

**Fairy Tales Revisited In Contemporary
American Movies: A Postmodernist Study**



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Fairy Tales Revisited In Contemporary American Movies: A Postmodernist Study



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Abstract

In this study the interpretation of fairy tale themes have been analyzed in several contemporary American movies; *Cinderella* (2015), *Maleficent* (2014), *Frozen* (2013), *Snow White and the Huntsman* (2012), and *Mirror, Mirror* (2012). The focus of the research has been on the transformation of roles, symbols, themes, and stories of fairytales as depicted in selected contemporary American movies. The stories of *Cinderella*, *Sleeping Beauty* and *Snow White* are almost universally known; playing on this universal knowledge, movie directors of postmodern era have reinterpreted these traditional stories in ways that fit contemporary norms and circumstances. Movie directors have represented the old texts of fairy tales but have changed the title, plot, and roles of characters. The researcher has examined the movies to find out the changes made in the original stories with a postmodernist approach. Intertextuality is the main focus of study as it explores the relativity and plurality of meaning in the typical tradition of Postmodernism, which also tends to explore the duplicity of meaning in literature. Intertextuality implies the presence of dialogue between texts and explores the reference to other texts, thereby challenging and undermining the hegemonic discourses and confronting them with uncommon substitutes. The study is qualitative in approach. The researcher has adopted Kevin Paul Smith's method of analyzing intertextual elements which he has mentioned in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. Smith has used eight elements for intertextual analysis of any work. The study affirms the notion that postmodern writers have deviated from the totalitarian regimes and brought forward different views as depicted in the aforementioned movies. The study is organized in five chapters. The first chapter comprises of the background of the study, research objectives, research questions, the significance of the study, delimitation, definitions

of keywords and structure of the dissertation. The second chapter is based on literature review. The third chapter is based on the theoretical framework and the methodology used in the dissertation. The fourth chapter is based on the analysis of data by dealing separately with each movie. The fifth chapter highlights the results obtained through analysis and suggests some recommendations for future work.

Keywords: Postmodernism, Intertextuality, archetypes, Fairy Tales, American Films

Dedication

Dedicated to my Husband, Mahmood Ali Khan, who never failed to support me, and my Daughters Amna, Fathma, and Bakhtawar Ali Khan whose relentless questions about finishing my thesis never let me stop.

I also dedicate this thesis to my father, Ehtesham-Ul-Haq (Late) and my mother, Gulnisa.

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Table of Contents

Thesis/Dissertation and Defense Approval Form.....	II
Candidate Declaration Form.....	III
Thesis Submission Approval Form.....	IV
Abstract.....	V
Dedication.....	VI
Acknowledgement.....	VII
Table of Contents.....	IX
CHAPTER ONE: INTRODUCTION	1
1.1 Background of the Study	1
1.1.1 Postmodernism	2
1.1.2 Intertextuality	3
1.1.3 Intertextuality in Contemporary American Fairytale Movies	5
1.1.4 Archetypes.....	13
1.2 Statement of the Problem.....	15
1.3 Significance of the Study	16
1.4 Research Objectives	17
1.5 Research Questions.....	17
1.6 Delimitations	17
1.7 Operational definitions	18
1.8 Structure of the Dissertation.....	18
1.9 Summary	19
CHAPTER TWO: LITERATURE REVIEW	20
2.1 Introduction	20
2.2 Modernism	20
2.3 Postmodernism	21
2.4 Intertextuality	30
2.4.1 Intertextuality in Films.....	39
2.5 Fairytales.....	41

2.6 Archetypes.....	56
2.6.1 Archetypes in Literature.....	65
2.7 Summary.....	73
CHAPTER THREE: RESEARCH METHODOLOGY.....	75
3.1 Introduction.....	75
3.2 Design of the Study.....	75
3.3 Qualitative Research.....	79
3.3.1 Thematic analysis.....	80
3.4 Theoretical Framework.....	77
3.4.1. Postmodernism.....	82
3.4.2 Intertextuality.....	83
3.4.3 Archetype.....	85
3.5 Data Analysis.....	81
3.6 Summary.....	88
CHAPTER FOUR: DATA ANALYSIS.....	89
4.1 Introduction.....	89
4.2 Analysis of <i>Maleficent</i> (2014).....	90
4.3 Analysis of <i>Mirror Mirror</i> (2012).....	124
4.4 Analysis of <i>Snow White and the Huntsman</i> (2012).....	149
4.5 Analysis of <i>Cinderella</i> (2015).....	175
4.6 Analysis of <i>Frozen</i> (2013).....	197
4.7 Summary of the Chapter.....	217
CHAPTER FIVE: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.....	219
5.1 Introduction.....	219
5.2 Findings.....	219
5.3 Postmodern Aspects in the Contemporary American Fairy Tale Movies.....	219
5.4 Intertextuality in the Contemporary American Fairy Tale Movies.....	228
5.5 Challenge of Collective Unconscious in the Contemporary movies.....	243
5.6 Conclusion.....	256
5.7 Recommendations.....	257
5.8 Summary.....	258
Works Cited.....	259

APPENDIX A.....XI
APPENDIX B.....XXI

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

In the proposed study, the researcher has analyzed the interpretation of fairy tale themes in several contemporary American movies; *Cinderella*, *Maleficent*, *Frozen*, *Snow White and the Huntsman*, and *Mirror, Mirror*. Fairy tales are a part of the Western literary tradition. The stories of *Cinderella*, *Sleeping Beauty* or *Snow White* are identified and known on a global scale. This wide range of existing familiarity with these stories have given an opportunity to directors to experiment with the reinterpretation of these traditional stories in ways that make them more in line with the values and conditions of the contemporary times. Movie directors represent the old texts of fairy tales but have changed the title, plot, and roles of characters. The researcher analyzes the new set of norms that are proposed by the postmodernists, which are positioned to shun the metanarratives and work against totality by waging a war against it (Lyotard 71-82). The researcher analyzes the movies to find out the changes in the original stories which have challenged the collective unconscious. Collective Unconscious according to Jung are the unconscious feelings present among human beings as species. They are universally present in every man's psyche and the unconscious of men has some primal images, which are depicted through symbols. These symbols are not limited to any particular culture or history (*Four Archetypes* 4). The collective unconscious is the deeper level of the personal unconscious. Although it is derived from personal experience, but Collective unconscious is inborn. He calls the contents of the collective unconscious

as the “archetypes” (4). Postmodernists have challenged the archetypal patterns stated by the philosophers of archetypes and they have attempted to break these archetypal patterns, or according to the postmodernists the “metanarratives”. This highlights the need to focus on what postmodernism implies.

1.1.1 Postmodernism

Postmodernism is not only a philosophical, cultural, or literary movement, but also an era which describes the human being of today. A human being, who is skeptic and liberal, who reads Quran, Bible, and Torah at the same time, despite the fact he/she is Muslim, Christian or a Jew; he questions everything and tries to find answers himself/ herself instead of relying on standardized statements. A postmodernist does look back but only to alter the standards of past. Postmodernism is all about representation in the sense that it deals with ways of representing reality and what is actually considered real. Postmodernism is defined as “an eclectic approach (and a liking for) aleatory writing and for parody and pastiche” (Cuddon 553). Postmodernism is a movement that challenges the traditions and conventions. It rejects the “Meta-Narratives” and adjusts everything in its realm, whether important or unimportant” (Barry 86). In the intellectual world, there has been a changing of the guard (Hicks 1). Some of the renowned postmodernist philosophers are Michel Foucault, Jacques Derrida, Jean- Francois Lyotard, and Richard Rorty.

Postmodernists deconstructed truth, knowledge, and reason because Western civilization, they thought, had wronged the world by wrongly showing their dominance in the name of truth and reality and oppressed the world. Postmodernists are anti-philosophical, and against traditional philosophies but despite being anti to universality and fixed things, it has a consistent framework of premises. If speaking metaphysically, it is an antirealist notion, while epistemologically, it rejects the notion

of reality, which emerges independently because they think that such reality cannot be objective knowledge. When talking of human nature postmodernists pose a collectivist point of view. They assert that a group always has an impact on the identity of an individual. Besides, there is always a conflict among the individuals that are resolved by force, which is why the postmodern view of politics sympathize with the oppressed (Hicks 1-7).

Michel Foucault asserted that it is the time we must keep truth, knowledge, and reason aside and stop asking in their name and that there are no universal requirements in “human existence” (11). He calls reason as the ultimate language of madness (*Madness and Civilization* 95). According to Lyotard, reason and power have similar connotations and they lead to destruction and confinement (46). He further says that imperialism and capitalism have made the oppressed, women and the racial minorities, the victims (74-75).

Kehinde discusses the pluralistic nature of the contemporary world. According to him, “There is a diversion away from the monolithic theories to more synchronic ones” (372). He further says that Intertextuality is one such theory of postmodernism (372). According to Pfister “Intertextuality has become the very trademark of postmodernism” (209), calling it similar to the notion of postmodernism, but it is not restricted to it only as it has appeared in the earliest texts as well.

1.1.2 Intertextuality

Intertextuality is often linked with postmodernism especially with critical theory while deconstructing the hierarchies of culture and oppositions which are considered binary. A detailed interpretation of intertextuality leads to theory of relativism, which entails the fact that truth and all claims of it are only relative and is different for different people (Lindas 48). Postmodernists use this approach of parody

and pastiche to fulfill their purpose of rejecting the authoritative ideas. They, along with other tools, use intertextuality for destabilizing or readjusting the previous texts. Intertextuality is coined by Julia Kristeva. She defined it as a dialogue among texts (65). It is through this theory of dialogicality that writers de-structure and re-structure the texts (Pechey 132).

This highlights the idea that text is not owned by any specific author and is under the ownership by many previous authors from whose texts the idea has been transferred into the present texts. This is the reason that Barthes calls the writers dead because he says that the texts are the words of other authors “without inverted commas” (160). Writers according to their own interest use information by adding, qualifying, expanding and commenting on the present texts. Genette in *Palimpsests* describes it through a metaphor. He says that a small portion of parchment has some very old words written on it. Those words become invisible after being deleted gradually, then some new words are inscribed on that parchment, where some older words are slightly visible. The new text is then written on the parchment, yet some traces of the former writing remain there. The combination of these old and new words combine to become a new text, Genette calls the new as the *hypertext*, created from a previous source text, called the *Hypotext* (14).

Intertextuality “cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system” (1). That is because the writer is the reader of texts before creating the texts which make a work a construction of different allusions and quotations and then when a reader reads a certain theory by an author, he/she gives his/her own interpretation which creates something new but linked with the previous text. Intertextuality emerged on the literary scenes during the 1960s but it has traces in history since long. Philosophers often link Plato’s imitation with intertextuality,

according to whom everything a poet creates is a copy of an earlier creation, which is also a copy (Worton and Still 1-10).

According to Riffattere, intertexts are more than one text which a reader must be aware of while dealing with the works of literature in order to understand them wholly. He asserts that intertext to a text is what unconscious is to a consciousness. He calls the intertextual quest not a tropological affair but a psychoanalytical one (qtd. in Worton and Still 77). When an intertext dissolves into numerous other texts, it loses its identity and degenerates into various other texts. The text however does not stand alone as it is a part of various other texts, “for the text: it is an intertext, i.e. simultaneously post-text and pre-text” (17). It is further added that texts are continually repeated and commented upon. By calling Intertextuality as the postmodern intertextuality, the philosopher actually states that it is derived from a poststructuralist framework, and it works as a “central constructional principle” (Plett 17).

1.1.3 Intertextuality in Contemporary American Fairytale Movies

Movies have played an important part in understanding the condition of human beings as it falls under the discipline of art and humanities. Literature has always been a great source of knowledge about human beings, films being a part of literature are also playing the similar role but with a visual alternative. It along with providing a narrative also gives an audio-visual presentation clad with twenty-first-century technology. The films embody the modern life fully. The contemporary period is an interdisciplinary one. An interesting way to understand cinema would be to see it through the lens of literature and for exploring the meaning of facts portrayed in literature, one might employ insights gained from cinema. Both of these fields are interchangeable and at times interdependent, cinema and literature are bound together,

especially American Cinema has a childlike skill of storytelling (Alqadi 42). Hence, films are an important aspect of research and study in relation to literature. It is pertinent to have a look at its genre first.

Genre comes from a French word, which means kind or class. Genre is used for “rhetoric, literary theory, media theory” (Chandler 1). It is also used in linguistics while indicating a specific type of text. In literature the widest division of genre is between drama, prose, and poetry. There are further divisions in it, like comedy and tragedy which is a subdivision of drama. Frye in *The Anatomy of Criticism* puts forward universal genres and modes to bring together the entire literary corpus (qtd. in Chandler 1). Categorizing the literary texts in genres is a complex activity, as many theorists do not agree on one definite specification of genre or subgenre; there are many disputes in it. There are many genres and subgenres in media as well. They relate more to specific forms, rather than to the genres of comedy and tragedy. Many theorists have constructed various categories of film criticism.

Conventionally genre revolves around theme and form, but there are instances in movies, where one movie might be similar to one genre in theme but may be related to a different genre in structure, which makes the definition problematic. According to Stam, the “subject matter is the weakest criterion for generic grouping because it fails to take into account how the subject is treated” (14).

Genres are also described according to the concept of prototypes, which conjectures that texts are members of other previous genres; according to this approach, some features of the genre would be similar to the features of a particular genre (Swales 52). This influencing from the old genres is dependent on the priority given by audiences and due to certain social and economic constraints too, which is why many genres are historically related as well (Neale 167). Genres can be seen

defining the ideologies and values of a certain age. As Baudry (qtd. in Hayward 162) also argues that film genres indicate the social and cultural concerns of cinema audiences. However, Neale stresses that values can be constructed and evolved due to genres (16). According to McQuail, genre helps media users plan their priorities (200). Modern theorists bring the notion of intertextuality while defining the genre. Wales also opines that “genre is... an intertextual concept” (259), elaborating the idea that each text is related generically to the previous genre.

Abercrombie distinguishes in the genre by calling it fictional and nonfictional (42). Most of the non-fiction are drawn for different types of knowledge, even if they are designed for amusement, whereas the fictional programs are meant for pleasure and entertainment (Corner 276). Researchers have put a helpful classification of film genres forward. Their distinction depends on the level of elements that can be categorized as fiction and non-fiction. They construct their taxonomy between comedy and melodrama. They put fairy tales along with romantic comedy, musical comedy and some others under the main genre of comedy (Sobchack & Sobchack 203-40).

Zipes puts forward the notion that there is what is called the pure genre and that some exquisite features and plots mark the presence of a particular genre. Oral wonder tales witnessed a spectacular evolution in the Western world and contributed to the production of literary fairy tale genre. These tales later on took the shape of fairy tale movies. This genre improved with the passage of time. Movie makers started experimenting with different modes of fairy tales. Fairytale movies have not been the part of many anthologies on movies, although they have been one of the most popular film genre. Walt Disney is most popular due to its adapted fairy tale movies. For many years Disney produced movies on classical plots with the same

storyline and recurring patterns of roles assigned to specific gender. The popularity of films spread to many other studios and Walt Disney did not remain the sole authority over the fairy tales movies anymore. It is until recently that fairy tale movies have diversified in their forms (Zipes, *Fairytales Films* ix-xiii).

Fairytales saw a remarkable evolution during the post-industrial period. It was during the industrial revolution that the concepts of childhood changed and along with them the re-visioning role of imagination as a medium as well as an artistic product also transformed (Fowkes 15). Fantasy films emerged while bringing an evolution of the cinema itself, use of special effects revolutionized with the coming of fairy tales in the cinema. Melies (1861-1938) is credited with bringing science fiction and fantasy films, his “one-reel shorts such as *Cinderella* (1899)” (18) brought forward the fairy tale tradition which is still followed by the filmmakers. Walt Disney’s *Snow White and the Seven Dwarfs* in 1937 was the first animated feature length film. Disney has since then dominated the film industry with its animated and fantasy films.

During the 1950s and 1960s, the whole world was engulfed in an experimenting mode. US film industry also came under the sway of venturing into unexplored avenues. After a gap of many years, year 2001 witnessed an outburst of new forms on the cinematic scene, which included the appearance of adventure, mysticism, fantasy and added special effects. For the audience there was more to observe and what was previously known as “lowbrow” entertainment, was then given an “aura of Prestige” (29). Movie writers of the postmodern era have used the tool of intertextuality to reconstruct the ideas. They have transformed the stories against the authoritative ideas. It is being observed that contemporary movies based on fairy tales have revised the old fairy tales. Fairy tales were used for providing moral lessons to

children, the change in the stories may refer to the doings of postmodernists who want to bring change in the previous teachings of children.

Fairy tale movies have become a common phenomenon in the 21st century, and they have submerged into the new media by creating a stir among the audience by retelling the stories. Modern adaptations of fairy tales have greatly altered the understanding of fairy tales on the classical grounds. It is important to examine the role of such re-modification of fairy tales. Popular culture has witnessed an upsurging wave of retold fairy tales, merging into new cultures and media at once. Many such instances have been presented on the television, where there are major revisions on old stories. These modified versions of fairy tales present new angles of exploration, which are completely different from the original versions of the story. Such type of alterations in the story structure brings forth the question on the need of bringing about these changes. These new versions also invite inquiries on the motivating factors behind these amendments while also questioning the nature of probable targeted audience for such metamorphosed versions of fairy tales (Schwabe 81). Fairy tales like Cinderella, Snow White, and Sleeping Beauty have been adapted according to the age many times. However, the recent re-visions were attempts to completely change certain ideas and concepts in the stories. These concepts include but are not limited to the role of female protagonist in the story, the meanings or archetypal signs and various symbols that have been used in the tale.

American cinema is one of the most powerful national cinema in the world. The first adaptations and revisions of oral folk tales in print form were brought by the Brothers Grimm and Hans Christian Andersen during the romantic era. These stories served as the groundwork of fairy tales all around the world with stories such as Snow White, Hansel and Gretel, and Cinderella (1812–15). American movies also adopted

the mainstream idea of popular culture. According to Grant, the contemporary cinematic expressions tend to combine the conventional traditional genres with an altered context, by making the audience perceive these ideas with a new perception (251-252).

Maleficent is a reinterpretation of *Sleeping Beauty*. It changed the antagonist, the witch, into a protagonist and brought forward a justification for her wrong doing with the king. In the same way, *Cinderella* is a revision of the traditional story by the same name and in contrast to the original story, the new production, presents the lead character with a different set of attributes and characteristics. It may be noted that primarily, in opposition to the timidity and fearfulness, the remade lead role displays bravery and audacity.

a) Cinderella

Cinderella is a live action movie directed by Kenneth Branagh produced by Walt Disney in 2015. It is a revisit of the classic fairy tale Cinderella. The role of the protagonist, Cinderella is played by Lily James who is forced to do the household chores by her stepmother after the death of her father. She is acquainted with the prince who escorts the whole town to a ball party in an attempt to meet Ella again. Ella, not allowed by the stepmother, gets to attend the party with the help of her fairy godmother.

The fairy tale is universally known and is taken from the folk tales of Perrault and the 1950 animated Disney film, *Cinderella*. The new version depicts a more independent and audacious, self-reliant protagonist as Seibert rightly notes that, “Mr. Branagh and the screenwriter Chris Weitz set out to conjure a contemporary heroine

empowered by the conviction of her choices, however, antiquated they might seem”(Seibert n.p).

Branagh in opposition to the feminist trend portrays a simple girl who is not much into a feminist fight. He wanted to portray:

a sophisticated, intelligent and passionate girl (who) emerges out of a classical framework where her empowerment is not at the price of becoming like a man. I think it celebrates her specific femaleness in a way that encourages people to be who they are, not necessarily in competition with the opposite gender or with an attempt to be what other people appear to wish them to be (Seibert n.p).

He further asserts that Cinderella is not in line with other superhuman Disney princesses like in *Frozen*, *Maleficent* or *Rapunzel*. She has inner strength, which is present in anyone. She portrays to be what one, in reality, is. The convention however does change here because Cinderella is not presented as a superhero like other princesses. The director has been able to bring out performances that are more compatible with the changing notions of society that has travelled far from the times of traditional Cinderella tale. The director has been able to bring forth the altered version of the story, through the performances of the actors playing lead roles, specifically by actors Lily James, Richard Madden, and Cate Blanchett (Seibert n.p).

b) Frozen

Frozen is Disney’s 53rd animated feature film, while having the best computer graphics. It is filled with many Broadway’s style songs. *Frozen* is adapted from Hans Christian Anderson’s (1845) *The Snow Queen*, but the connection is somewhat vague. The film is set in a fictional Scandinavian kingdom. It is a story of two sister

princesses, Elsa and Anna. Elsa has magical powers to create snow. She while playing accidentally hurts Anna, which makes her remain aloof from everyone, as a fear of causing further troubles and she remains isolated in most of the part of the story. On her coronation, Elsa accidentally turns her kingdom freezing and escapes from there. Anna follows her in order to save her and her kingdom. She on her way is met by Kristoff, who helps her in her pursuit. The movie is directed by Chris Buck and Jennifer Lee and was released in 2013 (Peterseim 141-143).

c) Mirror, Mirror

It is a re-visitation of Snow White, released in 2012. It is directed by Tarsem Singh. In this story Snow White lives with her stepmother, she is unaware of how the conditions of her kingdom have turned gruesome under the rule of her stepmother, the queen. While visiting one of the villages, she meets Prince Alcott who is on his way to meet the Queen. It is during this time that the magic mirror of the Queen points towards the beauty of her daughter and her future proclamation of the crown that she asks her loyal servant to take and kill her in the forest, but the servant has pity on her and releases her in the dark forest. She gets to the doorsteps of seven dwarfs who are also against the queen (Childress 256-257).

d) Maleficent

Maleficent, a live action 3D is a reinterpreted version of *Sleeping Beauty*, released by Walt Disney in 2014. In this re-visitation of the original fairy tale, the maker focuses on the cruel and malevolent, witch Maleficent. Woolverton comes up with the theory that even the vilest people can have a reason and can be “repaired” (qtd in. Boxerbaum 251). She becomes evil due to a tragic incident in her life. She is first shown in the movie as a teenage girl, who lives in a fairytale kingdom of Moors. She falls for Stefan, a young peasant boy from the neighboring human kingdom.

Stefan cheats on her by cutting her wings. He takes her wings to the king so that the king makes him the king by giving the hand of his daughter to him. Maleficent burning in the fire of revenge for being betrayed arrives at the christening of Stefan's daughter, who is now the king's daughter. She curses the child that she will prick her finger with a spinning wheel and will sleep forever. However her behavior changes while the child grows in the forest where she looks after her and falls for her. The movie makers show her not so evil. She finally wants to undo her curse but is not been able to do that. Later on, she wakes the princess up with the truer love's kiss (Boxerbaum, *Maleficent* 251-253).

e) **Snow White and the Huntsman**

It is also a re-telling of the Snow White by the Brothers Grimm. A movie with a tagline "The fairy tale is over", points out to the latest re-visitation of the story where the mother who was jealous of her daughter growing up in beauty. Released in 2012, here Snow White is not a "damsel in distress" (366) of Grimm brothers but a confident daunting young woman. The queen makes the king fall under the trance of her magic, and gets to marry him. She kills him on the night of their wedding and orders her brother to kill her stepdaughter who she has imprisoned since long but she escapes. In the movie, Snow White is accompanied by a rough, vibrant Huntsman, to fight against the evil queen (Boxerbaum, *Snow White and the Huntsman* 366-368).

1.1.4 Archetypes

These revised versions of the fairy tales have attempted to challenge the archetypal patterns present in literature. Carl Jung purports that there are certain symbols, images, characters, and motifs which are called archetypes. They are present universally in every individual's unconscious which is why it is called the collective unconsciousness. Jung divides the psyche into three parts: namely ego, personal

unconscious and collective unconscious. The first one comprises of the conscious level of mind, the second one is based on all the unconscious thoughts which include suppressed memories but they can be brought back to the surface. The last one, the collective unconscious, is unique and he terms it "psychic existence" (4). While he elaborates this phrase by asserting that whatever human beings experience as a specie, becomes part of a collective data set that is shared by every individual belonging to the kind, without even having to learn it. The collective set of information is pre stored in the minds of humans and is automatically passed on to the next generations. However, the individuals are not conscious about receiving these notions and ideas about life that they involuntarily get for being part of the human race. Hence, the psychic contents of this "collective unconscious" do not belong to a single individual; rather they belong to the society. There are many instances of such examples of collective unconscious thoughts interpreted in many man made things. For instance, the creative works of the artists represent the thoughts present in their minds, and it is not astounding when one finds similar patterns in the works of art. Some prime examples of collective unconscious can be traced in fairy tales and myths. The myths are the very first phenomena, which reveal the inner thoughts of a person. An individual is not interested in what is happening outside, rather he has an urge to encounter anything that happens outside with his inner nature. Sun, as Jung explains, does not only imply that it rises and sets but a man actually visualizes god or a hero in it, even different seasons of nature have certain symbolic existence among the unconscious of mankind (6). In *Man and his Symbols*, it is asserted that everything takes up the form of symbols; be it natural, man-made or abstract thing, the whole universe takes the form of symbols. A man with his tendency of symbol making unconsciously turns entities into symbols and expresses them in religion as well as in

visual art (Jung and Franz 232). The postmodernists break the conventions and try to distort the collective unconsciousness by transforming the roles and symbols in the contemporary movies.

The present research aims to analyze the Intertextual elements present in contemporary fairytale based movies and how these movies have challenged the literary archetypal patterns. The theoretical framework is postmodernism generally and Intertextuality particularly. The Model of Intertextuality used in the study is prescribed by Smith, in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. The theory of archetypal criticism is further used to prove that the postmodernists are challenging the archetypal literary patterns. The study is qualitative in approach, analyzing the text of media.

1.2 Statement of the Problem

Children have always had access to movies. Fairy tales have been used to teach fairy tales, whether in shape of books or moral lessons to children. However, the consistent patterns present in fairy tales, which have acquired the position of archetypes are being challenged and changed by postmodern writers. The researcher in this project has observed these changes in various patterns, as depicted in the fairy tales. It is observed that the contemporary movie directors are transforming the tales, roles, and symbols previously present in the fairy tales consistently.

There have been studies based on intertextual elements through the postcolonial and feminist perspectives, but the movies have not been observed according to the model prescribed by Smith, and the challenging of archetypal symbols is not observed in the contemporary movies.

This study observes the postmodernist approach of standing against authority posed by archetypes through the tool of intertextuality, which challenges the literary

archetypal patterns in the movies: *Cinderella*, *Maleficent*, *Frozen*, *Snow White and the Huntsman*, and *Mirror, Mirror*.

1.3 Significance of the Study

Art is a reflection of artist's thoughts while depicting the age as well.

Although artists have always been vocal in depicting their thoughts but recently they have focused more on propagating their individual thoughts and shunned every authoritative and totalitarian approach. In other words, Postmodernists have used the medium of art, ranging from films to painting as a source of deviating from the already prescribed modes. A similar approach is observed in depiction of fairy tales in films. The researcher here has focused on how these archetypal images present consistently in fairy tales have been challenged by the contemporary American film makers. The idea of intertextuality; the bringing up of two texts together is a popular study but it is an innovative idea in context to fairy tale films. Intertextuality is not discussed much under movies, and the impact that it raises after evaluating these movies, answers many questions regarding the change observed in our societies and culture in relation to the electronic media.

American Movies are being played in many if not all the countries of the world and they have a strong influence on people all over the world. Fairy tales have always been part of American movies, which connects different parts of the world. The research will be based on the analysis of the Contemporary American movies, following fairy tale themes, because the postmodern/ contemporary era is the era that has not only changed the outlook of these stories according to the demand of the age but have questioned the archetypal images as well. The study would benefit the researchers and psychologists to study the impact of these revisions on the young

generation, and it will also cater in bringing the film studies into focus among the scholars of Literature.

1.4 Research Objectives

The objectives of the study are

- 1) To explore the postmodern aspects presented in the fairy tales by contemporary Movie directors.
- 2) To investigate the elements of intertextuality in the contemporary American fairy tale movies.
- 3) To highlight postmodern re-visitations used in challenging the Collective unconscious in contemporary American fairy tale movies.

1.5 Research Questions

- 1) Which postmodern aspects are highlighted in the contemporary American fairytale movies by the movie makers?
- 2) What are the elements of intertextuality used in revisiting the original fairy tales?
- 3) How is collective unconsciousness challenged through postmodern re-visitation in the contemporary movies?

1.6 Delimitations

The research will be delimited to only five films because the researcher has taken contemporary movies produced in America only. These movies are selected on the basis of their being current, released between 2012 and 2015 and also on being fairy tales explicitly. They are selected on purposive random sampling. It is further delimited to eight elements of Intertextuality prescribed by Smith.

1.7 Operational definitions

- a) Postmodernism: a movement in the mid and late 20th century; it is a reaction to the scientific effort of explaining reality. It is against explanations for unified groups because it claims that every culture, individual and tradition has a different relative truth.
- b) Archetypes: a collectively inherited unconscious idea, pattern of thought, image, etc., universally present in individual psyches.
- c) Intertextuality: the relationship between texts, especially literary ones; any text is the absorption and transformation of another.
- d) Hypertext: a text which is created by having a relationship with the earlier text.
- e) Hypotext: A text on which a new text is written by the creation of a relationship.
- f) Collective Unconscious: a set of ancient memories common to the human race, existing below each person's unconscious mind.

1.8 Structure of the Dissertation

This study has been carried on *Cinderella* (2015), *Maleficent* (2014), *Frozen* (2013), *Snow White and the Huntsman* (2012), and *Mirror, Mirror* (2012). The thesis is organized into five chapters.

The first chapter briefly discusses the background of the study, research objectives, research questions, the significance of the study, delimitation, definitions of keyword and structure of the dissertation. The second chapter reviews the literature related to the topic being researched. The third chapter discusses the theoretical framework and the methodology used in the dissertation and explains the procedure carried out for analyzing the data. The researcher is interpretive in analyzing the data and has used mythological criticism to analyze the films. Kevin Paul Smith's eight elements of Intertextuality have been adopted specifically for analysis. The fourth

chapter is used for the analysis of data by dealing separately with each movie. The researcher has observed the eight elements of Intertextuality in them and has examined the challenges pointed to collective unconscious by using intertextuality. The fifth chapter discusses the results discovered through analysis and has suggested some recommendations for future work. Furthermore, the researcher has constructed the dissertation on a number of headings for the better understanding of the readers. First level headings are numbered as (1.1, 1.2, 1.3....), the second level headings are numbered as (1.1.1, 1.1.2, 1.1.3....), the third level headings are numbered as (i, ii, iii, iv....).

1.9 Summary

The study aims to explore postmodernist approach by examining the intertextual elements in the American movies; *Cinderella*, *Maleficent*, *Frozen*, *Snow White and the Huntsman*, and *Mirror, Mirror*. The movie makers of the postmodern era are re-visualizing the original fairytales and challenging the literary archetypal patterns. The change in roles, symbols, and narratives affirms the statement that postmodernists have shunned totality and authority. They have given importance to individuals and their experiences. They are attempting to bring justifications for the outcasts of society and by presenting them differently in movies are compelling the audience to create a different approach towards these changes.

This chapter presented the introduction of the study, problem statement, research objectives, research questions, the significance of the study, delimitation, operational definitions of the keywords mostly used by the researcher and the structure of the dissertation.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

The present chapter reviews the literature related to Postmodernism, Intertextuality, collective unconsciousness and literary works related to fairy tales and contemporary American fairy tale movies. The aim of this assessment is to highlight the point of view raised by the researcher. Additional sub categories are also developed under the umbrella of the major categories mentioned above, to bring clarity to the review.

On the literary landscape, diverse movements have emerged and displaced throughout the literary archives. At times, these movements are in confirmation with the rules and norms of the society while at other instances; they are in retaliation to the rules prevailing during those epochs. These literary drives surely are a weapon of change in the society. The dominant movement of the present era is the postmodernism movement. In an effort to trace down its arrival in the present times, one has to explore the preceding movement of modernism. It was in fact modernism, which reared the roots of Postmodernism.

2.2 Modernism

To understand the concept of postmodernism, a detailed deliberation and insight into the theory of modernism is necessary. Modernism began with the concept of enlightenment. It propounded the concept propagated by Isaac Newton, which spread the idea that the world needs science to be saved. The philosophers of modernism promoted that reason and logic is a source through which we can attain

universal truths. It was during this time that the notion of rationality was highlighted (Barret 13-14).

Hassan distinguishes between Modernism and Postmodernism by listing some key concepts. He puts play, dispersal, difference, and intertext under postmodernism whereas purpose, centring, boundary, and origin under modernism by marking a remarked difference and bringing clarity to their difference (152).

Postmodernism tries to construct modernism from start; it brings new dimensions to previously closed structures (Foster ix). Despite many similarities the philosophers have disagreement that they are similar. Barry, while highlighting the differences, asserts that the modernists do integrate fragmentation but there is a tone of mourning and longing whereas the postmodernists have a tone of excitement and emancipation (84). Lyotard opposes the concept of modernism and confers that “the grand narrative has lost its credibility” (37), which marked the beginning of an epoch making account, termed as postmodernism.

2.3 Postmodernism

The beginning of postmodernism is marked with the advent of Copernican notion that knowledge of things is not possible by themselves but such knowledge must conform to human capacities of representation. The notions such as, God, immortality, freedom, beginning and ending of world do not have any illustrations in objects around us. Hegel believes that proximity of subject -object connection is deceptive, as he posits in *The Phenomenology of Spirit* that “we find that neither the one nor the other is only *immediately* present in sense-certainty, but each is at the same time *mediated*”(59). The immediate perception according to the aforementioned author does not possess immediacy that can only be achieved with the aid of complete

system of experience. According to later scholars Hegel's idea of negation and identity cannot be accepted as they are given immediately rather are considered in a "no dialectical" manner.

The 19th century harangue is the arrival of modernity which was the only reality around, a world, where human perceptions were shaped by science and technology, mass communication, and transportation. The difference between the real and the artificial vanished. Many exponents of postmodernism went on to challenge the practicality of such differences. Postmodernists referred to such "achieved modernism" as "de realization". The concept of de realization impacts both object and the subject of experience, consequently affecting and abolishing their constancy, identity and substance. Major advocates of this ideology were Kierkegaard, Marx and Nietzsche. According to Kierkegaard, the modern society consists of web of relations where individuals are flattened into spirits termed as "the public" (59-60). The public in the modern era is a product of press which is the only apparatus which holds together the group of "unreal individuals" who according to the scholar can never be united in real organizations and situations. Society in other words is a realization of abstract thought held together by a penetrating and an omnipresent medium. Marx, on the contrary, suggests analyses of "fetishism of commodities" (441) where objects tend to lose their usage value and become ethereal figures due to the value of exchange. Human beings go through this de realization due to the reason that these commodities are their own products. There are suggestions of this concept of de realization in the works of Nietzsche who mentions the being as the "the last breath of a vaporizing reality" and insists on the blurring of the differences between the "real" and the "apparent" world. In *Twilight of the Idols* (89) he unearths the distinction in history from Plato to his own time, where he believes the "true world" becomes an

impractical and a needless notion. Nevertheless, he theorizes that with this concept of the true world we have abolished the apparent world, what remains is something in between, which is neither “real” nor “apparent” and which is more close to the virtual. The obscuring of apparent and the real is also given in Nietzsche’s (1844-1886) *The Birth of Tragedy*, where Greek tragedy is presented as an amalgamation of “natural art” in shape of gods, Apollo, who is a representation of beauty and Dionysus an illustration of rage and fury. These representations signal a post-modernist depiction of art and anarchy. Nietzsche is also a forerunner of postmodernism in his analyses of notions of metaphysics, such as the evaluation of “I”, he hypothesizes that I is responsible for all the actions, hence is also cause of all the actions and this cause should remain for some period of time so that rewards and penalties are established as a result of the actions that are beneficial or harmful to other individuals (272). Thus the concept of “I” is a product of “social construction” and “moral illusion”, therefore according to the said author, the moral sense of the “I” is projected onto the events of the world where the cause, effects and identity of things take the forms of representations that are simple and communicable.

The historicism of the nineteenth century is criticized by Nietzsche in his essay, “On the Uses and Disadvantage of History for Life”. According to him the life of a culture and an individual depend upon their capability to repeat an unhistorical moment and the study of history depends upon the emphasis that to what extent the moment is repeated by the individuals and a culture. Nietzsche believes that historical repetition is not linear, hence there is no concept of past as different stages toward the development of present, rather each age presents its own times as new. Nietzsche, in this connection agrees with Baudelaire who believes modernity as transitory, short-lived and contingent (Cahoone 23).

Nietzsche also presents these concepts in *The Gay Science* and in *Thus Spoke Zarathustra*. Postmodernists take these passages in connection with the idea that history repeats itself in the unhistorical moment, the moment which is always new in every era. New every time recurs as new and repetition is matter of difference instead of identity. According to postmodernists what repeats is neither real nor apparent but a simulacrum.

Both, Postmodernist philosophers and Martin Heidegger were inspired by Nietzsche. Heidegger's opinion on de realization is depicted in the most of the repeated remarks such as, "Everywhere we are underway amid beings, and yet we no longer know how it stands with being" (217), and "precisely nowhere does man today any longer encounter himself, i.e., his essence" (332).

In addition to Nietzsche and Heidegger, postmodernists also were majorly inspired by psycho-analytic theories of Jacques Lacan. Jacques Lacan insisted on the Freudian unconscious as a set of functions associated with language. He suggested that subject is defined as the subject of speech in the direction of the other in connection to which the subject either differentiates or identifies itself.

Postmodernism is a movement in the arts and criticism that includes a sceptical interpretation of traditional rules and values. It is a depiction of the present life and culture. Postmodernism reached its peak during the 1960s. It was an uproar against domination, and reason, particularly by feminists and post-colonialists. The most popular philosophers of the theory of postmodernism are Michel Foucault, Jacques Derrida, Jean Francoise Lyotard and Richard Rorty (Hicks 1).

French literary theorist, Jean-François Lyotard, published *The Postmodern Condition* which highlighted postmodernist values. He was against the enlightenment,

which was the prime element of modernity. He dismissed all kinds of metanarratives and grand narratives (40). He had come to the conclusion that knowledge is used as tool for power and force, and that when knowledge is communicated, it is used to totalize the concepts and manipulate the minds of people. It makes them think like the knowledgeable or the powerful, establishing specific imposed point of view, which are often political or cultural in nature (Lyotard 43).

Postmodernism is a term, which encompasses multiple approaches in art and culture during the 1980s. It is considered unique because it touches upon different fields ranging from arts, politics to sociology. Majority of its features rise from the disregard of the imposition of authority. It “has reacted to the authoritarian hierarchization of culture by subverting conventions, blurring previously distinct boundaries and rejecting traditional aesthetic values” (Björnsson 5). It has also asserted that “postmodern spirit ...lie in this inherent struggle to avoid hierarchy in any way it manifests itself” (5). It is defined in *The Encyclopaedia of Contemporary Literary Theory* as a description of “the visual arts, music, dance, film, theatre, philosophy, criticism, historiography, theology, and anything up-to-date in culture in general” (Hutcheon *Postmodernism*).

Postmodernism is not only a philosophical, cultural or literary movement. It is an era which encompasses all the aspects of human beings of today. A human being, who is skeptic and liberal, who reads Quran, Bible, and Torah at the same time, despite the fact he/she is Muslim, Christian or Jew. He/ She questions everything and tries to find answers himself, instead of relying on standardized statements. A postmodern human being does look back but only to alter the standards of past. Postmodernism is all about representation, it deals with ways of representing reality and what is actually considered real. Postmodernism in the book of *Literary Terms*

and Literary Theory, is defined as “an eclectic approach and a liking for aleatory writing and for parody and pastiche” (Cuddon 553).

A renowned French philosopher Michel Foucault rejected modern reasoning for being forceful and dominating in nature. He believed that an individual's certain discourses are forcefully legitimized through the control of social institutions. Such a phenomenon confines the life of an individual by bringing it under the power of knowledge (*Technologies of the Self* 58). Foucault, while retaliating against the concept of modernity, calls it “reductive” in nature. He sees truth and knowledge oppressive because of their “unifying and totalizing modes”, mainly because of the reason that it reduced plurality (qtd. in Best and Kellner n.p). He was anti enlightenment. He rejected the theories, which drew their conclusions on modern forms of knowledge and rationality. He is one of the most complex postmodernists. He has provided many empirical studies in social sciences and claimed that knowledge comes from different discourses. Foucault gives much importance to Nietzsche and Bataille. He accepted Nietzsche's claim that orderly ways give birth to coarse and crude analysis and that knowledge can be acquired through different point of views. He also propagated further the concepts given by Bataille, who was also against the Western culture. He also favoured heterogeneity in social as well as religious ways. Foucault enforces the individual domination on social and cultural institutes, by calling enlightenment as multiplying the political power of reasoning, and strictly rejecting modernity. He propagated respect for differences because uniformity cannot be attained among people. He also asserted that one must not speak in the name of reason, truth, or knowledge only. He is of the view that reason is the ultimate language of madness (*Technologies of the Self* 95). Postmodernists name

power and reason synonymously, (Lyotard qtd. in Friedrich 46). They consider Western civilization as a means of dominance and oppression.

Sociologists gave much importance to the theory of postmodernism. It started initially with architecture. Later, it flourished as a social theory to examine the society with multiple perspectives. Postmodernism distrusted centralized knowledge, it encouraged knowledge coming from marginalized without excluding the centralized one. It refers to knowledge being shaped by historical and cultural practices coming from diverse perspectives, being antireductionists and pluralists (Agger 105-131).

Jean Francois Lyotard uses the word postmodernism to explain “condition of knowledge”, of his times. He brought forth the famous definition of Postmodernism, that it is “incredulity towards metanarratives” (*Postmodern Condition* xxiv). He exclaims that this knowledge does not belong to authority only but it is the property of everyone. It clarifies views about differences and refining the idea of not judging by similar standards. Knowledge does not remain the same; it is altered with the passage of time with every changing culture and time. He further adds that this period of time is connected with previous time periods. One must look back to analyze, reflect and recollect things. He is of the view that the authoritative approaches, these “grand narratives” (74), are only to curb the differences, opposition, and plurality. Whereas postmodernity deconstructs the “the idea of a unitary end of history and of subject” (74). Lyotard in his essay “*Answering the Question: What is postmodernism*” (74). Lyotard in his essay “*Answering the Question: What is postmodernism*” exclaimed “Let us wage a war against totality” (46) he conferred:

Postmodern artist or writer is in the position of a philosopher: the text the writer writes, the work he produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining Judgment, by

applying familiar categories to the text or to the work. Those rules and categories are what the work of art itself is looking for. The artist and the writer, then, are working without rules in order to formulate the rules of what *will have been done*. Hence the fact that work and text have the characters of an *event*; hence also, they always come too late for their author, or, what amounts to the same thing, their being put into work, their realization (*mise en oeuvre*) always begins too soon (81).

Lyotard exclaims that knowledge does not belong to some specific area, rather it is dispersed or decentralized and it belongs to everyone. If knowledge is centralized, as propagated in modernism, through the concept of enlightenment, then it imposes a centralized concept of knowledge. Such centralized knowledge is used as a propaganda to dispose authority and power among the weak, to propagate a specific culture and political power through empowerment (qtd. in Björnsson 5).

