Your Name

Instructor Name

Course Number

Date

Old Lion King vs. New Lion King

# Introduction

In 1994, Walt Disney Studio released an animated film named ‘The Lion King’. It was a musical film, and traditionally animated. Several derived versions and sequels appeared in later years. In 2019, the studio released its remake of the same name. The new version made use of photorealism wherein the photographs developed for the script were reproduced to create the best possible realistic effects. The two movies represent a number of film genres, i.e., animated, adventure, musical, family, etc. This paper outlines the similarities and the differences between the two versions of the movie as well as describes the influences of Shakespeare’s Hamlet and biographies given in the Old and the New Testament on these movies.

## **Similarities between the Old Lion King and the New Lion King**

The striking similarity between the two versions is “the circle of life”. The theme implies that life starts, proceeds, and ends the similar way for all. Nature offer its blessings to all. The colors, sounds, fragrances, etc. amuse everyone. The happiness, sorrow, success, failure – are experienced by everyone who is bestowed with the gift of life (Gavin 56). However, it is the good and bad, right and wrong, that matter the most when it comes to evaluating the circle of life. Further, the two versions include voice narration of ‘Mufasa’ rendered by James Earl Jones. The shots have been taken in the similar way: the opening scene displaying the animal life, Simba strolling around in loneliness, and so on.

## **Differences between the two Versions**

The new film is different from the earlier version in various ways. The striking most difference is that the earlier version was animated traditionally, whereas the new version used photorealistic techniques to create the visuals. Zazu sounds different. In the earlier version, Zazu interferes more in the ways of others, and looks like an instructor. However, in the new version, Zazu is polite and comments only for the betterment of others. Rafiki is silent in the new movie and has an impression of an age-old wise man; earlier, he talked a little more, and was quite an engaging fellow.

The new film is more realistic in its approach and the sequences have been developed in a way that intensifies this effect. Simba and Nala do not get themselves fixed during the chaos of animals for the sake of Zazu. Instead, they prefer to avoid the unnecessary. The original film was high on the facial expressions of characters. The emotions depicted were intense and involving. The new film lacks that originality. The expressions are almost fake, that is, the characters do not seem to be impassionate. However, in spite of lacking the emotional content, the new film seems better because it fits well in the modern psychological, educational, and social contexts. People, today, prefer watching movies that feel like real-life experiences so that the viewers can simulate them to their lives. The new film seems to have better script, cinematography, and editing. The songs have also been developed to give a touch of reality. There are songs, like ‘Be Prepared’, that make little use of instrumentals, and sounds more simple and real.

## **Influences**

Both the movies have influences of the Shakespearean themes and the Biblical counts of the lives of Joseph and Moses. The movies deal with the themes of despair, death, change of thrones, transfer of power, cowardice, bravery, and deceit. The movies bring all these themes within the circle of life to show that the circle of life is binding to all and it encompasses all living beings.

**Conclusion**

The original is classic, traditional, emotional, and touchy. The new film holds firmly on realistic approach, fine cinematography, and polite conversations. Both are similar in filming the shots, the circle of life, and the story line. The differences appear in animation techniques, characterization, and music.

Works Cited

Gavin, Rosemarie. "" The Lion King" and" Hamlet": A Homecoming for the Exiled Child." *The English Journal* 85.3 (1996): 55-57.