rosenbloom, 2023). Thus, the casting of the 2025 live-action *Snow White* is part of Disney’s political correctness and DEI policy but it caused a controversy regarding feminism and racism as well.

Another controversy over the casting of the 2025 live-action film is on the casting of seven dwarfs. Peter Dinklage, an American actor who has a common form of dwarfism, outspokenly denounced the production of the 2025 live-action version *Snow White*, saying “There’s a lot of hypocrisy going on... You’re still making that fucking backwards story about seven dwarfs living in a cave together, what the fuck are you doing, man?” (Sharf, 2022). Dinklage’s criticism means that the 2025 live-action version of *Snow White* that depicts seven dwarfs should be regarded as a backward, because it could strengthen a stereotype on dwarfism in the end.

In response to the controversy sparked by Dinklage's remark, Dylan Postl, who also has a form of dwarfism, criticized Dinklage's opinion as "selfish" and "hypocritical" (Smith, 2022), saying that "It makes me so sick to my stomach to think that there are seven roles for dwarfs that can't get normal acting roles, or very few and far between roles, and now they are gone because of this guy", and added that he would be happy to play one of the seven dwarfs in the 2025 live-action film (Dick, 2022). The controversy over the dwarfism indicates that Disney's live-action film needs to deal with its stance on the political correctness regarding DEI.

Historically, the Walt Disney has played an important role as a leader of DEI in media industry, with a strong emphasis on "representation in its storytelling and hiring initiatives" (Rodgers, 2025). Indeed, Elon Musk showed his opposition to Disney's initiatives, calling "DIE Gestapo" referring to Nazi Germany's secret police (Hart, 2024). However, the current trend of political and social scrutiny under the Donald Trump administration has made Disney's stance on DEI more nuanced and illusive (Rodgers, 2025). Major companies, such as McDonald, Meta, and Amazon.com, expressed that they would reconsider their DEI policies just before the second inauguration of Donald Trump (Oakenfull, 2025). Still, it was reported that Disney defies Trump's anti-DEI policy and admitted to "tying bonuses to race and gender based factors" (Montanaro, 2025). Despite the anti-DEI policy facilitated by the Trump administration, Disney seems to stick to its pro-DEI policy, by promoting the 2025 live-action version of *Snow White*.

Notably, Disney's DEI policy has been faced with a political backlash from the conservatives, and The Daily Wire, an American conservative media company, decided to create a live-action *Snow White* film, *Snow White and the Evil Queen* (2025), written by Jeremy Boreing, an American conservative political activist, director, and screenwriter. Brett Cooper, an American conservative political commentator, media personality, and actor, was selected to play the role of Snow White in the film. Thus, not only the casting of Daily Wire's *Snow White* (2025), but also the production of this film itself reflects the anti-DEI policy vis-à-vis Disney's live-action version of *Snow White* (2025) (Hibberd, 2023).

Brett Cooper commented on her own live-action version as follows: "I was raised on the original Grimms' Fairy Tales, so I'm thrilled that we're bringing this iconic story to life for the next generation!... Snow White is such a beautiful character, and I'm honored to be playing her. Like all the best fairy tales, this is a story with timeless values, like love, friendship, and kindness, and I can't wait to share them" (Ibid). Cooper made it clear that her film would "track very closely to the Brothers Grimm version first published in 1812 with strong themes of community and perseverance, good versus evil, and beauty versus vanity", implying that her film is more authentic live-action version based on the original novel (Bond, 2024).

Disney's live-action *Snow White* (2025) led to another controversy over the Middle Eastern politics. Whereas Zegler is an advocate for Palestinian rights, Gal Gadot, who plays the Queen, is an Israeli actor, and therefore, they have expressed two different messages toward the conflict in Gaza (Berger, 2024). While Zegler has publicly shown her pro-Palestine stance and urged people to pressure government leaders to support a ceasefire in Gaza, Gadot pointed out that the international community failed to condemn murder and sexual violence by Hamas (Ibid). Evidently, the controversy over the conflict in the Middle East by the two main actors in the film represents politicization of the Disney film.



Furthermore, the *Snow White* remake controversy was associated with the 2024 U.S. presidential election. In response to the election result, Zegler declared that “May Trump supporters and Trump voters and Trump himself never know peace... There is a deep deep sickness in this country... Another four years of hatred, leaning us towards a world I do not want to live in” (Hibberd, 2024). Nonetheless, Zegler became aware that her comments on the presidential election was inappropriate, and she posted another message as follows: “I would like to sincerely apologize for the election post I shared on Instagram last week... Hatred and anger have caused us to move further and further away from peace and understanding, and I am sorry I contributed to the negative discourse” (Ibid). Obviously, Zegler has politicized Disney’s live-action *Snow White* (2025) on the basis of feminism and political correctness, which is more or less congruous with Disney’s philosophy that values DEI in nature (Davis, 2020).

## 6. Conclusion

This article has examined how Disney’s live-action *Snow White* remake of 2025 has been politicized due to the influence of feminism and Disney’s policy on DEI. It shows that the 1812 original fairytale by the Brothers Grimm and the animation film *Snow White* (1937) led to the feminist criticism. With a view to overcoming the feminist criticism, live-action films were produced by non-Disney studios and were released in 2012. It can be observed that Disney attempted to reflect the feminist perspective into the 2025 live-action adaptation so as not to repeat the same mistake in the 1930s. This is how Disney rewrote the storyline of the original fairytale and the original animation version. Furthermore, Zegler expressed her political opinions based on her feminist philosophy in public and on the internet, which eventually politicized the filmmaking process of the 2025 live-action remake.

As a result of the over-politicization of the original animation version, a trailer of Disney’s live-action *Snow White* remake incurred “dislike bombing” on Youtube. The first trailer of Disney’s *Snow White* (2025) reached an “astonishing 1,400,000 dislikes against only 100,000 likes (93.3 percent of the reactions were dislikes)” (Nebens, 2025). It is evident that Disney’s DEI policy has caused this politicized controversy over the live-action *Snow White* remake. The *Snow White* controversy has been dubbed a depressing “culture war” in *The Guardian* (Child, 2023). It is significant to note that Disney’s live-action film *Snow White* (2025) is in the process of the politicization process, which values political correctness including feminism and DEI, regardless of the negative feedbacks on the internet.

Finally, there exist profound implications of Disney’s live-action film *Snow White* (2025) for the history of feminist movement. Zegler’s comments and interviews on the live-action remake have triggered the *Snow White* controversies, but this is what Disney has intended in the filmmaking process in order to promote its DEI policy. Although Kamala Harris failed to become the first female President of the United States, Disney’s *Snow White* (2025) contains latent messages for female audiences who need to be leaders in the society which has been under the influence of the traditional male-dominance. It can be concluded that Disney has attempted to facilitate its DIE policy through the making of the 2025 live-action remake of *Snow White* based on the idea of political correctness as well as feminism in the changing media culture in the world.

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