With the rising of another French cultural theorist Jean Baudrillard, comes up the most sociologically embedded aspect of postmodernism, he suggests that people use different products for their sign values not for their uses. He also suggests that reality is constructed for people through media, this makes people unable to distinguish between reality and simulation. He in his book *Simulacra and Simulation*, suggests the “loss of real” (47). He brought forward the theory of hyper-reality. In this new conception, he asserted that world once had signs for things which were referred according to their real being. However now these emblems have been replaced by postmodern simulacrum. According to him it is a classification where signs are no more connected to their real beings. On the other hand, these signs now denote such things with which they do not have any association. The point that he is trying to bring forward is that in the current world, we are very much removed from reality.

These constructed hyper realities construct perceptions away from truth, which have only superficial appearance and have no in depth actuality (Baudrillard 47).

A prominent postmodern critic Fredric Jameson emerged with his work *Postmodernism, or The Cultural Logic of Late Capitalism*. He called aesthetic production as a means of commodity production. He describes postmodernism as “cultural dominant driven primarily by the forces of consumer multinational capitalism” (Björnsson 8). He believed that intertextuality is a “deliberate, built-in feature of the aesthetic effect, and as the operator of a new connotation of 'pastness and pseudo-historical depth, in which the history of aesthetic styles displace 'real' history (67-68).

Postmodernist literature is a part of the socio-cultural and historical development and it portrays modern life and culture in a specific way. It shows the struggle of human beings in the hypocritical society. Postmodernist writers highlight a decentred concept of life, concept of isolated works of art is rejected, rather, it is asserted that instead most of the work is intertextualized, which means one text is related to another. It can be a direct reference or an extended discussion of the previous work (Sharma and Chaudhary 190- 191).

Postmodernist writers often point to early novels and story collections as inspiration for their experiments with narrative and structure. In postmodernist literature, originality and authenticity is challenged and mocked. The meaning of post-modernist literature is re-contextualized in different cultural contexts and there is a difference in mode of representation between past and present. Literature of Postmodernism relies more on pluralism and relativism rather than subjectivity. They completely shun away the possibility of unified or eternal truth (Crews 29).

Postmodernism is “evocative rather than didactic, inviting possibilities rather than

closures” (May 239). Postmodernists are incredulous of their times, political and social issues are spoken through their voice, differences are identified, they are concerned with different classes, race, gender etc. Postmodernists take inspiration and material from past but they challenge them by spinning in old information to form new meanings (Barret 26).

Postmodernism places great emphasis on radical plurality and relativism. Postmodern writers use Intertextuality as a tool to play and turn the original meaning of the texts upside down. They break the authority and destabilize the hierarchies to rearrange the meaning. The intertexts, undergoing the dialogical process, help the reader to look at the text with a new understanding; this makes them question the old authoritative ideas, playing a part in creating a new insight and changing fixed meanings (Shafique and Yaqoob 478).

2.4 Intertextuality

It is all about connections between texts in which one text uses the other as a reference. This referencing is given a literary term *Intertextuality*. The Russian theorist M.M Bakhtin gave a view of language that led to articulate the theory of Intertextuality. However, the term was invented by Julia Kristeva, who was influenced by Saussure and Bakhtin (Allen 3).

Ferdinand de Saussure, a French theorist emerged with the cultural and literary theories and originated modern linguistics. He is cited as originating the ideas, which raised the notion of intertextuality. He, while defining the sign divided it into signified and signifier. He suggested that “sign emphasizes that its meaning is non-referential: a sign is not a word’s reference to some object in the world but the combination, conveniently sanctioned, between a signifier and a signified” (8). He proposes the concept of a science, where different signs are used to study society, he calls this

science, Semiology. The concept of structuralism was based on this idea of semiology, it attempted to re-describe the culture of human beings through the sign systems which were his redefinitions of sign systems. It is often termed as the origin of the theory of intertextuality (qtd. in Allen 8-10).

It is asserted that texts are not created single-handedly but actually are products of an ongoing process of evolution among the texts. Every text is related to the previous ones in some way or other. Texts are drawn from the previous texts, which in turn are drawn from texts created previously. The postmodernists create this connection by deviating from the authoritative approach and standardized symbols. They transform the roles, characters, symbols, and stories present in the contemporary American movies based on fairy tales (Lundin 210).

Intertextuality helps to provide a conceptual and methodological framework in qualitative research. With the help of this theory different concepts such as narratives, characters and other readings are explained. It is asserted that “intertextuality as a cultural concept is especially suited to research that stresses the subjective, relative and inconstant elements of knowledge” (260). Culture and context are undoubtedly important in the analysis of a piece of art but there is very less importance given to intertextuality, which seeks to encapsulate the thought to analyze literature. When some people were asked to narrate their stories, they all narrated stories similar to each other and similar to different literary patterns “such as the confessional story, picaresque novel, bildungsroman, travelogue, or fairy tale” (264). Writers of literary works also pattern their stories based on pre-present notions. They include archetypes and myths as needed in their stories. A dialogue with the pretexts is constructed by the texts. Intertextuality is often taken as an important concept in hermeneutics. It is

believed by the followers of hermeneutics that human beings are naturally inclined to examine and see the world.

The word “text” originates in the Indo-Iranian word “tec,” meaning handicraft, especially weaving. In Latin, the word “textus” means a woven fabric or its consistency, its texture. The verb “texere” means to weave, to combine into a composition, hence the word “textile,” Latin for cloth or tissue. “Intertext” is also Latin, meaning to intertwine threads and form a piece of cloth. In modern semiotics, “intertext” refers to a dialogic interaction between at least two systems of “signs” (Elkad-Lehman and Greensfeld 258-275).

Bakhtin had a very similar approach. He influenced the modern literary criticism to a great extent. He propagated the concept of looking at a piece of work with multiple viewpoints of artists. He believed that every word which is uttered is actually a product of social interaction in “a specific social context, conditioned by past utterances and planned in advance by the speaker”. He considers all spoken words as dialogue, which a speaker speaks after considering what was said in the past and keeping in account what will be appropriate for his listeners. Bakhtin’s concept of dialogism, introduced in his collection of four essays related to language and novel explains that it is a connection between source text and dialogic text. This connection is unrestricted and limitless, and that there is no single authorial meaning in the text because a word does not have affixed meaning but actually words are a chain of connectivity with all the related words of past and future. It is asserted that “The word in language... is half someone else’s” (Bakhtin 35), and not of the author only.

Julia Kristeva worked upon the concepts put forward by Bakhtin. She coined the phrase “intertextualité”, (*Word, Dialogue and Novel* 66). She was of the view that

it is an elaborate “semiotic cultural phenomenon”. She asserted that one experience is overshadowed by a past experience imprinted in our minds, specifically, the texts are interrelated and interconnected. A piece of work “creates a three-dimensional space between the addresser, the addressee, and the text” (*Desire in language: A Semiotic approach to literature and art*). Kristeva in her essay “Word, Dialogue and Novel”, writes that “any text is constructed of a mosaic of quotations; any text is the absorption and transformation another” (*Desire in language: A Semiotic Approach to Literature and Art* 66).

Authors of literary works do not just select words from a language system, they select plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous literary texts and from the literary tradition. If we imagine the literary tradition as itself a synchronic system, then the literary author becomes a figure working with at least two systems, those of language in general and of the literary system in particular (Crews 73).

Roland Barthes in his essay “The Death of the Author” writes that a text is “a multidimensional space in which a variety of writings, none of them original, blend and clash” (144). He points out that when an action is narrated, and it is no more acting directly in the real life then the original voice is lost and the author dies because then it is not linked to any specific one but can be related to many other voices. In literature, the writer has always been given much importance, but he attempts to topple their authoritative position. He while quoting Mallarme narrates that it is not the author but the language, which is speaking and performing. He states that a text consists of various writings, coming from different cultures and constructing various dialogues with other texts, and all these elements of a writing converge into one place, which he says is the reader, not the author. He thus

concludes by reversing the myth and puts forward a phenomenon that is necessary that the reader must be born and the writer must die (1-6).

Umberto Eco also states that works are not created by their author, rather by other works, he actually purports that texts are produced by other texts. They are independent of the objectives of the author and are in a dialogic process with each other (qtd. in Plett 193). Although, the term was coined by Kristeva, some researchers also claim T.S. Eliot and David Jones, the modernists, to be using intertextuality. This also points out on the idea that modernism and postmodernism are in a continuous flow. Eliot's not only *Wasteland* proves him to be a pioneer of intertextuality but he being a theorist also emerged as a propagator of the concept of intertextuality. As presented in "Tradition and the Individual Talent", Eliot was of the view that no artist can give a full meaning to his work alone. He thinks the artist must surrender his self (qtd. in Haberer 54-67).

According to Pokrivčák and Pokrivčáková, "The most obvious techniques to build intertextual networks of literary texts include direct reference, allusion, quotation, echo, plagiarism, collage, mosaics, palimpsest, and others" (18-20). Pokrivčák and Pokrivčáková continue by saying that "Intertextual networks are also generated by cultural discourses and the media" (20). One of the most important aspects of a postmodern literary work is intertextuality. It denotes the interconnectivity or interdependence of literary texts to the ones in past.

Shakib conjectures that literary stories are evolved with the help of intertextuality, as it highlights the notion that the stories share their origin and are "a common mean of expression of communicating and interacting with the environment" (5). He further states that texts are traces of old citations and fragments. They are brought forward in the new texts and are rearranged. The world has become hybrid

through the mixture of these old concepts with new and creating something, which is different. It denies the fact that texts are complete entities rather they are “palimpsests” (6).

One of the prominent elements of Intertextuality, Re-vision is used in the text, which means putting a new spin to old one. Smith puts re-vision as the element, which “covers texts where the hypertext is mainly concerned with revising the hypotext with all that this implies in terms of structural similarities between the two tales.” These re-visions are usually done to remove the patriarchal authority from the texts and bring the women in the text to a more powerful position (Smith 34).

According to Mitošinková, Intertextuality is a very wide term in relation to different venues. It is equally important in Literature, film, music, theater or other literary areas, as all these artistic practices have become a part of postmodernism (64-68). The connection of two or more than two texts create an intertextual tie among them. He further elaborates that it was the study of the dialogic relation of text and hybridization of genres, which helped establish the theory of intertextuality. It has been subject to a widespread scope as handled by different literary critics. He mentions Riffaltere that he takes it as a summary of the relation of a text whereas Kristeva considers it a transfer of one sign system to the other one. On the other hand, Genette probed more deeply into the theory of intertextuality and named five kinds of relations among texts, where he places intertextuality as a subcategory and giving transtextuality the name of the main category. The five categories that he names are intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. Intertextuality for him is merging of two texts, as to say the presence of one text into another, such as the presence of quotations, and allusions (2). After an intense interest of many critics it is now accepted that there is definitely a link among texts but what

is, more importantly, observed nowadays is how these texts fit a wider cultural background and heritage (66).

Juvan further elaborates that the theory of intertextuality raised awareness about the concept of influence. He elucidated that the texts are influenced by previous texts, which ironically are not original but they have also been adopted in the same manner. These texts are also receptive to the culture around them which shapes them. Intertextuality distorted the role of author. It showed the psyche of the author to be “structured linguistically” (3). It cleansed the boundaries of texts and of “the intra- and extra-textual worlds” (3). It gave way to plurality and anarchy, instead of creating a causal relationship between authors. It also elaborated the connections of texts with the contemporary and unidentified discourses. The readers took the role of the writers as now the writers were also readers of the previous texts, and nothing was original.

Many critics added to the concept of influence and clarified the concept of intertextuality by pointing out that in intertextuality, text or concept is not only borrowed from the previous texts but it is often criticized, commented upon. This reprocessing of the texts is what makes intertextuality different from the concept of influence, which is why marginalized, and the unheard voices of society took it as a weapon to pen down their ideas. It was thus reshaping the concept of influence that the texts that are borrowed or which influence the later texts are in fact not original but they are shaped by different cultural, literary, historical implications (1-10). There are different roles in creating these identities:

...the concepts of author, cause and effect logic, and boundaries between texts; and it revealed the socio-political power of influence -- of hierarchy, colonialism, and hegemony -- as well as its negative and positive role in identity formation. For these reasons intertextuality in literary scholarship provoked the

appearance of polycentric and pluralistic models of influence as discursive force and other inter-literary relations (9).

Cavalcante asserts that the concept of intertextuality must be redefined due to its multidimensional nature because it leathers the socio-cognitive dimensions, which must be made clear. He conjectures that as human beings behave differently with the evolution of their different socio and cultural experiences, they also produce artifacts differently. This also has an impact on the cognition of human beings, which is why these artifacts must be considered as cultural symbols, and this highlights the point that all texts though apparently not common, are interrelated to each other due to it. It is further elaborated by him that due to this nature of intertextuality, everything in the world is in a shape of an intertextual setup and that all the experiences and interactions of human beings are intertextually linked and produced (1-25).

There is a close intertextual relation between written and visual works which include “paintings, icons, magazine and television advertising, opera, and film” (1). A connection is found between aesthetic and social interactions, and there is now no definite demarcation among different disciplines, providing quite a progressive approach towards art and literature (Landwehr 1-13). Many scholars of Literature now conjecture this theory as interrelation among various arts. With the passage of time, intertextuality has raised to such a level that it has blurred the boundaries between art and non-art (Morgan 34).

Wolf also suggests that this interconnectedness of different mediums of art, for instance, poetry with painting is inevitable. They are not only connected but also more or less same, because they are derived from similar knowledge, which is produced by the social mediation (198-199). Bazerman affirms that everything which is said or

written is heard before. It is how something is crafted which makes it unique. He says this interconnectedness and intertextuality is the relation of texts. He further states that there are many reasons for doing an intertextual analysis. It recognizes the sources based on which the writer constructs his own text. It also explores that how the writer uses them to construct the newly formed text. He proposes six levels on which a new text is formed. These intertexts can be recognized through certain specified techniques, moreover, these techniques comprehensively identify different functions of intertextuality and its utilization as well. He is not concerned with what intertextuality is but mainly with how and why intertextuality is used. It tries to decipher what is the purpose behind it. He also mentions certain specific methods for analyzing the theory of intertextuality (83-95). A recent research by Shafique proves the notion that intertextual texts are used as a catalyst by the post-colonialists, feminists or marginalized to raise their voice. The post-colonialist writer Kamila Shamsie who intertextualizes E M foster's *The Passage to India* in her novel *Burnt Shadows*, through the dialogic process questions the earlier text and modifies it. It is a mode of resistance to colonialism that these texts are read and rewritten to show the tactics of the colonists. This dialogic process of intertextuality is not an example of influence but it is a concept to reinterpret the earlier words because as in this case the novel *A Passage to India* is written during colonial times and misrepresents the natives and country of India. Shamsie, while rewriting the novel, clarifies all the misrepresentation. This helps the readers see the fixed notions with changed and new perspectives (Shafique and Yaqoob 477-486).

Fairclough states that intertextuality "points to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones" (270). He puts forward that the new texts transform the existing conventions by

altering the previous texts. He brings out a framework to analyze text in the discourse of media. He calls discourse as a form of intertextuality where some parts of previous texts are integrated among new texts, which are sometimes marked distinctly by the use of quotation marks or through reporting clause. Through the use of intertextuality, researcher refers how different aspects are used in connection with one specific genre. He also calls it an interpretive study depending on the priority given by the researcher. He also connects intertextuality with power by asserting that it can be placed for struggle, he puts this relationship as a social practice (Fairclough 270).

Another researcher by conducting a case study on the novel *Siddhartha* proves that intertextuality helps in grasping the grave idea propagated by the text. Through intertextuality, all the different factors which were previously ignored under other theoretical bases are discussed. He asserts that it is done by getting to the core of the text, which is done by understanding the basic language which is used in the text (Jamil and Yuchen 141-147).

2.4.1 Intertextuality in Films

Literature has always influenced Cinema. It is through cinema that some deep meanings and ideas are visualized. Most of the movies are inspired by Literature. Younger people are more drawn towards films. Films and Literature are interconnected, however, there are many times when they converge and diverge. It is also asserted that the contemporary period is based on interdisciplinary mediums. Literature is seen through Cinema, and this visual representation makes it more viable. It is further mentioned, that these mediums are interdependent on each other (Alqadi 43).

Intertextuality has never been bound to literary arts. It is found in all cultural and aesthetical products, including the cinema. It is under this idea that all non-literary products are also observed in their language about the production of different patterns of codes and systems, films paintings, poetry and novel all are involved in a communication with each other. Cinema is closely related to the fact of intertextuality. It usually challenges the established non-literary forms (Allen 174-175). Steiner puts forth his view that paintings are thought to mean nothing else other than what they represent apparently. However, when viewed in connection to other paintings or works of literature, they reveal different meanings and become more understandable. Initially, its semiotic elements are not missing; rather they are not present in a conventional manner (qtd. in Allen 176). Film has a deep intertextual connection with the literature. Media provides international access to us. The reality is created through the images which are represented by media. In addition to many other uses, media can be used for propaganda purposes. During the Nazi regime in Germany, film was used as a propaganda outlet for them (181). Metz, a German semiologist, claimed that films are created as a system which is unique in its own way. The author is just a part of the whole system and not the sole authority, thereby taking influences from multifarious avenues. Films are a combination of different factors together. It is mediated and permeated by other mediums as well (92).

The films having intertextual elements follow different patterns. Dyer while defining "Pastiche", explains that through paratextual factors, one can distinguish how a film is presented. The trailer or the critical acclaim that the film is collecting, reveals how it is related to an older text. The contextual factors reveal what made the writer select this work and then the textual factors bring to fore, how they are related directly to the text (48). Under the similar thinking Thacker and Webb (139-164) pen down

the postmodernist telling of children's literature. They say that through the postmodernist lens one becomes aware that they "cannot become ideal selves, idealised forms, for there are realities which have to be accepted" (161) and that "there is no ideal transformation in postmodernism" (161). He gives the example of re-visioning from Scieszka and Smith, who in their story *The Really Ugly Duckling*, a re-vision of Hans Anderson's story of *Ugly Duckling*, bring forth a real picture in which the duckling is shown ugly and devoid of his dreams even after he is grown. The writers show their readers as well as the duckling himself, the unbridled truth and realistic picture. The writers breakdown the romanticist notion of idealism.

The postmodern literature is powerful in enwrapping itself with the energies of postmodernism: it removes demarcation between low and high culture, it revamps the past, mocks it, changes and brings new versions of it. It questions all the authorities including the totality of thought and knowledge. The culture is seen through washed images, everything is deconstructed and then reconstructed (Brooker 3).

2.5 Fairytales

Cultures change and evolve since primitive times. Human beings used to record their imaginative and real records orally, expressed through language, as evident in history (Konner 19). It is not possible to trace down the origin of fairy tales historically to a specific time and place because human beings did start telling tales orally as soon as they learned speech. They told stories of their experiences mostly. Most of the tales were about magic, and miracles and people believed in them, as much as people today believe in religions, miracles, and specificities. Fairy tales are related to the stories of today but they are secular in nature and they do not tend to relate to any specific belief and religion. Fairy tales were produced orally; the form that they have taken today is almost different to what they originally were. Scholar

here has created a demarcation between literary and oral fairy tales by calling the literary ones as offshoots of the oral ones. As noted, he calls the wonder folktales as part of oral fairy tales and literary fairy tales as ones which originated from oral tales but were interposed with manuscripts, prints, and various other forms. Lane, M defines fairy tale as “a literary or folk tradition that has a sense of the numinous power, the feeling or sensation of the supernatural or the mysterious” (5). Fairytales belong to folk Literature and are considered to be part of oral tradition. In written form, the fairy tales tend to be narratives in prose form recording the fortunes and misfortunes of heroes or heroines, who in the end always “live happily ever after”. Supernatural elements, for instance, fairies, magic spells are all present in it (Cuddon 302). The name of the genre also said to emerge through the French writers. They coined the term during the seventeenth century “conte de fée” (Zipes, *When the Dreams Came True* 13). In another study, Fairy tales are described as “simple stories nested in the culture of the common people which serve to teach, entertain, and explain the world to the next generation” (Zeece 37).

There are helpful catalogs of tale types along with encyclopedia of fairy tales such as Antti Aarne and Stith Thompson’s *The Types of the Folktale* (1928), revised by HansJörg Uther in 2004, *My Oxford Companion to Fairy Tales* (2000), William Hansen’s *Ariadne’s Thread: A Guide to International Tales Found in Classical Literature* (2002), Donald Haase’s *Greenwood Encyclopedia of Folktales and Fairy Tales* (2007), and the worthwhile ongoing project *Enzyklopädie des Märchens*, begun in 1958 and is still not finished.

There is no distinct origin of fairy tales and it is not near possible to locate it too because human beings initiated narrating stories when they learned the capacity of speech, long before they were able to read, write and keep records. Storytelling

originated with the tales occurring in the daily lives of people. The tales which became related to different families, and people, they became popular by being repeated several times. These stories evolved as the societies evolved bringing new “social applications” (*The irresistible fairy tale* 8). Fairytale has its origin in oral telling of stories but it is integrated into many other forms of media, which includes print and electronic media etc. The fairy tales have evolved according to the evolution of media (Zipes, *The Irresistible Fairytale* 9).

Fairy tales are transferred to prodigy since long time back. They have continued creating interest among human beings, it was during the 18th and 19th century that the fairy tales were recorded with “the French writer Charles Perrault, German brothers Grimm, and Danish Hans Christian Anderson representing the most popular” (Lubetsky 245). Fairy tales are useful in the psychological development of children. Fairy tales convey meaning and help a child in understanding. Whatever a child experiences through fantasy, he connects it with the reality. Fantasy helps to master anxiety at the age of adolescence. It is during such time that movies based on fairy tales provide a sense of development among young children. Movies have a therapeutic effect on the development of a child (Lubetsky 245-255). According to Nagy & Bettelheim, “Each fairy tale is a magic mirror which reflects some aspects of our inner world besides depicting steps required by our evolution from immaturity to maturity. This is one of the manifold truths revealed by fairy tales, which can guide our lives; it is a truth as valid today as it was once upon a time” (16-42).

Stephon Benson in his book *Contemporary Fiction and the Fairy Tale* explains:

Postmodern novelists who embed fairytale “intertexts” generally revise or deconstruct them, using irony, parody and sometimes satire of these “intertexts”

alongside the tales original character types, themes, motifs, and images, often turning fairy tale plots upside down, reversing outcomes and using unreliable narrators, anti-heroes/heroines and magical realism, the texts generally exist in a romance mode and may still depict transformation... (99).

In *Fairy Tale as Myth: Myth as Fairy Tale*, Zipes suggests a definition of revision that is helpful here:

To go over again, re-examine, in order to improve or amend.' The purpose of producing a revised fairy tale is to create something new that incorporates the critical and creative thinking of the producer and corresponds to changed demands and tastes of audiences, the premise of a revision is that there is something wrong with an original work and that it needs to be changed for the better (9).

Fairy tales are known almost to everyone, they are part of every childhood memory. Fairytales are beyond boundaries, they are known to every child from anywhere in the world, be it America, Nigeria or Pakistan. Fairytales cover a layer of meanings that can be interpreted differently. They are also accused of misrepresenting aspects but in reality they cover diverse theories and concepts and embed them in a single story. Their meaning cannot be contained and restricted to a single meaning. Their popularity is also commendable. They are as much part of today as they were of the past. They help children in their imagination, and let them grow psychologically. It's very paradoxical that despite being so popular their origin is vague. It is mainly because the fairytales are the folk tales that were orally told and were not written. These tales traveled from chest to chest and from one memory to the other, however recent critics are working to trace the origins of fairy tales (Osborne 128-137).

Fairy tales are known in every age and by every culture. It seems rather ironical that although geographically apart, different nations have similar fairy tales. It is suggested that all the nations sprung from Indo- European or Indo German origin, which are also termed as Aryan race. The words of different languages when examined, have similar root words, be it Sanskrit, Persian or Roman. Aryans were based on large tribes. They kept on moving to different places, and most of the tribes remained living in the area while others moved ahead. They were shepherds mostly but did some other jobs too. The writer focuses that it was the religion of Aryans through which the fairy tales originated. They believed in a deity, a power-up above, Heavenly father, who is holding them all together and giving them strength. It was through their ways and beliefs that different stories of Heroes, gods and other tales came up and still linger in different nations. The writer proves his point by comparing different fairytales, which are geographically apart, and coming to the conclusion that these stories have similar traits (Bunce 4-12).

Zipes while tracing the origin of fairy tales unveils the secret that although French are mainly responsible for the rise of literary fairy tales in Europe but the originators of fairy tales were Italians and not only that but they also had a great influence on French fairy tale writers. In the fourteenth century, literary activities gave rise to the writing of Novella in Italian and Latin languages. They were short tales following the principle of unity of time, place and action and were mainly following some everyday activities of oral folktales. These tales were intended for the amusement and instruction of readers. An anonymous Tuscan writer in the thirteenth century was the earliest to write a famous piece known as *Novelline* but Boccaccio was the one who created a framework for the future generations. He adopted a serene style that fostered his legacy. It was greatly due to his influence that Straparola

published his *Le piacevolinotti* (1550 and 1553) in two volumes. Straparola is the first European writer to adapt oral folktales for his stories and he created approximately fourteen literary fairy tales in his collection of seventy-four novella (*The Art of Subversion* 13-28).

Though Bottigheimer partially negates this theory and shuns the fact that fairy tales are the oral folk tales, but the definitions of the literary terms that she puts front are devised by her and one sided. She contradicts with her own theories. She believes the origin of fairy tales is elusive, and it is based on a rickety foundation, because of the fact that there is no written evidence. This puts it against the scholarly reasoning but this statement then proposes that perhaps history, before it was documented or life before it was mentioned in scriptures, did not exist. She shows differences between folk tales and fairy tales and is of the view that all magic tales are not fairy tales. She believes “The tales of magic that end in weddings all share the welcome ending of two people’s difficulties and the beginning of a life lived happily ever after. Common usage and scholarly terminology both recognize these tales as fairy tales” (6).

The researcher is of the view that fairy tales consist of certain motifs, structure, happy endings, overall plot trajectories and short lengths, which make them different than other wrongly assumed fairy tales, but she fails to give a working definition of fairy tales. She gives complete credit of originating the genre to an Italian writer. According to her “Straparola’s rise tales marked the beginning of all modern fairy tales that reassured their readers that even the most miserably poor boy or girl could gain enormous material wealth” (6). Here she refuses her own theory. She advances a thesis that Straparola composed what she calls “restoration fairy tales” by adapting existing plots from medieval and contemporary romances (11–13). Restoration tales begin with a protagonist who initially lose high status but who later

is restored to it. The sort of adaptation that Bottigheimer hypothesizes is possible, but it must be observed immediately that many of the literary romances are argued to have drawn from sources in oral folklore.

The invention of fairy tales nonetheless still has the same ambiguity and myths affiliated with it as it had earlier. Bottigheimer's claim of authorizing the sixteenth-century Italian writer Giovanni Francesco Straparola as the inventor of fairy tale genre is questioned and rejected by Silva who by reviewing Bottigheimer's claims justifies her rejection. Bottigheimer claims that Straparola invented these stories because they carry most of the biographical elements of Straparola's life especially hinting to one of the major work *Le piacevolinotti*. She also points out that the tale of Fortunio provides proofs of psychological problems that Straparola was facing there are many incidents which make Bottigheimer's claim of having similar features in the stories and the life of Straparola even his name Givonnai resembles the standard name of European wonder tale hero. Her claim further expanded on the argument that Giambattista Bassile and other seventeenth-century writers of *contedefees* further expanded Straparola's legacy of inventing fairy tales. She does not believe that fairy tales have originated from oral tradition, rather they are spread from oral folk. She hands over the legacy of wonder tales to the upper social class. It is an arduous job and at times proof less to trace back the inventor of fairy tales but handing over the authorship to a writer on baseless assumptions is wrong. If Bottigheimer crowns Straparola as the inventor, he does so because his *lepiacevolinotti* has the first printed European tale. It suggests that nothing that was not printed not existed, actually there are many narrators of tales who although are illiterate and poor yet they narrated many folk stories. Bottigheimer asserts that because Straparola was the first to document the tales, it becomes the evidence that the folk tales were invented by him

and that these tales provided urban venetia audience with a source of promises for a better life. However, she lacks the explanation that being the work of a social class why these tales became a characteristic of lore (404). There is no doubt that literary texts and orally collected tales are linked together but it does not prove that literary texts are the sole source of fairy tale traditions (407).

Many versions of Charles Perrault's *Le Petit Chaperon rouge* have a strong impact on modern French tradition. Nonetheless, this did not make anyone claim that it was Perrault who started the oral tradition of this tale. Bottigheimer also commits the mistake of ignoring previous scholarship and reinventing definitions, this makes it more dubious. She clarifies the distinction of rise and restoration fairy tales by quoting the example of Cinderella. She calls it a restoration tale because originally Cinderella was living a comfortable life with her father but later on she was forced in a miserable condition by her step sisters and mother. Later on, her position was restored by marrying the prince but she did surpass her original social and economic level. This is where Bottigheimer undermines her own distinction of rise and restoration tales. It may be noted that this researcher defines rise tales as ones which narrate the lives of heroes and heroines who rise to prosperity after living a miserable life, this is done by getting into a marriage accompanied by magic. This definition of rise matches with the story of Cinderella that's why tales of Straparola do not fit the patterns of rise tales. Bottigheimer admits his rise tales do deviate a little but she also adds that because he was practicing a new genre he did try to narrate through different routes of marriage and wealth. He formulated the modern rise tales by the time he wrote his last rise tale called *Constantino and his Cat* (Da Silva 398).

All the scholars of Fairy tales lack consensus on the developmental history of Fairytales as a genre, there is gap in the social history of fairy tales. Zipes takes it as a

positive sign, for he then calls them as “ageless” (1) and “universal” (1) he calls it unimportant to locate their history as far as they complete the sense by engulfing every reader/ audience in their trance. He then states that the genre of fairy tale generated through oral storytelling. Later on it was transformed and progressed with the help of adults because only when adults accepted fairy tales as a literary genre in the eighteenth century then it was circulated in print among children. All the European critics and scholars of fairy tales have somewhat mutual agreement on it that the oral folktales were converted into literary discourse to have a moral impact on the children as well as on adults as needed by the social norms of the time. Although in Italy, this trend had already begun in the early sixteenth century, and led to its institutionalization in France and served as a ground for its emergence as a genre. The oral form of fairy tales was since long present in the rural areas, then they were also observed being part of an upper class where the governess used to read it to the children. Later on, it was visible in blue books, which were disseminated by the peasants. The aristocratic class did not affirm it earlier but later on when it was approved by the court through Madame de Maintenon and Fénelon that it became popular among the elites as well. The fairy tales evolved with every passing time and were transformed according to the prevailing discourse of the time (*The Art of Subversion* 1-11). Modern fairy tales came up with the movements for women rights. They criticized the traditional fairy tales for being stereotypical, and gender biased. The modern tales emerged presenting an unbiased picture for the marginalized, specifically the women (Huck n.p.).

While analyzing the stories written by Elfriede Jelinek, Tautz discerns how she has turned her focus on the disturbed or victimized people of society. He includes the dramatic techniques in it and calls them as “Undead”. Here he also implies this

word to the works of Jelinek because she unleashes her texts from conventional traditions and embeds them in new fabrics. These undead create an intersection among different literary techniques which make them unacceptable to readers. Therefore, for writers, it is this intersection in Jelinek's work which has occupied it for thirty years. This handling of undead is done mostly in her princess plays. She revives the fairy tale characters in her writings of *Snow White* and *Sleeping Beauty*. She turns the victimized female characters through her use of linguistic deconstruction. She focuses on how the "princess" myths do not exist in reality, by linking it with the life of Diana, Princess of Wales. She deconstructs and creates language. She observes how the role of heroes and heroines in the princess plays change according to the need and lifestyle of the people of 1800s (165-184).

While talking about fairytales, there are many popular fairy tales. Cinderella is one of the most famous fairy tales of all times, and it is also one of the fairy tales which has numerous versions. For a long time it was thought that Cinderella was written during the seventeenth century, when it emerged as Basile's *La Gatta Cenerentola* but after much research and exploration, many old versions of it were found, including the Charles Perrault's version in 1697. The heroine of the movie is known by many names: Cinderella, Ashiepattle, and Popelutschka in the history (Anderson 24-42).

Cinderella (1812) is one of the famous tales about a girl who was maltreated by her stepmother and sisters, but fate knocks at her doorstep by making prince aspire for none but only her and finally they get married happily after. Cinderella has many variations since its inception, Grimm brothers, Jacob (1785-1863) and Wilhelm (1786-1859) collected fairy and folk tales told to them by the villagers. Grimm's fairy tales were originally known as *Kinder- und Hausmarchen*, in German. The version by

Charles Perrault is a mild one as compared to the version by Grimm brothers where the eyes of the two sisters are pecked and their feet are mutilated in an attempt to get the shoe in their feet. In Perrault's version, the sisters are pardoned by Cinderella and they also live with her in the palace. While the Cinderella by Disney is quite different from the previous ones, she does not suffer silently (Tatar, *The Classic Fairy Tales* 110-122). A very early version of Cinderella is known to be from China belonging to the ninth century, although many scholars do not refer to that origin, it is similar in story to the Cinderella, by Perrault, and the 1950's Disney version (Beauchamp 447-496).

Another famous tale is that of *Sleeping Beauty*. The first version of *The Sleeping Beauty* published in 1634 is associated with Giambattista Basile, The title of *Sleeping Beauty* in this version is called *Sun, Moon, and Talia*. Talia is the Sleeping Beauty here. She falls asleep, then after many years a king passes by, he makes love to her. She becomes pregnant and gives birth to twins. When the babies suck on her finger, the flax from her finger is removed, waking her up. This was followed by Charles Perrault, the famous French fairy tale writer, with his version titled as *Sleeping Beauty in the Woods*. In this version the prince falls in love with the Sleeping Beauty, she gives birth to a daughter called Aurora and a son called Day. When the prince leaves for the battlefield, his mother who is an ogre, tries to get Sleeping Beauty and her children killed. They are however saved by the cook, by substituting them for animals. The prince when catches her in harming his family, she is thrown into a pot of boiling water herself. While the one narrated by the Grimm brothers has the story in a less crude form as fitted to the culture and times. A beautiful princess is born to the king and queen, for which they had wished since long. They throw a party for her by inviting twelve fairies to bestow their blessings to the princess, while

ignoring the thirteenth one as they did not have more than twelve golden plates to serve the fairies. On arrival, the thirteenth fairy who is furious for not being invited, curses the princess that on her fifteenth birthday the princess will prick her finger to a spindle and die. However as the twelfth fairy had not yet blessed the princess with a wish, she unable to discard the spell completely, lessens its affect by saying that the princess will sleep for a hundred year only. Later when a prince arrives, who kisses her, she wakes up and then they get married happily ever after (94-105). Another version which is worth sharing is the movie adaptation of the fairy tale, by the Walt Disney productions in 1959, titled as the *Sleeping Beauty*.

Another re-visitation of the *Sleeping Beauty* is *Maleficent*, a blockbuster movie by the director, Robert Stromberg. Here the witch who had always been the antagonist of the tale has turned into a protagonist of the tale. The screenplay writer Linda Woolverton has placed her in a position where she is not looking so bad. In fact, she is shown as having affection for the little Aurora, as she falls in love with her. She even wants to undo her magic spell, which she is unable to do, but unexpectedly as Princess Aurora is kissed by Maleficent herself, she comes back to life. The story, however, is a one where 'lives happily after', the tagline does fit in (Boxerbaum, *Maleficent* 251-253).

Stith Thompson pays great importance to the role of cinema in storytelling. He states:

The cinema, especially the animated cartoon, is perhaps the most successful of all mediums for the presentation of the fairytale. Creatures of the folk imagination can be constructed with ease and given lifelike qualities.

Undoubtedly the best of these performances up to the present time [1946] is

the Walt Disney production of *Snow White and the Seven Dwarfs* [1937].

Many adults who had long ago dropped their interest in the fairytale unexpectedly found great pleasure in this old product of the folk imagination (*The Folktale* 461).

Thompson was of the view that the presentation of fairy tales via cinema will make the readers rediscover the long forgotten fairy tales. He was excited about the fact that one story can reach to numerous people around the world (124). He also observed that the texts represented in Disney Cinema are the definitive text, which would be looked upon as a single source due to their influence. However, Degh indicated that it was believed by folklorists that through media cultures are attempted to be unified under one consumer system. It was feared that various cultures would be subserviced by the dominant picture shown in Disney films (23).

Folklorists have neglected looking at cinema as the representatives of fairy tales. There are many areas of folklores in popular films and television which are neglected. It is claimed that there are no systematic analysis of popular films related to folklore. It is claimed that the films remain as a sidelined focus in folklore and it is not a good idea to leave such an important theme only to the scholars of film studies and literature only (Koven 176-195).

Zipes while probing deep into other factors related to the genre of fairy tales, states that fairy tales were adapted according to the dominant patriarchal ideologies. They were recreated according to the powerful notions imposed by the society. They are shaped according to the political and social demands of the society, which is the reason that they in the past showed male chauvinistic heroes (*Why Fairy tales Stick* 1-2).

Bacchilega in *Postmodern Fairy Tales: Gender and Narrative Strategies*

makes an excellent case for taking a postmodern approach to what she calls postmodern fairy tales, or new readings of fairy tales, including "literary texts, cartoons, movies, musicals, [and] soap operas ," (22). These forms exhibit ideologically charged self-reflexivity and disseminate parody and performative multiple versions. She states that late twentieth century has seen an explosion of revised fairy tales in North America and Western Europe. They are used as therapeutic instruments, to make one feel ease about certain abuses. Feminists are revising them according to their own need. They are also re-told to fit in certain political and other means of narrative material. Fairy tales, she asserts are shaped by different literary traditions depending on the social users. Fairy tales have been used through many ways during late nineteenth and twentieth century. They play an important role in the construction of many literary works, *Jane Eyre* by Charlotte Bronte and *Absolam Absolam* by William Faulkner are only a few of them. Postmodern transformations have retold the stories not only by questioning the older views but also by testing the old and integrating new ideologies among the modern men. The fairy tales, although considered as just nursery stories, hold a specific position in affecting our unconscious psyche. The revisions done in a postmodern way are not only artistic efforts, social norms have a strong role to play in these revisions. The stories are transformed according to the social norms of the times (*Postmodernism* 2-26).

A recent research, on the changed roles of fairy tale characters presented in Media, discusses that Magical helpers are still present in genres that draw upon fairy tales, such as fantasy novels, films. The contemporary American understanding toward supernatural improvements highlights some of the changes made to folktale

helpers. Magic helpers are present in different genres that take their influence from the genre of fantasy. Films especially American fairy tale movies have a strong affiliation towards this genre, and magic helpers are abundantly seen in these movies but they have recently been assigned with different roles by the movie makers, which they previously had. These helpers appear to benefit the protagonist in reaching his/her aim and become successful. Fairy god mother is commonly seen in many French fairy tales, including that of Charles Perrault. The classic fairy tales are now being presented with newly revised versions, changed according to the mass media and popular literary traditions. Here the research based on two fairy tale inspired works, *Shrek 2* and the fairy *Godmother* indicate how the narratives and roles of the characters, including the magic helpers, has changed considerably. The fairy god mother present in these two fairy tales have such traits, which are not a common thing to be seen in folk or fairy tales. The fairy god mother in *Shrek 2* has ulterior motives, she wanted her own son to get married to the cursed Princess Fiona. In the similar manner the magic helper, Elena also has personal interests, although she is selfless and very helpful. Yet she laments on the fact that in no tradition is it ever mentioned that Godmother can also have a lover and live happily after. Thus, here the new American ideals are portrayed, which are similar to dispersed ideal and notions (Jorgenson 216-227).

Films by using fairytales were thought to be propagating only happy endings, by speaking the view of the ones who were controlling the media and they were thought to be making the marginalized sounds quiet, but the people associated with films such as the writers, directors, and producers, they are continuously trying to reshape the classic fairy tale stories and construct them on the social norms of contemporary times. They are revised by making the female characters as bold and

confident and fighting for their rights. These stories are revised to such an extent that the protagonists are turned into antagonists and vice versa (Zipes, *When Dreams Came True* 28).

2.6 Archetypes

Archetypal literary criticism deals with the analysis of recurring patterns, myths and archetypes present in the texts. According to Lukens (27), myths are stories that originate in the beliefs of nations and races and present episodes in which supernatural forces operate. Furthermore, myths are stories that interpret natural phenomena, show people's relationships with each other, display the ways human beings see the forces, which control them. Myths also explain about creation, religion, and divinities; they guess at the meaning of life and death, or at the cause of good and evil. The term archetype was first used by Samuel Johnson, he gave the importance of general nature of human beings. A human being derived from passion has an archetype within him. Joseph Campbell states about the myths:

Throughout the inhabited world, in all times and under every circumstance, the myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind (2).

Such images never appear consciously. It is inspired from the thoughts of Freud. Through the unconscious, such Mythic narratives keep on evolving. They are in communion and they evolve according to the meaning they create for themselves in human life and their being emerges after the dialogue with their ancestors.

Frye calls literary criticism as a systematic study, dealing with arts. He implies that the base of criticism is how literature affects its readers. He further adds that the

study of literature must be centripetal and the learning process must be concerned only with “structural analysis of a literary work” (505). Work of art is always complex, while clearing the blur created by these complexities, philosophy, and history must be looked into but the center of attention must be literature itself. He finds it missing from criticism. He says that there must be a coordinating principle on which the work of criticism is based, such a basic idea on which the complete structural analysis must be founded. After defining a base for criticism, he further adds that as poets add images on their own choices, but poets use many similar images, which indicates that there is one similar point on which the thoughts of all the poets converge. Even the genres coming from two disparate origins have strikingly similar features, which suggests that there are archetypes of these genres as well as images. Criticism can be systematic because of unifying nature of literature, which is due to the archetypes; they not only create unification in literature but also provide a base for systematic criticism. A search of archetypes provide an anthropological study, which highlights the ways earlier in times which provided literature information through rituals, myths and folktales. These patterns recur continuously and converge in literature (Frye, *The Archetypes of Literature* 501-514).

The primordial image or archetype is a figure, whether it be a daemon, man, or process that repeats itself in the course of history, wherever creative fantasy is fully manifested. Essentially, therefore, it is a mythological figure. If we subject these images to a closer investigation, we discover them to be the formulated resultants of countless typical experiences of our ancestors. They are, as it were, “the psychic residua of numberless experiences of the same type” (Jung and Kerenyi, *Essays on a Science of Mythology* 98).

