

Abstract

This master's thesis explores the transformation of selected fairy tales from their literary sources, through their first animated/film adaptations, to their remake versions from the perspective of diversity. The analyzed fairy tales are three versions of *The Little Mermaid*, *About Cinderella/Three Nuts for Cinderella/Three Wishes for Cinderella*, and three versions of *Peter Pan*. The aim of the thesis is to determine how diversity has changed across different versions of these fairy tales. The work describes how this change affects the characters and story structure, what frames are created by this diversity in the fairy tales, and whether this change follows a trend or carries a deeper meaning. The theoretical part of this thesis explains the basic characteristics and categories of fairy tales, remakes, diversity, and briefly outlines the trend. The methodological part describes the research methods used in this work, which include content analysis and framing theory, as well as the research questions, objectives, and samples. In the research part, the thesis analyzes the selected fairy tales using the aforementioned methods and compares selected categories of diversity within them. Furthermore, the work focuses on changes in story structure, changes in character diversity, and how these changes impact the narration of the story and what frames this diversity creates in the remake fairy tales. The thesis concludes with a summary of the results, the author's perspective, and a conclusion. The results indicate that the identified diversity in the remake fairy tales does not impact the characters and story narration, but rather follows the trend of more positive representation. However, this diversity does not offer a deeper understanding and representation of the already-established stories and characters as much as new, unique fairy tales do.