The concept of unconscious is unmistakably attached with Freud, who calls the repressed feelings, sorrows and all the desires as the unconscious of human beings but Jung deviated from the theory of Freud. He considered Freud's theory of unconscious rather limited and divided the unconscious into personal and collective unconscious. Personal unconscious is what he took from the theory of Freud but in collective unconscious after examining dreams and fantasies of certain human beings, he asserted that there are certain very old and inane symbols present in the dreams due to their presence in their unconscious. These symbols were present in the cultures from times unknown to them, which he calls the "representations Collectives" (5). He purports the idea that there are collectively certain images, symbols, in the unconscious of our mind, which almost all the human beings share. They are surfaced on our thoughts repeatedly. These ideas in the collective unconscious of human beings are what he calls "Archetypes" (4). They are shared collectively by human species. It is a part of human's conscious which they are born with. He traces the term archetype back in early history by stating that the term appeared since the time of Philo Judaeus as related to the image of God. He also quotes Irenaeus, according to whom the creator of world copied the things from archetypes. He further claims that in the Corpus Hermeticum, God is given the name of archetypal light. The term he says also comes repeatedly in Dionysius the Areopagite," (4) as for instance in *De caelestihierarchia*", "immaterial Archetypes," and then in "De divinis nominibus" "Archetypal stone." He claims that the term does not appear in St Augustine but the idea is present there also. It is also traced in the ethos of Plato (Jung, *The Archetypes and the Collective Unconscious* 4).

Campbell also calls archetypes as "elementary ideas", although he preferred the term archetypes itself saying them archetypes because they represent the unconscious

(Campbell and Moyers 135). Archetypes have been present from time immemorial. Our ancestors have talked about different images, which we still consider even if we were not told about them. These stories helped connect to the world and satisfy the physical as well as the spiritual need of human beings, these were expressions of Archetypes. The stories or myths carried out today were similarly present in the past. These tendencies are inherited by human beings from their ancestors and present in their own psyche. Archetypes are basically invisible, they can be observed by the symbols they generate in the mind of individuals through different forms of imagery.

The symbols are again an important term to understand the concept of archetypal images. Symbols are essentially having no fixed meaning attached to them instead they only refer to images on a larger scale. These images of reality are not completely understood through symbols because if a symbol is completely understood and it is universally agreed upon then it loses its position as a symbol and becomes a sign, a symbol is hidden with plenty of meanings to be explored, it is not fixed. The number of archetypes can rise to innumerable numbers but there are some innate archetypes which appear very often in the dreams or visions of people, which is why Jung explains them more elaborately. Archetypes are called collective unconscious because they do not represent any single culture or civilization. They are represented simultaneously by people of entirely different locations and cultures. The similarity of the archetypes despite the fact that people did not have any contact with each other, proves that they are inherited similarly by all human beings irrespective of any culture, region or religion (Jung, *The Archetypes and Collective Unconscious* 7).

Hillman states that the rich images that affirm and that are repeatedly brought to the surface level of mind are basically archetypal. The archetypal images are the duplicates of the original archetypes. He says that human experiences are

structured patterns of archetypes (10). Archetypes are exhibited in myths. According to Scarborough "The archetypes are never directly seen but are inferred from their manifestations—namely, the universal and typical symbols found in myth and other forms of literature" (25).

According to Jung, the myth of hero belongs from time immemorial. It is predominantly a Christ-type figure who redeems everyone out of the sin, the hero figure itself is an archetype (*Four Archetypes* 72). The hero is always described as a powerful person who fights the evils in the shape of dragons, or witches and in the end, liberates his people from the sufferings (80). This myth of hero has been present in every age and in every religion. It has always appeared in our dreams too, it has a great psychological importance. There are little variations in the hero myth found in different cultures or times but they do have a similar structure everywhere. There are similar patterns in cultures, which have no primordial contact with each other. The heroic myth comprising the whole pattern of hero's journey symbolizes an attainment of completion not only by the hero but also by the society. The weakness present in a hero is fulfilled by the accompaniment of a "tutelary figure" (110), these figures represent wholeness in the psyche. It helps in the development of the "individual's ego consciousness" (112). Jung also includes the hero cycle suggested by Radin to prove his point that there are different stages in a heroic cycle, comprising of four cycles further. The first stage is that of a trickster which is assumed by the hero. This is the premature stage when the hero is prone to physical desires rather than spiritual needs. The second stage is that of a hare in which a hero has not attained maturity but is known as the initiator of the human culture of transformation. The third stage is called the red horn. It is recognized as one who is attaining superpowers and who passes certain races. The last of them are the twins. It represents two sides of the

nature of man, separated, one is flesh and the other is a stump, one represents timidity and the other rebellious nature. The description of hero illustrates the mythic hero and the dreams of a man in an elaborate manner.

Jung also discusses the concept of shadow, which he states are the repressed desires, feelings and the unfavorable side of the personality. The shadow is connected with the ego of a man, they are in continuous conflict. This conflict is represented by a contest with an archetypal hero and the evil powers, portrayed as dragons or monsters (3). Jung states that myths and fairy tales are a good way of manifesting archetypes, they are related to “representation collectives” (5). This factor archetypes shared collectively by all human race. Some archetypes are experienced individually in dreams and visions only.

Guerin et al. assert that myths hold a distinct position in every legend folklore but the symbols, and motifs which are same in every culture, to be more specific they are universal. They occur repeatedly in different cultures and carry similar meanings too (151). Another scholar while emphasizing on the idea that the symbols are universal asserts that, “the sky father and earth mother, light, blood, up-down, and others recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them”, yet they are present in many cultures (Wheelwright 111).

Guerin et al. mentioned different archetypal images, such as water, sun, colors, and wholeness, illustrated by a mandala, serpent, numbers woman, wise old man, tree, garden and desert. These images are commonly depicted in literature. He further elaborates on some archetypal motifs which include creation, immortality and hero archetype (153).

Archetypal criticism is also known as 'Myth Criticism'. One of the major Philosophers of Archetypes was the Scottish anthropologist, Frazer who in his work, *The Golden Bough* (1890-1915) presented a comprehensive insight on basic culture and religion by highlighting myths from ancient times and integrated myth into literature (n.p).

Frye, another prominent philosopher of archetypes, who theorized the archetypal criticism into literature by focusing on the recurring pattern and images present in literature states that Archetypes are symbols, represented as images which appear repeatedly in the works of literature. These images symbolize the experiences of everyone generally. These images are found in a pattern in literature. Frye states that these patterns may appear in four mythoi, specified as a genre. Each mythos has six phases, and it shares three phases with the preceding one and three with the succeeding one. These mythoi are categorized as mythos of spring, summer winter, and fall, symbolized by comedy, romance, irony, and tragedy respectively (*Anatomy of Criticism* 341).

In *Man and his Symbols*, it is stated that man has a tendency of creating symbols. Everything in nature is constructed in a shape of symbols, and man expresses himself through these symbols in religion and visual representations. This is which is why it is always observed that there is a relationship between religion and art. The philosopher states three symbols, of stone, animal and the circle, which has a strong psychological impact as highlighted in arts. These symbols are found in ancient arts and continue till the modern literature. Stones, for instance, are thought to be the place of living for gods and spirits, a religious incident related to stones is present in the Old Testament where Jacob is said to be dreaming about a stone, which he sees as the abode of god. Stones are also carved as evident in ancient history as man and

animals. Symbol of animal is also significant, animals are seen in the primitive religious symbols and artifacts. Animal is shown as a part of human's basic nature. Many myths are related to the animal as a sacrifice for the sake of fertility and creation. Many religions, like Egyptian, Hindu and Greek Mythology are full of animal symbols, including the religion of Christianity. The third symbol, which is that of a circle, embodies great importance in archetypal criticism. It is known as the self, enwrapping the wholeness of psyche. It is depicted in different religions as well as in modern times, even in the plans of cities (Jung and Franz 230- 239).

Jung elaborates that when the archetypes present in the unconscious of the human beings are manifested through myths and symbols, they become collective and common to everyone. Although he is of the view that the number of archetypes is infinite but he mentions four basic archetypes; Mother, rebirth, spirit, and trickster, in his book *Four Archetypes*, which have their origin in mythologies, folktales, and religious writings. These archetypes have similar representation and patterns regardless of the fact that they belong to different cultures and times (*Four Archetypes* 7-179). He also mentions certain other archetypes which are related to human experience such as birth, death, sun, darkness, power, women, men, sex, water, and pain (306).

Some of the major archetypes as mentioned by Jung are the "self" (101), the shadow (118), the anima or animus (*Man and His symbols* 177; *The phenomenology of the Self* 11) and the persona (287). While talking about *Self*, he states that it embodies the human as a whole, by bringing in the conscious along with the unconscious. It is often depicted through circle, square or mandala. The self he asserts is created by a process, he calls, individuation. Whereas the shadow consists of all the desires of sex and life in the human beings, it is mostly composed of the unconscious

mind, which are the repressed desires of individuals, embodying the dark side of human psyche. The anima and animus, also known together as the syzygy (*The Phenomenology of the Self II*), or the divine couple, are otherwise the female side in the psyche of a man and male side in the psyche of a female, respectively. It is the true side of a personality. The persona or the mask is what Jung refers to the pretentious part of our personality, which human beings impose in public.

As the archetypes are recurring patterns of situations, characters, and symbols, existing universally, therefore it makes it pertinent to classify them in these categories. The archetypes comprising of events are the quests, initiation, task, nature in conflict with the materialistic world, and the battle between good and evil. The symbolic archetype comprise of symbols showing light versus darkness, water versus desert, good versus evil, haven versus wilderness, supernatural intervention, and fire versus ice. The character archetypes consist of anima, with sub categories of Unfaithful Wife, Temptress, and The earth mother. Some other character archetypes include Star-Crossed Lovers, Damsel In Distress, The Scapegoat, The Devil Figure, The Creature of Nightmares, Friendly Beast, The Hero, Mentor, Young man from the Provinces, The Initiates, Hunting Group of Companions, Loyal Retainers, The Outcast, The herald and the retainer.

The color symbols are also being elaborated on by Jung, there are different colors implying different meanings such as yellow means enlightenment and wisdom; blue means spiritual purity, and tranquil, red means passion disorder and sacrifice, black means darkness, chaos, evil and melancholy, whereas the white color symbolizes purity, innocence, and light. (*The Collective Unconscious* n.p.).

2.6.1 Archetypes in Literature

Archetypes are observed through myths and literature is the manifestation of these myths by an individual. Archetypes are not only ideas passed through generations, they are tendencies of human beings to act in a specific way. They connect human species together. Man when discontent with the disharmony of his inner being, seeks for external resources to satisfy himself. It is during this time that he turns to literature and feels relieved when sees his unconscious thoughts manifested into literature (Marudanayagam 49). Whenever the collective unconscious is brought onto the surface, it becomes an important living event for the person (Jung, *Psychology* 184). Archetypes have a healing effect and they create balance in human impulses when they are manifested in literature. Archetypes are manifested through characters, situations, genres, and symbols (Ramaswamy 9).

Archetypes are always visible in literature. According to Bodkin the analysis of literature has outstanding effects in the field of psychology as concerned with archetypes, myths, and the collective unconscious. She is of the view that it is not wrong to have an intuitive analysis of literature as a systematic approach to the analysis (n.p).

Von Franz in her book *The Interpretation of Fairy Tales* elaborates that fairy tales are the simplest expression of psychic processes. She further defines archetypal images as a web of different associations because these motifs are connected in a thread of stories. These archetypes do present one particular image but they also run as a thread through all aspects and create a complete process. Franz also explains archetype as “a specific psychic impulse, producing its effect like a single ray of radiation, and at the same time a whole magnetic field expanding in all directions”(1). She further says that that the study of fairy tales is very important in our lives because

they “depict the general human basis” (27). It is the easiest way to understand different people because these are the general impressions shared by everyone and fairy tales are beyond cultural differences. Thus, myths can be used to understand fairy tales; they create a bridge between the people and fairy tales (2-3).

Von Franz further states that “fairy tales are the simplest and purest manifestation of collective unconscious psychic process” (1). Archetypes are represented through fairy tales in the most precise and accurate form. These archetypal images clearly reveal what is present in the psyche of human as a specie, because they represent the basic layout of human psyche without any specific “conscious cultural material”(4), making it easier to recognize the basic psyche of human beings. Archetypes are unknown psychic features and they are revealed by one’s personal psychological experiences and through a comparative study. Such an investigation brings together the whole system of archetypal images on the surface. Fairytale is one of the best ways to understand these archetypal images because they embody all the motifs, which are linked through the story. She further elaborates that it was the search for religion, which compelled Jacob and Wilhelm Grimm to collect fairy tale stories. Earlier fairy tales and the unconscious suffered to remain in the lives of people but they never admitted their existence. Fairy tales have suffered a lot by being distorted according to the wishes of editors and translators. It was during the time of Grimm brothers that a huge interest in fairy tales emerged which Von Franz calls perhaps a quest for the “unconscious emotional interest” (*The Interpretation of Fairy Tales* 5). Fairy tales were revised in almost every part of Europe, Perrault’s version was also revised.

In *Archetypes and Motifs*, the writers try to illustrate as many as possible archetypes present in the folklore and literature. They describe the hero cycle which is

divided into three stages, that of birth, initiation, and death. The story of the hero always starts with an unusual birth, being born to gods, or virgin mother. This hero is usually abandoned or someone who tries to kill him. Later, when the hero reaches the adolescence, he is destined to experience an unusual situation through which he reaches greatness. Consequently he embarks on a quest by slaying monsters and reaching to the state that he values. His death is also unusual and heroic like his birth. The hero's quest is considered very important by the scholars. It is considered as an encounter with the self, where the conscious meets the unconscious. It is a very important phenomenon in the theory of archetypes. There is also an element to be found in hero cycle, which is of temptation, by any evil force. In hero's tale of going into an underworld and carrying out a journey is a common motif represented in the folk tales, in the end, the hero returns to his people and restores his kingdom (Garry and El-Shamy 3-16).

Heroes have an important position in literature. They are role models for others. They have important lessons to teach to audience or readers. The heroes take a quest to accomplish something in the end (Frye, *Literature and Myth* 213). According to Campbell, a hero is:

....a male or female who ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man (*The Hero With A Thousand Faces* 263).

The motif of mythic animals also holds a prominent position in fairy tales. "The dragon (B11–B11.12.7) is a nearly universal motif, a reptilian or snakelike hybrid or compound animal, covered with the scales of a fish and sometimes endowed

with claws and wings and the head of an eagle, falcon, or hawk”(67). The dragons are usually observed to be fought by the hero. They are always seen as an evil force in the folk tales (Garry and El-Shamy).

Another form of motif is manifested in bewitching. It is usually a woman who through her magic turns the cycle of everything opposite and according to her own wish. This act of bewitching is found in many folktales. For instance, in *Sleeping Beauty*, there is a witch who when excluded from the celebrations of the princess’ birth, feels raged and curses the princess to die after being pricked by a spinning wheel. The same witch, Maleficent, is depicted in *Sleeping Beauty*, a movie released in 1959 by Walt Disney, where she is shown as a strong, powerful who through the enchantment makes the princess fall into demise (Garry and El-Shamy 167).

Mitchell asserts that fairy tales and myths present allegorical representations of human psychological process, specifically of transformation and growth. He further elaborates his point that fairy tales and myths are universal patterns present in dream of every human. The content of these dreams come from various sources including the religious symbols, artefacts and other human made things. These patterns represented in fairy tales, myths and fantasy stories pave way to understand the psyche of human beings. This is why when someone is attracted or repelled by a fairy tale, it implies that there is some unconscious thought which is making an individual behave so because one cannot react on anything unless he/ she has some recognition of it. Fairy tales work as aides for humans. They highlight what is the basic nature of every individual and illustrate the change of an unconscious element into a passionate conscious feeling and effectiveness (264-279).

Jung in his book *Aion* states that it is important to tell fairy tales and stories of other legends to children because the symbols present in them help bring on the

conscious level and interpret the unconscious feelings (169). According to Frye reading about mythology helps to understand literature because literature itself emerges out of myths legends and folktales and is transmitted in classical literature too (*Design for Learning* 44). Greenway is of the view that in fantasy many memories are showcased which pass through the imagination of the storyteller. These memories are shared by all human beings on which the storyteller creates his stories of fantasy (20-21).

Joosen states that the fairy tale of today act according to the traditions of today. Magic has been played upon changing faces in the current trend of fairy tales. She is of the view that these recent retellings have disenchanting the fairy tales. The recent stories have either replaced the magic with more real and empirically proved situations or have changed the outlook of the magical elements in more realist manner. She further states that this elapse from magic is due to the contemporary times. People no more believe in magic as the way they used to, and now the setting is contemporary Western society, believing more on science and logic, not a kingdom, which has magical surroundings around it. The main reason the researcher here states is the nature of the genre of novel. It is set up in a realistic environment, adults also read it, which is why including a realistic feature, and decreasing the magical elements of the fairy tale becomes more viable in it. It is not however observed in the films. Films due to the advantage of having advanced technology do play with the magical elements of the fairy tale and have progressed in using this feature as depicted through many advanced images (228-238).

Marginean asserts that the movie *Maleficent* is being produced as a postmodern retelling, where it has turned the focus away from the center. It has presented the perspective of the witch, and portrayed her as the heroine of the tale.

The approach adopted by the movie makers of the movie *Maleficent* have made them turn the male heroes to the backstage. They are not as important as depicted in the earlier version. A new feminist approach has made them bring the females to the front light and that too, the antagonist female into a new light of the heroine. Thus, the researcher here proves that the current retellings of the fairy tales have turned subversive; they have brought new dimensions to the old tales. They have broken the rules and traditions (334-343).

Many blockbuster fairy tale movies of twenty first century have been produced by Walt Disney. It remains as the prime propagator of fairy tale movies, however many fairy tale stories are associated wrongly with the Walt Disney Corporation only. Disney has turned these fairy tales with the help of music, graphics, and different techniques as major works and they have been distributed in great numbers to different parts of the world and earned them massive revenue. This experimentation with the fairy tales has not occurred only in America or only by the Walt Disney instead it is done in many different countries of the world. Films have been made to change different roles of women, although ironically, they do portray women as enemies of women in most movies. They also portray women who have masculine qualities. The adaptations of fairy tales in the contemporary American cinema, and all over the world are creating a hope of change and bringing in the marginalized people to surface, but there is still more work to be done from this perspective (Zipes, et al. *Fairy Tale Films Beyond Disney* 278-292).

Bacchilega claims that the recent retellings of the fairy tales have attempted to blur the boundary between the world of magic and the real world. The heroines have been presented as connected more to the real world and have been transformed into the modern woman of today. In a retelling of Charles Perrault's Cinderella, she is

shown as a female protagonist who is very much connected to the real world.

Cinderella is shown as an educated, liberal woman, who does things on her own will and also exhibits certain flaws. She is a woman with whom the girls of the twentieth century freely associate themselves (*Fairy Tales Transformed* 109-119).

Volore was of the view that modern fairy tales have changed the entire pictures of the traditional fairy tales. Genders have been represented differently than they originally are. The male characters who are supposed to be the prince in the tale are not tall dark and handsome. They are ordinary looking man, some even showed men as weak and ignorant. Modern Women are portrayed being clever, bold and confident. In a fairy tale called *Sleeping Ugly*, the female protagonist is not shown beautiful. Her inner beauty is emphasized more, whereas the antagonist is presented as a pretty girl with an evil heart. Women and men, both are represented differently in the modern fairy tales. Women are shown equal to men. She also asserts that in comparison to the traditional fairy tales the modern fairy tales have more funny scenes and characters in them whereas the traditional ones were quite serious in tone. Even the characters of the modern fairy tales are not as evil as the evil characters of traditional fairy tales. The evil characters of the modern fairy tales have some sad story or some funny characteristic affiliated with them. There is difference seen in the symbols and motifs of traditional and modern fairy tales too. Some of the very common motifs found in traditional fairy tales are “magic, supernatural occurrences, elevation of a commoner to royalty through marriage, violence, wicked stepmothers, magical and common animals and biblical analogies” (164). Such characteristics are not found commonly in the modern tales (154-169).

Another Study discusses the re-visitations observed during the Victorian era, it is asserted that there was a large number of revolutionary political and social

content being observed in the Victorian literature. The study points out that how *Sleeping Beauty* indicates to the growing materialistic nature and confusion in faith of Victorian era and that “this fairy tale has become a false societal emblem of material advancement and domestic security” (Demarcus viii).

Gazetas in a study asserts that different identities are constructed through the analysis of films. It reveals how certain political ideas are propagated through the regulation of ideas in the narratives of films. The narratives revived in the 1960s in the United States and Europe challenged the hierarchies that were presumed to be not representing everyone. These revivals in the films' narratives present a feminist approach, highlighting the awakening in the pursuit of rights for females. She reveals that “as part of a pedagogical discourse, the film illustrates the tragic political struggles of women caught within an oppressive and destructive patriarchal system” (201).

Frye defines archetypes as recurrent patterns and motifs. He asserts that archetypes appear from myths and they are found in literature. Literature is presented in a continuous form or oral and written tales in which myths are embodied as frameworks. He is of the view that themes are repeatedly used by the writers in literature because they portray things into narratives which are present in society and which are arrested in tales (qtd. in *Secular* 7). Archetype in literature is thus considered such an element which due to its position universally brings about certain specific implications, which are represented in literature. These implications are not brought on surface deliberately by the writer but it becomes archetypal only when certain traditional qualities rather than personal ones become dominant and observable in the work. In fact a work, he asserts, is said to be best only when it unites the universal with the individual elements (Lane, L. 226- 232).

Baer in another study explores the presence of intertextual elements in stories narrating the tales of holocaust. It is stated that Yolen, a Jewish American writer uses the fairy tales to connect the collective symbols of humanity with the oppression going on in different situations. It also depicts the contrast between evil versus good and also displays that in the end the victory belongs to the goodness. It is through intertextuality that writers like Yolen bring forth the attention towards the value in the story, and utilize it for propagating different facts about humanity (145-152).

The final model for the Cinderella archetype exists in the tale of the same name by Charles Perrault. Perrault's *Cinderella* is perhaps the most widely known version, at least in France, Britain, and America, where it most soundly shaped the archetype (Loeb 183). Postmodernism does not rely on objective reality. In literature it is observed that the consciousness is distanced from objective reality in a way that it does not even portray it as an estranged one but this resistance as a normal phenomenon (Graff 179-180).

2.7 Summary

This chapter provides a detailed review of the literature present on the afore mentioned topic. It reveals very evidently that a thorough study is done on the postmodernist approach in literature and there is a shift in the paradigm of Literature. This transference can be traced through the tool of Intertextuality, which can clarify how similar archetypes have been replaced in the contemporary Literature, particularly in the fairy tale movies of America. A gap has become quite evident after reviewing the literature as it does reveal that there is no study which uses the triangulation of these theories. The aforementioned discussion also illustrates that there is no investigation undertaken that analyzes the challenge of archetypes present in the contemporary fairy tale movies. Furthermore, role of movies has also become

pertinent after reviewing how the films have played their part in shaping the society, more particularly the fairy tale films.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter deals with the methodology adopted for the present study. It comprises of theoretical framework, research design, and method of data analysis. The research design is employed to examine the intertextual elements present in the contemporary American fairy tale movies. In addition to this examination, this research scheme will also investigate the challenges these revised texts pose to the collective unconsciousness, which reveal the postmodernist approach of these movie directors.

3.2 Design of the Study

The study is qualitative in nature. In the proposed study the researcher has analyzed the interpretation of fairy tale themes in several contemporary American fairy tale movies: *Cinderella* (2015), *Frozen* (2013), *Maleficent* (2014), *Snow White and the Huntsman* (2012) and *Mirror, Mirror* (2012). Fairy tales are a part of the literary tradition and hold a universally established place. The Movie writers of postmodern era reinterpret these traditional stories in ways that fit postmodern norms and circumstances. Movie directors have changed the old fairy tales and have brought new versions of characters, plots and symbols. In some movies, the whole story is transformed. The researcher has analyzed the aforementioned movies by particularly looking at these modifications. The researcher has adopted Smith's method of analyzing intertextual elements that he has mentioned in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. Smith has used eight

elements for intertextually analyzing the revised fairy tales. Smith's investigation is an important effort in making Intertextuality a productive tool for study. He is of the view that various stories told during different times have been integrated with fairy tales, however recently there has been a shift in their mode of integration and transformation. The writers have made fairy tales as the center of their work. It is important to study the importance of fairy tales on the imagination of human beings. Smith has taken intertextuality as a tool to examine the handling of fairy tales in relation to postmodern traits. Smith expands this theory by following the theory of Genette and Bakhtin. Genette's study has been utilized for this study because he has done quite a considerable work on intertextual elements. He has named the covert or overt relationship of texts as "transtextuality" (*The Architext* 83-84). He has categorized different elements of intertextuality, which further helps Smith in assigning particular categories of intertextual elements to the texts or stories having fairy tale qualities. Smith's aim to work with the intertextual elements is to highlight the importance of particular elements that depict postmodern traits. He mentions eight categories in which a fairy tale can be intertextually analyzed:

- a) Authorized: Explicit reference to a fairytale in the title
- b) Writerly: Implicit reference to a fairytale in title
- c) Incorporation: Explicit reference to a fairytale within the text
- d) Allusion: Implicit reference to a fairytale within the text
- e) Re-vision: putting a new spin on an old tale
- f) Fabulation: crafting an original fairytale
- g) Metafictional: discussion of fairytales

h) Architextual/Chronotopic: 'Fairytale' setting/environment (Smith 9-59).

When the original name of a fairy tale is used, it gives an authorized relevance to the early fairy tales and is a clear indication that they have to be understood in relation to the original fairy tales. It is the most noticeable "intertext" used. The researcher analyzed the titles of the movies, mentioned earlier, to see whether these movie directors have used these elements or not. The second element is "writerly" and it is an implicit reference to the title. Some writers have not repeated the exact title but the titles adopted by them only indicate that it is related to a particular fairy tale e.g. *Mirror, Mirror* movie does not take the exact title but only an aspect, which is related to the story. There are plenty of movies, which are set in a completely different setting and symbols are different but an implicit reference to the story is experienced at once if this element is used for analysis. The third element, which is "incorporation", is used for presenting a clear reference to the original fairy tales as incorporated in the new story; it is like an image of an image. The fourth element is called "Allusion". Smith uses the definition of OED which defines it as "covert, implied, or indirect reference; a passing or incidental reference" (qtd in Smith 19). It is an indirect reference to the prior text and here indirect reference to fairy tales has been observed. The fifth element, which is re-vision, is used to bring a new spin to the old stories. It is employed to improve the story or make changes according to the taste of audience or readers of the particular period. They assert that by revising the old story, they break the authority of the writers of past (Barthes, *Death of the Author* 3-8).

Fabulation, which is the sixth element, shows the connection between the story and the genre, also known as architextuality. According to Genette, "fabulation is used to analyze the traces of fairy tales in Contemporary American Movies" (qtd in Smith 44). In this element, it is not necessary that the new work is a direct reference

to a particular fairy tale but it must be having traces which are common to the fairy tale genre, e.g the starting line of every fairy tale is “Once upon a time” or a presence of a “fairy” or “witch”. The seventh element, “metafictional” is used when a fairy tale is analyzed critically or commented upon in a story. This type of intertextuality can be connected to a particular fairy tale or to fairy tales in general. The last element called Architextuality or Chronotopic element is to a certain extent related to fabulation. This element incorporates old-style opening, setting, characters, and presence of magical items or events. Bakhtin defines architextual or chronotopic element, as a tool to investigate representation of time in the new work. This element is divided into two sections, the first is “chronotopic images” like castles and second is chronotopic events, such as magic (Smith 9-50). Smith has utilized and expanded his theory of intertextuality with the aid taken from Bakhtin and Genette’s proposed model. The portion he borrowed from Bakhtin is in reference with the “chronotope”. He defines “Chronotope” as a means of interconnectedness between time and space, while expanding the concept, he explains this element as a mode to explore the representation of the configuration and arrangement of time and space in language. The transformation in every object and event with the passage of time, basically comes under the category of chronotopic element (84). Smith takes this phenomenon to explain and analyze the modification of objects and events with the passage of time, related particularly to the genre of fairy tales.

After examining the intertextual elements present in the contemporary American fairy tale movies, the researcher has divided the archetypes into groups and further analyzed how the archetypes are challenged by the contemporary movie makers through the use of Intertextuality.

The archetypes are categorized into three categories as mentioned by Jung:

- a) Archetypal events
- b) Archetypal characters and
- c) Archetypes Symbols

3.3 Qualitative Research

The study here is conducted by using a qualitative approach. The researcher has used data based on the transcribed texts of aforementioned movies. The reason for choosing a qualitative approach is to conduct an in-depth theoretical study, to examine the handling of old versions of fairy tales by the contemporary moviemakers. The tool aids to explore the recurrent literary archetypal patterns present in the fairy tales besides clarifying different complex ideas about the origin of fairy tales. The employment of this approach has also helped the researcher in constructing the context of different theoretical approaches used in the study. Qualitative research has many advantages. It helps to understand the world, society and institutions. It is rich and holistic (Tracy 4-5). The researcher has utilized the methodological framework proposed by Smith in examining the connection of older versions with the contemporary American fairy tale movies. This particular methodology further helps in highlighting the presence of Postmodern features present in these particular movies and which further supports in highlighting the change in the patterns of existing archetypes. According to Denzin and Lincoln, qualitative research is "... an interpretive naturalistic approach to the world" (8). In this mode of analysis, researchers observe the things in their natural environment. In this study, the researcher has analyzed the data through different intertextual angles which have highlighted the variations and fluctuation patterns depicted in the contemporary American Fairy Tale movies. This examination has revealed the postmodernist perspectives in producing these movies.

3.3.1 Thematic Analysis

The current study intends to detect the presence of the eight elements of intertextuality in the contemporary American fairy tale movies, thus attempting to scrutinize the challenges to the collective unconscious as suggested by Jung. The study is based on a thematic analysis of five American fairytale-based movies: *Cinderella*, *Frozen*, *Maleficent*, *Snow White and the Huntsman* and *Mirror, Mirror*. The study requires a qualitative approach for doing the thematic analysis of the aforementioned movies.

Thematic analysis is a common practice among the researchers using a qualitative approach. Through thematic analysis, the researcher adopts a method of drawing out implications and ideas from data. This process of inspection comprises of identifying, investigating and recording patterns or themes. Data which is engaged can be in any form, “ranging from transcription of an interview, notes in the field, political documents, pictures, and videos” (Javadi and Zarea 34).

Thematic analysis is used in the Qualitative analysis of data and it helps to organize and designate the information. The theme is described as a concise and simpler form of the main text. It is different from the code. It is an outcome of coding, however, what is considered or not considered theme does not depend upon the commonality of it. On the contrary, it can be picked at the flexibility of the researcher’s need by its recurrence (Javadi and Zarea, 34-40). It is through the work of French Structuralist like that of Barthes (*Image-music-text* 80) that the “thematic analysis” was started to be employed as a tool for research. Barthes believed that a product could be transcribed or decoded through reading the signs in it. It is one of the prime tools to bring out the meaning of media texts. According to Braun and Clarke, thematic analysis is “A method for identifying, analyzing and reporting patterns within data.” (79). It is purported that thematic analysis is the method researchers use to understand how human beings live in the world. They try to conjecture how various cultures

and subcultures fit into the world by using and analyzing patterns of data. The appropriate method for examining them is a thematic analysis of different types of media, like films. The data is analyzed by looking at primary and secondary resources, primary resources are the transcripts and videos of the films, which are the prime object of study and the secondary resources are those texts which are used to help analyze the primary resources. All the literature in journal articles, books, and other reference books are the secondary resources (Bainbridge, et al. 224-234).

3.4 Theoretical Framework

The researcher has incorporated three theories for the study. Adopting of these theories; postmodernism, intertextuality, and Collective unconscious highlight the need of utilizing theoretical triangulation in the study. The researcher has used triangulation because these theories are connected with each other in order to answer the research questions more concretely. Postmodernists are of the view that totality must be rejected and plurality propagated, authorities must be questioned and that the truth is relative and there is no absolute truth. For this reason, following the postmodernist perspective, literature includes: marginal characters as heroes, individuality of the characters is given importance, which is why their names are important. Women also play an important role in postmodernist literature. These postmodernist values are highlighted when they are examined through the theory of intertextuality which links back the contemporary literature with the older ones and by constructing this link, certain postmodernist values are emphasized. The combination of Postmodernist values and intertextual links connect them with the third theory of Archetypes. Archetypes are considered to be primordial images present in the unconscious of human beings which is collective among all human beings as specie. Whereas in literature the archetypes can be seen as patterns which are present since beginning. The researcher by adding the theory of Archetypes tries to put forth that these archetypal images present in

literature are challenged by contemporary American movie directors. It is highlighted that the heroes in literature are not necessarily coming from mystic background such as special birth and the archetypal situations are also challenged.

Hence, Triangulation is adopted to cater the answers to the research questions (Denzin, *Triangulation* 82). It is used as a key to support a research work and help answer the questions in an appropriate manner (Patton, *Qualitative Evaluation, and research methods* 342; Denzin, *The Research Act* 36). Triangulation intersects three different reference points, which produce precision in the calculation (Yin 81-82). Having more than one theory helps in refining, strengthening and widening the theoretical concepts. It is because of this need that triangulation was introduced (Patton, *Enhancing the quality and credibility of qualitative analysis* 1196).

Triangulation is of many types, it is used for sources, methodology, theory, and analysis. When employing the triangulation of theories, the researcher uses more than one theory to analyze a data because one is insufficient. The method of triangulation helps to analyze a study. It increases the validity of a study and enhances the vision (Denizen, *The Research Act* 301). The study is conducted by integrating the theory of postmodernism, intertextuality and collective unconsciousness.

3.4.1. Postmodernism

Postmodernism is the broad framework under which researcher has pursued this project. Postmodernism is a movement that challenges the traditions and conventions. It rejects the “Meta-Narratives” and adjusts in its dominion every idea, whether important or unimportant (Barry 86). Postmodernism is often accused of being anti-philosophical. It actually rejects many traditional philosophical stances.

Postmodernism propagates a pluralist approach. It includes the views of marginalized too. Theory of postmodernism highlights the phenomenon of knowing. Instead of being, it

does answer the question of being but from an epistemological point of view (Heidegger, *Being 2*). It rejects the idea of reality emerging from one individual; instead, it believes on the collectiveness present in the human nature. It is the presence of a group, which creates a shade and an impact on an individual (Hicks 1-7).

Postmodernism believes in the centralization of knowledge. Being pluralist in nature, the postmodernists included perspectives coming from diverse directions (Agger 105-131). A prominent postmodern philosopher Lyotard, while explaining the theory of postmodernism, says “Let us wage a war against totality” (*Answering the Question: What is postmodernism* 46). According to a critic, Barret, Postmodernists do look back to the past but not only to be inspired by it, but also to alter the old information and present new meanings to the world (26).

3.4.1.1 Postmodernist Values in Patterns

Postmodernists alter the past to construct new dimensions, similarly certain alterations are observed in the conventional patterns of fairy tales, such as the storyline of the tales, which has almost always been a tale of a prince and princess, where the princess falls victim to the cruelties of some demonish powers and is rescued by the valour Prince. There are many other instances of typical patterning in the fairy tales which are observed to trace any change according to the postmodernist values.

3.4.1.2 Postmodernist values in Characters

Characters of fairy tales are also considered to be very stereotypical, rather if one tries to find a criteria for them, there is quite an archetypal level of presentation in the characters. There are particular characters always present in fairy tales such as a prince, princess, a witch and a fairy godmother, moreover these characters have certain roles or some particular characteristics around which their performance revolve. The researcher has observed whether the characters and their roles are altered according to the postmodernist values or not.

3.4.1.3 Postmodernist values in Motifs

As far as motifs are concerned, fairy tales are full of certain symbols or motifs. Certain motifs present in the fairy tales are repeatedly present and carry similar meaning in many cultures. However, the researcher traces these motifs in the contemporary American movies based on fairy tales to highlight the presence of any postmodern element in these motifs, such as changing the role of dragon and crow, changing perceptions about colors or some other objects such as daggers used in fairy tales.

3.4.2 Intertextuality

The researcher has attempted to establish patterns of interpretation of fairy tale themes by tracing recurrent intertextual elements in the following contemporary movies: *Cinderella*, *Frozen*, *Maleficent*, *Snow White and the Huntsman* and *Mirror, Mirror*. The recurrent elements are analyzed by using the concepts of intertextuality.

The phenomenon of Intertextuality is a postmodernist concept, which was invented by Kristeva in her essays "Word, Dialogue and Novel" and "The Bounded Text". The concept of intertextuality that she initiated proposes the text as a dynamic site in which relational processes and practices are the focus of analysis instead of static structures and products. The "literary word", she writes in "Word, Dialogue, and Novel", is "an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings" (65). Developing Bakhtin's specialization of literary language, she argues that "each word (text) is an intersection of other words (texts) where at least one other word (text) can be read" (66).

Intertextuality by involving the texts in dialogues, creates the text as the mosaic of references or quotations from other texts. A text is an open system, which can never be isolated but moves back and forth with other texts and questions the authority of older texts. It allows for the re-vision and adoption of older texts to suit new situations and meanings.

Outmoded assumptions are criticized through its use. Intertextuality, due to its nature, calls attention to the act of storytelling, through which the reader/audience gets to know how the author is changing the earlier story often called metafiction, which means fiction about fiction. Intertextuality is a reflection on metafiction. It highlights the fact that meaning is not final or permanent but rather a construct, a thread linked to other threads (Baer 145-152).

3.4.2.1 Use of Intertextuality to change patterns

The role of intertextuality plays a vital role in this study as by construction of intertextual link of the contemporary with the older versions, the researcher tries to dig out any postmodern value present in the contemporary American movies based on fairy tales. The change in the patterns of stories is observed through intertextuality which further helps finding postmodern values.

3.4.2.2 Use of Intertextuality to change characters

Characters of the contemporary American fairy tale movies when linked intertextually with the older versions, help highlight the changes occurring in them during the present times. The focus on the marginal characters and their presentation, and the change in the characteristics of major characters is highlighted through intertextuality which helps postmodernist values.

3.4.2.3 Use of Intertextuality to change motifs

A similar strategy is observed when the researcher observes the motifs present in contemporary American Fairy tale movies having an intertextual link with the older versions. Intertextuality helps to find out how or what changes have been made and highlight the postmodernist values present in them.

3.4.3 Archetypes

The researcher has further adopted Archetypal/mythological criticism as the framework for the project. Archetypal approach to literature assumes that there is a collection

of symbols, images, characters, and motifs (i.e., archetypes) that evokes a similar response in all people. This theory will help the researcher in interpreting the movies by focusing on archetypes in the narrative, symbols, images, and character types in these movies.

According to the psychologist, Jung's theory, the psyche is divided into three parts. The first is the ego, which Jung identifies with the conscious mind. Closely related is the personal unconscious, which includes anything, which is not presently conscious, but can be. The personal unconscious is like most people's understanding of the unconscious, in that it includes both memories that are easily brought to mind and those that have been suppressed for some reason. Interestingly, Jung adds another part to the classification of psyche that makes his theory stand out from all others. He calls this addition as the "the collective unconscious". This new division is also termed as "psychic inheritance" (153).

It is the reservoir of our experiences as a species. It is a type of knowledge that is inherently present in us, yet we can never be directly conscious of it. It influences all of our experiences and behaviors, most especially the emotional ones, but we only know about it indirectly, by looking at those influences. Creative experiences shared by artists and musicians all over the world and at all times, or the spiritual experiences of mystics of all religions, or the parallels in dreams, fantasies, mythologies, fairy tales, and literature are good examples of it. The contents of the collective unconscious are called archetype. The term archetype is defined as "a typical or recurring image, character, narrative design, theme, or another literary phenomenon that has been in literature from the beginning and regularly reappears" (Hutcheon 508).

According to Jung, all humans share what he called a "collective unconscious" (44). This "unconscious" is a collection of memories and images comprising a racial past of pre-human experiences. Archetypal images, then, stimulate or trigger these memories in all of us; that is why they are so powerful and universal. It is the experience engraved in the minds,

which is repeated by many generations. Archetypes interpenetrate and interfuse with one another. They are experienced through myths, dreams, visions, rituals, neurotic and psychotic symptoms, and works of art. There are presumed to be numerous archetypes in the collective unconscious. Some of the ones that have been identified: birth, rebirth, death, power, magic, unity, the hero, the child, God, the demon, the old wise man, the earth mother, and the animal (44).

3.4.4. Challenging Archetypes of patterns, characters and motifs

It is observed in the present study that the archetypal images as present in the collective unconscious are challenged by the contemporary American movie directors. The archetypal characters, situations and motifs present in literature are gradually being replaced and primordial images are deconstructed. As the postmodernists focus on decentralization of power, the researcher attempts to observe how the centralized concept of particular archetypes present in fairy tales are decentralized or challenged in the Contemporary American Fairy tale movies .

Cinderella, Frozen, Maleficent, Snow White and the Huntsman and Mirror, Mirror, are movies based on fairy tales and archetypes of fairy tales, e.g fairies, stepmother/daughter relationship, trust betrayal, princesses, and witches are present in them, which make the researcher choose the theory of archetype as a framework.

The three theories; Postmodernism, Intertextuality, and Archetypes are intertwined in this study and assist in investigations. Intertextuality is the theory, which helps to understand the presence of postmodern trends in the contemporary American fairy tale movies. The theory further records the variations observed in the Archetypal patterns of fairy tales. A comprehensive study, excluding any single of these theories is inevitable in this project.

3.5 Data Analysis

Data is analyzed through the qualitative method of thematic analysis. All the five movies are watched and transcribed to examine the eight elements of intertextuality. Initially it is observed that which different intertextual elements are used in contemporary fairy tale movies. All the movies are watched separately and in the end, it is scrutinized that how the intertextual elements are present in the movies. The data selected is examined under eight element of Intertextuality as suggested by Smith. The presence of these intertextual elements have revealed the postmodern perspective in handling these fairy tales with a different perspective. It reveals these movies are challenging the collective unconsciousness by revising and recreating the fairy tales through intertextuality under the theory of postmodernism.

3.6 Summary

This chapter scripts down the methodology used for the study. The study encapsulates the theoretical triangulation by bringing about the theory of postmodernism, intertextuality and collective unconsciousness to analyze the media scripts thematically and to highlight the answers probed by the research questions of the study.

CHAPTER FOUR

DATA ANALYSIS

4.1 Introduction

The chapter records a detailed analysis of the five movies selected: *Maleficent*, *Cinderella*, *Snow White and the Huntsman*, *Mirror, Mirror and Frozen*. These movies are reinterpretations of renowned fairy tales; the American movie directors of the contemporary era have taken up the old tales and presented them in a new manner. The reinterpretations of the tales are viewed through the lens of postmodernism especially its version suggested by Lyotard and they challenge the Jungian Archetypes of Literature, which he has traced in *The Archetypes and the Collective Unconscious*. The analysis is done under the methodological framework of Intertextuality. Although the concept of Intertextuality is taken by Kristeva, the framework adopted for the study is the one presented by Smith as recorded in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. However, Smith's Intertextuality is inspired directly by Genette's intertextual elements.

The researcher has provided a brief historical background of each fairy tale, focusing on the most famous versions. She has also given a brief synopsis of each movie that helps create the intertextual connection with the previous versions and then has used the eight elements of intertextuality proposed by Smith to highlight the postmodernist trends present in these contemporary American fairy tale movies. The analysis has also helped to bring out the challenges that these movies partially pose to the collective unconscious of human beings. To keep the analysis in a uniform and contained manner, each movie is analyzed in a separate section under these eight

elements and a brief summary of the particular analysis is also presented at the end of each section.

4.2 Analysis of *Maleficent* (2014)

Maleficent is a fairytale written by screenplay writer, Linda Woolverton, who has changed the typical understanding of the story engraved in everyone's mind. The story here is retold with a postmodernist approach and shatters the conventional mode of thinking. The reality is always framed through conventions that society builds and distorting the conventional picture is not easy but, Woolverton by taking a postmodernist approach tries to break the shackles created in reader/ audiences' mind.

Such an example of postmodernist trend through the use of intertextuality is seen in one of the most celebrated fairy tales of times. *Sleeping Beauty* produced as a very famous American Movie known as *Maleficent*. If the origin of this tale is traced, it goes back to Italian writer Giambattista Basile's *Sun, Moon, and Talia* (1636) in a collection known as *The Pentamerone*. In Basile's story *Talia*, the name has been derived from the Greek word *Thaleia*, meaning the blossoming one. The protagonist gets a tiny piece of flax under her fingernail and falls down dead. The king who discovers Talia in an abandoned castle is already married, but he is so overcome with desire for her that he "plucks from her the fruits of love" (95) while she is still asleep. Talia is awakened from her deep sleep when one of the two infants to which she gives birth, exactly nine months after the king's visit, sucks the piece of flax from her finger. When the king's wife learns about Talia and her two children, Sun and Moon, she orders their deaths, but she herself burns in the fire she prepares for Talia, and the others live happily ever (Tatar, *The Annotated Classic Fairy Tales* 95).

The story was later adopted and a little altered in European Literature by a seventeenth-century French writer, Charles Perrault in 1696. Perrault's Fairytales, "*Contes de maMere l'Oye*" were translated into English by Robert Samber in 1729. They hold prominent place in their genre. The story encompasses strokes of details from *Sleeping Beauty in the Wood* which is a story of a king and queen who after having a long awaited baby girl, fall into a deep gloom when she is cursed by a fairy called Maleficent. The name Maleficent is given to the fairy in the later versions. She was however, overlooked on the baby's christening and was not called for the event. Seven other fairies were invited and had golden caskets made for them. This in return makes Maleficent angry and she takes revenge by cursing the child that in future, the girl will prick her finger on a spindle and will die. The seventh fairy who had not blessed the child yet comes out, although she cannot undo the spell so she gives her blessing that she will not die but will sleep for hundred years and will be awakened by a prince's true love kiss (*The Sleeping Beauty*, 1873).

The Grimms' story of *Sleeping Beauty* is considered a shortened version of writer Basile's *Sun, Moon, and Talia* (1636) and Perrault's *Sleeping Beauty in the Wood* (1697). The Grimms' chronicle of *Sleeping Beauty* turned out to be more appealing than Basile's story and Perrault's tale. *Sleeping Beauty* is a typical conventional girl whose only quality was that she was beautiful and had a fair heart. Bravery was a trait that has been attributed only to the heroes of the story. Thus, it is just the princes' help, that may possibly save the princess from every kind of evil and bad luck. Deprived of action, she resembles the impassive Snow White, who can do nothing more than just waiting for Prince Charming. Yet this cliché about fairy-tale heroines, ignores the notion that women can also be clever and resourceful and they can liberate themselves from every kind of peril. This patriarchal dominance was

engraved very deeply in the fairy tales. Strangely, it was never questioned, from Basile time, till the tales entry into Walt Disney's *Sleeping Beauty* in 1959. Then came the postmodernist traits, altering and questioning these notions (Tatar, *The Annotated Classic Fairy Tales* 96).

In Walt Disney's *Maleficent*, the movie makers have taken a villainess and have transformed her outlook. She is a protagonist and an antihero at the same time. *Maleficent* is an updated version of *The Sleeping Beauty*. In the new version, the fairy's rage is given a new perspective. There are two children in the movie. One is Stefan, a simple country boy. The other is Maleficent, a sweet little fairy. Maleficent and Stefan are friends. The king of the territories neighbouring Maleficent's realm goes to war with her and loses. The monarch declares that whoever can kill her will succeed him as king. Stefan with the hope of becoming a king visits Maleficent to kill her but he does not bring himself up to it, so he just cuts her wings. Stefan becomes the king according to the promise. Later, he has a daughter Aurora, who is cursed by Maleficent as revenge for chopping her wings. Aurora is sent away from the palace under the care of three fairies so that she remains safe from the evil of the curse. Aurora instead of them is looked after by Maleficent, who despite giving a statement that she dislikes children takes care of her. The curse on Aurora is that she will be pricked by a spindle and will fall asleep all her life unless it is revived by a "true love kiss". Maleficent tries to undo the curse which doesn't happen then she removes all the spindles away from aurora's reach but Aurora is still pricked. Maleficent then tries to bring Prince Philip, a young prince from the neighbouring territory, in touch with Aurora so that she is kissed by him and the curse is broken but it doesn't happen. Before leaving to return to the woods, Maleficent leans over Aurora and plants a

farewell kiss on her brow, which makes Aurora rise from her sleep as this kiss is in fact the true love's kiss (Lane n.p).

Maleficent is analyzed to see the postmodernist aspect highlighted in the fairy tales by the contemporary movie makers and by examining the role Intertextuality plays in revisiting the original fairy tales. This analysis also helps see how collective unconsciousness is challenged by the contemporary movies. The researcher has adopted Smith's method of analyzing intertextual elements, which he has mentioned in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. Smith has used eight elements for intertextual analysis of any work (9-56).

- a) Authorised: Explicit reference to a fairytale in the title
- b) Writerly: Implicit reference to a fairytale in title
- c) Incorporation: Explicit reference to a fairytale within the text
- d) Allusion: Implicit reference to a fairytale within the text
- e) Revision: Putting a new spin on an old tale
- f) Fabulation: Crafting an original fairytale
- g) Metafictional: Discussion of fairytales
- h) Architexual/ Chronotope: 'Fairytale' setting/environment

These elements according to Smith do not occur alone in a text, however, it is not necessary that all the eight elements are present in a text, one of the reasons may be the fact that some of these elements are closely related to one another, there is only a difference of degree among them (10). An analysis of movie *Maleficent* on these

elements of intertextuality highlights post-modernist characteristics present in the movie and also indicates certain changes in the archetypal patterns.

4.2.1 Authorised

The first element of intertextuality is authorization, which is an explicit reference to a fairytale in the title. It is such an element which very clearly reveals the prior story. It does not need an explanation to connect the contemporary story with the prior tale. At many places, the titles, which are familiar to the people today are often used by the movie makers. In particular, the ones which were assigned to these fairy tales by Walt Disney, such as *Cinderella*, *Snow White*, and *Sleeping Beauty* are oft repeated in the contemporary movies to give an authorised interconnectivity with the prior tales. The title of the movie *Maleficent* is also the name of the evil witch in the fairy tale *The Sleeping Beauty*. Although the name 'Maleficent' was given to the witch in the 1959 movie version of the fairy tale, the character of the evil witch has always been present in the tale. She is the antagonist who makes the story roll. Her role had been changing according to the cultural implication of the time and had seen more transformations than *Sleeping Beauty*. One of the names given to the witch was *Carabosse*, and the role got its prominence in the ballet of Pyotr Tchaikovsky (the year it was first produced). *Carabosse* of the ballet becomes *Maleficent* in the 1959 version of *The Sleeping Beauty*. Most of the elements of the movie were adopted directly by the ballet (2). By implementing the element of authorization, the scriptwriter gives authority to the previous story of *The Sleeping Beauty*, at the same time creating a twist to its plot. According to May, postmodernists "keep things open to demystify realities that we create" (238). The title *Maleficent* demystifies the created reality in which only *Sleeping Beauty* had owned the title, and no matter how many versions of the tale were created.

4.2.2 Writerly

The second element which is categorized as an implicit reference can also be traced in “A (named) fairytale epigraph, a foreword by the author that mentions a fairytale, or a chapter title that refers to a fairytale act....” (Smith 16). Smith gives much importance to the first and second element because he asserts that features which are not part of the text, they stand separate and are more prominent. If a symbol is present in the text it is not as prominent as the one which is present in authorised or writerly reference. While talking particularly about the reference of writerly he highlights the presence of every element which is not the part of the text (Smith 15). Genette’s views, which foreground the eight elements of Smith call all these elements as peri-textual transtextuality. This element includes titles, epigraphs, forewords, back covers of a book (15). In the case of films, it technically involves the trailers and front covers of movies. Thus laying importance on the trailers make it worth discussion.

One can see the trailer of *Maleficent* where it is evident that this movie is a reinterpretation of *Sleeping Beauty* because of the dialogues and an explicit indication of the presence of Sleeping Beauty. The character is present in the trailer. This implicit or explicit reference in the title relates to the element of peritextual transtextuality suggested by Genette. He uses the terms to explain elements which are not the part of the text but which exist “around” the text, like the epigraphs, prefaces or forewords (*Paratexts* 5). In the case of the movie, the trailers can be taken to observe the peritextual elements in the movie. The iconic dialogues of *Sleeping Beauty*, which are oft repeated in almost all the versions are shown in the trailer. The scene where Maleficent curses the Princess is shown in the trailer, leaving no doubt for the audience that it is a version of Sleeping Beauty. For instance “before the sun sets on her sixteenth birthday she will fall into a sleep like death” (*Maleficent* 00:27-

00:36.). It is the iconic dialogue of the fairy tale *The Sleeping Beauty*, which gives an indirect reference that the movie is related to the tale. "When the daughter of the king turns fifteen, she will prick her finger on a spindle and fall down dead." (Tatar, *The Annotated Classic Fairy Tales* 97). In another dialogue, "I, too, shall bestow a gift on the child" (*Sleeping Beauty*, 1959). Later on, repeated, "I too shall bestow a gift on the child." (00:54 *Maleficent*). It also intertextualizes with the older versions.

"You know the tale" (*Maleficent* 00:27), the dialogue here is not iconic but it does construct a relationship between the film and the audience that this is not a new tale rather it is an old one told in a new manner. This dialogue creates an intertextual link between different versions of the tale of Sleeping Beauty.

Here again, the postmodernist trend is visible which indicates that there are many other possible realities too. A postmodern work is suggestive in its tone when it is suggested that the truth was not which was conceived earlier. That is why in the trailer it is said, "you know the tale (00:27), "now find out the truth" (00:40). Foucault asserts that truth is only a relative concept. It is understood through the process of discourse. He is having the view that knowledge and truth are always connected with power, and different discourses based on knowledge, control our experiences (qtd. in Mirchandani 91). The movie director evidently points out that since long we know the tale. By pointing out that the audience will now find out the truth, reveals the idea of the writer and the movie director that since long the discourse used to narrate the story which was infused with power only. Now is the time to break those discourses relying on knowledge and power and reveal new discourses, which will highlight the point of view of the marginalized too, the ones who did not have their voice to speak their point of view (Mirchandani 91).

4.2.3 Incorporation

The element of incorporation is where a narrator embeds an old text into a new one. It reveals the psychological state of the narrator that what is he/ she thinking or expecting. This creates a very clear intertext because at times the narrator also gives the reference of the prior text, the narrator helps understand the changes made in the present text. This explicit reference to a fairytale within the text is used to analyze *Maleficent*, the audience can hear a speaker in the background of the movie who tells the story of Maleficent. We find out at the end of the movie that it is Princess Aurora herself. She explicitly mentions that this is the old story of the *Sleeping Beauty* told anew. She shows that side of the story to the readers and audience which has always remained unknown, the reason that turns a carefree fairy girl, Maleficent, into a vengeful sorceress:

....Let us tell an old story anew. And we will see how well you know it. Once upon a time, there were two kingdoms that were the worst of neighbors. So vast the discord between them that it was said only a great hero or a terrible villain might bring them together. In one kingdom lived folk like you and me with a vain and greedy king to rule over them. They were forever discontent and envious of the wealth and beauty of their neighbors. For in the other kingdom, the Moors lived every manner of strange and wonderful creature. And they needed neither king nor queen but trusted in one another. In a great tree on a great cliff in the Moors lived one such spirit, you might take her for a girl, But she was not just any girl. She was a fairy, there you go and her name was Maleficent (00:05: 00).

The element of incorporation is evident in the trailer of the movie as well, when it appears on the screen that “You know the tale now find out the truth” it shows

a clear message that there is more to the story which is otherwise known to all and that there is another angle of the story, a postmodernist angle. As propagated by Lyotard that difference and plurality must be supported whereas the totalizing and universalizing discourses must be eradicated now. The movie *Maleficent* is also an attempt to break away from the totalizing conceptions of the world. The psychological state of the narrator i.e. Princess Aurora becomes evident that she wants to reveal to the world that the witch who was always being looked upon as an entity of hatred has some more truth to her side and who will reject the verdict of the one who had always been the victim of the witch. Incorporating a new tale is an intertext used as a tool to break the authorizing verdict given earlier by the parents of Sleeping Beauty. In fact, it is her father who here is a culprit of the wrongdoings happening in the tale.

4.2.4 Allusion

Allusion, as stated by Smith, points out to the embedded reference to a fairytale within the text. It involves the use of quotations, character names, character descriptions, patterns or motifs and also different hidden symbols also known as the unconscious of the text. It indirectly links the previous references with the present ones (Smith 18-19).

i) Quotations

Quotations are the most obvious intertext as some of the statements or dialogues of characters are so often repeated that they have an iconic position. When the trailer of *Maleficent* was released, it was mostly about Maleficent, the fairy, and audience comes across with the dialogue of Maleficent which states that “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” (*Maleficent* 00:22- 0:33). The same dialogue is

repeated in almost all the narrations of the story but with a little variation. In the previous tales sleep like death is not mentioned, rather the witch says "When the daughter of the king turns fifteen, she will prick her finger on a spindle and fall down dead." (Tatar, *The Annotated Classic Fairytales* 97).

Another sentence "Once upon a time" is such an important sentence that it is connected with the genre of fairy tales. The same sentence is narrated in the Movie too when the narrator states that "Once upon a time" and it does not look strange to the audience because the tone of fairy tales are easily recognizable.

When the fairies bestow gifts on Sleeping Beauty one by one, the statement is "I wish for you the gift of beauty" (and then the other one repeats) "My wish is that you'll never be blue. Only happy, all the days of your life." (*Maleficent* 2:33-3:55), It was also present in the earlier versions when it was stated that "One conferred virtue on her, a second gave her beauty, a third wealth," (Tatar, *The Annotated Classic Fairytales* 97).

ii) Character Names

A character name is an example of an intertextual reference that can be located on the surface of the text. This type of allusion is very clear, as the reader /audience immediately recognizes the name also used in another text. Character names are sometimes either different or they are unnamed in the earlier versions, for instance, Maleficent name was given to the witch in the later versions. Aurora and Prince Philip, the former protagonists of the story have different names in the earlier versions. In Basile's version, Sleeping Beauty is known as Talia. In Perrault's version, she is not named, readers know her as Sleeping Beauty only, but in the Walt Disney movie of *Sleeping Beauty* (1959), she is named as "Princess Aurora" and the Briar

Rose. The Grimm's version, which is so far the most famous one, has named her as the Briar Rose. *Maleficent* movie although takes the name Aurora for the Princess.

Stefan, the king in the latter part is the one who is wronged as his daughter is cursed by the evil witch but his name was not known in any of the earlier versions of the tale. Readers/ audience only know him as the king, it is in the movie *Sleeping Beauty* (1959) that the name Stefan is been given to him. It probably can refer to the idea of giving importance to his character that he is given a name, which is later being carried out in the Movie *Maleficent* too.

The name of witch was not very common earlier. It was in one of the ballet by Pyotr Tchaikovsky that the witch was named Carabosse for the first time and later she was named Maleficent in the 1959 version of *The Sleeping Beauty* by Walt Disney. It was only after the movie *Maleficent* that the witch became famous along with the name. It is a postmodernist aspect to give worth to the names of individuals and especially the antagonists of the fairy tales earlier were only known as entities like the stepmother, evil witch or step-daughters, it is only recently that they are given importance and individuality.

The character named Diaval in the movie *Maleficent* is a very unimportant character yet he stands along Maleficent strongly and firmly, again the name assigned to him makes him important and unforgettable in the eyes of the audience. Diaval who is often transformed into a crow, which is not only an unimportant character but also a hideous one associated with evilness and death.

iii) Character Descriptions

Character descriptions often carry more importance in fairy tales than character names because it is the action and particular features of characters, which

have a strong impact on the story. For instance, *Sleeping Beauty* who is known by this particular name; most of the readers or viewers might not even know her real name, Aurora. The black dress of Maleficent is enough to recognize her as the evil witch and the wrongdoer. King Stefan is considered innocent and the one who has been wronged, his name has not been emphasized in any of the versions.

Character descriptions are an important aspect for postmodernists too. The earlier versions have used descriptions as signifiers or signs of bringing light on the nature or personality of a character, for instance, witch clad with black color and horns send a signal, that she is evil and is the villain in the tale. King Stefan has an innocent face who has been wronged, one can instantly fall for his innocence and feel pity for him. The movie makers have not changed the descriptions of the characters, connecting them intertextually with the older versions. However, there is another aspect too which is under consideration, a postmodernist aspect. The movie makers have used the description for their purpose. They have changed the outlook towards the appearance or description of the characters. It is not necessary that an evil person must look evil or a good person must look beautiful and innocent. The appearance of the character of Maleficent played by a renowned actor Angelina Jolie was much under consideration. The movie makers did not attempt to hide the hideousness of a witch in her description. They did not present her as innocent, her high cheekbones with her horns were enough to present her as an evil witch, but this was not her nature. She was not evil by nature, not at least like King Stefan, who had deprived her of her most precious belonging, her wings. King Stefan who looked innocent and he had all the prospects of being an innocent victim was nonetheless the evil one. He looked however as the most naïve and benign person.

Fairies who bestow gifts on the newly born princess, are present in almost all the versions but in different numbers. Their number has decreased from seven to three. Their function has also altered from caring responsible fairies to irresponsible, frantic pixies. Here also they are presented as diminutive characters who do not perform their job of bringing up Aurora well.

The description of the characters in the movie of *Maleficent* is easily recognized as the characters present in the earlier versions of the tale of *Sleeping Beauty*. Most of the part of the movie was accredited to Maleficent, the witch, the other characters were not much in the limelight, particularly Princess Aurora, around whom the whole story revolves is a timid and a young character who has not much of the action attached to her.

iv) Pattern Recognition: Structure

The structure of fairy tales is quite simple. It is basically one plot where the characters have certain specific actions related to them. Smith explains his standing on this element in relation to the explanation proposed by Propp (24). According to Propp the function of all the fairy tales is structured on a similar pattern. They have identical actions and the characters also have similar *functions* associated with them (21-24). The things are not much different in the movie *Maleficent*, the structure is somewhat same. It is quite formulaic in terms of a fairy tale assembly, but there are variations too. The movie directors have rotated the position of the hero and the villain. They have shifted away the focus from the heroine to the villain. The villain is now the one who will perform the function of the Prince by kissing her. She also interacts with humans despite being warned because they are foul and falls prey to their evil doings.

The patterns of fairy tales were followed relentlessly by the writers, but here in the movie of *Maleficent*, the repeatedly similar pattern is not followed. Princess Aurora is not the victim, she does go to sleep in the trance but the audience is focused more on the victimization experienced by Maleficent. After being unable to wake Princess Aurora up, Prince Philip is no more the hero. Princess Aurora does not even require his true love's kiss to wake up from the spell of Maleficent. It is instead Maleficent herself whose kiss turns into a true love kiss for Aurora.

There are two stories running within the movie of *Maleficent*, one story is the story of *Sleeping Beauty*, which is known to everyone since times unknown and the other story is the story of *Maleficent*. The latter is focused more in the current movie. The story of *Sleeping Beauty* falls properly on the lines defined by Propp, where the narrative is simple. Whereas when the story of *Maleficent* is looked upon, it deviates from the structure suggested by Propp. Here the action of the character, Maleficent, deviates from the manner which was assigned to her innately. She is a savior here, she does not feel happy to hurt anyone, although she does pledge to hurt Princess Aurora by cursing her but she cannot bring herself up to hurt her, in fact, she starts loving her more. Thus, the structural pattern of the fairy tales is perturbed by this inclusion, moreover, the role of a prince charming to protect and save the distressed damsel from difficulties is also rejected here when he is not given a proper place in the story. The prince is only present to emphasize the fact that how his inability to wake Aurora up from the sleep puts Maleficent into the more powerful position of bringing Aurora back to life.

v) Patterns or Motifs: The Aarne-Thompson Index

Folklorists draw patterns of fairy tales to understand them, one such pattern is constructed through Aarne-Thompson Index, which has indexed all the tale types according to their features and has created a historical collection of different tale types. This collection and classification of folktales help categorize tales from different cultures and times. All the fairy tales are categorized under Tales of Magic 300-749, then there is a subcategory in this category which falls from 400-459, Supernatural or Enchanted Wife (Husband) or Other Relative which is further categorized in numbers 400-424 Wife, Sleeping Beauty comes under ATU 410 within this category. This pattern is described as a tale where a magic sleep makes the princess go into slumber. A prince gets into the castle by breaking all the obstacles and removes the trance away from the princess. There are many versions of this tale present in different cultures from different times. Its Italian version named as *Sun Moon and Talia* was written by Giambattista Basile, then the French version was written by Charles Perrault known as *The Sleeping Beauty in the Wood*. In 1884 its German version came by the Brothers Wilhelm and Jacob Grimm branded as *Sleeping Beauty (The Little Briar Rose)*. One more Italian version is found by Giuseppe Pitrè who wrote it in 1870 and named it *Suli, Perna e Anna*. The motifs present in the index number ATU410, are not present in entirety in the movie of *Maleficent*. Prince is brought forcefully to kiss the Princess but his kiss does not have any effect on the Princess, he does not break the trance. This depicts that the Archetypal patterns are not followed by the contemporary movie makers.

Whereas the motifs according to the index has certain specified characters or objects or incidents which make them a part of a specific fairy tale. According to the index, the categories are following:

1. B11.2.1 Dragon as Compound animal.
2. B11.6.1. Dragon helps the hero out of gratitude.
3. B11.12.3 Fiery Dragon.
4. D100 Transformation of person to animal.
5. D150 transformation of man to bird.
6. D735 Disenchantment through kiss.
7. D930 magic land features.
8. D940 Magic Forest.
9. D 950 Magic trees.
10. D1710 Possession of magic powers.
11. D1960.3 Sleeping Beauty.
12. F210 fairyland.
13. F210.1 fighting battles in fairyland.
14. F 340 Fairies give gifts.
15. F340.1. F340.1. Parting fairies leave gifts for a newborn princess.
16. F360 Malevolent fairies.
17. F361.1.1. F361.1.1. Fairy takes revenge for not being invited to the feast.
18. F361.1.2. F361.1.2. Fairy takes revenge for not being offered food.
19. F361.2. F361.2. Fairy takes revenge for theft.
20. F361.6. F361.6. Fairies slay wooer (or his kin) of fairy maiden.
21. G200 Witch.
22. G220 Characteristics of witch.
23. G284 Witch Helper.
24. H602.1.1 Symbolic meaning from Numbers one to twelve.
25. L100 unpromising Hero or Heroine.

26. M400 Curses. M411.12. M411.12. Curse by a witch.

27. W 10 kindness.

These categories when placed in a table (see table 1) illustrate clearly about the presence or absence of the motifs and the next table (see table 2) explains the motifs as used in different versions.

Table 1

Presence of Motifs in *The Sleeping Beauty* and *Maleficent*

Motifs	In 'Sleeping Beauty'	In 'Maleficent'
B11.2.1	No	Yes
B11.6.1	No	Yes
B11.12.3	No	Yes
D 100	No	Yes
D150	No	Yes
D735	Yes	Yes
D930 D940 D 950	No	Yes
D1710	Yes	Yes
D1960.3	Yes	Yes
F210	No	No
F210.1	No	No
F340 F340.1	Yes	Yes
F360	Yes	No
F361.1.1F361.1.2	Yes	No
F361.2	No	Yes
F361.6	No	Yes

G200	Yes	Yes
G284	No	Yes
H602.1.1	Yes	Yes
L100	No	Yes
M400 M411.2	Yes	Yes
W10	No	Yes

Table 1 highlights the presence and absence of motifs in *Sleeping Beauty* and *Maleficent*. There are total 22 motifs taken out of the Aarne-Thompson index.¹³ Motifs are not present and 9 motifs are present in *Sleeping Beauty*. Whereas 18 motifs are present and 4 motifs are not present in *Maleficent*. This table further helps in extending the table which provides the explanation of the motifs present.

Table 2

Explanation of Motifs present in “*Sleeping Beauty*” and “*Maleficent*”

Motifs	<i>Sleeping Beauty</i>	<i>Maleficent</i>
B11.2.1 Dragon as Compound animal	N/A	Maleficent keeps Davial with herself who is turned into a dragon, and crowmultiple times
B11.12.3 Fiery Dragon	N/A	Dragon throws fire and helps Maleficent fight the army of Stefan who had

		raised iron bars to stop Maleficent from the fight.
D100 Transformation of Person to animal.	N/A	Diaval is turned into a dragon by the witch
D150 transformation of man to bird	N/A	Diaval is also turned as a crow by the witch but here the crow is a kind and friendly bird.
D735 Disenchantment through kiss	In “Sleeping Beauty”, the prince kisses the princess, which removes the magic spell, and she wakes up.	In “Maleficent” the fairies and Maleficent do bring Prince closer to Princess Aurora with the help of magic so that he can kiss her the true love’s kiss and she is disenchanted but she does not wake up
D930 magic land features D940 Magic Forest D 950 Magic trees	N/A	Moors is the place which is a magical land surrounded by magical forest and the trees also turn as living and moveables objects which help Maleficent in the battle against the humans.

D1710 Possession of magic powers	All the fairies along with the old one hold magical powers.	The three fairies along with Maleficent hold magical powers
D1960.3 Sleeping Beauty	Sleeping Beauty is present in the Grimm's version	Here also Sleeping Beauty is present although the focus is upon the witch, Maleficent
F210 fairyland	N/A	Moor is a magical place where fairies like Maleficent reside.
F210.1 fighting battles in fairyland		There are recurrent battles in the fairyland between humans and the magical creatures.
F340 Fairies give gifts F340.1. F340.1. Parting fairies leave gifts for a newborn princess.	Fairies bestow some magical gifts to the newly born princess.	The fairies here also give gifts to Princess Aurora
F360 Malevolent fairies	The fairy who was not invited to the feast turns evil	Maleficent apparently appears a malevolent fairy but actually a benevolent one.
F361.1.1. <i>Fairy takes revenge for not being invited to the feast.</i>	The old witch is not happy for not being invited to the feast and	Although Maleficent does mention that why was she not being invited but she

F361.1.2. F361.1.2. <i>Fairy takes revenge for not being offered food</i>	for food hence she curses the Newly born Princess	does not curse the Princess due to this reason.
F361.2. F361.2. Fairy takes revenge for theft	N/A	Here Maleficent, the fairy takes revenge because Stefan steals her precious wings only to become the king of the land.
F361.6. Fairies slay wooer (or his kin) of fairy maiden	N/A	King Stefan's cutting of Maleficent's wings symbolizes that she was physically abused which is the reason she takes her revenge and kills him in the end.
G200 Witch	Witch is present in the tale of Sleeping Beauty	Witch is present in the movie of Maleficent too.
G284 Witch Helper	N/A	In Maleficent originally the antagonist of the movie turns into a helper of Princess Aurora, she turns into her real fairy godmother. It is Maleficent, who brings up the Princess from her

		childhood. She even saves her falling from the cliff too.
H602.1.1 Symbolic meaning from Numbers one to twelve	There are seven fairies who are invited to the christening of the Princess	Her also there are three fairies who are invited to the christening of Princess Aurora
L100 unpromising Hero or Heroine	N/A	The prince here is nothing of a brave prince.
M400 Curses M411.12. M411.12. Curse by a witch.	When the witch is not duly honored and entertained by the King because of her unexpected arrival she vows to take her revenge by cursing the princess	Maleficent also curses the Princess, although later she repents on her decision because she falls in love with the sweet princess but she is unable to undo her own spell.
. T621. T621. Orphan enquires about parents	N/A	Here Princess Aurora keeps on enquiring about her parents from the three fairies who had pledged to bring her up in the forests away from Palace
W10 Kindness	N/A	Maleficent here turns into a kind fairy who helps

		Princess Aurora in every possible way.
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The tables provide a tabulated form of Data in which both the versions of the tale, here specifically *The Sleeping Beauty* and *Maleficent* are presented according to the classification of types and motifs by Aarne and Thompson Index. Table 1 highlights only the presence of the motifs and table 2 extends the table with their explanation. This helps in showing not only the presence of motifs but also the change in their forms if any. There is an evident affiliation between the two tales but it also shows a clear demarcation in the archetypal concepts presented in both the versions. For example, the motif disenchantment through a kiss is present in both the versions of the fairy tale i.e. *Sleeping Beauty* and *Maleficent*, but there is a marked difference in the presentation of both the motifs. In *Sleeping Beauty*, the prince kisses the princess and helps disenchant her, making the princess dependent on the Prince. In *Maleficent*, it is the witch, Maleficent who kisses the Princess to disenchant her. It shows a marked variation in the motif # D735. In motif # M400 Curses or M411.12. M411.12. Curse by a witch, is present in both the versions as shown in table 1 but it is through table 2, that a variation is observed in this motif. Although the witch does curse the Princess in both the versions but in *Maleficent* the reason for cursing is not because she was not invited, it is because Maleficent was a victim of Princess' father, her wings were cut off by King Stefan. This highlights the postmodernist version of change in the older narratives.

vi) The Unconscious of the Text

The unconscious of the texts is where texts or stories can have a hidden meaning. Indeed, the idea of the intertext owes a great deal to the absorption of Freudian theory into everyday thought. Just as the hidden meaning of dreams may be uncovered through a careful examination of “condensation and displacement”, so critics argue that a text’s ‘real’ meaning can be discovered through the same techniques.

Freud, in his analysis of dreams, argued that they tend to focus on condensation and displacement. In condensation, one sign collects into itself a host of meanings or signifiers; in displacement, a sign from another area of signification stands in for the real content of the dream. A ring in a dream might symbolically condense ideas and desires concerning a host of aspects of life: marriage, religious faith, sexual desires, economic stability or instability. Condensation and displacement can be seen as two operations in the semiotic process (Allen 52–53). Metal ring, as shown in the movie has a strong symbolic effect, in the very beginning, Stefan’s ring can be seen burning Maleficent’s skin. It not only hints at the materialism and indulging in anti-natural things, but it also indicates that Stefan will harm Maleficent in future. Similarly, industrialism has hurt the production of natural commodities. Stefan then takes the support of same iron in preventing Maleficent coming close to him by creating walls of metal (*Maleficent*). It is again a postmodernist trend of refuting their faith in science, according to them, it is the advancement of science and technology, which has brought forth the ultimate outbreak of world wars. It is the advancement of technology, which is engraved in industrialization and the urge for a materialistic need that has made human beings blind to goodness and nature (Hussain and Karim 173-181).

Everything is seen through the lens of science, which has made postmodernists emphasize on the fact that advancement of the world is the death of nature, iron is industrialization which is devastating for Maleficent. Black, again a very strong and potent symbol, has developed an archetypical place as a symbol of bad luck and evil but here again, Maleficent is not in need of support by any color. She with her black attire has all her goodness in her, declining all the claims of past that black is a symbol of evil. Crow, which is not only having black color as an indication of evil but its existence is also a symbol of bad luck. Crow was never mentioned as a symbol of peace or purity like pigeon. Is there any evidence in the past that crow instigated world wars or lead to the death of humanity? Indeed not, it is all hearsay. Postmodernists give a distinct position to Diaval, who is converted into a crow. The crow does not convey any evil message to Maleficent, in fact, it always brings in news of goodness and wellbeing, like the news of the birth of Princess Aurora (*Maleficent*).

Smith highlights this point in his analysis of Freud's theory of condensation and displacement, which he compares in his procedure of intertextual analysis to the hidden meaning of the text. Many symbols or trivial incidents can be linked to repressed thoughts. Metal ring, crow, and many other symbols are integrated into the movie in such a manner that they are not direct modes of meaning but are condensed to form a meaning (qtd. in Smith, 33-34). Colors, are used as a binary opposition. Black symbolizes death and evilness. Hurley while explaining the impact of color binaries on children argues that children visualize the heroines as white and blonde. She exclaims by mentioning different fairy tales, that black is used as a symbol for black and evilness (221-232). The black crow is always an aide for the witch or stepmother, whereas in *Maleficent*, the movie, the crow is used to condense a

symbolical meaning, which is questioning the archetypal position of black. Black, which was previously used as a symbol of evilness and death is now used to condense that it is not evil. The crow is also not evil.

4.2.5 Revision

The element of Re-vision in the text, which means putting a new spin on old one. Smith puts it as the element, which “covers texts where the hypertext is mainly concerned with revising the hypotext with all that this infers in terms of structural similarities between the two tales”. These re-visions are usually done to remove the patriarchal authority from the texts and bring the women in the text to a more powerful position (34). Walt Disney movies based on fairy tales have been criticized for representing women, they are portrayed weak and childish. According to Zipes, “The Disney films repeatedly tend to demonize older women and infantilize young women” (214). Postmodern version of these movies is rewritten to instill a feminist point of view. The contemporary movies have shown women powerful. They do not wait for a prince to come and rescue them instead they have their own path and journey. They are not childish anymore, Aurora, the princess when comes to the age, recognizes Maleficent as her fairy godmother (*Maleficent* 00:48:00). She even comes to know that Stefan, her father, is the culprit in her tale because the story is narrated by her. This feminist revision no more demonizes women. Zipes while criticizing this standpoint exclaimed how Walt Disney’s Children classics show older women as evil. Men are shown strong and virile. They are not shown engulfed by evil as they grow old, rather they are shown benign and kind when they grow old. This has still persisted in many contemporary movies. For instance, the king and Cinderella’s father are shown kind in *Cinderella* but the women in the fairy tale movies are portrayed as getting eviler as they get old. Most of them turn into demons due to lack of beauty and

acceptance in old age. Cinderella's mother in *Cinderella* is visibly jealous of her beauty and youth. The queen in *Mirror Mirror and the Snow White and the Huntsman* turn into evil because they are not accepting their old age and evanescence of their beauty with passage of time. In *Maleficent*, though the same trend is not practiced, here no female character is shown submissive, childish or a demon. Maleficent is not evil because she grows a filial love for Aurora. She cultivates fondness towards the princess more than the fairy helpers who brought her up.

Aurora also does not fulfill the criteria of an idol fairy tale heroine, one which is being repeated in almost every version of the fairy tales. The archetypal patterns of literature follow portraying heroines, who are beautiful, weak and owned by the strong characters like Prince or beasts. They fall in love only after the prince falls in love with them. They do not perform to get to their position or find their love back. It is only in the hands of the prince to turn the tables, but here Aurora is not awakened by the Prince's true love's kiss. It is Maleficent, who brings her back to life through her true love. Maleficent does not experience any feeling of jealousy towards the growing beauty of Aurora, in fact, she feels more close to her, and in the end even crowns her as the Queen of the kingdom of Moors. In Basile's version, she is physically molested by the King. She gives birth to two illicit children and is compelled to love the king. This is a contrasting and rather a disturbing view for the feminists that their heroine accepts her molester as her lover and is content in loving him back. It is quite not acceptable today (Zipes, *Media-hyping of fairy tales* 202-219).

In *Fairy Tale as Myth: Myth as Fairy Tale*, Zipes proposes a definition of revision: 'To go over again, re-examine, in order to improve or amend.' He adds that "The purpose of producing a revised fairy tale is to create something new that

incorporates the critical and creative thinking of the producer and corresponds to changing demands and tastes of audiences. As a result of transformed values, the revised classical fairy tale seeks to alter the reader's views of traditional patterns, images, and codes (9).

Woolverton has also revised the original tale according to the taste of a postmodernist audience. The story is same with a little twist, characters are the original ones but the outlook towards the world is different. The characters are looked upon through a different lens. King Stefan is turned into an antagonist by his own daughter, as she is the one who is narrating the story. Maleficent is shown as a powerful yet effeminate character, which was missing in the original version where her powers were only used for evilness and there was no feminine side of her character. The writer here gives credit and authority to the characters who were marginalized previously. Princess Aurora who is the Protagonist of the story and who has the honor of bagging the title of almost all the previous versions of the story, was never given a voice or a point of view. In fact in the previous versions she was treated so badly that feminists today would raise a voice against the wrongs done to her. She was raped while she was sleeping in Basile's version of the story, it would not be called a fairy tale or a love story in present times.

Maleficent in the revised version not only owns the title of the movie but also has her complete authority on the whole movie. The movie makers do not change her attire from black to more feminine color, her facial expressions are not turned soft, to make her feel wanted or loved. In fact, she with her high cheekbones looks exactly what an evil witch is, and is similar to what is prescribed in the minds. This points out the postmodernist way of thinking; that black color is not the color of evil, an evil

face is not the symbol of the evil soul, and generalizing things and categorizing them is not correct.

'True Love's Kiss' holds a very strong position in the story. It is the only moment when the princess is awakened from her deep slumber, and it always happens with a Prince falling in love with the beauty of the Princess. This translates to the understanding that she possesses no other quality, and it is never asked, whether she accepts the love of the Prince or not. Here though Woolverton has no such desire to show to her postmodernist audience. She gives the power of true love's kiss to a female character. Maleficent loves Aurora selflessly because she has spent all her childhood with Maleficent. They both know each other, it can be named a motherly love or any humanly developed affection, but it is not necessarily an affection of a Prince, which turns the Princess, or particularly a woman to a subordinate position. Thus, Aurora awakens as soon as she is kissed on her forehead by Maleficent.

The postmodernists attempt to destabilize the authority through an idea or an aim for doing it. Similarly when Zipes states about the control of the culture industry through Disney. He actually puts forth the solutions to break the domination of such culture, which supports patriarchy and racism. For this purpose, he proposes for efforts to educate and acculturate children first through the visual and textual images present in the fairy tales (*Happily Ever After* 128).

Through the aspect of re-visioning, the postmodernists aptly reveal their motive of rejecting the totality. They challenge the archetypes of character, situation, and symbols too. The archetypal hero, his journey and all the features related to his life as suggested by Jung (*Man and his Symbols* 232) are replaced with that of the villain, who is not a hero or a villain but the both. The archetypal situations, such as

the kiss of the prince, as an evident trace of true love, is transformed and replaced by a kiss developed by true motherly love. Thus, it is the kiss of Maleficent, which wakes Aurora up from the spell of her own magic.

4.2.6 Fabulation

It is described by Smith as the invention of a new tale, although it is confined to the invention of a new tale only. Smith asserts that being postmodern is what makes these fabulated tales important (42). He is having the view that binaries are being challenged (44). He relates fabulation to the genre of fairy tales, although *Maleficent* is not a new fairy tale, but the new spin in it has turned the story to a new focus. It does relate it to a matter of degree with the element of fabulation. The binaries here are challenged and a postmodernist aspect is being portrayed by questioning the “absolute moralities” (44). The tale is not about Princess Aurora and Prince Philip. It is about the fairy, Maleficent, who has been turned a witch by the storytellers. It is not easy to completely erase this constructed image out of the mind of children and adult which is why the movie makers show her reason and logic for being a villain. She was forced into it as she was a victim of evil herself.

4.2.7 Metafiction

Metafictional intertextuality occurs when a fairytale is commented upon, or when the fairytale is analyzed in a critical way. This type of intertextuality can be related to a specific tale, therefore making a close link between hypertext and hypotext. In *Maleficent*, the story is narrated by Princess Aurora who clearly mentions that this is a story about a story. She explicitly mentions all the incidents, leaving no doubts in the minds of the audience. She says:

....Our Kingdoms have been unified, you have your Queen so you see, the story is not quite as you were told, and I should know. For I was the one they called Sleeping Beauty. In the end, my kingdom was united not by a hero or a villain as legend had predicted but one who was both hero and villain and her name was Maleficent (*Maleficent* 1:42:22-1:55:11).

By using metafiction, writers try to connect the events of an original fairytale with the present. The related or more realistic events not only create metafiction of postmodernism but also emphasize on the philosophical aspect of the story in real life. The writer through the dialogues delivered by Aurora reveals that her story was always prejudiced and biased on behalf of narrators and the appearance is not necessarily the real image of anyone. Maleficent through her looks and from her portrayal, looked evil. Her smile appeared malevolent, her black colored costume was a symbol of evil and her companion crow is an established emblem of bad luck. A postmodernist narrator is actually conveying to the readers/audience that evil is a part of nature, some overcome the evil in themselves and some are overpowered by it. Maleficent overcame it by trying to undo her curse on Aurora and Stefan was overpowered by it and suffered throughout his life for the lust of power which he couldn't enjoy. Women are no more presented as decoration pieces and are not always in need of a man, to be rescued from a prince. In present perspectives, chivalry is not a symbol of masculinity and fairness is not only a characteristic of females but it can be related to anyone at any time. Thus, Intertextuality changed the understanding of the original story, destabilized the prior school of thought and reversed the positions by giving voice to females and by assigning a positive image to black color and alternating the symbolic representation of course to the crow. According to Justice, Walt Disney has now reached to the level of Puberty in the issues of women and that

now the women are standing equally with men especially in the Obama era. Women are no more associated with household chores only and Disney reflects this changing culture. This means a new generation of American Children will grow up learning to heal and alter their lessons of what it is to be a man and a woman and these new roles for females in Disney show cracking of patriarchy in America (198).

In an effort to achieve consciousness there is a struggle between a man and evil powers, those evil powers are often symbolized by dragons or monsters. It symbolizes how a man's ego overcomes the unconscious mind. The hero often wins the contest with the dragons. This exuberates the archetypal theme where ego becomes victorious over evil and dark forces. The collective unconscious is challenged in the movie *Maleficent* where the dragon is not an evil power struggling against the hero. Counter to intuition, it is, in fact, the friend of the protagonist who was also an antagonist in the earlier version. The dragon instead acts as a helper to Maleficent and aids her in any obstacle that she faces. According to Waugh Metafiction is:

...fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality. . . .Metafiction explore[s] a theory of writing fiction through the practice of writing fiction (2).

It is this progression of relativization and the process of dialogue, which introduces a "semantic direction into the word which is diametrically opposed to its original direction. . . . the word becomes the arena of conflict between two voices"(Bakhtin 106). According to Barret, postmodernists borrow from the past. They merge the old information with the new one and create a new and distinct meaning out of things. They tend to be eclectic and they identify differences (17-29).

4.2.8 Architextuality/ Chronotopic

Smith puts architextuality as an element, which highlights the intertextual elements that fulfill the criteria of connecting one text to the other text on the basis of the genre and not any particular feature. Smith further divides this category into two subcategories.

i) Chronotopic Objects

Chronotopic images point out to the objects related to the genre of fairy tales. For instance, Castles are an innate object of the fairy tales. Castle is present in Maleficent too. It is King Stefan's castle which he tries to protect by constructing iron obstacles against Maleficent, the witch.

Magical objects and creatures are also a part of fairy tales. There are many magical objects such as the army of Maleficent who are the moving trees and trolls. The three fairies who take care of Princess Aurora and bring her up as a child are also creatures which are associated with the genre of fairy tales. They cannot be found in the realistic literature. King Henry when tries to attack the land of fairies, states "There they are! The mysterious Moors and no one dares to venture for fear of the magical creatures that lurk within." affirming the presence of creatures which are magical. Maleficent has her magic wand along with which she does many things. She turns a man into a crow and a dragon. She also uses the same wand to protect Princess Aurora from hurting herself.

ii) Chronotopic events

Taking the perspective of Todorov, Smith explains Chronotopic events as bridges through which he connects with the old genre of fairy tales. He uses three categories in which he categorizes the genre of fairy tales. Maleficent falls under the

“marvelous...where supernatural is the norm” (51). *Maleficent* is one film where the realistic notions of life are not very visible. *Maleficent* is a fairy or a witch. She has a kingdom of her own and no one is surprised to see it, in fact, the human beings want to conquer it and get all the treasures out of it. Princess Aurora is sent to the forest where she lives with three fairies and human beings are quite comfortable with the idea of it. All these events bring *Maleficent* under the category of magical and supernatural events.

4.2. 8 Summary of the Section

This part of data analysis has highlighted the postmodern trends present in contemporary American fairy tale movie, *Maleficent*. According to the eight elements of intertextuality, it is revealed that there are many intertextual elements present in *Maleficent*; for instance, the element of Writerly is evidently present as revealed through the analysis of the title and trailer of the movie. Secondly, the element of Incorporation is also present in the movie, *Maleficent*. It is repeatedly revealed that it is an old tale with certain new perspectives. Use of multiple quotations from the older versions as well as names and descriptions of older characters are also incorporated in the movie. These elements clarify while using intertextuality, that the postmodern features have discredited the previous authors and revised the versions according to the voice of the marginalized. It has further proved that collective consciousness is challenged by the contemporary American moviemakers especially in the making of fairy tales. *Maleficent*, the witch is now the protagonist who has her own version of an old tale.

4.3 Analysis of *Mirror Mirror* (2012)

Mirror, Mirror is a 2012 film by the director Tarsem Singh. It is a re-visitation of the *Snow White and the Seven Dwarfs*. Snow White is played by Lily Collins. She lives in the castle under the supervision of her stepmother after her father's death. The role of stepmother is played by Julia Roberts. Snow White after an encounter with a royal servant is made to realize that everything is not going well in the kingdom. She has to take a step to save her people from the cruel Queen, who in the name of taxes is taking money from the poor people for her lavish parties. Snow White meets the seven dwarves in the forest, who appear to be thieves in this version, challenge and fight back the Queen. Queen had presumed Snow White to be dead but her servant could not bring himself to kill her (Bradshaw, n.p).

The version of *Snow White and the Seven Dwarves* adapted by Walt Disney in 1937 is so popular that it is often overlooked that it is spread over a number of cultures. Originating from various cultures there are many modifications in the story of *Snow White*. *Snow White* is widely associated with the German brothers, Jacob and Wilhelm Grimm, it was published in their collection of fairy tales in 1812. The story starts with the biological mother of Snow White, who craves for a child, saying "If only I had a child as white as snow, as red as blood, and as black as the wood of the window frame (81). She later dies giving birth to Snow, whose father, the king, remarries after a while with a vain and beautiful woman. The stepmother is beautiful but wicked, she is so indulged in self-love that she has a mirror, who affirms that she is the fairest of all, when she asks it, "Mirror, mirror, on the wall, Who's the fairest one of all? (82). As soon as Snow White grows into a young woman, the mirror does not answer her back the same, it instead says "My Queen, you may be the fairest here, but Snow White is a thousand times fairer" (83). This outrages the Queen who cannot

bear the fact that she is no more the most beautiful. She hires a huntsman to kill Snow White in the forest and asked him to bring her liver and kidneys back so that she can attain beauty by having them. Huntsman feels pity for Snow White and lets her escape into the forest. Snow White reaches a cottage owned by seven dwarves and starts living with them. When it is revealed to the Queen that Snow White is still alive she takes to kill her but Snow White comes back to life with the aid of dwarves every time. The last attempt on her is crucial, and she does not come back to life. The dwarves decided to keep her in a glass coffin and place it on the peak of a mountain. Later, a prince sees her and falls in love with her. Snow White gets back to life when the coffin falls while she was being taken with the prince. She also falls in love with the Prince and gets married to her. The Queen when attends the wedding is put to death by making her wear hot iron shoes and dance (Tatar, *The Annotated Classic Fairytales* 81-94).

Although Walt Disney had made great attempts to lower down the crudeness and melodrama present in the earlier tales, but it was also attempted by the Grimm brothers, who when narrating the story of Snow White. They altered the biological mother who was conceived as evil, with the stepmother, to preserve the sanctity of the real mother. Brothers Grimm had often said that they had not altered the spirit of the tales and that the tales were intact. They claim to have only played a little with the words but many critics criticize them for being dishonest (Tatar, *The Hard Facts of Grimm tales* 24).

Fairy tales have been a famous genre in every period. The latest retellings of fairy tales are the most happening thing in this era. It is common to find intertextual elements in fairy tales and postmodern retellings, which alter the writings and have told the stories according to the social customs of today. This movie is inspected to

answer how the contemporary American fairy tale movies are postmodern and the way they integrate intertextuality in the revisited tales. They challenge the collective unconsciousness.

Kevin Paul Smith calls the eight intertextual elements as the categories to point out to the elements used in the contemporary fairy tale movies. It is not pertinent that all the eight elements are present in every single retelling of the fairy tales. Use of this model makes it easier to contain the diverse range of intertextual elements used in the fairy tales (9-56). Following are the eight elements prescribed by Smith.

4.3.1 Authorised

The first element gives an overt authority to the fairy tales, which is being retold. The movie makers often use the name of the prior fairy tale so that the audience knows that they are watching a version of a specific fairy tale such as the movie of *Cinderella* released in 2015. The title explicitly conveys it to the audience that the story is of their own Cinderella. *Mirror, Mirror*, however, does not follow the first element of authorised but it does fulfill the element of writerly, the second element which is different from the first element only in a matter of degree.

4.3.2 Writerly

Writerly is the covert reference to a prior fairy tale present in the title of the movie. This element implies that the new story has a title, which does not follow the title of the prior fairy tale but signifies an element present in the earlier fairy tale. Although there is no such restriction of copyright in copying the name of fairy tales but movie makers have changed the names of the fairy tales, only to point out at times that the story has a twist or to give importance to one element in the story which was previously being neglected.

In this movie also the title is one of the important objects present in the story; the mirror. The title gives such a sense to an audience that they do relate it to the earlier story of Snow White, as the mirror is the prime object, which creates conflict in the story by calling Snow White “fairest of all”. A mirror is an important object of the fairy tale *Snow White* since its earliest version. Franzen in a lecture talks about the importance of mirror as a symbol. She calls mirror as a doorway from unconscious to the conscious level and she asserts that they have an important psychological feature too. She is of the view that shiny surfaces have always been considered important in different cultures as well as religions. She calls the reflective surface of a mirror having a connection with the unconscious of a human. This symbolization of unconscious by the surface of water acting like a mirror does, what is called projection. It symbolizes our being blind to the deeper meanings, as we are unable to see our unconscious, but at the doorway of conscious and unconscious, the dreams keep on appearing and convey what is in the unconscious as well as reflecting what our conscious nature is. Reflection also has an important role in the psychology of humans. It helps in the recognition of self. In a lecture by Cook, this theory is explained in connection with the fairy tale of Snow White. The stepmother here, she asserts, suffers from “classic Narcissistic Personality Disorder” (n.p), which includes symptoms like rage, and a weak sense of self. The queen keeps questioning the mirror, she is not sure about her existence and being. She gets angry when she comes to know about Snow White’s beauty, she falls into a narcissist crisis.

Writerly is an element, which has its grounds in the paratextual elements purported by Genette. “Para” means around so technically it implies that everything which is not included in the text. It comprises of titles, epigraphs, forewords, back covers of a book (*Paratext* 5). Technically all the elements, which are treated

separately than the film itself, include the title of the movie, official trailers and front covers of movies. Such elements hold a prominent position because they stand out. Any element present in the film is not as prominent as the one, which is observed through its title or is present in the trailer. It is never overlooked rather it is highlighted and given much importance (Smith 15). After the title, the release of the trailer is an important aspect in relation to movies. *Mirror Mirror* also has a deviation in the story. The trailer makes a declaration that “the classic tale has a new wrinkle” (00:30-00:41 secs). A wrinkle is a new word included in the story, the concept of jealousy due to getting older and uglier was always present in the tale. It was always discussed that it is the insecurity of seeing a more beautiful image as a competitor which makes the Queen insecure and jealous of Snow White. Due to this reason she wants her dead, but the word wrinkle was never mentioned earlier. Talking about wrinkle is like touching a vulnerable part of women’s heart, it is always pointed out indirectly and is never mentioned directly. However the postmodern age is not the age of revealing things in sugar coated words rather, the trend is to give blunt and direct descriptions that requires a lot of courageous. Earlier this word ‘wrinkle’ never came up as important phenomena but here it is given importance throughout the movie, Julia Roberts who is playing the role of Queen is practically concerned to look more beautiful. She tries to acquire everything artificially which is naturally present in the looks of Snow White.

The iconic dialogue of Snow White “Mirror Mirror on the wall who is the fairest of them all” (1:47-1:55), is also present in the trailer pointing out on the fact that this movie is a story of Snow White including the mirror as an important object. The presence of similar dialogues repeated in almost all the earlier versions included in the trailer direct to the intertextual element of writerly in the movie, *Mirror, Mirror*. The

other dialogues have been analyzed under other elements of intertextuality as only some dialogues are seen in the trailer which can be discussed under the element of writerly.

The trailer ends with a line “experience the untold adventures of Snow White” (2:22-2:32). It highlights the postmodern trends where feminism has witnessed a new turn. It is indicated by this line that Snow White is expected to be different than the earlier timid and shy Snow White, who was rescued by a charming prince. Here the word “adventure” points out to the fact that Snow White would be performing some adventures and some acts of chivalry rather than sitting timidly. Some scenes are also included in the trailer where she is fighting along with the dwarfs against the Queen and the Prince himself, which show her adventures in the play. An intertextual element utilized to show women as the active characters of chivalry (2:32 seconds).

The intertextual element of writerly makes it evident that there are many instances of earlier tales used in the contemporary American fairy tale movies. The title of the movie indicates to an important object present in all the versions of Snow White in one form or other. The use of dialogues present in the earlier versions of the tale indicates the importance of the dialogues and also establishes the intertextual connection of the movie. This establishment of connection then takes the relationship further by pointing it out to the audience that there are some parts of the story, which were not told earlier, breaking the authority of all the previous writers and constructing a postmodernist idea of constructing the truth in a relativist tone. Postmodernists have given voice to the marginalized part of society. Feminists being one of the neglected parts of the society utilized the tool of intertextuality and the ideas of postmodernism. They raised their voices and changed the earlier fairy tales, which portrayed women as timid, shy girls. *Mirror, Mirror* is also one of the

contemporary postmodernist movies, which has given a new look to its heroine. Snow White is a brave girl. This story as narrated in the trailer is a tale of Snow White's adventures who does not sit and wait for her prince charming, instead she herself fights back her enemies in a physical scuffle.

4.3.3 Incorporation

Smith refers to incorporation as the integration of a tale where the previous tale is explicitly mentioned. Narrators have always been present in the fairy tales, due to its origins in the custom of oral storytelling. In the recent retellings of the tales, the narrators narrate the story providing a third person view. They present such facts or suggest such matters which link the story intertextually with the old one. In *Mirror Mirror* also we find such examples where the queen narrates the story and explicitly puts forth the notion that it is her story and not Snow White's. In the beginning when the Queen while narrating the story states:

....The king raised the little girl by himself, grooming her to one day lead. But over time, he realized there were some things he couldn't teach her. So he sought out a new queen. This queen was the most beautiful woman in the world. She was intelligent and strong. And just to clarify, she was me. And this is my story (1:43-2:15).

She actually is incorporating a very new angle to the story and making it known to the audience that there is a tale within the tale of Snow White.

4.3.3. Allusion

This element of intertextuality refers to an indirect connection to the previous fairy tales. It implies that there are many references, quotations, character descriptions, character names, and patterns or motifs taken from the earlier fairy tales.

It also includes a subsection, unconscious of the text, which records the hidden symbols present in the tale.

i) Quotations

Although in written works quotations are the words of earlier writers, which are enclosed in inverted commas and with a reference from the writer but this is not what happens in fairy tales and especially movies of fairy tales. Here the quotations are those iconic lines or words used in the earlier fairy tales, which do not need to be referenced because many people would at once recognize the fairy tale from which the words are taken. There are many dialogues in the movie *Mirror Mirror* that are repeated or to use a more technical word are intertextualized as an allusion in the movie *Mirror, Mirror*.

The fairy tale of *Snow White* in almost all the versions start with the dialogue “Once upon a time”. It is also repeated in the movie that starts with “Once upon a time” (52). This dialogue holds an eminent position in fairy tales generally not referring to any particular fairy tale. It is an element present in almost all the fairy tales. There is another dialogue intertextualized in the movie, *Mirror Mirror*, which was present in the earlier version of Grimm brothers “who was white as snow” (Grimm). The movie intertextualizes it referring to Snow White “her skin was pure as snow” (*Mirror, Mirror*, 00:56-00:57). Then there is another dialogue "Mirror, mirror, on the wall, who's the fairest one of all?" which is again used in almost all the versions of the tale and also intertextualized in the movie *Mirror Mirror*. “Mirror mirror on the wall, who is the fairest of them all (1:44-1:50). This dialogue holds an important role in the tale, it can stand alone to refer to the tale of *Snow White* because

it is used in all the versions of the tale and the object, mirror, holds a significant place in the tale.

ii) Character Names

Character names have a mixed reputation in the fairy tales. Some names are so important that they have an outstanding place among fairy tales, for instance, Cinderella and Snow White. These names are instantly recognized and the same names are used in almost all the cultures and in the different versions of the particular fairy tale, but there are many such names present in the fairy tales who are known only according to their descriptions. The former example where the names hold importance is equally significant for the name of heroin in the movie *Mirror Mirror*. Snow White is a name which holds the position of signifier because it is used in all the versions of the tale. Another reason for the importance and popularity of this name is that it holds the title of many of its versions which has made this name a common and most acquainted one. The contemporary movie has not taken the name of Snow White as its title but it is still having the same important position.

Dwarfs are the other characters in the fairy tale of Snow White who have always been present in the tale and play a vital role in helping out Snow White. They also play a male chauvinist role in the earlier versions when they ask Snow White to cook, clean and keep the house in return for protecting her. The dwarfs in the Grimms' version are not named. They are all collectively known as dwarfs (Tatar, *The Annotated Classic Fairy Tales* 87). The dwarfs received their names later in the movie produced by Disney film (1937). They were named Doc, Grumpy, Happy, Sleepy, Bashful, Sneezy, and Dopey. It was this version that the characters of dwarfs were given some particular characteristics and their names were connected to those

personality traits. This was criticized by some and liked by many. The dwarfs were now not known as dwarfs only but they all had different personalities. Some of the famous Disney animators sat together and created the characters of dwarfs who were distinct. For instance, they created “Grumpy’s apoplectic rages, Dopey’s innocent silliness, Doc’s befuddlement, Bashful’s dreamy-eyed sentimentality, and the quirks of the other dwarfs endeared them to audiences as vividly drawn individuals” (Kaufman n.p).

This idea is followed by the other movie makers too. In the movie *Mirror Mirror*, the dwarfs are given new and different names but they carry the similar idea of the earlier version that each character is given a distinct name and personality trait, which is enough to keep him remembered as a particular person. Character names are very important in relation to intertextuality because they refer back and create a connection with the previous texts. The names of dwarfs have developed an extensive intertextual relationship with the previous texts. The first name of a dwarf is Butcher. The second dwarf is named Will Grimm, this name is intertextualized by linking him with the nineteenth-century German writer of fairy tales. Wilhelm Grimm and Jacob Grimm were two brothers who are famous for their collection of folklore. Their tales are the predominant versions of fairy tales and they hold a strong position in the contemporary fairy tales. The incorporation of the name in the movie is like crediting Wil as the writer of fairy tales. Another name of a dwarf is Half Pint which points out to the name called to the dwarfs.

Napoleon name given to one of the dwarfs connects him to the French military general Napoleon Bonaparte. Napoleon was a brave and aggressive person who is being known for his ambitiousness to rule the world. It was long thought that Napoleon had a short stature although recent historians have disclaimed this evidence

and have brought forward information that he had an average height but it is commonly known that he was not tall and his historians often call him “diminutive figure” (*Napoleon I Bonaparte*). This is the reason many short heighted people are called Napoleon for this resemblance. Here also the name given to the dwarf implies the same meaning. Napoleon of the movie *Mirror Mirror* is not only brave but short like the original Napoleon of France. Grub and Chuck who are two other dwarfs their names also reflect their personalities.

iii) Character Descriptions

Character descriptions are an important intertextual element to be found in the fairy tales. The numerous versions of fairy tales may have given different names to various characters every time, but there are some characters who are recognizable by mere description of their character. Even if they have a different name than the one used in the original version, For instance, any heroine with long hair will directly signal that she is Rapunzel, any heroine who falls asleep due to a curse implies that she is Sleeping Beauty.

Although a similar case is not present in the *Mirror Mirror*, the protagonist does have her name of the original story, Snow White, but the description of the little girl "White as snow, red as blood, black as ebony"(0:57- 0:59), actually reveal in the very beginning of the movie that this story is about the Snow White. The name of the Snow White like many other fairy tale heroines has somewhat symbolical connection with the character, the name itself is said to be the description of the heroine. Skin white as snow and hair black as ebony, and in the movie “black as night” actually describe the character of Snow White and it is her physical feature and beauty which mark her importance in the play.

There are some other characters in the movie, *Mirror Mirror* who have such a description, that they are instantly realized as the characters affiliated with the story of Snow White. The very first character who is revealed in the story and who takes the cover of the movie as well is the Queen. The Queen also with her beauty and apple in her hand reveals instantly that she is the step mother who gives tough time to the leading lady. The cover of the movie credited completely to the queen does unveil the postmodernist trend of breaking away the authority of Snow White and the Dwarfs on the previous covers. The audience also gets ready and predicts that there probably is a twist in the story. The opening scene of the movie also reveals that there is some magical instrument in front of the queen, not exactly the mirror, with whose help she narrates the story of the girl called the Snow White.

The dwarfs have always held an important role in every version of the Snow White, in many of its versions, they even share the title with the Snow White. They play the role of helpers, as are present in almost every fairy tale, although there is not much magic present in the tale other than the mirror itself. The helpers too unlike other fairy tales are not magical helpers. They are just some undersized men who do their own work, and let Snow White stay with them. In the Movie, the dwarfs are recognized due to their physical features because they are dwarfs. Although they try to elude their reality by using some gadgets to look tall, nonetheless, they are dwarfs and it is soon revealed to the audience too. The dwarfs are no more the simple, naïve ones as in the old version as well as in the Walt Disney's version in 1937. They are quite like rogues who plunder and loot everyone who crosses the forest.

Through the character of dwarfs, the movie makers also tend to reveal that their being different, i.e. being of short stature, does not imply that they are unimportant in any way from the other people. Movie makers again use the medium

of films to reveal their motive of speaking for the marginalized class of society. Postmodernists are earnestly interested in speaking for the less privileged of society. They also show them strong and dedicated to free the land from the shackles of the evil queen. The movie makers show them as being isolated by the society but in the end, they act as the saviors of their society.

iv) Pattern Recognition: Structure

The structure of almost all the fairy tales is same. There is a princess, who gets maltreated by a stepmother, sisters, or a witch. She is rescued by the prince who after certain obstacles helps her come out of her problems and gets married happily in the end. The same structure is observed in the tale of *Sleeping Beauty*, *Snow White*, and the *Cinderella* too, the three most common fairy tales of all the times.

The pattern of the story is same in this version of the *Snow White*. It is kept simple. There are some event or sequences, which are common to almost all the versions of the tale, however, there are some little twists and alterations which would be discussed in the next element of re-vision but they do not affect the structure of the plot. The movie is also a comedy ending in a marriage of the couple who live happily ever after which is exactly what happens in almost all the fairy tales and has also happened in the previous versions of *Snow White*.

v) Patterns or Motifs: Aarne Thompson Index

Fairy tales have not only similar structure but there are some motifs, which are recurrent too. Folklorists access all the fairy tales and folk tales being categorized in the Aarne Thompson Index. The fairy tales are catalogued under the Tales of magic 300-749, this category is further sub categorized as other tales of supernatural 700-749. The Tale of Snow White comes under ATU 709: Snow White. There are many versions

present through different cultures and times including an Italian version written by Giambattista Basile known as *The Young Slave*, another and the most famous version was found in Germany by Wilhelm and Jacob Grimm known as *Little Snow White*. There are some Russian and Portuguese versions too as categorized in the index. The motifs appearing in different versions of Snow White are as following:

1. D735 Disenchantment through kiss,
2. G271 Breaking spell,
3. H602.1.1 Symbolic meaning of numbers one to twelve (or other number),
4. K1810 Deception by disguise,
5. R111.1.3C The Dragon slayer,
6. S31 Cruel stepmother,
7. S143 Abandoned in forest,
8. W32 Bravery,
9. D1310 Magic object gives supernatural information and
10. D2070. Bewitching.

Table 3

Presence of Motifs in *Little Snow White* and *Mirror, Mirror*

Motifs	Little Snow White	Mirror, Mirror
D735	No	Yes
D1310	Yes	Yes
D2070	Yes	Yes
G271	Yes	Yes
H602.1.1	Yes	No
K1810	Yes	Yes

R111.1.3C	No	Yes
S31	Yes	Yes
S143	Yes	Yes
W32	No	Yes

Table 3 shows total 10 motifs in *Little Snow White* and *Mirror Mirror*. In *Little Snow White* 7 motifs are present and 3 motifs are not present. In the movie *Mirror Mirror*, 9 motifs are present and 1 motif is not present.

Table 4

Explanation of Motifs in *Little Snow White* and *Mirror, Mirror*

Motifs	Little Snow White	<i>Mirror Mirror</i>
D735 Disenchantment through kiss	N/A	In <i>Mirror Mirror</i> the Prince is under the enchantment of the Queen, Snow White kisses him to disenchant him
D1310. Magic object gives supernatural information	Mirror or mirror like object gives information to the queen about her beauty and later about the beauty of Snow White	The Queen is informed about everything from the mirror like object She even finds out from the mirror about Snow White that she is alive.

D2070. Bewitching		
G271 Breaking spell	<p>When the stepmother brings magically poisoned objects to kill Snow White she is saved many times by the dwarfs but the last spell is unbreakable, it only breaks when Snow White's coffin is dropped down and she falls, the chunk of apple choking out of her throat.</p>	<p>There are different spells in the movie, the king is under a spell and he is turned into a dragon The Prince is under a spell and he follows the Queen like a dog.</p>
H602.1.1 Symbolic meaning of numbers one to twelve (or other number)	<p>When the real mother of Snow White pricks her finger with the thorn three drops of blood fall on the ground</p>	No
K1810 Deception by disguise	<p>Stepmother disguises herself as an old woman and give magical objects to Snow White so that she can die</p>	<p>Step mother disguises as an old woman to give Snow white an apple but Snow White returns the apple to her and make her eat it.</p>

R111.1.3C The Dragon slayer		A Magical Dragon is present in the forest who is actually Snow White's father under a magic spell, He is fought to be slain but killing the Queen breaks the spell and the dragon turns into the old king.
S31 Cruel stepmother		Step mother is cruel to Snow White and she lives confined in the Castle.
S143 Abandoned in forest,	The Huntsman leaves Snow White in the Forest when Queen sends him along with her to kill her.	Snow White runs away from the Palace and is abandoned in the forest.
W32 Bravery	Snow White is not brave she seeks refuge in the abode of dwarfs and remains hidden there	Snow White here is brave she learns the art of fight and fights back the queen and even Prince in the Movie, although she does reconcile with the Prince later on.

In table 4, the explanation of motifs highlight different variations present in the motifs. Two motifs are exceptional in this case. Presence of Motif D735 Disenchantment through kiss which is present in *Mirror Mirror* only, where Snow White kisses the prince to disenchant him from the spell of the cruel queen and motif w 32 Bravery which shows Snow White fighting her own fight and not taking refuge behind the dwarfs and prince. It highlights a prominent postmodern feature of empowering women. It is visible by creating twists in the fairy tales too. *Snow White* is the one who disenchants the prince by kissing and not the prince. At another place, the motif of bravery is attached not with the prince but with Snow White. This change in trend is a postmodern one.

vi) The Unconscious of the text

Texts have many hidden meanings in it. Readers try to dig into texts to take out the deeper meanings of different symbols. These symbols are to be located hidden in the movie. In *Mirror Mirror* for instance while the queen is narrating the story she states that Snow White receives a dagger as a gift by her father, although she says it is an interesting gift but does not say more on it. The dagger apparently has nothing significant in it but when it is analyzed through the element of the unconscious of text a significance is observed. The dagger is a symbol of chivalry, it is often presented to kings and Monarchs, quite a tool of adornment for men but never for women. Giving dagger as a gift to Snow White indicates the father's shift of authority to the Princess, it also implies that she will not be a girl who will be afraid to face the world, in fact, she will be a fighter and it does become true in the end when she fights her worries herself.

4.3.4 Re-vision

Putting a new spin on an old tale, a very favorite activity of the postmodernists is found in the intertextual element of Re-vision. They see the story differently. They do not comply with the social norms preceding in the times of the Grimm's or even during the 1930's, they have different views about the world. They look at women differently. They have a different vision of life, keeping in mind their attitude to the times of today. They play willfully with their magic wand for altering the tales told during the earlier times. The plot of the fairy tale as mentioned in detail earlier is no different than the earlier versions, but there are certain variations in the story which show it as a postmodern retelling of the tale. Those variations are variations in the nature of the roles that the characters are playing. There are variations of situation present and certain symbolical variations too.

If the characters are discussed, first of all in the matter of importance is the character of Snow White, Snow White has changed in her nature quite a lot. She has evolved similarly as the image of woman itself has changed since the nineteenth century till today. The woman of today is a strong woman, a woman who can fight back for her rights, who is strong, who does not need to impress the prince by her timid and bashful manner and good housekeeping skills. It is not amusing when one does not hear about the beauty of Snow White revealed by the mirror, the way it was done in the earlier versions, because the woman of the twenty-first century has since long broken the stereotypical image of a pretty woman. Although the movies due to their commercialized nature do present a woman who is beautiful and up to the standardized beauty traits, but it is not boasted repeatedly in the movie, what is often spoken of is her bravery, her will to free her kingdom from the ill doings of the wicked queen.

When she is being confronted by the queen about her presence in her party and about her dress, she very bravely responds that “Do you want to talk about my dress or what you did to the village?” this gives goose bumps to the Queen that is why she says that “Someone's been taking their confidence pills, hmm?”. While again recalling that she says “Snow White breaking all the rules today, hmm?”. The queen immediately after this confrontation asks her servant to kill her instantly. This part of the story is quite different from the earlier versions. Although there also the queen wants Snow White to be killed in the forest but it is not because of her beauty here, it is because of her grown confidence and assuredness of herself, which makes the queen weak. She in the tale has kept the people thinking that Snow White is good for nothing and she is just a “defective troll” as one of the dwarf states. It is her confidence, which is giving nightmares to the queen. The same confidence and bravery are also seen in the scenes where she has to fight the dark dragon in the woods, she locks the prince and the dwarfs, saying that it is her fight and she ought to fight it alone. Unlike the Snow White by the Grimm brothers and the one by the Walt Disney, she is no more a timid princess who needs a prince to fight her quarrel and rescue her. In fact, she is shown braver than the prince is in the movie *Mirror Mirror*.

The character of Prince is also somewhat re-visioned in the post-modern retelling of the tale in the movie *Mirror Mirror*. Although the character of the prince was not the center of focus in the previous versions. He was nonetheless important for being the prince whose presence would restore the princess back to her original position and not only will she be rescued. Her enemies will also be punished by the Prince, for this is not an act that Snow White could do easily alone. Here in *Mirror Mirror*, the prince is not very courageous and is also not honest. When he loses to the dwarfs, he is unable to confess this in front of the queen so he lies that we fought

bravely but they cheated” and that they were ambushed by “Bloodthirsty giants” who actually were dwarfs. He is not seen doing much of the chivalric things, rather Snow White is seen doing much of his parts of the job.

In *Mirror Mirror*, Snow White not only faces her enemies alone she also punishes them herself. The dwarfs playing the role of magic helpers and the prince are there only to work as stimuli but more of the action is done by Snow White herself. She just needed a pat of reassurance, which was taken away earlier by the queen but it was also restored by none other than the female servant of the queen. Here also the movie makers did not give the pleasure of awakening the confidence back in Snow White to a man, it was indeed done by a woman.

Looking at the characters differently is not where postmodernists stop, they also alter the situations. Snow White is a story of a sweet little girl who sustains all the social norms and traditions required by a girl of early nineteenth century. Even the 1937 version of Walt Disney movie shows a girl who is sweet, timid, has a sweet voice and when she falls to death like sleep, under the spell after eating the apple, she is wakened up only after the prince kisses her. The queen has an evil look. She is jealous of the beauty owned by Snow White. She has a magic mirror, which keeps on answering only about who is more beautiful in the land.

In *Mirror Mirror*, the story is similar but Snow White does not fall prey to any of the doings by the Queen. She plays smart. When she is abandoned in the forest, she does not only look after the dwarfs’ house rather she learns all the skills of warrior ship and masters them. When in one situation she is trying to fight the prince, who thinks she is with the bandit. He keeps on telling her that “Because you're a girl. I don't fight girls.” but she is not a girl from Grimm brother’s tale, she is a different

version of a female. In the end when the dragon comes to get her, as directed by the spell of the queen, Snow White states “It's here for me. Gentlemen, I can think of no greater group of warriors to lead into battle... ..but this is my fight”(1:22:36-1:22:44). This amuses her male counterparts, who unbelievably say “Did she just go out...” (1:22:47-:1:22:49), and she in return reveals, “You know, all that time locked up in the castle, I did a lot of reading. I read so many stories where the prince saves the princess in the end. I think it's time we change that ending.” (1:22:55- 1:23:06). However, the prince interrupts with this self-asserted notion of Snow White, saying “No, you're messing with tried-and-true storytelling. It has been focus-grouped and it works. Just let me save you” (1:23:08-1:23:12).

The true love's kiss which is a very own element of almost all the fairy tales, where the Prince liberates the princess from the magical spell by kissing her the true love's kiss. In the version by the Grimm Brothers, the prince does not kiss Snow White rather he gets her coffin picked to be taken to the palace, where she comes to life after the guards of the prince stumble on a stone. Whereas in the Disney's version she comes to life when she is kissed by the Prince. The 21st-century version, *Mirror Mirror*, has Snow White kissing the prince so as to release him from the magic spell of the wicked queen.

According to Joosen, the retellings of fairy tales have adapted the stories according to the “current literary models” (228), the magical features either disappear completely or take some new shapes in the twenty-first century. This new feature creates a dialogue between traditional stories and contemporary times, often it blurs the boundaries between fairy tale and other genres, specifically the novel, thus help in creating a new kind of creativity (228-238).

4.3.6 Metafictional

This element relates to the commentary done on a fairy tale. According to metafiction, the hypertext is connected with the Hypotext by commenting upon it. According to Genette, “[Metatextuality] unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it” (Genette *Palimpsests* 4). Metafictional element also constructs a realistic narrative by linking the criticism with the contemporary times. In *Mirror Mirror*, the queen narrates the story and comments on it. She starts the story in the similar manner as the older versions are narrated but then she includes some of her comments, which are not the part of the story, For instance when she says, “They called her Snow White. Probably because that was the most pretentious name” (0:01:5-0:1:7) and then when the king takes care of the little Snow White Queen comments upon it that “her father spoiled the young girl.” (0:01: 09). She also comments upon the people who were living happily in the kingdom that “Apparently, no one had a job back”. (0:01: 37-0:01:39) She also states “but I digress” (0:1:48). While narrating the story she states that the “king begged me to marry him. I was everything to him: the stars, the moon” (0:2:20-0:2:25) and in the end, she states, “So it was Snow White's story, after all”. All these lines by the queen fulfill the criteria of metafiction. The queen narrates as well as comments upon the story as if she is not a part of it rather an observer only, and she gives her point of view as a third person mostly. This act of commenting and criticizing of queen not only connects the latest story with the previous one but it also gives the story an aura of postmodernism, where the queen tries to shake the firm beliefs of the audience on the character and story of Snow White. She also clearly marks that she is going to “digress” from the original story, which puts the audience in a jeopardy that what new forms would the

recent writer give to their story. It is then gradually revealed to the audience that what new changes have been made in the story.

There are few other dialogues as well which comment on the fairy tales in general. An example of them is when Snow White goes out to fight her own fight she says “You know, all that time locked up in the castle, I did a lot of reading. I read so many stories where the prince saves the princess in the end. I think it's time we change that ending”. She is commenting generally on the fairy tales as a genre that how in these fairy tales, one gender is given dominance on the other all the time. Snow White here also challenges the archetypal roles credited to the specific gender. The males were considered as the brave ones and strong fighters, whereas girls were thought to be timid, shy and ones who will be rescued by the males but here the story deviates and Snow White wants to change the older stories now.

Metafiction actually plays the role of a postmodernist to alter and comment upon the old stories and reveal the things, which were never thought of earlier. Smith while defining metafiction, reveals through the fairy tale, “Oranges are not the only Fruit,” about the cruelty of the institution of marriage, he shows how the element of metafiction helps the narrators or the writers of these fairy tales to comment upon or criticize the older version of fairy tales, besides presenting new changed versions. Such versions obviously do not conform with the conventional norms of the society and to the archetypal roles.

4.3.7 Architextual/Chronotopic

Fairy tales as a genre have some specific objects and events associated with it. Many literary works which apparently are not fairy tales but they can be recognized to have fairytale like qualities. These qualities become prominent due to the objects and

events. There are many objects generally related to the genre of fairy tale. Fairy tales are set in an unrecognizable environment. The setting of time and the place are never taken from the real life. It is never understood which period is going on in the fairy tale and what place is it located in. It always looks like a kingdom, which has certain magical elements also present in it.

i) Chronotopic Objects

When talking about objects, there are many things which are associated with fairy tales generally like castles and magical objects like talking mirrors, dwarfs, fairies and witches. These things or people do not otherwise occur in the realism based stories. There are many such objects present in the movie *Mirror Mirror*; a castle owned by the queen is one of the prominent features of the movie and which connects it to the genre of fairy tale, Mirror or mirror like objects which reveal some supernatural information to the queen have always been present in the tales of Snow White. Here also we have an object, which reveals the presence and beauty of Snow White.

4.3.8 Summary of the Section

Mirror Mirror released in 2012 is a re-visitation on the tale of *Little Snow White*. When analyzed through the tool of intertextuality, many postmodernist aspects were highlighted. Among the eight elements of Intertextuality proposed by Smith, only six elements, i.e. Writerly, Incorporation, Allusion, Re-vision, Metafiction, and Chronotopic/architextuality of intertextuality are revealed in the movie, which help in bringing the postmodern trends. Through the element of writerly it is revealed that the movie is intertextually connected to *Little Snow White* due to the presence of object of mirror. It along with the statement in the trailer also reveals a postmodernist aspect

that the story is filled with adventures of Snow White. It highlights that Snow white is not an archetypal heroine who will be a timid, shy girl but she will fight back her enemies. A pluralist perspective which again reveals a postmodern aspect has also been highlighted through the element of incorporation in which the antagonist, the evil Queen, is narrating the story. Taking the narrative and opinion of an antagonist is providing a pluralist perspective and also giving voice to the marginalized. The feminist perspective is also observed through the element of Allusion, it not only connects the present tale with the previous one intertextually but also highlights postmodernist elements. A subsection of allusion. i.e. unconscious of the text highlights the symbol hidden in presenting the dagger to Snow White which reveals bravery in her. The element of Allusion reveals that *Mirror Mirror* is connected to *Little Snow White*, through similar dialogues, similar structure and many similar motifs as revealed in the tables mentioned above. Through the element of re-vision and metafiction, a different outlook towards females is given. Male archetypal roles, which dominated the genre of fairy tales is rejected after the re-visioning of tales, characters, and symbols. *Mirror Mirror* is presented as a piece of work, which challenges the collective unconsciousness.

4.4 Analysis of *Snow White and the Huntsman* (2012)

Snow White and the Huntsman released in 2012 is a revised version of Little Snow White by Grimm brothers. The Huntsman, who in the previous versions was having an unknown visage becomes a famous romantic hero in this movie. There is also a twist in the story as William and the Huntsman both fall in love with Snow White. Snow White after living for many years in a locked room escapes and revolts against the misrule of the queen (Bradshaw n.p). *Snow White and the Huntsman* is another example of postmodern approach where the twist in the story has brought

forward the marginalized character and given him a visage and a voice. *The Snow White and the Huntsman* is quite darker and grayer than the other versions of it, it looks less like a fairy tale and more like a story of adventure and horror in its first part but with the appearance of the dwarfs, the story turns more to its fairytale side. The green world of nature becomes visible in the story.

In the earlier and most celebrated version of Snow White, the tale is about a princess who is maltreated by the stepmother, the queen, after the death of her father. The Queen has a mirror, which keeps on telling her that she is the fairest of everyone else in the kingdom. When Snow White reaches the age of seven, the mirror tells the queen that Snow White is fairer than her. Queen hires a huntsman to get her killed, but she pleads to the huntsman who lets her escape into the forest. She finds a place at the home of dwarfs. She keeps their house and cooks for them and through her timid and polite behavior, they start liking her. The Queen when finds out that Snow White is alive, she sets to kill her herself. She makes three attempts, and finally gets to put her into a sleep like death, by giving her a poisoned apple to eat. The dwarfs put her in a glass coffin and place her on the cliff of the mountain. One day a prince finds her and falls in love with her. He asks his guards to carry her coffin to his place. The guards while carrying the coffin of Snow White, stumble on some stone and she falls, the ice of apple stuck in her throat comes out and she comes to life again. They get married in the palace, the queen who is invited to the marriage is made to wear hot iron shoes and dance to death. The prince and Snow White live happily after (Tatar, *The Annotated Classic fairy tales* 81-94).

Snow White like other fairy tales has many forgotten ancient versions. Grimm's version is undoubtedly the most celebrated and acknowledged version but there are many others, which vary according to their culture and traditions. It can be

traced to certain mythological and semi-mythological versions. One is Chione, daughter of Nile, who is raped on earth and then Hermes takes her into clouds and names her Snow. Nile is also associated with dwarfs, mentioned as children. In another story of Niobe, there is a prophetess who warns Chione's mother to not to be proud of her daughter's beauty, it can offend the gods. The most closely associated version was that of Ovid, where Chione being Daedalion's beautiful daughter, the father boasted on the beauty of his daughter. One day when Phoebus and Mercury were returning to their homes, they saw Chione and fell in love with her. Phoebus raped her at night and Mercury did the same during the daytime. She gave birth to twins. Chione considered herself more beautiful than Artemis so she was punished by being shot with an arrow of Artemis (Anderson 47). *Snow White* has numerous versions where the antagonist is the biological mother of Snow White but with the passage of time, the writers changed the antagonist in stepmother to alleviate the tone of the tale for children. The tale primitively was a conflict between a good woman and a bad woman enraged by jealousy (Zipes, *Why Fairy tales Stick together* 134).

Although fairy tales have always been dependent on the authors credentials for altering and changing the stories. The stories have always faced evolution according to the need of the tradition and culture of the time, but the recent postmodernist studies have altogether changed the outlook of tales. It never occurred in the earlier stories that the evil was justified or was given a reason or logic for explanation, as observed in the movies *Maleficent*, or *Snow White and the Huntsman*. Princesses were always being rescued by the prince, they were to be loved and owned but this is not so in the recent retellings.

The postmodern retellings question these focused group notions and fix in their own ideals. The phenomenon of intertextuality is given much importance by the

postmodernist philosophers and researchers. Intertextuality helps raise connection between the hypertext and hypotext, and through this connection, a comprehensive understanding of the alterations is constructed. The questions framed to answer these queries are as follows:

Q1 What postmodernist aspect is highlighted in the fairy tales by the contemporary movie makers?

Q 2 What role Intertextuality plays in revisiting the original fairy tales?

Q 3 How is the collective unconsciousness challenged by the contemporary movies?

Kevin Paul Smith working on the elements of Gerard Genette has constructed a model of eight intertextual elements for analyzing the fairy tales (9-56). The researcher has adopted these eight elements of intertextuality prescribed by Smith as stated in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. The eight elements are as follows:

- a) Authorised: Explicit reference to a fairytale in the title
- b) Writerly: Implicit reference to a fairy tale in title
- c) Incorporation: Explicit reference to a fairy tale within the text
- d) Allusion: Implicit reference to a fairy tale within the text
- e) Revision: Putting a new spin on an old tale
- f) Fabulation: Crafting an original fairy tale
- g) Metafictional: Discussion of fairy tales
- h) Architextual/ Chronotope: 'Fairytale' setting/environment

These elements, however, do not ensue alone, they can come together and at times only a few are found in one text (10). An analysis of movie *Snow White and the Huntsman* under the lens of these intertextual elements highlight post-modernist characteristics present in the movie and also indicate certain changes in the archetypal patterns.

4.4.1. Authorised

The first element states the explicit reference to the earlier fairy tale in the latest version. It is the title of the new text, in this case of the new movie which relates them to the older ones, it gives authority to the new versions. This element of intertextuality creates an immediate connection to the older versions and the audience realizes that it is the similar story or in some way related to it. Although some writers try to mislead too by giving the title of the prior text to the new text and nothing other than the title is related to the prior text but here it is related to the similar story. The movie, *Snow White and the Huntsman*, states an overt relation with the original version fairy tale. However it has an alteration in it. The title is not owned explicitly by Snow White, rather the Huntsman also has his share in it, indicating that he has an important role to play in this story. The title has been altered in almost all the versions. The original version by the Grimm Brothers in 1812 had the title *Sneewittchen*, to their story. The English translation of this German title states that it is *Snow White*. Then the 1935 version of the *Snow White*, being played as a movie by Walt Disney, has been titled as *Snow White and the Seven Dwarfs*, which poses importance on the characters of the seven dwarfs, who probably staged attraction to the children who would watch the cartoon of Snow White in 1935. This alteration was made according to the need and requirement of times. Dwarfs had since then

remained important figures in the narrative of *Snow White* but lately importance is given to the previously unheard and marginalized characters.

Authorizing Huntsman a position in the title also highlights the similar aim of listening to the unheard characters. In this way it brings forth a postmodernist aspect in the tale of *Snow White*. Listening to the marginalized and having a pluralist idea was a landmark in the theory of postmodernism. It not only gave voice to the marginalized gender, as in the feminism, or to the class affected people as the colonized classes, but also to individuals in literature who were previously not portrayed prominently or not portrayed at all in some cases. Their voices were not heard because their version of the story was not presented in the tales or movies. Whereas the postmodernists do not talk about unified truth, they propagate the relativist and pluralist ideas. As Grenz asserts that a postmodernist does not give credit to human intellect as the sole authority of truth rather he also acknowledges other ways towards the attainment of knowledge (7 – 8). The Huntsman also previously held no voice. He was an invisible character who was assigned to kill Snow White and bring his body parts to the queen so that she can devour them. It is not thought in any previous version of *Snow White* that Huntsman is the actual hero of the tale because he is the one to whom the princess owes her life. If it had not been him, she would have never been able to live a day longer. The Huntsman gave up killing her, and hence he captured the attention of postmodernists, who credited him with the title of the movie right beside the name of Snow White herself.

It also questions the patterns or archetypes of literature where such minor characters are not given importance especially in the titles of the tales or movies. Frye when assigns different patterns to different characters. He highlights the recurrent patterns of characters in literature, ignoring the minor characters.

4.4.2 Writerly

It is an intertextual element as suggested by Smith which implies pointing out an indirect reference in the title of the present text to the fairy tale. It is often an element, person or motif present in the original fairy tale, e.g. the mirror, dwarfs or the apple in the *Snow White*, the witch or the spinning wheel in *The Sleeping Beauty* and the glass slippers in *Cinderella*. All these things relate indirectly to the fairy tales they are associated with. The reader or audience at once relates the latest creation with the prior text due to the element of the writerly present in the title. The movie under analysis, *Snow White and the Huntsman* although provides an explicit reference to the tale the Snow White, but the addition of the Huntsman also adds an indirect reference to it. The indirect reference due to the presence of direct reference is not needed by the audience, but it fulfills another requirement. The movie makers bringing the Huntsman in the prime position actually point out that the Huntsman is also important and that he holds an equal position with the Snow White. Here the story is not of Snow White only but also of the Huntsman. It also fulfills another postmodern idea of bringing forth the unsung heroes, Huntsman is the Savior of Snow White, here he is not an ideal hero yet he is portrayed as the hero of the tale.

4.4.3. Allusion

It is an intertextual element included by Smith. Although it is a very old part of literary criticism. It refers to quotations, characters or descriptions of characters present in the contemporary texts or movies. It also includes patterns of structure, motifs and the unconscious of the text.

i) Quotations

An explicit intertextual element is the presence of dialogues and quotations in the hypertext. It connects it with hypotext and develops a unique and clear reference. The fairy tales have such oft repeated quotations without inverted commas that they hold a unique iconic position. In *Snow White and the Huntsman*, the story is revised and many new turns are being taken which is the reason that there are many new dialogues in the movie but along with the new dialogues. There are many interconnected lines which create an explicit intertextuality with the previous versions. For instance the film starts with the lines “Once upon a time, in deep winter, a queen was admiring the falling snow” (*Snow White and the Huntsman*, 00:01:04-00:01:08). These lines are also present in the version of Grimm brothers stating that, “Once upon a time in the middle of winter, when snowflakes the size of feathers were falling from the sky, a queen was sitting and sewing by a window with an ebony frame (Grimm). Then later it was narrated that “Three drops of blood fell” (*Snow White and the Huntsman*, 00:1:19-0:1:20) which was also present in the story by Grimm’s which states “Three drops of blood fell onto the snow” (Grimm). Another dialogue by the queen, where she wishes for a child stating, "If only I had a child as white as snow, as red as blood, and hair as black as the wood of the window frame” (Grimm), is repeated in later movie too. In the current version, she states that “If only I had a child as white as snow, lips as red as blood, hair as black as a raven's wings” (*Snow White and the Huntsman*, (01:29-01:36). These lines are although a little modified where blackness which was earlier compared with the wood of window frame is now compared with raven’s wings. Then another dialogue stating “Mirror, mirror, on the wall, Who's the fairest one of all” (Grimm) holds a very unique and important position in the history of the tale of Snow White. It is also repeated in the

movie without any major change “Mirror, mirror, on the wall. Who is the fairest of them all?” (*Snow White and the Huntsman*). This dialogue is one of the covert allusive references. It is so important for the tale that even if other intertextual elements are not very evident. This dialogue makes it very clear that which fairy tale is intertextually connected with it.

ii) Character Names

Character names also act as allusion. They are oft repeated to connect the present text with the prior text. Some characters hold iconic position. These character names are instantly connected with a particular fairy tale, e.g. the character name, Cinderella, needs no introduction, everyone instantly knows which fairy tale has Cinderella in it. There are other character names also which are although not the major characters, nonetheless their names are repeated in the contemporary texts to create an intertextual connectivity with the prior text. *Snow White and the Huntsman* has almost all the characters present in the earlier versions.

The major characters in the German version are of course the Snow White, the stepmother, the dwarfs, and the prince. Ironically other than Snow White all the other characters are nameless. They are known only according to their descriptions, like the Dwarfs, Queen and the Prince. It was in the 1937 movie of Walt Disney titled as *Snow White and the Seven Dwarfs*, where the seven dwarfs were given names, earlier they were known with their description as dwarfs only. In the movie *Snow White and the Huntsman*, the dwarfs were given different names, even in the other movie, *Mirror Mirror*, based on the fairy tale *Snow White* and released in the same year, the dwarfs were given different names. The names of the dwarfs in the movie, *Snow White and the Seven Dwarfs* (1937) are Doc, Grumpy, Sleepy, Happy, Bashful,

Sneezy and Dopey. In the movie *Snow White and the Huntsman* almost all the characters are having names. After all, it is a twenty-first-century movie, where names are important. They are meant to emphasize the importance of every individual. Snow White is carrying the similar name. The stepmother, who is the queen is named Ravenna. There is no prince in this movie, instead the son of a duke, who is the playmate of Snow White. He is named William and he falls in love with Snow White. The Huntsman, who is an important character in the movie, is named Eric. The dwarfs are named Beith, Muir, Gort, Nion, Coll, Duir, Quert, and Gus.

iii) Character Description

Although the description of the characters used as an intertextual element, is not a very explicit one but in some cases, the description of characters is what makes them distinct. For instance, Red Riding Hood is known for her red hood, Sleeping Beauty for falling asleep. Here also the characters have some unique personalities which make them easily recognizable and which create an easy affiliation with the previous versions.

Snow White is not named Snow White, in the beginning, when the queen wishes for a child she wants her “child as white as snow”. It is a clear description of the upcoming heroine which creates an intertext with the tale of Snow White. She is very commonly known as one who is as white as snow. This link does not let the audience deviate from the thought that this cannot be the tale of Snow White.

Stepmother is another character who is such an important figure in all the major fairy tales, that her description is enough to recognize a particular fairy tale. *Cinderella* and *Snow White* are particularly two tales whose antagonists are clearly known as the stepmothers but what creates the demarcation is the absence of

stepsisters in the tale of Snow White. The attire and appearance of Ravenna may not reveal at once to the audience that she will be the cruel stepmother of the tale. The audience does start expecting that she might be a better one as Maleficent. She is also shown beautiful, one of the famous beautiful Hollywood actresses is chosen for the role but it becomes immediately clear that she is the similar stepmother. However, she does have some justification for her acts, as the one who is going to play the role of a cruel stepmother.

Dwarfs are the other characters present in the tale of *Snow White* who help create a connection with the earlier versions. They have been present in almost all the versions. It is their stature which makes them known to the audience and readers. They were given importance in the earlier movie of Walt Disney where they were given place in the title known as *Snow White and the Seven Dwarfs* released in 1937.

iv) Pattern Recognition: Structure

While talking about the structure of fairy tales, they are basically simple narratives. The actions and functions of characters present in the tale are quite similar, although the names characters may alter in different stories or their versions. The tale's architext or its genre is selected as particular, through pattern recognition of the structure. *Little Snow White* and *Snow White and the Huntsman* both fall in the category of fairy tales but *Snow White and the Huntsman* does deviate from the simple fairy tale structure. In *Little Snow White*, there is a stepmother who makes life difficult for Snow White because she is beautiful but she, in the end, is rescued by a Prince and after punishing the villain. They get married and live happily ever after. Whereas in *Snow White and the Huntsman*, it has more of an adventurous strain to it. The whole film presents a dark and a more adult inclined atmosphere rather than a colorful and a gay

picture. It is only the presence of fairytale elements that the atmosphere also makes a fairy tale shift, otherwise, the whole film is a tale of adventures carried out by Snow White. The tale does not end on a rescue and consequent marriage of Princess with a prince. Here the Princess is her own rescuer and the tale does not end at any marriage which is a typical structure of a fairy tale rather on the regaining of Snow White's own crown and conquest against her stepmother and evil.

v) Patterns or Motifs: The Aarne–Thompson index

Fairy tales have not only similar structure but there are some motifs which are recurrent too. Folklorists access all the fairy tales and folk tales being categorized in the Aarne Thompson Index. The fairy tales are cataloged under the Tales of magic 300-749. This category is further subcategorized as other tales of supernatural 700-749. The Tale of Snow White comes under ATU 709: Snow White. There are many versions present in it through different cultures and times including an Italian version written by Giambattista Basile known as *The Young Slave*, another and the most famous version was found in Germany by Wilhelm and Jacob Grimm known as *Little Snow White*. There are some Russian and Portuguese versions too as categorized in the index. However if one shifts towards the motifs, there is quite a category of symbols or motifs which are included in this tale. For example:

1. D735 Disenchantment through kiss,
2. G271 Breaking spell,
3. H602.1.1 Symbolic meaning of numbers one to twelve (or another number),
4. K1810 Deception by disguise,
5. R111.1.3C The Dragonslayer,

6. R260 Pursuit,
7. S31 Cruel stepmother,
8. S143 Abandoned in forest,
9. T121.3.1 Princess marries lowly man,
10. W32 Bravery
11. D1310, Magic object gives supernatural information and,
12. D1720. Acquisition of magic power.

These symbols are presented in a tabulated form, table 5 only indicating the presence or absence of symbols and the table 6 with an extended explanation of it.

Table 5

Presence of Motifs in *Little Snow White* and *Snow White and the Huntsman*

Motifs	Little Snow White	Snow White and the Huntsman
D735	No (Not present in Grimms version but is present in some other versions)	Yes
D1310	Yes	Yes
D1720	No	Yes
G271	Yes	Yes
H602.1.1	Yes	Yes
K1810	Yes	No
S31	Yes	Yes

S143	Yes	Yes
T121.3.1	No	Yes
W32	No	Yes

Table 5 presents total ten motifs present in *Little Snow White* and *Snow White and the Huntsman*. *Little Snow White* has 6 motifs present in it and 4 motifs not present in it. *Snow White and the Huntsman* has 9 motifs present in it and one motif not present in it.

Table 6

Explanation of Motifs present in *Little Snow White* and *Snow White and the Huntsman*

Motifs	Little Snow White	Snow White and the Huntsman
D735 Disenchantment through kiss	It is not present in the Grimms version but the Walt Disney movie of <i>Snow White</i> (1935) does enchant Snow White with a kiss	Snow White falls under the spell of Queen but she is disenchanted by a kiss, not from the prince rather the drunkard and widower Huntsman.
D1310. Magic object gives supernatural information	A mirror is present which gives information to the stepmother, the queen	Here a magical object is present which gives some extraordinary information to the cruel stepmother, it

		is not a mirror but a shiny object.
D1720. Acquisition of magic power	N/A	The queen acquires magic by drinking pure blood.
G271 Breaking spell		The whole Kingdom is under spell of the Queen and is in a death like situation.
H602.1.1 Symbolic meaning of numbers one to twelve (or another number)	When the real mother of Snow White pricks her finger with the thorn three drops of blood fall on the ground	A similar scene is present in the movie where when the mother pricks her finger three drops of blood fall on the ground.
K1810 Deception by disguise	The stepmother disguises as an old woman to trick Snow White in her magic spell	N/A
R111.1.3C The Dragon Slayer		
S31 Cruel stepmother	A step mother who is very cruel is present in this version	In the movie also the stepmother is very cruel.
S143 Abandoned in forest	Snow White is abandoned in Forest when the	Here Snow White escapes into the forest herself to

	huntsman takes her to the forest to kill her but he does not bring himself to kill such a beautiful creature	hide from the cruel queen, She goes into the dead forest where queen cannot have her magical powers.
T121.3.1 Princess marries lowly man	N/A	Princess does not marry the duke's son rather she has more inclination towards the lowly drunkard widower and it is his kiss that disenchants her from the magical spell of Queen.
W32 Bravery	N/A	Snow White is very brave, she leads her army to fight the evil queen.

Table 6 presents an elaborated explanation of motifs present in both the versions. The explanation of motifs reveals an interested information. It is highlighted that the contemporary version, i.e. *Snow White and the Huntsman* shows a marked variation. Presence of motif W32 Bravery shows that it was not present in the earlier versions but in the contemporary version it is present, showing Snow White in a leading position and very brave. Another marked difference is revealed through the presence of motif T121.3.1 Princess marries a lowly man, Snow White in the contemporary version is not wooed by a prince or a royal member rather by a

drunkard widower which shows complete shattering of former beliefs where the princess had to marry a Prince.

4.4.4 Re-vision

It is the intertextual element where the earlier text is revised according to the will of the author who is revising the text. This element is used for many purposes. For instance, the writers want to eradicate the stereotypical representation of gender, or the postcolonial writers want to show the world their point of view. They revise the original stories. Fairy tales have contained the innate symbols and roles since the beginning which are said to be carrying the collective symbols of all human beings. The movie makers have attempted to change the rules and have reacted against the traditional notions and ideals. The movie *Snow White and the Huntsman* is also one such movie.

Snow White since the beginning is shown as a brave, confident girl, who since childhood is not described as beautiful only but as bold and brave. If her character is traced there is a re-visitation in her description. When after looking at a rose, the idea of having Snow White is conceived in the mind of the queen, the writer states "as she saw a rose blooming in defiance of the cold"(00:01:09). This description is a forerunner of how Snow White is represented, the rose describes the character of Snow White that as the rose is retaliating against the cold weather and blooming in the same manner Snow White will also resist against the hardships of life. "If only I had a child as white as snow, lips as red as blood, hair as black as a raven's wings, and all of the strength of that rose " the queen when aspires for a daughter like a rose, she also includes the word "strength" in it. This sentence is repeated in all the versions of the tale, for instance in the version by the Grimm brothers it is stated "If only I had a

child as white as snow, as red as blood, and as black as the wood of the window frame” (Grimm). Later it is repeated in the movie *Snow White and the Seven Dwarfs* (1937) “If only I had a child as white as snow, lips as red as blood, hair as black as a raven's wings” (0:01:29-0:01:36). However, it is only in the version *Snow White and the Huntsman*, where the word strength is added in this dialogue by the queen. The strength she is mentioning is the strength of resistance, which is present in the rose, as mentioned by the queen. It is repeatedly mentioned that “she was adored throughout the kingdom, as much for her defiant spirit as for her beauty.” (0:01:59-0:02:06). Her “defiant spirit” is oft mentioned in the movie when Snow White is described. She is the one who is followed by all the men of her kingdom. She has the truth of her heart which helps her pursue her aim.

Queen is one character who is known as a jealous old queen, for whom only her beauty matters and she can kill for the sustenance of her beauty, but the queen in the latest version has another side, which was invisible in the previous versions, the reason and logic for being wrong. The postmodernists are against the binaries. They do not draw a line between black and white or between good and evil. The queen is undoubtedly evil but the writer has included a part in the story where people feel pity for the wretched queen rather than having the feelings of hatred only. For instance when she unveils her life stating:

I was ruined by a king like you once. I replaced his queen, an old woman. And in time I too would have been replaced. Men use women. They ruin us, and when they are finished with us, they toss us to their dogs like scraps. What have you given me? When a woman stays young and beautiful forever, the world is hers. (*Snow White and the Huntsman*, 0:7:31-0:8:19).

A potent feminist point of view is put forward. The queen is shown having her views, which in the previous versions were not important at all. She gives a justification of all her ill doings. She gives the story and philosophy of her complete life in these dialogues. She gives her view that men only use women and then they throw them away. She has also faced such discrimination by a king once, and she is expecting the same from this king too. Her philosophy about life is described when she says women can rule the world only if they are beautiful, which is also constructed due to her being maltreated.

4.4.5 Metafiction

It is defined as a part of intertextuality in which a story is criticized or commented upon. It is this mode of narration which connects a hypertext with a hypotext, not necessarily citing a specific tale. Fairy tales usually are commented upon, there is generally a narrator who narrates the story. Thus this element of metafiction directly relates to this tradition, postmodernists have utilized this element to narrate their side of the story. For instance Eric, the Huntsman is the narrator of the story in the movie, *Snow White and the Huntsman*. Choosing him as the narrator in the first place is a postmodernist approach of breaking the conventions, and propagating plurality. He was a marginalized character until the coming of this movie. Earlier he was known only as a pawn in the game of Queen. He was charged to kill Snow White but he let her go then. In the latest version we hear the story from him. He has an important position in the story first as a narrator, because the narrator is the one who has control over the story and who gives his point of view. The movie makers when chose Eric, the Huntsman, as the narrator of the story, they definitely handed over the story to him. The Huntsman should have been an important character earlier too because his decision of not killing Snow White, made the story reach to

such a point of action which instigate other important events in the story but till now he was not only invisible but also ignored by the spectators and readers as well as the storytellers. He was not given his due share by the storytellers. So Huntsman by narrating the story does not only fulfill the formulaic needs of the fairy tale but also provides the element of metafiction to the postmodernists for pursuing their aim.

Metafictional element of intertextuality has a very important function to perform. It reveals the irony hidden in the stories and also propagate some philosophical views intended by the story writer or the movie maker. The narrator in the beginning when states that (queen) “she saw a rose blooming in defiance of the cold”. He connects it with the complete theme of the story because the red rose symbolizes life and it is used for Snow White. Here as the rose stood there against the harsh weather and snow, Snow White also retaliated against her stepmother. As snow symbolizes coldness and death because life turns into a static position. Ravenna also was a symbol of death, she brought death and gloom to the entire Kingdom whereas Snow White symbolized life and healing as rose and nature itself is.

4.4.6 Architextuality/ Chronotope

This element refers to different fairy tale characteristics of a tale. It does not connect the latest version of a specific tale rather it throws light on the elements present in a fairy tale. Although this element is more actively utilized when an explicit reference to a fairy tale is not present in fiction, but this element can be useful to list down different elements of the fairy tale so that a comprehensive study can be conducted on the changes made in the elements of fairy tales. These changes in the portrayal of these fairy tale elements can further elaborate the postmodernist aspect

present in the tales. Fairy tales have specific time representations, characters like kings, queens and their children, and magical objects or traces in them.

i) Chronotopic Objects

Chronotopic images in a fairy tale include castles, magic objects, like poisoned apple, mirror, and many other similar images. Smith asserts that castles, for instance, have a prominent role to play in fairy tales. The presence of castles is so inevitable in the fairy tales that if they are present in any sort of story, they explicitly refer to fairy tales or medieval romances. It dims down the presence of realism in the genre. It is an important object in the fairy tales, “it is an image that attests to the power of the chronotope, a solid object which usually signifies a particular genre” (Smith 50). Castle is the first thing one observes in the *Snow White and the Huntsman*, when the queen observes a flower in snow and wishes for a child. It is seen in the background in many scenes, while many of the scenes are being pictured in the castle. Castle is symbolic in many aspects. It depicts the patriarchal authority of the kings. The Kings are always shown in their castles as potent and brave ones. They are depicted having control of situations. It is only when the enemies break into the castles that they lose their power and control. Castles are also depicted as the shield against enemies. Ravenna, the stepmother of Snow White is also powerful when she takes over the castle and breaks it open to her men. She admits that she has no power in the dark forest, but it is evident that her powers do not even work outside her palace, riots and ambushes are common outside her palace. She has powers limited only to her palace. She loses all her powers when the opposite army enters the castle and finally Snow White put her to death. Snow White is set free when she escapes from the castle, even the dark forest cannot harm her. It is only in the castle that she is in danger and is confined. Duke Hammond has also built a castle around him to show

whatever little power he had. He refused to leave his castle because he did not want to lose his power due to leaving the castle.

The magic mirror is one of the objects, which is exclusively related to the tale of Snow White since its inception. This version also has a modified mirror in it. Mirror has always had a central role in the tale of Snow White because it reveals the truth about the apparent beauty of Queen. It also reveals that Snow White is alive and in the woods. The mirror present in the *Snow White and the Huntsman* is not a mirror. It is a large golden colored shiny object, which does reflect a person's face, but it talks when a man figure emerges out of it and reveals the beauty of Queen. It works a little farther than the previous mirrors. When Snow White becomes a young beautiful girl, the mirror not only tells the queen that she is more beautiful but also reveals that "her innocence and purity is all that can destroy (her)" (01:23-01:26). He further adds that she can get salvation also through Snow White. The mirror in this version is more than just a mirror. It does not reveal what is apparently observable it goes beyond that and also tells things which are in the hearts. Movie makers have utilized the mirror to reveal a postmodernist perspective of looking at the character of Snow White. The narrator does reveal that she along with her beauty also possessed a "defiant spirit" and the beauty was not only present on her face. It was also present in her heart, which is revealed by and then. Once when her ill mother tells her that she possesses a rare beauty in here, pointing at her heart and then finally the mirror mentions that she has "innocence and beauty".

Other than magical mirror there are some other magical objects also which are present in the movie *Snow White and the Huntsman*. Magical army and the magical deer in the sanctuary are two other things which connect the movie with the genre of fairy tales. Although these objects were not present in the previous versions but they

do create a connection with the fairy tales. Such objects create an immediate link with the particular genre. In the fairy tales and with particular fairy tales these chronotopic images help connect an explicit intertextual connection with the previous tales.

ii) Chronotopic Events

The subcategory of architextuality refers to the magical events present in a fairy tale. Smith refers back to Trodov who puts fairy tales under the category of “Marvelous” where supernatural is the norm. He also adds another category where some supernatural incidents happen in an otherwise realistic world. One more category, which Smith puts in the category of fantastic where the reader or audience is unable to decide whether the incident falls under the marvelous or uncanny. *Snow White and Huntsman* is one movie, which falls into the last category because there are certain incidents which are so unrealistic yet they are done in such a way that they confuse the audience whether it is magic or reality. Different magical or unrealistic events are so engraved in a specific tale that they at once create a connection. *Snow White* is also one such fairy tale, where talking with magic mirror has earned an iconic position, and any woman talking to the mirror in a tale would point out to its connection with this specific tale. The King, Queen and their people in the kingdom are all human beings, the evil queen Ravenna also happens to be a human but she possesses some magical powers, which bring mystery and wonder in the tale. Her evilness is also revealed in the death of the kingdom. The nature is upturned since she has ascended the throne.

There are many magical or unrealistic incidents in the movie *Snow White and the Huntsman*. In the early scenes when the queen dies, a mysterious army appears to fight the king. The army is described as “a dark and mysterious army” (*Snow White*

and the Huntsman, 0:3:31). The army of Ravenna when appeared there was nothing realistic about them. It was evident that they were not humans yet they were defeated because it was a plot against the king by Ravenna. Another magical incident is when Ravenna talks to a magical object. This act in the movie also connects *Snow White and the Huntsman* to the genre of fairy tales. In the earlier versions this object was a mirror but here it is an object which takes the shape of a man and talks to Ravenna. Ravenna's presence is also mysterious in the story, her magic and unrealistic actions make her a perfect antagonist of a fairy tale. Her ascending the throne turns everything into a deathlike situation. She is evilly beautiful. Her connection with magic is evident through her actions and it is redundantly mentioned too, for instance when she says "Magic comes at a lofty price, and the expense grows." and then at one place Ravenna's brother confesses that "My sister has many powers. She can take life away, or sustain it but she can't bring your wife back from the dead you fool!"(0:40:43-0:40:57). Thus there are many incidents in the movie which reveal the connection of *Snow White and the Huntsman* with the genre of fairy tale where the incidents are upturned through the postmodernist trend.

Another magical or uncanny incident is found when Snow White along with the Huntsman meets the dwarves, who take them to a place which is called the "Sanctuary..." (1:08:01). They say "It's the home of the fairies."(1:08:03). These dwarves also associate some healing powers to Snow White, which again look unrealistic. When one of them states that "I feel lovely. I feel lovely"(1:11:04), the others also reveal asking each other. One asks "How's your gout?, the other answers "Gout? - Better.- And my cough. This is her doing" (1:15:09-1:15:20). They think that this healing is because of Snow White's presence. As the presence of Ravenna brought death and gloom to the kingdom. The presence of Snow White is bringing life

and healing to them. Snow White's powers are also revealed when a white magical deer bows in front of her and the dwarf says "White Heart bows before the princess, father. He's blessing her." He further reveals that "She is life itself. She will heal the land. She is the one." This act of affiliating her with supernatural powers are what make this movie as one having a mixture of uncanny and marvelous. The chronotopic events create intertextuality of fairy tales in the contemporary American fairy tale movies. They in this world of science and logic include such incidents in the fairy tales which do not break the thread of earlier magical and unrealistic incidents mentioned in the fairy tales.

4.4.7 Summary of the Section

After the analysis of movie *Snow White and the Huntsman* under the framework presented by Smith through the eight elements of intertextuality, it is proved that the aforementioned movie is expressive of postmodern trends and ideas. The marginalized are the contemporary heroes. A hero need not necessarily be a perfect picture of figure and situation. He can be a drunkard widower and still a hero, as the Huntsman in the movie *Snow White and the Huntsman*. It can be his imperfect kiss, which can wake Snow White back from the magic spell because it is true in its imperfection too. This is not only a postmodernist feature found through the intertextual elements but also a challenge to the collective consciousness where a hero is like a mythical god but here the Huntsman was a man of opportunity. He took the pledge of working for the Queen only to get back his deceased wife as promised by the evil queen.

Altogether six intertextual elements are present in the movie which further reveal the postmodernist claim of going against the grand narratives by altering the

previous tales. First element i.e. of authorized, reveals authorizing of Huntsman in the title along with Snow White, hence creating an explicit intertextual link by linking with the previous title of Snow White as well as breaking the metanarrative of assigning the titles to the marginalized characters. The second element also fits as an implicit reference to the previous tale due to the presence of Huntsman in the title. Third element present in the movie is the element of allusion. The subcategories of allusion reveal very clearly the interconnection of the present tales with the previous ones. Character names mark the importance of names in the contemporary era as all of them are allotted with names. Even the dwarfs and the Huntsman, who were not named in many earlier versions. A variation in the motifs of the tales when compared highlights how the motifs are deviating from the recurrent pattern. Particularly the motif W32 bravery and the motif T121.3.1 Princess marries a lowly man, reveal how Snow White's character is associated with the symbol of bravery and princess marrying a lowly man also indicates a change in the pattern where the archetypes of literature are challenged. The element of Re-vision also explicitly notifies the new look in the story, characters as well as symbols of the tale. It is revealed that Snow White is not only beautiful but brave too and the hero is not a Prince but a drunkard widower. Bravery and leadership are two qualities previously assigned to heroes of the tale but now they are assigned to Snow White. The element of Metafiction, however, points out to a unique aspect of postmodernism, which is giving voice to the marginalized and presenting a pluralist perspective of the world. It is not necessary that marginalized must be a woman or a colonized as mainly discussed but it can also be a one whose opinion is not known or who never received the chance of giving a justification for his act, as the Huntsman and the queen in this version.

4.5 Analysis of *Cinderella* (2015)

Cinderella is one story among all fairy tales which is known in every part of the world and which has been told in almost every culture and at least in every European language. It is said to be present even in the fifth century among the Hindu legends, which is further traced back to Greek and Egyptian legends. In Hindu legends, she is the daughter of a Raja. She is being gifted with slippers made of gold and gems which slip off in the forest and fall straight into the lap of one prince. He gets impressed by the slippers and vows to marry the owner of those slippers and finally finds her. Although the story does not end here. The other jealous wife of the Prince takes away the necklace of Rajah's daughter which has her soul in it and she consequently dies but later on, the prince finds it out and puts it back in her neck bringing her back to life. The Greeks have their own version in which Rhodope's slippers, while she was bathing, were taken away by an eagle and dropped into the lap of the king in Egypt. He mesmerized by them pledges to find Rhodope and marry her. However, the most known version is that of Perrault and Grimm brothers, where there is a maiden who is maltreated by her stepmother and sisters. She is not even allowed to attend the ball set up by the Prince for every countryman and woman, but she is helped by her fairy godmother and she does go to the ball. At the ball by her grace and looks she steals the heart of the prince who looks for her in the whole country by tracing her with her lost glass slipper. She is revealed to him finally and they live happily after. Her mother and sisters are pardoned in some of the versions while in some they are punished according to their deeds. In the German version by Grimm brothers, the sisters are punished, when the doves peck their eyes making them blind. In ancient myth, it is the story of *Dawn and Sun*, where Dawn is Cinderella and Sun is the Prince who pursues her to marry her, and the sisters and mother of Cinderella are

the clouds and the night respectively who are jealous of her beauty and they aspire that she does not meet the Prince (Bunce 11).

Cinderella is the most famous tale in modern times. Although it is assumed that these tales were produced during the seventeenth century. Charles Perrault's version of 1697 is the most celebrated one though. The glass slippers, the pumpkin coach, clock striking midnight, all these features are part of Perrault's tales.

Cinderella herself has been named variously in different versions, for instance, Cinderella, Ashiepattle, and popelutschka are some of the European names the heroine received. In another book, the origin is traced to one Chinese version in ninth century AD and a Sanskrit version of fifth century AD (Anderson 24-27).

The movie under analysis is Cinderella released in 2015, directed by Kenneth Branagh and released by Walt Disney Studios. It is a movie, which rejects the contemporary trends of retelling the fairy tales. It is an adaptation of the most famous 1950s version of Walt Disney. The story of Cinderella revolves around the lines spoken by the dying mother of Cinderella, who tells her to "Have courage and be Kind" (00:35). The story has a similar story like the version of Charles Perrault. Here also the mother of Cinderella passes away when she is young, and the father remarries when Cinderella grows young. Here Cinderella is named Ella but later she is called Cinderella when she is smitten with cinders near the fireplace. Lady Tremaine, the new wife of Ella's father with her two daughters Drisella and Anastasia treat her very badly after the demise of Cinderella's father. She meets a cute Prince in the woods whose dying father, the king wants to get him married soon. Hence, they throw an open ball and invite all the maidens across the country. Ella with the aid of her fairy godmother and some animals gets dressed for the ball, where she further enchants the Prince who aspires to find her through her slipper glass (Simon 59-60).

After looking at different versions of the fairy tale Cinderella, the Researcher has worked out to answer different questions. These recent Contemporary American fairy tale movies highlight postmodernist aspects and intertextuality plays a huge role in revisiting the original fairy tales. There are also instances where through the postmodernist reinterpretations, the movie makers have challenged the collective unconsciousness.

The Postmodern Fairytale by Kevin Paul Smith introduces a framework for the analysis of intertextual elements in the fairy tales of the Contemporary period. These elements help the examination of a work in a uniform and contained manner which at times becomes challenging due to the diversified nature of postmodernism and intertextuality itself. Depending largely on the framework provided by Gerard Genette, Smith lays down eight elements of intertextuality, which at times are all present in one work and there are works where only one or few of them are present. The Eight elements of intertextuality put forth by Smith are as follows:

- a) Authorised: Explicit reference to a fairytale in the title
- b) Writerly: Implicit reference to a fairytale in title
- c) Incorporation: Explicit reference to a fairytale within the text
- d) Allusion: Implicit reference to a fairytale within the text
- e) Re-vision: putting a new spin on an old tale
- f) Fabulation: crafting an original fairytale
- g) Metafictional: discussion of fairytales
- h) Architextual/Chronotopic: 'Fairytale' setting/environment (9-56).

4.5.1. Authorised

The first element relates to the direct repetition of the title. Cinderella's title stands iconic, the story is recognized immediately with the title. An explicit reference to the previous version of the fairytale is evident in the title as it reads Cinderella. It is the iconic name and symbol known by every fairy tale follower. Cinderella gives an authorised claim to the earlier story. The audience assumes unmistakably that it is connected with their long loved fairytale Cinderella. Tatar when names the many different versions of Cinderella, like "Yeh-hsien, Cendrillon, Aschenputtel, Rashin Coatie, Mossy Coat, Katie Wooden cloak, Cenerentola" (28), she also claims that it is one fairy tale which has received special attention in every period and culture. She asserts that "Few fairy tales have enjoyed the rich literary, cinematic, and musical afterlife of Cinderella" (*The Annotated Classic Fairy Tales* 28). The unchanged title of the movie *Cinderella* highlights another notion of postmodernism that the postmodernists do not want to go with the wave. They challenge the authority, they do not follow anyone and they build what is relative to them. One of the most prominent postmodernist Francois Lyotard in his work *The Postmodern Condition: A Report on Knowledge* states the main phenomenon of postmodernism. He rejects the totality and grand narratives, and for him, postmodernity is what rejects the patterning of different interrelationships in society. The reason for discussing postmodernity here is that although there are no major changes made in the movie *Cinderella* but it does imply the postmodern trend that the postmodernists reject the patterning. Branagh, the movie maker of *Cinderella* rejects the wave of spinning the old tales into new and does not want to bring any major change in the story of Cinderella.

4.5.2. Writerly

The second element refers to the covert reference to a fairy tale in the title, although it is evident from the title that it is the same old Cinderella but the other elements such as epigraphs or book covers further reveal the story because titles can be misleading too, having nothing of the older version. In movies, the element of writerly is observed through the trailers and front covers of the movie. Smith also puts a lot of importance in this element which includes trailers and front covers of the movies because according to him these elements which are not part of the text catch the eye of the audience or the reader more promptly because they stand separate and distinct.

The official trailer of *Cinderella* released by Walt Disney reveals the story. It also unveils the mystery whether the tale is about Cinderella or not and highlights that it is a new spin of the older version or not. As far as the trailer of Cinderella is concerned, it does not reveal anything new. The trailer looks like an exact copy of the older version, only with a more vibrant cinematography and graphics. However, there are certain dialogues in the official trailer of Cinderella such as “have courage and be kind” (0:35) which reveal that there is certainly some more to the movie. As all the elements mentioned by Smith are inspired by Gerard Genette. This element is also included in intertextuality which is called peritextual transtextuality in which he includes everything which revolves around the story and not in the story (*Paratexts* 5). Overall every scene in the trailer reveals the chunks of the story and apparently, there is nothing else which is new to the eyes and ears of the audience to be found in the tale of *Cinderella*. The element of “writerly” does not reveal any other innovative idea or trend as propagated by the postmodernists.

4.5.3. Incorporation

It is the third element proposed by Smith. Incorporation is an explicit reference to an older version of the new tale. The story here is partially narrated by the fairy godmother but it is not incorporated separately into a different story.

The fairy godmother narrates the story with the iconic statement “Once upon a time, there was a girl called Ella.” (0:11), these lines are connected deeply with the fairy tales by portraying an indefinite time and place. She further narrates that “To her mother and father, she was a princess. True, she had no title, nor crown, nor castle, but she was the ruler of her own little kingdom” (00:20-00:30). She comments upon the aide of fate received by Cinderella that “Perhaps, it was just as well that Ella's stepsisters were cruel. For had she not run to the forest, she might never have met the prince” (27:26-27:33). Fairy godmother also narrates about the determinateness of Cinderella when she refers that “If her stepmother would not have a fourth dress made, it seemed to Ella that there was no reason why she would not try to run it up herself.”(40:39-40:46), and that “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 mother, and her golden childhood” (1:22-1:33).

Thus, incorporation when used as an intertextual element, it embeds an old story into a new one by narrating about it. Such as here the story is narrated by the fairy godmother as if it has happened somewhere in past. However, it is partially a feature of fairy tales to narrate a story in this manner and secondly it connects the present *Cinderella* with the past tales of *Cinderella* too. It also reveals the psychological state of the narrator who here is assertive of the firm and strong character of Cinderella combined with kindness.

4.5.4. Allusion

Smith has given a position to the allusion in the eight elements but allusion has been a part of literary criticism since long. Smith has integrated the definition of allusion as “A covert, implied, or indirect reference; a passing or incidental reference” (19). As the definition implies that allusion includes different references in which Smith includes quotations character names, character descriptions, patterns, motifs and the unconscious of the text.

i) Quotations

Quotations are some direct references to previous texts. Although they are easily recognizable in written texts because of the quotation marks but in films also they can be traced easily. Especially in fairy tale movies, the dialogues have reached to such an iconic position that they rarely escape the attention of the audience. Although the movie Cinderella is a pure repetition of the earlier versions. There are many dialogues, which hold an important position and are recognized as independent entities.

The lines that are repeated in this version are the very first line which says “once upon a time” these lines hold an iconic position in the fairy tales. These lines associate the fairy tale with its genre so its presence makes it directly associated with.

The Movie Cinderella has mostly followed the Grimm’s version but there are some variations. Some aspects are taken from the other versions of the tale. Another quote which is perceived to be intertextually linked with the Grimm’s version is “Bring me the first branch your shoulder brushes on your journey (*Cinderella*, 12:44-12:54). In the Grimm’s versions, it states that “The first twig, father, that strikes against your hat on the way home; that is what I should like you to bring me.”

The lines when the fairy godmother warns Cinderella about the end of spell is also repeated in almost all the versions. It is stated: “On the stroke of twelve, the spell will be broken, and everything will be as it was before” (*Cinderella*, n.p), and then Cinderella answers “Oh, I understand, but... it's more than I ever hoped for (*Cinderella*, n.p). The similar lines can be found in the contemporary movie which state that “the magic will only last so long. With the last echo of the last bell, at the last stroke of midnight, the spell will be broken and all will return to what it was before (*Cinderella*, 52:10-52:24), and the similar dialogue is repeated by Cinderella “Midnight? That's more than enough time.” (*Cinderella*,52:26-52:30).

At another place in the movie *Cinderella* (2015) where the dying mother of Cinderella takes promise from her and tells her "Dear child, if you are good and say your prayers, our dear Lord will always be with you”,(4:33-4:34) and to “Have courage and be kind” (00:5). Similar lines are also present in the Grimm’s version where the mother asks the child “Dear child, be good and pious, and God will always take care of you” (*Cinderella*, n.p).

ii) Character Names

Character names are special in literature. When someone is referred to have a certain personality trait, he/ she is often called by the name of that character. For instance, if a girl sleeps all the time she might be referred to be a *Sleeping Beauty* or if someone is treated badly or does most of the household chores she can be called *Cinderella*. Fairytale characters are important in their own forte. The name of one character can connect the thread to the whole story. Cinderella is a name which is unique and holds a special place in the chronicles of literature and fairy tales alike.

There can be no other Cinderella, it is one name and one character which is known almost in the entire world.

The name of Cinderella is repeated in almost all the versions, which is why its features are associated with it immediately when the name Cinderella comes up. Moreover, in the earlier versions, the name Cinderella is common and is named same in different cultures and languages. For instance, Tatar claims that name “Yeh-hsien, Cendrillon, Aschenputtel,.....and Cenerentola” was given to her in different versions (*The Annotated Classic Fairy Tales* 28).

Prince is an important figure in the tale of Cinderella but despite it, he remains like a colorless shadow. He is known only as the son of King, he usually is not even named. The character of Prince does not have much development too. He is known only as the one who rescues the heroine from the terrible situations or times (Tatar, *The Hard Facts of Grimms Fairytales* 92).

The two stepsisters and their stepmother were not named until recently, it was the doing of Walt Disney that the sisters and mother were named. The two stepsisters were named Anastasia and Drizella in the 1959 version of the Movie of Cinderella, so was the mother named Lady Tremaine at the same time, the similar names were also taken up by the Contemporary movie of Cinderella produced in the year 2015. Earlier only the description of these characters was important and not their names because they were evil, but it was until recently that names became important and descriptions less so. The two stepsisters Anastasia and Drisella are not ugly anymore. They are pretty and quite admired by the contemporary audience but it is their nature which makes them being hated by everyone. So is the character of the evil stepmother, she is not only named but also given some voice to talk rather quietly that she too turned

evil for certain reasons and for better future prospects. In Grimm's and Perrault's version the sisters and mother were not named. Character names are an important postmodern feature. It gives acknowledgment to the previous generalized characters.

iii) Character Descriptions

The presentation of characters has always been important in fairy tales, especially in fairy tale movies where the visual description is given more importance. There are many such characters in the fairy tales whose dress, attire or the activities and description are enough to make them recognizable by the audience. As in many tales across cultures and countries, the writers have named many characters differently but it is due to the description of the character which makes it easier for the reader or audience to connect them with the older versions.

Cinderella holds a unique place in the fairy tales. She is recognized immediately even if she is not named in any of the versions. Her being an orphan and maltreated by the stepmother or stepfather and stepsisters are enough to help her be recognized as the Cinderella. Here she is named Ella but she is maltreated by her stepmother and step sisters which does not let the audience be mistaken that she is not Cinderella.

The stepmother is beautiful but her evil smile and black attire are enough to help recognize her as the antagonist of the fairy tale. Here she is named Lady Tremaine and the sisters are named as Drisella and Anastasia but it is through the actions of them that they are intertextually connected with the earlier versions of Cinderella. Another very important feature in the description of the characters is that they are not presented according to the nature of the characters. Anastasia and Drisella are indeed beautiful and their mother is hopeful for their better future prospects. The

stepmother herself being played by the famous Hollywood actress Cate Blanchet shows traces of beauty and looks. Whereas the stepmother in the 1959 movie version is an old grumpy woman. These characters are now not presented as ugly looking, postmodernists do not associate appearance with the reality.

iv) Pattern Recognition: Structure

Smith takes aid from Props classification of fairy tales and suggests them to be “formulaic narratives” (24), where the stories are simple and revolve around one simple action. The structure of the fairy tales is almost the same. They all have a happy ending, and the heroine who is mostly a princess is rescued by the hero who is almost always a prince. There is an antagonist, who tries to create obstacles or maltreat the princess. The genre of the fairy tale is always a comedy.

Such is the pattern of Cinderella here. It completely follows the nature and structure of the fairy tales. The tale is a happy ending with everything being set right in the end. The structure is simple following one plot. Cinderella is otherwise also a repetition of earlier versions so it does not play with the nature and structure of story by changing it.

v) Patterns or Motifs: Aarne-Thompson Index

Folklorists take help from a system based to recognize the patterns of fairy tales. The Aarne Thompson Index identifies the types of fairy tales according to their motifs and patterns. Tales grouped from number 300 till 1199 are folklores including the fairy tales. These tales are indexed according to their motifs.

According to the index by Aarne Thompson Cinderella is given number 510 placing it under the title of 500- 579 Supernatural Helpers. The tale is described as one where the heroine is abused by her stepmother and stepsisters. She stays along the

hearth and ashes and is dressed in rough clothes and rags. The tales according to different culture and times are indexed where one of the earliest version is an Italian one by Giambattista Basile which is known as *Cenerentola*. A French version by Charles Perrault was known as *Cinderella* or the *Little Glass Slipper*. There is another version by Wilhelm and Jacob Grimm which has German origins and is known as *The True Bride*. These are only some of the most famous ones, there are also some by other lesser known writers.

The motifs are categorized in the form of two tables to see the presence in different versions and the way they are used too. The motifs according to the index are as following:

1. D20 transformation into a person of different social class,
2. D300 Transformation: Animal to person,
3. D364 Swan to person
4. D 397 Lizard to person
5. D530 transformation by putting skin, clothes etc.
6. D855.5 Magic object as reward for good deeds
7. H36.1 Slipper Test
8. H1091.2 Task: sorting grains: performed by helpful birds
9. Q40 Kindness rewarded
10. R221 Heroine's threefold flight from ball (Cinderella)
11. S31 Cruel stepmother
12. W10 Kindness
13. W32 Bravery.

Table: 7 Presence of Motifs in *Cinderella* and *Cinderella* (2015)

Motif	Cinderella	Cinderella 2015
D20	Yes	Yes
D364	No	Yes
D 397	Yes	Yes
D 530	Yes	Yes
D 855.5	Yes	Yes
H 36.1	Yes	Yes
Q 40	Yes	Yes
R 221	Yes	Yes
S 31	Yes	Yes
W 10	Yes	Yes
W 32	No	Yes

Table 7 presents total 11 motifs present in *Cinderella* by Charles Perrault and in *Cinderella* (2015). In Perrault's tale, 9 motifs are present and 2 are not present, whereas in the movie *Cinderella* (2015) all the eleven motifs are present.

Table 8

Explanation of Motifs present in *Cinderella* and *Cinderella* (2015)

Motif	Cinderella	Cinderella
D20 transformation into a person of different social class	Cinderella is transformed when the fairy godmother makes her wear clothes of	Here also Ella is transformed and her outlook is changed

	the elite class and she also travels to palace in an embellished carriage.	completely, she does not look like a common country girl here
D364 Swan to person		
D 397 Lizard to person		
D530 transformation by putting skin, clothes etc.	Cinderella is transformed by putting on new clothes.	Ella's similar clothes are modified as they are her mother's, she does not want to wear new clothes.
D855.5 Magic object as reward for good deeds	Cinderella	Cinderella's kindness get her rewarded for magical carriage and a glass slipper. it is due to the glass slippers that prince finds her.
H36.1 Slipper Test	Slipper test is present here, the slipper does not fit anyone else.	Here also the slipper has some magical features which is why it does not fit in anyone else's feet.
Q40 Kindness rewarded		Ella gives milk to her fairy godmother who is transformed into an old woman's attire, her

		kindness is liked by the fairy.
R221 Heroine's threefold flight from ball (Cinderella)	Cinderella leaves the ball in a hurry because she knows the magic spell is about to end	Ella runs away in frenzy leaving back her slipper because the magic is about to end.
S31 Cruel Stepmother	There is a cruel stepmother who has brought Cinderella down to the position of a servant	Ella's stepmother and stepsisters act extremely cruelly with her
W10 Kindness		Ella's mother tells her before dying to "have courage and Be Kind" so she remains true to her words till the end.
W32 Bravery		Ella is also brave because there is a firmness and determinateness in her character which helps her reach her prospective lover.

Table 8 shows the tabulated form of motifs in an extended form. It explains the variation of motif if present in both the tales. Table 7 and table 8 show a marked

similarity in both the versions of the tale, revealing that the newer version does not have any major changes in the tale.

vi) The Unconscious of the text

Readers are like the architects. They also excavate hidden meanings from the text. The texts carry different signs through which they reveal different ideas. Smith has used this idea from a Freudian theory of analyzing dreams, where different symbols are condensed and portrayed through many signifiers and are displaced in a dream. In an exactly similar way, they are looked at in the texts and in this case in the movies.

Cinderella is one story which has many signs of connecting the new tale with its older versions. For instance, the glass slippers, the midnight moment of spell breaking and the help of nature and supernatural elements with Cinderella are all the unconscious of the text which displace or unveil a hidden meaning related to the text.

4.5.5. Re-vision

It is one of the very important elements. It can be taken as the essence of intertextuality or postmodernism because if postmodern philosophers are traced, they indicate the revision of stories with new perspectives, the outlook towards life is portrayed with a change perception. In the movie Cinderella the story is not revised entirely but there is definitely a feminist version here, as the protagonist Cinderella is no more a feeble timid girl. She doesn't give up. She has a strong character. Although she does not let go kindness as it is the iconic symbol of her character but she also is very courageous. She repeats the dying words of her mother, "have courage and be kind". She is persistent to visit the palace to see the love of her life. She is not scared

of her sisters and mother, she is expressive too, it is rather her wish to remain kind which stops her acting rudely to her sisters. One can see a strong postmodern heroine who strongly fights her everyday obstacles and reaches her goal. She changes from the conventional timid girl to a strong upright woman. The prince falls in love with her not only because she is beautiful but also because she is witty and blunt.

According to Zipes in the last decade of the twenty-first century, Cinderella has been transformed in different forms of representation like novels, picture books, novellas, and films. She has been changed a lot from what she really was in the beginning (*Why Fairy Tales Stick* 107). Critics have claimed multiple times about the sexist representations in the films. The twenty-first Century retellings have however overturned these representations and the heroine has evolved according to the contemporary audience. The contemporary heroines are caring and assertive. They have their individual traits rather than being only beautiful. They are not passive like the earlier heroines who were suppressed by the patriarchal society. Many versions of Cinderella including *Ever After* (1998) suggest a turn in the American Cinema (*Fairy Tale Films* 101).

Another new side is seen which is observed in most of the re-visioned versions, the antagonist is presented with a justification for their doings. In *Maleficent*, the antagonist is changed into a protagonist but here in Cinderella, only two scenes present the plight of the stepmother, who feels jealousy and insecurity when the father expresses his love for the deceased mother. It is a specific moment when the audience feels pity for her and some people might connect with the same feeling, but otherwise, there are no clear indications of sympathy with the antagonist. In another place, when the stepmother finds out the glass slipper hidden with Cinderella, she reveals her story of marrying in love and then falling prey to fate. She

tries to bring the notice of the audience to a somewhat justification of her doings that she also deserved good in life but it never happened due to circumstances. However, the audience instead of feeling pity feel more outraged towards her for making Cinderella pay the price for what she had gone through. The villains having a voice of their own has at least opened new doors for those who were earlier shunned from the beginning for their wrongdoings. The postmodernists want to let them speak too and there are many times when they are also justified and the shades of evilness are being erased from the confessions and justifications that these antagonists make.

The two stepsisters in the previous versions whenever were described, they were ugly and they always pretended to be pretty. In this version of Cinderella they do not need to be ugly, in fact, they are very pretty when it is narrated that they were “every bit as ugly within as they were fair without” (*Cinderella*, 40:25-40:30) but it is their inner ugliness which overshadows their beauty. It is again a postmodernist trend where beauty is not connected with goodness and ugliness is not connected with evilness.

There is another addition to the old tale, which was never present in the earlier versions of the tale; the meeting that Cinderella has with the Prince in the forests is a new turn in the tale. In the earlier versions, Cinderella was seen only in the ball where she had a magical charm with her, she was beautifully dressed. Moreover, she had the best attire and style but in the version of the contemporary movie of *Cinderella*. She gets to meet the Prince in the woods, where neither she is well dressed nor her social status looks any better. However, it is this place that the Prince gets to fall in love with the common country girl.

4.5.6. Metafictional

It is the element of intertextuality, which Smith defines as a comment or criticism upon the fairy tale. This commentary usually connects the idealistic fairy tale with the realistic ideals of society. This metafictional tone also brings forth the philosophical aims behind the new version. Cinderella is also narrated partially by a female voice, who is actually the fairy godmother of Cinderella. She not only narrates the story but also puts in chunks of criticism when narrating the story and highlighting the philosophy and the irony behind the story.

When the fairy godmother starts the story she states “Once upon a time, there was a girl called Ella. And she saw the world not always as it was, but as perhaps it could be” (0:10-0:15), here she is not only narrating the story but also opening new dimensions to the old tale of Cinderella that the world must not be looked upon as evil or ugly rather one’s personal vision can make one see the beauty of world. Then she narrates that she was not a princess but “To her mother and father, she was a princess. True, she had no title, nor crown, nor castle, but she was the ruler of her own little kingdom” (0:17-0:24). Here the narrator is pointing out to a necessity of a fairy tale where heroines are usually princess or high-borne but Cinderella is a common girl who is not very rich, her father is only a merchant. She justifies this diversion that she did not have riches of the world but she was undoubtedly rich in her heart. Ella’s nature and plight are wonderfully portrayed by the narrator she says “Time passed, and pain turned to memory. In her heart, Ella stayed the same. For she remembered her promise to her mother. Have courage, and be kind” (5:20), the narrator then turns her attention to the stepmother that “Her stepmother-to-be was a woman of keen feeling and refined taste. In addition, she, too, had known grief. But she wore it wonderfully well.” (10:40-10:48), here the narrator in not a loud manner also reveals that the stepmother has also gone through bad times like Cinderella but her perception

after facing grief is different. It is revealed in the end that her grief turns her into more evil a person, unlike Cinderella.

It is then narrated that how Ella's name changed into Cinderella because of the cinders and ashes on her face made her be treated as dust too. She was humiliated and disgraced. Fairy godmother narrates "Cinderella. Names have power, like magic spells. And of a sudden, it seemed to her that her stepmother and stepsisters had indeed transformed her into merely a creature of ash and toil" (26:20-26:35). She also reveals the play of fate that "Perhaps, it was just as well that Ella's stepsisters were cruel. For had she not run to the forest, she might never have met the prince" (27:20-27:34), and then revealing the irony portrayed through the characters of the stepsisters that "Not for the first time, Ella actually felt pity for these two schemers, who could be every bit as ugly within as they were fair without" (40:20-40:30). Fairy Godmother unveils the irony that how the beauty carried by Cinderella was different than the beauty carried by Drisella and Anastasia because the stepsisters carried evilness in their hearts, they were selfish whereas Cinderella was in every way opposite to them.

The fairy godmother in one incident also reveals the determination of Cinderella that "If her stepmother would not have a fourth dress made, it seemed to Ella that there was no reason why she would not try to run it up herself" (42:39-42:46), and that "Though Ella was sad, her spirit was not broken". Cinderella is not what she is only because of the supernatural help, it is also narrated by the fairy godmother that "Would who she was, who she really was, be enough? There was no magic to help her this time. This is perhaps the greatest risk that any of us will take. To be seen as we truly are" (1:33:30-1:33:43). Ella remains confident even in her shabby attire because she knew the prince is her right match only if he accepts her as she is, i.e a common country girl. It is in the end also asserted that "Ella continued to

see the world not as it is, but as it could be, if only you believe in courage... and kindness....” (*Cinderella* 1:38:46-1:38:55).

Thus after analyzing the metafictional element of intertextuality, it is revealed that the mode of narration adopted by the movie makers is not only to narrate the story but it at times reveals the irony behind different incidents or characters and also highlights the philosophical perspective which is always present in pieces of literature. This comment or criticism on the tale not only incorporates a new side to the tale but also opens up about different moral values and ideals.

4.5.7. Architextual/ Chronotopic

The last element of intertextuality does not refer to any particular fairy tale but highlight the fairy tale qualities present in any work. There are many traditional elements present in invoking fairy tales. The conventional opening with the sentence once upon a time, some magical elements, the undecided place and time where the story takes place, the specific characters present in the fairy tales, they all markup the happening of a fairy tale.

Smith then takes another term which he connects with architextuality, he has taken this term from Bakhtin and calls it chronotope, chronotope is interconnecting time and space. There are chronotopic objects and events related to fairy tales.

i) Chronotopic objects

These are the physical objects present in fairy tales. These objects which are conventionally present in the fairy tales are for instance the castles, magical helpers, and certain other objects.

Cinderella begins with the introduction of Cinderella's parents, although her father is no king, he is only a merchant but the house, which is shown in the Movies looks more like a castle. It is two hundred years old and when one of the stepsisters of Cinderella asks her father how long have their family lived here, he says almost two hundred years (*Cinderella* 10:48), which highlights the fact that it is a grand house more like a castle.

The fairy godmother is another chronotopic object, which is present in almost all the versions of *Cinderella*. The presence of fairy godmother actually brings the fairy tale like quality to the tale of *Cinderella*. A fairy godmother is an object or a character who is instantly attached to the tale of *Cinderella*.

Glass slippers of Cinderella hold an iconic place in the almost all the versions of Cinderella. Even in the earliest ones, the princess or the heroine of the tale has beautiful slippers which make her prospective suitors fall in love with her and it is through the slippers that they find her.

ii) Chronotopic Events

There are also certain actions or events related mainly to fairy tale genre, for instance, the inclusion of magic is a specific trait included in fantasy or fairy tales. Here Smith takes the aide of Todorov who divides the fantasy into three parts. Although he puts fairy tales under the category of marvelous but Cinderella falls under the first type, which is described as a story of real life having some unnatural incidents. Cinderella is otherwise a story revolving under realist incidents, it is only the appearance of fairy godmother which includes magical trait in the story. In the earliest scenes where Ella is a young girl, she speaks to animals, although the mother's reaction is based on reality who thinks it is her kindness which makes her

feel that animals understand her words. The scene is presented in such a manner that it does not look like magic but something, which is based on reality. The appearance of Helena Bonham Carter as the fairy godmother and her transformation of pumpkin, mice, and lizards into carriage, horses, and footmen respectively are the only magical elements in the otherwise realist tale. The secret is borne only by Cinderella and the fairy godmother, no one else comes to know about what happened to them and why did Cinderella run away from the ball. Turning back of everything into its original form is never questioned by anyone.

4.5.8 Summary of the Section

Cinderella is one of the movies in which the story and symbols are not renewed entirely when the film is analyzed under the Intertextual elements presented by Smith, it becomes evident that there are some traces of postmodernism present in it, but they are few in comparison to the other movies analyzed. Cinderella, the heroine, however, is a woman of confidence and clear aims, she since her childhood has kindness engraved in her nature which she carries till the end. Cinderella is not a typical timid and shy heroine of a fairy tale, rather she has defined ways and aims. Cinderella is also a postmodern work in a way because it breaks the totality of spinning a new version to the old tale and presents a mere repetition of the story, unlike the other contemporary American fairy tale movies.

4.6 Analysis of *Frozen* (2013)

Frozen is an animated American movie released in 2013 by Walt Disney Pictures. It is a story of two sisters, Elsa and Anna. Elsa's growing into her fears makes her stay aloof from her people and her sister. Her powers make her unwillingly cast a spell on her own people and she turns her State into a position of an ice cold

situation. Anna with an Iceman and other companions tries to reach her hidden sister so that she turns everything right again. *Frozen* was inspired by *Snow Queen* written by Hans Christian Andersen, it was published on 21 December 1844 in *New Fairy Tales. First Volume*. The second Collection was published in 1845.

The narrative of Snow Queen is told in a sequence of seven stories. It is based on distorted pictures reflected by a mirror. The mirror is created by a troll, due to which the good things are not mirrored in it, only the bad things are reflected. While the devil troll and his companions try to take the mirror in the heaven, it slips from their hand and splashes into thousand pieces on earth. These splinters spread and get into people's hearts and eyes, which instantly freeze their heart, making them see only evilness in the world. Some years later some splinters enter into the eyes of one of the two children present in the story, named Kay, which makes him angry and rude towards the other child, Gerda, who is his playmate. Later on, the Snow Queen casts a spell on Kay and takes him to her palace, making people believe that he has died. Gerda starts to search for him and looks for him everywhere, after going through various places she finally reaches the palace of Snow Queen. She is stopped by the snowflakes guarding the palace, her innocence gives her the power of angels, and she enters the palace where Kay is lying static on the frozen lake, called the "mirror of reason". While Kay is trying to spell the word "love" as directed by Snow Queen, Gerda kisses him and helps him spell the word, this breaks the spell and they return to their city happily (Anderson 1-21).

Snow Queen is one of the finest, longest and the most original fairy tale of Anderson, he tries and in the end maintains to create harmony among the inner world and the outer world. It was not being adopted in Walt Disney movies until *Frozen* in 2013, there are some adaptations in other languages and other countries but they did

not receive such wide reception as *Frozen* itself. The contemporary moviemakers of American fairy tale movies have brought forth the fairy tales with a new twist, they have not only challenged the collective unconsciousness as proposed by Jung by using different intertextual elements but have also placed great importance on the pluralist point of view as propagated by the postmodernists. Such traits are focused in the movie to answer what aspects of postmodernism are highlighted in the fairy tales by the contemporary movie makers and how intertextuality plays its role in revisiting these original fairy tales, it is further examined that these changes made in the contemporary movies challenge the collective unconsciousness.

By using eight elements of intertextuality put forth by Kevin Paul Smith, we have sought help in excavating not only different intertextual elements present in the contemporary American fairy tale movies but have also highlighted the role it plays by revisiting the original fairy tales. It also has pointed out the different strategies used in revisiting. Smith has used these elements to keep the analysis less diversified and contained. These elements highlight different modes of intertextuality used by the contemporary writers, in this case, the movie makers. The eight elements suggested by Smith are as follows.

- a) Authorised: Explicit reference to a fairytale in the title
- b) Writerly: Implicit reference to a fairy tale in title
- c) Incorporation: Explicit reference to a fairy tale within the text
- d) Allusion: Implicit reference to a fairy tale within the text
- e) Re-vision: putting a new spin on an old tale
- f) Fabulation: crafting an original fairy tale

- g) Metafictional: discussion of fairy tales
- h) Architextual/Chronotopic: 'Fairytale' setting/environment (Smith 10-56).

The movie is scrutinized under the prescribed elements of intertextuality by Kevin Paul Smith. It is not an obligation that all the elements are present in the latest texts, the presence of some of the elements is also accepted (11). The undermentioned fairy tale movie is based on the revised version of the popular fairy tale of Anderson. *Frozen* has many postmodern elements, which are integrated through the tool of intertextuality, making it a postmodern product.

4.6.1. Authorised

The first and the second element differ from each other in matters of degree only. The first element takes the title of the previous text and the readers or audience directly relate the hypo-text to the hypertext. Here the title of the movie *Frozen* is somewhat indicating to the title of Snow Queen by presenting a connotative meaning frozen to it. It also refers directly to the theme of the *Snow Queen* where everything is cold, frozen and death like, but it is more explicitly drawn into the element two which is of writerly. Smith states that this element can be traced when the title explicitly points out to a specific fairy tale, but the title *Frozen* does not at once refer to Anderson's *Snow Queen*, Moreover it is not such a popular tale by Anderson, one does not create an immediate relation between both the tales.

4.6.2. Writerly

It is an implied reference, which is at times present in the hypertexts to refer back indirectly to the hypotexts. It gives more space for interpretation to the writers. *Frozen* if not taken as a connotative meaning for Snow Queen can be asserted as not a direct reference to the fairy tale Snow Queen by Andersen, it is rather a somewhat

indirect reference. *Frozen* at the first instance does not directly refer to Snow Queen, although the word 'Frozen' is very much related to the previous title but when the audience gets into the plot and symbols of the story, one gets some clues of reference back to the tale of *Snow Queen*. *Frozen* as the theme of the story gets the attention at once, the title refers to the coldness of heart among the characters, this coldness relates to the spiritual freezing as well as the physical freezing of characters in the story. Kay in *Snow Queen* gets splinters of the mirror in his heart, and gets cold, cruel and aggressive towards his playmate, referring to him being spiritually frozen, he then, later on, becomes physically cold too due to the spell cast by the Snow Queen. In the same manner, in *Frozen*, the postmodern version of the Snow Queen, Elsa becomes physically frozen due to the magic but she also practices forcefully to be spiritually frozen, i.e. becomes cold and unapproachable by her sister and childhood playmate, Anna. (*Frozen*).

4.6.3 Allusion

It is one of the most complex elements of intertextuality and is an old concept of literary criticism but is often not defined in many books, Smith has integrated the definition of Allusion from Oxford English dictionary which states that Allusion is “a covert, implied, or indirect reference; a passing or incidental reference”. (qtd. In Smith) As the definition suggests it is an indirect reference to the hypotext. Although allusions are more explicit references but they appear closer to the implicit end of intertextuality, which is why Smith has divided this element into further sub-elements (19).

i) Quotations

The first allusive reference is that of quotation, some dialogues, or texts. They are repeated exactly as they exist in hypotext. Although in academic writings, quotations are marked separated by inverted commas but this is not the case with fairy tales, and especially in movies, the dialogues or words of the previous stories are repeated without making an explicit reference to them. In *Frozen* there are no specific dialogues taken from the story of Snow Queen, only the theme of the story is taken and transformed. One of the reasons is the Snow Queen is the part of the story itself, whereas in the older version Snow Queen is looked upon from the perspective of other characters. This story revolves around justifying the position of Elsa, the Snow Queen. The movie makers have presented a sweet benign girl for this role who does not look evil like the previous Snow Queen.

ii) Character Names

The other subcategory of allusion is named as character names, which are chosen to act as signifiers and connect with the previous texts. This element of intertextuality appears at the very surface level, and the readers/ audience at once recall the previous story with similar characters or character names. There are instances where the readers do not at once connect with the previous text, which is the reason the term allusive is related to this intertextual element. A similar situation is faced in the movie *Frozen*, the characters have different names, especially the two main characters, Kay and Gerda are not present in name and identity. In such situations the readers ought to have some prior knowledge of the previous story so that they can decode it with the new characters, this is called a cryptic form of intertextuality (Smith 20). In such cases, the stenographic connection is created by

having an implicit link which is not visible to a naked eye, rather to ones who can decode it by having some prior knowledge of the previous story. There are characters, which have a similar description like the previous characters but the names are not repeated in the newly transformed tale. The Snow Queen is named as Elsa, and her playmate and sister is Anna. The Prince, Hans, here is not the lover of the heroine, Anna, in fact, he ditches her to acquire their kingdom. Kristoff, on the other hand, a lowly Iceman, is the real hero of this revisited tale. Olaf is also an added character, which tames down the harsh picture of being frozen and gives a timid picture of it.

Elsa, the Snow Queen does signify that this story is somehow related to Anderson's *Snow Queen*. In fairy tales, most of the evil characters and in some cases even the protagonists were not named. The evil characters were mostly described only according to their role in the story, for instance, the witch, stepmother, ogres, and trolls. Elsa is not the evil snow queen but she is wrongly assumed to be one. Postmodernists emphasize individuality, names are important for them because individuals are important to them. Earlier characters were associated with their actions, but as the postmodernists are transforming the actions too, it is more important for them to rename or at least name the characters so that they can be remembered after they revert their actions. According to Finch, personal names are very important in contemporary societies, specifically in West, he states names give an individual recognition to people and construct social bonding (709-725). Postmodernists hold a special recognition for individuality, which is why names are important for them. Even the snowman is named Olaf. However, most of the characters in the movie *Frozen* are new which is why the names cannot be traced back to create a connection with the older version.

iii) Character Description

Characters having similar description is another subcategory of the element of allusion. Recognizing the characters with the help of similar names makes it easy for the readers to connect with the previous text but with the descriptions, it becomes less explicit. In *Frozen* the antagonist of the original story, i.e. Snow Queen, is present. The troll and the Snow Queen are the negative characters who pose harm to everyone around by hurting others. Troll and Snow queen symbolize evil in *Snow Queen*. In *Frozen* the similar characters are presented as good by nature but misunderstood as bad characters particularly in the case of Elsa here. A very common idea among the postmodernists, they have revised the roles of all the bad characters and shown them as good characters, and if they are presented as evil, the postmodernists have posed a justification for their doings. It is the description of Elsa and trolls which make it recognizable as an intertext of the fairy tale Snow Queen.

Some characters of fairy tales are known metonymically, the characters of Sleeping Beauty and Cinderella are known almost instantly to the readers of fairy tales. Most of the characters of fairy tales are known more for their description rather than their names. Due to the nature of fairy tales as oral tales, more importance was given to the description of the characters, Red Riding Hood and Sleeping Beauty are some concrete examples of it, one can know the characters instantly through their description (23). Another reason for giving more importance to the description of characters is because every narrator sometimes gives new names to his characters, as it is observed in the movie *Frozen*. In *Frozen* the hobgoblins are replaced by name trolls, but having a similar physical description. Nature although is being shown

different, earlier it was evil, but now it is shown as good and helpful. Snow Queen and Elsa are also similar in physical description, but there is no similarity between their natures. Snow Queen is the antagonist who casts a spell on Kay and keeps him trapped, whereas Elsa, who is the Snow Queen, confines herself away from everyone in case she hurts anyone, she is good-natured and kind, contradictory to the original Snow Queen. Although unlike many other postmodern versions of fairy tales, there is no mention of earlier versions of the tale, but the tale does indicate indirectly that Snow Queen is misunderstood. It is done only because she has the power to turn everything to snow, it could refer to the version by Anderson, that Snow Queen was also probably not evil because her reason for being evil was never mentioned (Andersen 24-42).

iv) Pattern Recognition: Structure

Another sub-element of Allusion is to look at the patterns of structure present in the story. Fairy tales are not complex in nature, they have quite a simple structure and storyline. The stories and forms of fairy tales are more or less similar, Propp while claiming the similarities among fairy tales asserts that the functions of characters are constant, they fulfil the basic components of fairy tales, they have limited function and their sequence is always similar to each other in type as well as in function (qtd in Smith 24).

The identification of structure among the hypertext and hypotext is where the postmodernist takes the charge, as there might be some similarities but there are some reversing of structures also seen in the two tales. The Snow Queen by Anderson is based on seven stories, although carrying the similar story till the end but the writer has divided it into categories, whereas in *Frozen*, the story is based on a single plot

where the whole story is narrated, but there are some patterns evident in both the stories. The pattern of having playmates as a source of happiness, and then one of them becoming cold and cruel and leaving the other playmate alone. In Snow Queen, Kay and Gerda are playmates, Kay does not play with Gerda anymore, as soon as he gets a mirror in his heart and eyes which make him aggressive and cold towards Gerda, he finally gets lost, as entrapped by the Snow Queen. Gerda goes after him to save him and bring him back (Anderson 20). Somewhat similarly, in *Frozen*, the two playmates are the sisters, Elsa, who happens to be the Snow Queen as well, and Anna. Elsa shuts herself away from Anna and stops playing with her for the fear of hurting her due to her powers of cold, then when her powers are revealed and she is accused of sorcery, she leaves her palace to stay in isolation. Anna goes after her to save her from this isolation and brings her back to her palace. The pattern is same, the only thing which is reversed in the postmodern fairy tale movie is that Snow Queen is no evil, she is benign and kind hearted, it is only due to her uncontrollable powers which make her an outcast among her people.

Elsa, the Snow Queen is represented as the archetypal hero, she braces all the qualities of it. She has an unusual birth, she has magical powers of turning things into snow. Then due to the circumstances, she locks herself down and lives in isolation, after that on her coronation day she is forced to meet people where in an argument with her sister Anna, she accidentally turns everything frozen. Another archetypal feature of the hero is that finally, she gets supernatural help by the trolls.

Elsa's character is a challenge to the collective unconscious. She in the earlier version was the antagonist, carrying all the evilness but here she is being turned into an archetypal hero carrying all the features of the archetypal hero (Davis, n.p). There is no trace of evilness in her as portrayed in the movie, *Frozen*.

v) Patterns or Motifs: The Aarne Thompson Index

Folklorists use a system for pattern recognition, known as Aarne Thompson Index, in this index, the origin, and evolution of fairy tales are traced and analyzed (Smith 25). Snow Queen is not among the most recognized fairy tales of Hans Anderson, which could probably be the reason, that it is not indexed in the Aarne Thompson index, although the story itself is present on the site but it is not numbered in the index. The fairy tales are indexed as tales of magic 300-749, the tale of *Frozen* and *Snow Queen* should be further categorized in ATU 703 Snow Maiden. Although these tales are not categorized, in fact, this category is present on the website but it does not have any tale included it, *Frozen* and *Snow Queen* fall aptly under this category which is why the researcher has placed it under this category. The motifs as indexed and visible in both the versions are as following:

1. C30 Tabu: Offending supernatural relatives,
2. M400 Curses,
3. M404. M404. Unintentional curse or blessing takes effect.
4. T121.3.1 Princess marries a lowlyman, and
5. W 32 bravery.

These motifs are further presented in a tabulated form, there are two tables, the first table compares the motifs presence and absence whereas the second table presents detailed information of the motifs present in each of the story.

Table 9

Presence of Motifs in *The Snow Queen* and *Frozen*

Table 9 shows the presence of 5 motifs in total, where 2 motifs are present and

Motifs	The Snow Queen	Frozen
C30	Yes (Partially)	Yes
D735	Yes	No
M400 M404. M404	No	Yes
T121.3.1	No	Yes
W 32	Yes	Yes

3 motifs are absent in *The Snow Queen*. On the other hand, *Frozen* has 4 motifs present and 1 motif absent in it.

Table 10

Explanation of Motifs present in *The Snow Queen* and *Frozen*

Motif	Snow Queen	Frozen
C30 Tabu: Offending supernatural relatives	Kay is the playmate, not relative who is offended and angry because of the magic spell.	Elsa is offended when Anna her sister is persistent to marry Prince Hans whom she had met only then. Elsa has supernatural powers to change everything into ice.

D735 through kiss	Disenchantment	Gerda when reaches the Palace of the Snow Queen, she finds Kay laying Frozen on the Lake, she kisses him to break the enchantment that he is bound into.	N/A
M400 Unintentional blessing takes effect.	Curses M404. M404. curse or	N/A	As Elsa has some supernatural powers when she gets offended by Anna she accidentally curses her whole kingdom due to which a deadly frozen weather supersedes all the kingdom.
T121.3.1 lowly man	Princess marries	There are no Princesses in the tale.	Princess Anna marries a lowly Iceman and rejects the prospective Prince Hans
W 32 bravery,		Gerda is brave, she takes all the journey only to save Kay from the spell of Snow Queen. She is persistent until the end and she does not give up.	Anna and Elsa both are very brave but it is actually Anna's character who is very brave, she fights to get her sister and her kingdom back.

Table 10 provides extended information based on the motifs present in Table 9 under the category formed by Aarne-Thompson Index. The most striking motif is W32 bravery. Both the tales have an evident show of bravery through the heroines of

both the tales. Gerda in *The Snow Queen* and Anna and Elsa of *Frozen* show immense bravery and courage in the tale and they are not dependent on their male counterparts. Motif T121.3.1 in which Princess marries a lowly man is present in the movie *Frozen*. It is a newer perspective portrayed under the postmodern perspectivewhere Princes' are no more the heroes of the fairy tales.

vi) **The Unconscious of the text**

Based on the Freudian idea of condensation and displacement in dreams, Smith builds his idea of the unconscious present in the text. Texts have different hidden meanings in them (34) *Frozen* also presents a theme, that one cannot be perfect, it is alright to have weaknesses or a negative side, this is exactly what life is. There are no binaries present, one can remain good along with some negativity or weakness. Postmodernists believe in the relativity of a situation. They do not credit objective reality as observed in literature, According to Graff postmodernist literature portrays “a consciousness so estranged from objective reality that it does not even recognize its estrangement as such” (179-180).

4.6.4: Re-vision

It is one of the elements which postmodernists are more concerned with, they revise the hypo-text, any new version of previous tales is termed as a revised tale, fairy tales have witnessed the birth of many revised tales. Scholars have documented the revised stories and have claimed that these fairy tales were adapted according to the customs and values of their times. (Zipes 84–5). This revision was witnessed in most of the Hollywood movies, which are attempting to speak against dominating rules and traditions, especially during 1970's the movies appeared having the feminist themes. There are always some specific purposes for revising the stories as in the

1970s, the feminists questioned the patriarchy and they transferred the main focus of story towards females. They represented them as confident and powerful and no more as submissive and timid ones, then there are some revisions which questioned these roles of women too, in fact, there were many stances taken according to the age and era. Most of the Walt Disney movies based on the revisions of fairy tales are considered original by modern children but they actually are “supplants”(35) of the original tales (Smith 35).

The story of Snow Queen is revised completely, it does have Snow Queen, ice, and snow but the story is entirely different. In the original version, the Snow Queen is the villain of the story, it is a story of two playmate children, who grow together, the boy gets entrapped by the Snow Queen, and the girl struggles to free her friend from the shackles of the villain while enduring all the hardships of the adventurous journey.

In *Frozen*, there are lovers present but they are on the secondary level of priority, the first is the sibling love. The love of sisters, whose bond does not weaken at all, Elsa fears her powers, she tries to hide herself but her sister helps her in fighting her demons and fears and helps her face the situation, whereas Elsa makes her sister grow up and see the world not half eyed but by having an open judgement. The *Snow Queen* and *Frozen* have lots of dissimilarities but at the same time, they are based on an ideology, ideology of facing the fears and rising above their demons.

In *Frozen* the Snow Queen, Elsa, who is good-natured and kind, is misunderstood by her sibling as well as her people for having the powers. It is a common trait of postmodern writers, to justify that the characters are not evil by nature, they are forcefully put in such a situation to act in such a way by society, and the postmodernists even sometimes show that such an act is not evil but society pose

it to be evil. A similar situation is observed in *Frozen*, where Elsa is not evil, she has some magical powers but she hides them for fear of hurting someone. This fear is taken as a disadvantage, and she is forced to be an outcast in the society.

Postmodernists reject totality and the social norms, they give more importance to individuals. Royalty has also been an integral part of fairy tales, it is also present in *Frozen*, but there is a new perspective on it. Kristoff, who is the real hero of the tale, is not any prince, whereas Prince Hans, who is at first assumed as the hero of the tale, turns to be an evil character. Introducing protagonist not belonging to the royal family is a postmodernist trend, letting a pluralist approach, and bringing in marginalized and ignored parts of society as well. Kristoff who is an Iceman has nothing of an archetypal hero, but he is the hero of the movie, *Frozen*. Kristoff does not fall on Jung's scale of an Archetypal Hero. An archetypal hero as presented in folk tales has an unusual birth, then they face conflict or someone tries to kill him, when he reaches an adequate time in his life he experiences a hard situation, which is unusual, after that he becomes great. There is an encounter with a hero, with a monster or a dragon, symbolizing an encounter of the unconscious with the conscious mind. He, in the end, restores his kingdom (Garry and El-Shamy 3-16). Kristoff does not fall into the category of archetypal hero. He is not having an unusual birth. He does not have any unusual experience, which helps him mature, although he does accompany Anna on her journey which is quite unusual for him when he finds about Elsa's magical powers. There is no inner and outer conflict, which he encounters and in the end, there is no question of restoring his kingdom because he does not have any kingdom although he does help Anna restore her kingdom.

It is in the re-visitation of the fairy tales that the archetypal patterns are changed and transformed. According to Frye, the patterns and motifs that appear

intermittently in literature are defined as the archetypes present in literature. These subjects are found in literature because they embody what is present around in the society (qtd. in Secular 7).

Frozen is not only a story which is transformed but the archetypes are also changed. A feminist perspective is observed because the female characters are more in focus, they are strong and they carry most of the action going on in the movie. The male characters only work as aids to help the action move forward, the main work is done by Elsa and Anna.

Anna is specifically the character who is active, and on the move from the first scene till the last one. Anna is a princess but she is not a typical princess of fairy tales. She does not remain stagnant and does not wait to be loved and to be rescued, a recurrent or archetypal pattern present in the fairy tales. According to Rowe fairy tales portray women as submissive and the overemphasis of romanticization of marriage construct such views in a society which propagate patriarchy and male domination, such portrayal not only creates a notion of subordination among females but also polishes on the prospects of waiting and dreaming for a prince to alleviate all the miseries away (237-257). This element is challenged greatly by the postmodernists, they strongly debate on the pluralist view of the world, the feminists have specifically worked against the marginalization of women since time unlimited. Zipes states that the victimization and passivity of females are challenged, he propagates about the changes and challenges that have been used by feminists in the new fairy tales. These new feminist works do not pose the heroines as passive and helpless, (*Don't bet on Prince* 209), just as Anna in *Frozen*, she is not self-sacrificing, helpless or passive. She is confident, strong and confident. Thus, postmodernism provides an appropriate tool to highlight the previously marginalized females.

"Postmodernism" is "the best umbrella term for the cultural, social, and theoretical dimensions of our period" (Ferguson and Wicke 3).

4.6.5. Fabulation

Fabulation is one of the distinct element of intertextuality. It has some similarity to re-vision but here the storytellers create a completely new fairy tale. The motifs and certain formulaic trends are taken from the fairy tales but the story is reinvented, an entirely new story is constructed. The aim of adopting the intertextual element of fabulation is to retaliate and go against the binaries which are engraved in the society and in our minds, a new postmodernist perspective is always a reason for reinventing these fairy tales. The storytellers intend to bring change, they want "to change the didactic lessons into new ones, create new dimensions and build on different social constraints" (Smith 43-45).

Frozen is one of the apt examples of fabulation. *Frozen* has to be traced academically to create its link with the Anderson's *Snow Queen*. Only the presence of Snow Queen, named as Elsa here, and trolls trace its link with the earlier version by Hans Christian Anderson. The story is otherwise entirely different. Most of the characters are new in the movie, Prince Hans, Kristoff, and Anna were not present in the earlier story. Gerda and Kay who were the main characters in the Snow Queen are not present in the movie, but the concept of playmate is being brought into the movie, *Frozen*. The presence of Snow Queen and trolls also does not affect the element of fabulation. They are present but there is no similarity in the nature of their characters. Elsa does turn people to ice like Anderson's Snow Queen but she does not do it as an evil action to trap people, she, in fact, suffers her whole life only for hurting others mistakenly. Her character in the earlier version has a partial representation, although

she is the antagonist of the fairy tale *Snow Queen*, whereas, in *Frozen*, she has been given the entire focus of the story. She is not only the victim but also the initiator of problems in the story. Her unusual nature of turning things into ice is used as a curse for her, she suffers due to this unusual nature. The possession of magical powers make her different, and it is this difference which makes it difficult for her to adjust to the society.

The character of Elsa is being given a new perspective because of two reasons. Postmodernists are the harbingers of difference and change, they have given voice to everyone who is marginalized. Elsa is marginalized in a way because she is different, she does not fall under the norms and conventions of society, which is why the society does not accept her. She isolates herself and remains aloof even from her only sister. The other reason is that Snow Queen was portrayed evil earlier but here she is portrayed as a good-natured girl who has positive feelings for her sister as well as the people of her kingdom.

4.6.6 Architextuality

The last element of intertextuality as defined by Smith is Architextual or chronotopic. It does not relate to similarity among texts rather it relates to similarities with the genre which is being intertextualized. Here the genre of fairy tales specifically, the presence of unspecified time and place of setting, the characters of fairy tales and presence of magical things and events, they all highlight the features of fairy tale genre in a specific story. The word chronotope is taken from Bakhtin (84) who defines the interconnectedness of time and space (qtd. in Smith 49).

Architextuality is further subcategorized into two parts.

i) Images

Smith further divides this category, while defining the chronotopic images. He gives an example of the presence of castles. It is one such image, which is present in almost all the fairy tales, and the presence of castles makes one connect it to fairy tales. It acts as a signifier of a fairy tale (50). There are two types of castles present in *Frozen*, which give it an architextual connection with the genre of a fairy tale. The first castle is where Elsa lives since her childhood, the palace of her father, whose gates are closed away from the world, and the second castle is the castle of ice made by Elsa, to shut herself away from the society, who are judgmental towards her (*Frozen*).

ii) Events

Other chronotopic elements are the events present, which signify the specific genre, as pointed out by Todorov (1973), he puts forward a threefold division of this category. The first one is the presence of a mysterious incident in an otherwise realist world. As the magical power of creating snow by Elsa, which is an unusual thing among her people. The second feature which is the presence of magic all over the story is not seen in the story of *Frozen* but the presence of the trolls bring it closer to the third feature, which as described by Todorov is a mediation between magic and mystery. (25) *Frozen* has magic and mystery mixed in the real world by the presence of trolls who are not known to everyone, but only to the king and queen and accidentally to Kristoff. The presence of the magical powers of Elsa with which she was born is another feature of adding an amalgamation of mystery and magic in the tale. In Anderson's version also there is a mediation of magic and mystery, the magical powers of the Snow Queen to cast a spell on Kay and the presence of evil

trolls connect the tale of *Snow Queen* with the third feature. Although there is a difference in the presentation of magical features. In the contemporary movie i.e. *Frozen* magic is presented as good and based on relativity rather than focusing on the judgmental notions and preconceived ideas.

4.6.7 Summary of the Section

Frozen is one unique and different fairy tale. The theme of Snow Queen is different which is why it had not been a favorite among the fairy tale writers. It is only in the contemporary period that this fairy tale is touched. Otherwise, it was not revised or reused by any other writer, at least there is no evidence of it. This is the reason it is also not visible in the catalog of folktales Index. However, the contemporary movie makers did not take the complete story and revived it rather they took some fragments from the previous tale and transformed them into a new and a modified manner. For instance, the concept of Snow Queen is present who has been given a chance to speak her side of the story. The playmates are no more a boy or a girl rather they are siblings who share a strong bond of love. The movie presents all the concepts of the contemporary period, it has delimited the typical stories of fairy tales and has turned them into stories other than love stories. It has also broken the concept of a man or a prince being an ideal hero and protecting the princess. Overall *Frozen* which turned out to be the biggest hit of its period shattered all the earlier ideals and concepts.

4.7 Summary of the Chapter

A detailed study of the movies under the methodological framework provided by Kevin Paul Smith has provided a thorough analysis of the latest versions. The eight elements of Intertextuality have helped create an interconnected pattern of contemporary American fairy tale movies with the previous versions of

aforementioned fairy tales. The elements of intertextuality have not only helped bring out the postmodernist aspects in these films but have also affirmed the intertextual link of every new tale with the older ones. These movies have rejected totality as propagated by the postmodernists and have given voice to the marginalized. They break the notion that the hero must of fairy tales must be from elite class and a perfect man. They brought forth a hero who could be a lowly drunkard man, or a not so brave prince or can even be a widower, whose kiss can bring the heroine back to life and not necessarily it can be a male hero only, the postmodernists have changed the archetypal roles assigned to genders. They have even given these roles to females. A postmodern female is brave, bold and confident who can fight the demons of the world. The analysis has also helped answer the question posed by the researcher about the challenge of the collective unconscious, the writers by revising the old tales have also challenged the long borne theory of collective consciousness.

CHAPTER FIVE

FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The current chapter is going to sum up all the findings of the study. It is going to conclude the study and recommend further works for future projects.

5.2 Findings

Contemporary American Fairytale movies undoubtedly used postmodernist trends in them. They have not only gone against the totality but have also given voice to the marginalized, consequently endorsing the pluralist point of view. These postmodern aspects are highlighted by interconnectivity with the older versions of these fairy tales, through different modes of intertextuality. Intertextual connection not only highlights the postmodern aspects but also partially challenges the collective unconscious of human beings as propagated in literature and films.

5.3 Postmodern Aspects in the Contemporary American Fairy Tale Movies

Postmodernism is not only a part of arts and criticism but also of the society. It is skeptic about different traditional rules and regulations. It depicts the contemporary life and culture, postmodernism is a theory, which reflects the individuals of the contemporary society who are drenched in psychological crises. It is a depiction of the present life and culture, it deals with legitimizing the crisis ordained individuals. During 1960's, people raised against totality, reasoning, and domination was shunned (*Explaining Postmodernism* 1).

The theory was represented with the book by a French philosopher Jean-Francois Lyotard when he published *The Postmodern Condition*. Lyotard was against enlightenment and knowledge confined to one class or group. He rejects all the

metanarratives and grand narratives (40). He was of the view that the imposed knowledge of a particular group is used as a weapon of force and power. Such knowledge is not only used against the weak but also to manipulate the self-ordained thought and concepts among other people (Lyotard 43). Postmodernists open up and erase the boundaries by decentralizing things, they help create space for evocations and suggestions rejecting didactics, they give value to every idea and concept (May 239).

When five selected movies which are based on contemporary American fairy tales were examined, they showed clear signs of postmodernism. All the movies in different degrees portray features, which reject the imposition of authority. Postmodernism does not belong to a particular school of thought. It actually breaks away from all kinds of particularities. Scholars affirm that the postmodernists are overturning the conventions; they are erasing the definite boundaries and all the traditional concepts and norms. Thus, they are rejecting the hierarchical orders of culture (Björnsson 5). If the movies as followed are categorized separately, a remarked presence of postmodernist features is observed in them.

5.3.1 Maleficent

Maleficent is one of the movies, which is analyzed on the basis of postmodernist features present in it. It is a reinterpreted version of *The Sleeping Beauty*, although the fairy tales have always had the problem of being assigned to a particular author due to the presence of many versions in various cultures, yet, there are some versions related to the readers/audience which are more popular and which easily create an interconnectivity with the new movie. The version by Grimm brothers is considered to be one of the famous versions of *The Sleeping Beauty* which was

partially influenced by Italian writer Giambattista Basile and the French Writer Charles Perrault (Tatar, *The Annotated Classic Fairy Tales* 96).

Maleficent, produced by Walt Disney Studios, is a revised version of *The Sleeping Beauty*. It is proved after the analysis that *Maleficent* has evident features of postmodernism present in it. The methodological framework provided by Smith (2007) by examining the intertextual elements has helped highlight the aspects of postmodernism in it. The element of authorization highlights the postmodern aspect of giving voice to the unheard and to the marginalized. It becomes evident that it is a story related to *The Sleeping Beauty* but the examination of the title along with the trailer makes it clear that here the story is commanded by Maleficent, the witch who was previously the antagonist of the story. Here also she has been posed as an antagonist but she is a benign creature in contrast to the extremely dangerous and unreliable human beings. The previous notions of realities are broken and shattered. Postmodernists “keep things open to demystify realities that we create” (May 238). The title *Maleficent* deciphers the created reality and presents an alternate explanation to it that the title can be handed over to someone else too. It can even be given to someone who is considered as a universally acknowledged antagonist.

Postmodernists are suggestive in their tone, they open up things letting the audience and readers find out the truth. It is proved in the trailer of the movie when the narrator says, “you know the tale”, (00:27) and “now find out the truth” (00:40), the movie makers have sought the help of the audience to look at things differently. The postmodernists are also unveiling those facts which were hidden previously. They want the audience/ reader of today to have an open outlook towards life and different aspects of life. Foucault affirms that truth is only a relative concept, to propagate truth, which is spread through a particular discourse. It has always been power, which

has dominated truth and knowledge and knowledge overpowers discourses, which define the experience of human beings (qtd in. Mirchandani 91). The postmodernist aspect is that this tale is since long known to the masses but they are exposed only to a specific side of the truth, that particular side only which was meant to be revealed to the masses. It was that truth which was influenced by power, the power of affirming the negativity present in the role of the witch. The contemporary movie directors influenced by the trend of postmodernism want to break the older discourses, propagated in general, based on authority and totalitarian views. It instead gives way to the views of the unheard people who were marginalized due to their group or opinions.

The postmodernism has not only credited the marginalized characters, it has also acknowledged their justification by other major characters. For instance, it is also proved that *Maleficent* has postmodern trends. When the movie is narrated by Princess Aurora, contrary to older versions, the victim of Maleficent. She narrates the story and even then, she does not have a tone of remorse and retaliation against Maleficent. The narrator is revealed at the end of the movie when she says “So you see, the story is not quite as you were told. And I should know. For I was the one they called Sleeping Beauty.” (Maleficent). The postmodernists accept and welcome perspectives coming from multiple sources. They do not trust centralized knowledge rather, they want the perspectives from such parts which were unheard and marginalized previously. They do not exclude the centralized mode of perspective, rather include everyone so that knowledge can be formed by including different perspectives, consequently evoking a pluralist point of view (Agger 105-131). The movie makers of *Maleficent* have accredited Princess Aurora as the background speaker of the tale, and by handing her over with the voice, they have brought forth a

pluralist and anti-reductionist point of view because she has always been the victim in the tale, hence her point of view is not misjudged and she is believed undoubtedly.

Postmodernists are also very vigilant in celebrating and giving importance to the individuality of a person. Fairytale characters were usually known only according to the description of their characters. Remembering someone's name is a very important feature of postmodernism. The characters, which were only described according to their character or their personality traits are now very important for the postmodernists, who make sure naming their characters.

Maleficent is the name given to witch, who was not considered important in the earlier versions. However, there are some traces indicating the presence of her names in some of the tales, such as in a ballet by Pyotr Tchaikovsky. In this tale, she was named Carabosse and later in the 1959 version of *The Sleeping Beauty* by Walt Disney, she was named Maleficent but her name became known among the masses only in the postmodernist tale, i.e. in *Maleficent*. In the current version, she was given so much importance, that her name and individuality was endorsed by everyone. Previously she was known as any other universally acknowledged antagonist of a fairy tale who is known only as a witch who curses. Even the king who is known as the victim of the tale and the crow which is considered a hideous and evil bird was not known to have the name, after all, who will want to know the name of the crow. However, here not only the king is named Stefan, but the crow who is a man turned into a bird is known by a name *Diaval*. The evil personality traits assigned with the crow are also reverted into some good and kind personality traits, again endorsing the postmodernist claims by reverting the proclamation that Crow is an evil character, a notion engraved into the reader's mind by the power center.

The descriptions of the characters have also been altered by the postmodernists. Though they have portrayed people and objects as ugly and hideous, yet they are good. Earlier, the antagonist was detected in the tale or on the screen instantly when a woman with a black color robe would appear having long teeth and sharp looks but the postmodernists are not worried about the looks. Maleficent, the witch, is being played by one of the beautiful actresses of Hollywood but she also did not compromise on looks, Angelina Jolie insisted on being dressed exactly as the earlier witch with horns and high cheekbones, remaining however benign and kind towards her enemies. King Stefan, though, is handsome and having looks of innocence on his face, yet, he is evil by heart, he took away the most precious thing of Maleficent only to acquire throne. The logic for highlighting the description of the characters is to throw light on the postmodernist perspective that looks do not measure the nature of anyone. Crow, which is a blackbird, and almost always an evil character on screens, can be black but good-natured too. It is the crow who always brings good news to Maleficent, like the news of the birth of Princess.

Fairies roles have also been changed dramatically, they were earlier very responsible and kind ones but in this version, they are no more than some comic characters who do pose to be caring but their irresponsibility makes them look like good for nothing. They were the fairy godmothers of Princess Aurora but now they have been turned into helpless, talkative and careless fairies and if it had not been Maleficent, Aurora would have been in deep trouble. Thus by altering the roles of characters, the postmodernists bring forth such versions, which are not typical and traditional.

When deciphering the symbols present in *Maleficent*, there are many findings, which relate to the postmodernist trend. For instance, the metal ring which Stefan was

wearing in the movie, burns down Maleficent's skin. It has a strong symbol relating to the refutation of materialism in the world of nature because it poses harm to nature and particularly it relates to the harm that Maleficent will receive from Stefan. Stefan uses his weakness of Maleficent against her by making iron walls. Postmodernists discuss the advancement of science against nature as a threat and the power centered industrialists as manipulators of society (Hussain and Karim 173-181).

One of the most prominent features of postmodernism practiced in literature is the re-visioning of the old tales in new dimensions. The tales of past do inspire the contemporary writers and they adapt the material from the past but only to twist and turn it into something new (Barret 26). Bringing new meaning to the old texts is never an aimless practice for the postmodernists. They challenge patriarchal society, the postcolonial perspectives and give voice to the marginalized and voiceless through re-vision. In *Maleficent*, women are not used as tools to destroy other women and they are not shown as turning to demons when getting older. Princess Aurora realizes that Maleficent is not evil and that it is her father who is the real culprit. Zipes asserts that the fairy tales are revised because the producers want to create something, which inculcates a new and different thinking in the audiences so that they match the contemporary demands of the audiences (*Fairy Tale as Myth: Myth as Fairy Tale* 9). *Maleficent* has also been revised according to the contemporary audiences' taste. A similar story having some more revelations, which were previously ignored, the postmodern perspective suggesting some more possibilities. It suggests that Maleficent might not be guilty of what she did and the victim, i.e. King Stefan might be a criminal rather a victim as always presented to the audience. Princess Aurora has been given voice, otherwise, in the previous versions, she was a mute character, having no feelings of her own.

An iconic event in many fairy tales relates to true love's kiss, where a prince comes and disenchants the princess by kissing her in true love. This act rejects all other qualities of Princess because in slumber she only has beauty to show and no other quality. However, Woolverton, the screenplay writer of *Maleficent* revises this situation and gives the power of true love to a motherly love possessed by Maleficent and it is her kiss through which Princess Aurora is awakened (*Maleficent*).

Postmodernists challenge the binaries and question "absolute moralities" (Smith 44), In *Maleficent*, the story is not about Princess Aurora and Prince Philip; It is about Maleficent, and about the justification of her being a villain. This consequently presents a picture where there are no definite boundaries between good and evil one can be good and bad at times, depending on the inclination towards one aspect.

5.3.2 Mirror, Mirror

Mirror, Mirror when analyzed according to the postmodern aspects, reveals some of the prominent traces. Fairy tales have been a favorite among the postmodernists, they have retold many fairy tales and have adapted them according to the social norms of today while rejecting tradition and conventionality.

Mirror, Mirror, which is a reinterpretation of *Snow White*, is here narrated by the Queen, who is the stepmother of Snow White. There are many postmodern aspects present in the movie. First of all, the title *Mirror, Mirror* relates to the power of the magical object which has always been present in the movie but has been overshadowed by the characters. Here, this magical object has been given authority by claiming the title to its bag. The mirror is the most important object in the story because if it had not been the mirror, the queen could never find out about her being alive.

A postmodernist aspect is also observed in the trailer where it is stated by the narrator that “the classic tale has a new wrinkle (00:30-00:41 secs). It reveals that there is a new twist in the story. The postmodernists deviate from the old stories to bring in a new revelation. The addition of the word *wrinkle* highlights the postmodernist aspect that getting old has been one of the most insecure feelings in a woman. Women now do not hesitate to talk about this taboo anymore, they even bluntly reveal that this problem exists and persists since long.

The trailer also reveals that the story has something more to it, it is stated: “experience the untold adventures of Snow White” (2:22-2:32). Here, the postmodernist trend of portraying women as strong and potent characters is revealed. Snow White and adventures were never used simultaneously but here, they reveal that Snow White is going to perform some adventures and she is no more a submissive girl who will be rescued by a charming prince. She is indeed shown to be fighting with some of her enemies during the movies (2:32). This proves the movie *Mirror, Mirror* to be a postmodernist version because the female heroine who was typically a shy and timid girl, is now fighting back her enemies physically.

When an interconnectivity is established with the older versions of the tale, it becomes evident that the contemporary reinterpretation of Snow White not only revises the old tale but also breaks the authority of the previous writers, the truth is not portrayed as absolute truth, rather, a one established through relativity. Another postmodernist aspect is revealed when it is observed that the cover of the movie is fully credited to the queen breaking away from the tradition of Snow White being the queen of covers in all the previous movie covers particularly.

Postmodernists are ardent supporters of the marginalized who were previously shunned for being different and then they were not even allowed to speak their point

of view. They are shown as strong people who have their opinions as well as strength to fight back for what is right. The maid of Snow White who makes her realize that she has the responsibility towards her kingdom to free it from the shackles of Queen and then the dwarfs who are fighting back the queen and plundering her gold and money are the marginalized ones. They are actually those marginalized characters who in the previous versions were only to aid the action of the story, they themselves had no significant aim in the story. The postmodernists, however, are breaking away from it. It is their strength which gives further strength to Snow White.

The plot also has some variations, which highlight the fact that there are some postmodern retellings in the contemporary version. The characters, some slightly, and some greatly, vary from the previous versions. Such as the character of Snow White, Prince and the Dwarfs. Snow White is bold and brave, Prince is clumsy and not very brave. Dwarfs are bandit and outcasts of society who are striving to get back a place in the society. Queen is less dangerous and more humorous. There are some situations, which are different from the previous ones. The Heroine is fighting back, the prince loses a fight with few dwarfs. Prince is disenchanted from the magic through a kiss by the Princess.

Another postmodern aspect is revealed when through the use of intertextuality, the narrator comments and criticizes different situations. It not only connects the story with its previous versions but also brings forth a postmodern air to the story where the narrator who is the queen, tries to bring new perspectives to the story and the character of Snow White. These retellings have altered the previous models, and they work on contemporary literary models, the magical features are altered or changed completely, erasing the firm boundaries, constructed earlier, making tales more creative and suggestive in their tone (Joosen 228).

5.3.3 Cinderella

Cinderella, one of the most famous fairy tales is also remade in the contemporary American fairy tale movies. Released in 2015, it created great interest among the audiences. Although the apparent look due to extra attention towards its cinematography and graphics creates a dazzling outlook for the story, yet, the postmodern trends are not very prominent in the movie. There are certainly some postmodern aspects but they do not follow the similar pattern adopted by the other Contemporary American Fairytale movies.

Although the movie of *Cinderella* is a repetition of the previous version in many ways, nonetheless, there are instances of postmodernity present in it. The title of the movie is not changed, it reflects the postmodern feature of rejecting authority and the concept of construing truth based on relativity. Lyotard, a phenomenal postmodernist, exclaims rejection of meta-narratives. There is no following of patterns, no one is the authority. The producers of *Cinderella* reject the trend of revising the old tales, they want to highlight the similar features of the tale. The director of the movie is the authority of his product, no one can dictate him to follow the patterning, a potent postmodern feature of society.

The characters present in the movie *Cinderella* do present some postmodern features such as the character of Prince, he has always been important figure but he was never named in the earlier versions, he was known as only the son of the king and a Prince. Here, also, the character of Prince does not have some major development or changes but providing him a name does relate to postmodernity. The two stepsisters and the evil stepmother were also not named in the earlier versions, it was only recently that the two stepsisters were named Anastasia and Drizella and the mother was named Lady Tremaine in the Walt Disney movie of *Cinderella* produced in 1959.

These names were further taken in the Contemporary movie of Cinderella produced in the year 2015. Giving names is a contemporary trend, crediting the individuality and recognition of every particular character are important for the postmodernists. Earlier, the evil characters were only described and they were universally acknowledged as the evil characters, their individuality was never considered important. They were portrayed ugly previously but now the descriptions of the characters are also given some postmodern twists, they are no more ugly, some of the beautiful females of Hollywood are selected for the negative characters. The binaries constructing evilness of nature portrayed through physical features are rejected in today's world. Nature cannot be measured through physical features. In the older versions, the evil characters are shown ugly, evil and in the case of stepmother old and grumpy, but postmodernists do not rely on appearances.

The contemporary tale of Cinderella has a similar story but the writer does use his powers to alter some matters in the tale, affirming the postmodern notion of rejecting the previous authority. A potent feminine heroine is indeed present in the movie. Cinderella is strong and persistent, she does not blush and wait for others to make decisions and she comes forward and puts forth her point of view. She loves the prince not realizing that he is a prince and the prince also loves her despite the fact that she is a common girl, breaking away from the previous convention of the genre of a fairy tale, that the hero and heroine must belong to the royal family. Cinderella has courage attached to her character. She does not give up to the cruelty of her sisters and mother. She remains kind to them only due to her nature. She is a strong postmodern heroine rejecting the older conventionality assigned to the previous heroines. She fights for her rights. It is her wit and bluntness that makes the Prince fall in love with her, not her beauty. The sexist representations of heroines in the films

have been rejected in the twenty-first century by the filmmakers. The contemporary heroines have their prominent individuality too rather than their beauty only. They are not any more suppressed by the society. American Cinema has undoubtedly turned its wave towards a more potent Cinderella (*Fairytales Films* 101).

Another postmodernist aspect is observed when the movie makers let the evil characters pose a justification for their doings. Although the stepmother is not let free of the evilness in her character, she does get some place in the movie where she complains and blames her circumstances for her actions. She is shown as jealous and insecure when Ella's father shows his love towards Ella's real mother, for a moment, the audience does feel sympathy and pity for her. In another place too, her plight is revealed when the stepmother reveals that she is a victim of fate and she doesn't deserve a low life but this highlights the postmodernist aspect where the villains do have a voice of their own. She reveals that she turned evil because she wanted better future prospects for her daughters. The postmodernists give the evil characters a chance of justifying their acts.

5.3.4 Snow White and the Huntsman

Snow White and the Huntsman is another revised version of Snow White which, highlights the postmodernist version. When the movie is analyzed, it becomes clear that there are many postmodernist aspects in it. An explicit relation is constructed through the title and highlights the unconventionality present in the tale. The title is altered by giving Huntsman a position in the title besides Snow White. Although the title has been changed many times, it is in the postmodernist version where Huntsman is authorized, who is a marginalized character.

Huntsman was assigned in all the versions to take Snow White to the forest and kill her, whereas he feels pity for her and leaves her alive. Although this action

makes Huntsman an important element in the story, his role never grew further than this, he was never credited for being a savior of Snow White. The postmodernists do observe this importance and that is why give him a position in the title. His voice was never heard in any of the version. He was never considered a hero who gave life to Princess. According to Grenz for postmodernists, it is not a man's intellect, which is the authority of truth but whatever way of attaining knowledge is, it becomes powerful (7 – 8).

Characters are important tools in the hands of postmodernists. They change their roles and create such unique entities which are liked by the contemporary audiences. Queen is the antagonist in the movie but in this version, she does ventilate her feelings and insecurities previously absent in all the versions. Postmodernists are against the binaries, they blur the boundaries separating evil and good. Her cruelty and evilness are blurred by her acceptance of being evil and justification of it. She reveals that:

I was ruined by a king like you once. I replaced his queen, an old woman. And in time I too would have been replaced. Men use women. They ruin us, and when they are finished with us, they toss us to their dogs like scraps. What have you given me? When a woman stays young and beautiful forever, the world is hers.... (*Snow White and the Huntsman*, 00:7:31-00:8:19).

The character of Queen is not only evil but the postmodernists have also given her the charge of unveiling the misogynist perspective of society. She reveals that men use women and when they are no more worthy of them, they discard them. This maltreatment makes her crave for beauty so that she can live a prosperous life. It is further proved that postmodernist perspectives are present abundantly in the movie, when previously unimportant characters like Eric, the Huntsman is considered so

important that he is chosen as the narrator of the story in the movie, *Snow White and the Huntsman*.

The postmodernists revise the previous tales and reveal the hidden perspectives in it, the perspectives which were purported by the powerful and dominated the minds of readers since long. They want to remove the traditional conventions where women are presented as passive and submissive creatures. If the character of Snow White is analyzed, she is seen as a strong Princess who fights not only for her rights but also for her kingdom. Her bravery is the prime matter of discussion in the movie. When the queen wishes for a child, it is stated “as she saw a rose blooming in defiance of the cold” (00:01:09), she wished "If only I had a child as white as snow, lips as red as blood, hair as black as a raven's wings, and all of the strength of that rose” (00:01.24). It reveals the character of Snow White who when grows young is also defiant to the hardships of life and fights them back. It is the mention of strength, which is an additional postmodernist aspect present in the contemporary version. Her strength is further endorsed when in a statement it is again mentioned that “she was adored throughout the kingdom, as much for her defiant spirit as for her beauty” (5:09-5:11). She leads the men of her kingdom and is true by heart.

5.3.5 Frozen

Frozen released in 2013 by Walt Disney is a postmodernist version of *Snow Queen* by Anderson. The movie has many postmodernist trends, Elsa who is the Snow Queen here is completely different than the Snow Queen present in the version by Anderson. Firstly she is given a name and she is shown benign and her actions if harmful are justified to be unintentional. Postmodernists want to particularize the characters as they celebrate individuality. The names are considered very important

particularly in West because it creates a bond with the society and an acknowledgment of the character (Finch 709-725). They want the audience to remember the names of the characters, even the snowman, Olaf, has a name.

Giving a new outlook to the older characters have become a favorite activity for the postmodernists. Evil characters are characters with reasons and justifications for their doings. Elsa the Snow Queen and the trolls were previously known as evil characters because in Anderson's version they pose threat and harm to everybody, whereas in the contemporary version, i.e. *Frozen*, they are not evil rather more caring and kind.

Another postmodern aspect highlighted is the idea of blurring the boundaries, postmodernists propagate an idea and evident in the movie *Frozen* too, that there are no absolute binaries. The theme of the movie is about imperfection, one can have a weakness or a negative side, it is alright, one must learn to face the challenges and remove the fears. One can be good along with the weakness or negativity. There is always relativity connected with truth, the truth is never absolute.

Postmodernists revise the previous texts, they adapt the tales according to the new customs and morals (Zipes 84-5). Many of the films have revised and put forth ideas and values, which were previously shunned by the society. *Snow Queen* is revised, in fact, some of its parts were taken and an entirely new story is constructed. In the earlier version, Snow Queen is evil and the story revolves around two playmates, a boy named Kay and a girl named Gerda but in *Frozen* the two playmates are the two sisters, one of them is also the Snow Queen. It is the sibling love, which is the prime focus of the story.

Snow Queen, Elsa is a kind person with a benign nature but due to her hidden powers, and due to her being different, she is considered evil. Postmodernists stand by with such characters, her also Elsa is supported because postmodernists do help the outcasts of society to construct an answer for their doings. Elsa is also misunderstood by the people, she becomes an outcast when people find out her powers. She is nonetheless accepted by the postmodernists who reject totality and social norms, for them individuals are important.

One of the important features of fairy tale genre is the presence of royal family. There is always a prince who rescues the princess and they get married happily in the end but here the postmodernists bring forth a different perspective where the hero is Kristoff, an Iceman. The prince who is named Hans is actually the antagonist of the tale. Protagonist not belonging to the royal family is a postmodernist aspect where the postmodernists propagate a pluralist perspective, they highlight the unknown and marginalized characters of the society. The character of Anna, who is the protagonist of the story is not a typical princess, who waits for the prince for brighter future prospects. She is active and she tries to let her sister free and help her. She is not submissive and passive. She leads her friends and her hero. Anna is a confident and strong girl who fights against all odds. It is again a postmodernist perspective, they propagate feminist perspective. Women are no more portrayed as passive characters in the fairy tales as proved by the character of Princess Anna. Zipes is of the view that females are no more victimized, the feminists have brought forth changes in the fairy tales. Now the female heroines are no more passive and helpless (*Don't Bet on Prince* 209).

5.4 Intertextuality in the Contemporary American Fairy Tale Movies

Postmodernists do take inspirations from the past but they do not accept them completely, they twist the old stories to bring new meanings to the tales (Barret 26). One of the most prominent tools of postmodernism is intertextuality, it helps create an interconnectivity with the previous versions. A dialogic form is constructed among different texts, this makes the readers have a different lens to observe the previous authoritative modes and change the fixed meanings (Shafique and Yaqoob 478).

Postmodernists bring forth a pluralist version of work, the intertextualized version, they reject centralized concepts by creating direct and indirect references to previous works (Sharma and Chaudhary 190- 191). This connection of texts with other texts is called intertextuality. Kristeva asserted that every new experience is dominated by a past experience present in mind, especially the texts are intertwined with the texts of past. She calls Intertextuality as "a mosaic of quotations; any text is the absorption and transformation of another." (85). According to her, every text absorbs the old text and brings a new shape to the old texts (66). According to the explanation of intertextuality, there are detailed findings to observe the method of using intertextual elements used in the contemporary American Fairytale movies and the way intertextuality has affected the re-visitation of original fairy tales.

5.4.1 Maleficent

Maleficent has evident traces of intertextual elements and through eight elements proposed by Smith, the role of intertextuality becomes explicitly clear. The first two elements, which relate to the title are official trailers and covers of the movie. The title of the movie *Maleficent* refers back to *The Sleeping Beauty* written by Grimm Brothers, which was adapted into a Walt Disney movie in 1959 with the title *The Sleeping Beauty*. The name Maleficent was given to the witch in this movie.

She has always been the antagonist of the tale, she in every version curses the newly born Princess that “she will fall into a sleep like death” (*Maleficent* 00:27-00:36.), for various reasons and is hated by everyone for her cruelty. It is through the intertextual element that the connection with the previous versions is purposely done to create a postmodernist effect accrediting authority to the previously marginalized character of a witch. She is called marginalized because her point of view was never heard earlier. Juvan asserts that intertextuality is not only borrowing from previous texts, rather, it is an act to criticize or comment a strong reason for its practitioners so that they could speak for the marginalized and the neglected part of society (1-10).

Another claim of the intertextual link is proved in which the scholar purports that one of the evident traces of intertextuality is by tracking different allusive references, certain quotations repeated as they were or with a few variations and some palimpsest evidence (Pokrivčák 18-20). *Maleficent* repeats many dialogues of *The Sleeping Beauty*. In one of the dialogues, *Maleficent* curses the newly born Princess which is repeated in almost all the versions. An additional intertextual link constructed through dialogue is when it is mentioned that “You know the tale” (*Maleficent* 00:27). This dialogue comments upon the previous version thus creating a connectivity with the previous versions of *The Sleeping Beauty*.

While using the intertextual element of incorporation the movie makers have utilized a newer version of the tale. The narrator states that “Let us tell an old story anew. And we will see how well you know it.” (*Maleficent* 00:00:24), revealing a newer perspective of the older version. Incorporation on the other hand also breaks the older authority over the text.

Recognizing the names of characters create some explicit intertextual links with the previous versions. The name given to *Maleficent* was in one of the previous

versions which incidentally connect it with this version. In many versions, she is known only as a witch and no name is assigned to her. Whereas Princess Aurora and Prince Philip had different names earlier. Princess was named Sleeping Beauty earlier but later she received a name in Walt Disney's version of Sleeping Beauty (1959), she is known as Princess Aurora and the Briar Rose. Princess Aurora is the name adopted in the movie *Maleficent*.

Character descriptions in fairy tales often carry more importance than the character names because it is the action and particular features of characters, which have a strong impact on the story. For instance, the Princess in this tale is known particularly as *Sleeping Beauty* because she is the one who is cursed to fall asleep, most of the readers or viewers might not even know her real name, Aurora. On the other hand, the black dress of Maleficent is enough to recognize her as the evil witch and the wrongdoer. King Stefan is considered innocent and the one who has been wronged, his name has not been emphasized in any of the versions. Some characters of fairy tales are known according to their description, although the postmodernists use the descriptions of the characters for an entirely different reason but there are many pieces of evidence where an intertextual connection is constructed by connecting descriptions with previous versions. Princess Aurora is known at once when she falls asleep under an enchantment. Her description of being a *Sleeping Beauty* creates an intertextual connection with the older versions.

One prominent way of finding intertextual connections among different fairy tales particularly is through the Aarne Thompson Uther Index of fairy tales and folktales. This index has included different versions from various cultures and times in its catalog and has also developed certain motifs to match different versions. Fairy tales under the category of Tales of Magic 300-749, pave the way to certain other

categories in which Sleeping Beauty comes under the type ATU 410. The fairy tales in which a princess falls asleep for many years under an enchantment and is disenchanted by a prince fall under this category. This creates an intertextual link of Maleficent with many other versions indexed in this index such as *Sun Moon and Talia* by Giambattista Basile, *The Sleeping Beauty in the Wood* by Charles Perrault and *Sleeping Beauty (The Little Briar Rose)* by Wilhelm and Jacob Grimm. There are also motifs, which are present in many versions of the tale but only the one by Grimm brothers is selected to present a tabulated form because it is the most known previous version. Some motifs matched with different versions of Sleeping Beauty are recorded as follows: B11.2.1 Dragon as Compound animal. B11.6.1. Dragon helps the hero out of gratitude. B11.12.3 Fiery Dragon. D100 Transformation of person to an animal. D150 transformation of man to bird. D735 Disenchantment through a kiss. D930 magic land features. D940 Magic Forest. D 950 Magic trees. D1710 Possession of magic powers. D1960.3 Sleeping Beauty. F210 fairyland. F210.1 fighting battles in fairyland. F 340 Fairies give gifts. F340.1. F340.1. Parting fairies leave gifts for a newborn princess. F360 Malevolent fairies. F361.1.1. F361.1.1. Fairy takes revenge for not being invited to the feast. F361.1.2. F361.1.2. Fairy takes revenge for not being offered food. F361.2. F361.2. Fairy takes revenge for theft. F361.6. F361.6. Fairies slay wooer (or his kin) of fairy maiden. G200 Witch. G220 Characteristics of witch. G284 Witch Helper. H602.1.1 Symbolic meaning from Numbers one to twelve. L100 unpromising Hero or Heroine. M400 Curses. M411.12. M411.12. Curse by a witch. W 10 kindness.

Re-visioning the old idols by revising the hypertexts to alter the standardized notions is one of the favorite activities of Postmodernists and an ardent feature of intertextuality. Scholars claimed that Walt Disney films show old women evil and

cruel, whereas, the young ones as innocent and weak (Zipes 2015: 214). These standards altered in the contemporary era, the role of women also changed greatly due to the alterations in the story. *Maleficent* is revised by showing the women in it different. Maleficent the witch is no more a demon, she is kind and she does develop a filial love for Princess Aurora. It is only because she was a victim of the male chauvinistic society that she tries to avenge herself but she cannot bring herself to hurt Aurora because she could not change her innate nature. On the other hand, the role of Princess Aurora has also been altered a little, she is no more a mute character around whom all the major actions are performed and she does not reveal anything of her heart. In fact, she is mature enough to build opinions and keep them. She realizes in the end that it is not Maleficent who is the culprit but her father.

Some incidents are also altered for the purpose of altering the standards, True Love's Kiss received by the Princess from an alleged Prince holds an iconic position in the fairy tales. This disenchantment from the curse not only makes the Princess indebted to the Prince for her whole life but also gives the prince an authority over the Princess. In the earlier versions such as that of Basile, the prince even has the authority of fathering the children of Princess when she is in slumber, a sheer act of physical molestation. The postmodernists take this privilege away from the Prince with the help of intertextual element of revision. Here, the Princess does wake up from the magical sleep but not by the kiss of Prince but when she is kissed by the curser itself i.e. Maleficent (*Maleficent*).

Metafictional intertextuality is the interconnectivity when purposely fairy tales are commented upon, it creates an overt relationship between hypertext and hypotext. In *Maleficent*, it is repeatedly mentioned that this story is a narration of another story. Aurora while narrating states that "...the story is not quite as you were told..."

(00:32-00:36). This connection with the previous tale is called metafictional intertextuality. The merging of old text into new through the use of dialogue constructs a more eclectic point of view and also becomes a source of identification of plurality (Barret 17-29).

5.4.2 *Mirror, Mirror*

Mirror, Mirror, a re-visitation of the famous Fairytale *Snow White*, is also an evident picture of intertextuality. The first and foremost connection with the previous text is constructed by picking the most important object from the tale which is the mirror and accrediting the title with it. It creates an explicit relationship with the original tale of Snow White because the mirror has been present in almost all the versions.

Another connection with the previous versions start appearing right before the release of the movie, with its trailers and front covers, the cover of the movie has the evil Queen all over, holding the magic apple in her hand which was the cause of Snow White's death. The trailer also includes the iconic dialogue "Mirror Mirror on the wall who is the fairest of them all" connecting it with the previous versions. When the audience probes more into the movie it is released that the older story of Snow White is incorporated in the contemporary movie where the queen who also happened to be the narrator of the story reveals that this story is not about Snow White but about the queen herself, presenting a newer perspective of the tale.

There are many dialogues repeated in the contemporary version, which interconnect it with the previous versions as well as with the genre of fairy tales in general. Such as the oft repeated dialogue of fairy tales "Once upon a time" which is present in every fairy tale is also repeated in *Mirror Mirror*. Another dialogue which

is present in the version of Grimm brothers where it is narrated about Snow White “who was white as snow” (Grimm) is also repeated in the movie that “her skin was pure as snow” (*Mirror, Mirror*). Names of characters like Snow White also connect an explicit connection with the previous versions.

Another method of interconnectivity with the older versions can be used by utilizing the Index often used by the folklorists called Aarne Thompson Index. The tale of Snow White is categorized as ATU 709: Snow White. It traces similarities among many versions such as “The Young Slave”, by Basile, “Little Snow White” by Grimm brothers. The motifs, which construct similarity among different versions and have helped the research to construct acquaintance with the older versions are as following: D735 Disenchantment through kiss G271 Breaking spell H602.1.1 Symbolic meaning of numbers one to twelve (or another number) K1810 Deception by disguise R111.1.3C The Dragon slayer S31 Cruel stepmother S143 Abandoned in forest, W32 Bravery D1310. Magic object gives supernatural information D2070. Bewitching.

The intertextual element of re-visioning the old tales holds an important role in promoting postmodernism. The character of Snow White has been revised dramatically, she is shown a confident woman fighting back her enemies physically. Snow White’s beauty is not much under discussion in the movie, rather, it is her courage. Even the order for killing Snow White comes not after the revelation of her beauty, but it is her courage, which makes the queen worry. The character of Prince is also greatly revised, he is not brave and also gives up on truth whenever he finds it convenient. He does not confess to the queen that he was defeated by the dwarfs, hence he lies that they were giants. Most of his job is actually done by Snow White herself.

5.4.3 *Cinderella*

Cinderella, one of the famous fairy tales, is remade in the contemporary period but without major changes. The intertextual elements also help highlight different factors, which are otherwise not evident. The previous title is brought forward without any change, giving an explicit connection. The contemporary movie directors further use incorporation, the intertextual element, which connects the old tale with a new one by narrating about it. The narrator fairy godmother creates such an atmosphere that this tale has happened in past somewhere and also point out that the present Cinderella has a connection with the past Cinderella.

There are many quotations connecting the older versions with the new versions. The statement “Bring me the first branch your shoulder brushes on your journey. (*Cinderella*, 12:44-12:54), is also present in the Grimms’ version “The first twig, father, that strikes against your hat on the way home; that is what I should like you to bring me.” (n.p). In another dialogue, the fairy godmother says “On the stroke of twelve, the spell will be broken, and everything will be as it was before.” (n.p). Cinderella answers back that

“Oh, I understand, but... it's more than I ever hoped for...(n.p). It is also found in the contemporary version that “the magic will only last so long. With the last echo of the last bell, at the last stroke of midnight, the spell will be broken and all will return to what it was before” (52:10-52:24) and Cinderella gives an answer that “Midnight? That's more than enough time.” (52:26-52:30).

The names also create an intertextual link, Cinderella is a name repeated in all the versions and the story of Cinderella is immediately referred to. Names became

important in the contemporary era and they intertextually connect different versions. In the earlier versions, the major negative characters were not named, it was only later in 1959 when the Movie of Cinderella was released by Walt Disney that these characters were named. The two stepsisters were named Anastasia and Drizella and the mother was named Lady Tremaine. These names are also used in the contemporary movie of *Cinderella*. Their descriptions are reverted somewhat, they are no more presented as ugly ones because the postmodernists reveal the looks are not the assurances of good or evil.

When the Aarne Thompson Index is looked upon, Cinderella comes under the category of ATU 510, it is described as a tale where the heroine is abused by her stepmother and stepsisters. It has many versions such as Cenerentola by Basile, Cinderella or the Little Glass Slipper by Perrault, and The True Bride by Grimm brothers. Some of the motifs intertextually connecting the versions of Cinderella are as following: D20 transformation into a person of different social class, D300 Transformation: Animal to person, D364 Swan to person, D 397 Lizard to person, D530 transformation by putting skin, clothes etc., D855.5 Magic object as a reward for good deeds, H36.1 Slipper Test, H1091.2 Task: sorting grains: performed by helpful birds, Q40 Kindness rewarded, R221 Heroine's three-fold flight from the ball Cinderella, S31 Cruel stepmother, W10 Kindness, W32 Bravery.

The contemporary tale, however, has some variations, here Cinderella and the Prince meet in the forest and the Prince falls in love with Ella despite the fact that she is a common girl unlike the other versions where Prince falls in love with her only when he sees her dressed in a beautiful attire designed for Princesses only.

Another element of intertextuality is metafictional intertextuality, it is an element when the older tale is commented upon. When a narrator is included in a tale, the writer gets an opportunity of revealing those aspects too which are otherwise not revealed. There are many aspects which connect the tale with the older ones and also reveals some other perceptions like when the fairy godmother reveals that, “To her mother and father, she was a princess. True, she had no title, nor crown, nor castle, but she was the ruler of her own little kingdom” (*Maleficent* 00: 01: 33), revealing that Ella was a common girl unlike the princess' heroines of the fairy tales. The narrator also points out through metafictional intertextuality that the stepmother was also a victim of grief stating that “Her stepmother-to-be ...had known grief. But she wore it wonderfully well.” The movie makers though the metafictional element reveal the irony of situations and of characters. It further fulfills the philosophical aim of the writers.

5.4.4 *Snow White and the Huntsman*

Snow White and the Huntsman embody most of the intertextual elements proposed by Smith, intertextuality fulfills many of the contemporary perspectives. The title is intertextually connected with the previous version, calling it *Snow White*, authorizing it with the previous versions but it does not stop her, it further goes towards giving Huntsman a place beside Snow White. This intertextual connection by referring to the Huntsman highlights the postmodernist aim of the contemporary movie makers by giving credit to those characters who did not receive due credit. Huntsman is the actual hero of the story because he gives another life to Snow White by not fulfilling the orders of the evil Queen.

Another strong intertextual element is the inclusion of quotations from previous versions. The line “Once upon a time, in deep winter, a queen was admiring

the falling snow” (*Snow White and the Huntsman*) present in *Snow White and The Huntsman* is also present in the version of Grimm brothers. In the later, it states that “Once upon a time in the middle of winter, when snowflakes the size of feathers were falling from the sky, a queen was sitting and sewing by a window with an ebony frame (Grimms). In another line, it is stated that “Three drops of blood fell” (*Snow White and the Huntsman*) connecting it with the lines “Three drops of blood fell onto the snow” (Grimm) present in the Grimms’ version. Another line where queen wishes for a child saying "If only I had a child as white as snow, as red as blood, and hair as black as the wood of the window frame (Grimm) is also present in the movie that “If only I had a child as white as snow, lips as red as blood, hair as black as a raven's wings”(*Snow White and the Huntsman*). The iconic dialogue present in almost all the versions “Mirror, mirror, on the wall, Who's the fairest one of all” (Grimm) is present in the movie too, stating “Mirror, mirror, on the wall, Who is the fairest of them all?” (*Snow White and the Huntsman*). These dialogues construct a clear intertext with the particular tale.

Characters present an extended link with the previous versions. Snow White is present in all the versions, it is her around whom the story revolves; here, also she is the prime character but there is a dramatic change in her character. She is strong and fights back her enemies like a leader. She has a strong character, everyone in the kingdom looks up at her as a leader. Her true nature and defiant personality are what make her a true heroine, her beauty is not of prime importance. The presence of Queen with a similar attitude of being called the most beautiful female is the prime trace of intertextual connectivity but here, the Queen justifies her stance of remaining beautiful. She states:

I was ruined by a king like you once. I replaced his queen, an old woman. And in time I too would have been replaced. Men use women. They ruin us, and when they are finished with us, they toss us to their dogs like scraps. What have you given me? When a woman stays young and beautiful forever, the world is hers (*Snow White and the Huntsman*, (0:7:31-0:8:19)).

This fulfills one of the prime reasons of intertextuality to revise and look at the world with a new and different lens. Queen is a mouthpiece for many women who are the victims of male chauvinist society.

Another element of intertextuality is metafiction where the older story is criticized or commented upon. This intertextual connection is utilized for a purpose. Firstly, assigning the Huntsman as the narrator fulfills the postmodernist purpose. He was the least known character in the tale although he is the most important one because he lets Snow White live and give her a second life. Additionally, there are also many other aspects which are currently added to the tale and are revealed through metafiction. Such as the bravery of Snow White and the love of Huntsman for Snow White.

5.4.5 *Frozen*

Frozen is one of the unique fairy tales among all the movies under analysis. It has many intertextual elements present in it but the connection is not traced immediately. It is a reinterpretation of the story named *Snow Queen* by Hans Christian Anderson. *Frozen* is considered unique because it is not a common and often revisited fairy tale; there might be some versions of it but they are not commonly known.

It is through the intertextual element of authorised and writerly (Smith, 12-14) that an indirect link is created with the earlier version of story, i.e. *Snow Queen*. Both the elements are related to the title of the newer version connected with the previous versions. The title *Frozen* is indirectly related to the title *Snow Queen*. As the tale is not very popular among the people, it is not easy to connect an immediate relationship with the previous version but if a connotative meaning of the title is traced, it means snow. Although an immediate connection cannot be traced only through the title, yet, some deeper study of the plot, characters, and different actions create an explicit link with the previous version.

One of the intertextual elements connecting through quotations, characters' names and description of characters adopt an explicit link with the previous versions. Although none of the lines are being repeated in the new version yet, the characters are visible in the contemporary version. Snow Queen, is the major character of the version named *The Snow Queen*. She was the antagonist in the previous version, she is also present in the version under analysis. Snow Queen, named Elsa is not the antagonist here, she is a benign and caring Princess who loves her little sister and the people of her kingdom but due to her unusual powers, she locks herself up in isolation and when she accidentally reveals her powers, she is misunderstood by everyone. The trolls are also such characters which are intertextually linked with the previous version but again here the trolls are the magic helpers and not the evil trolls who spread hatred in all the world. Characters' names are entirely different from the previous versions. In the *Snow Queen*, there are two characters who are named Kay and Gerda but they are neither present in names nor in identity in the present version. The newer version has different characters and every character is given a name.

However other than *Snow Queen*, there is no more resemblance with the characters of the previous version.

The structure of the Contemporary American fairy tale movie, *Frozen* is different from the previous version. In Anderson's version, the story is divided into seven tales, whereas, in the contemporary version, only some fragments of the story are taken and a story is constructed. When Aarne Thompson index was traced, Snow Queen was not present in its indices, although the story itself is present on the site yet, it is not numbered in the index. however, it is suggested that the tale of *Frozen* and *Snow Queen* should be categorized in ATU 703 Snow Maiden. The motifs present in the index are as following: C30 Tabu: Offending supernatural relatives, M400 Curses, M404. M404. Unintentional curse or blessing takes effect. T121.3.1 Princess marries lowlyman and W 32 bravery.

The element of revision is one of the intertextual elements, which revises the old tale into a new one. These revisions are done for various reasons; here also, the story is changed completely, there are only some traces, which link it with the older version. Firstly the antagonist is turned into a protagonist, she is a strong character having a sisterly love for her little sister Anna and motherly love for the people of her kingdom, she does turn things and people into ice but that also is not done with any evil intention. It is her fear of hurting others that makes her suffer, she is helped by her sister to grow out of this fear. The primary theme of the movie *Frozen* is concerned with the sibling love unlike the love of playmates present in the *Snow Queen*. It does not have a similar story where the heroine is in a trouble and is saved by a prospective prince, here, the sister is in trouble who is saved by the other sister. There is a Prince but he turns into an antagonist.

Another revision present in the contemporary tale is a change in the role of the heroine, present in *Frozen*. Anna is the princess who is not waiting for the prince, rather, she takes the challenges herself and leads the other characters in her adventures, she is persistent to save her sister. The scholars do accept that the postmodernists have challenged the continuous victimization of women by the Walt Disney films (Zipes *Don't bet on Prince* 209). Anna is presented differently than the previous passive heroines of the fairy tales.

One of the intertextual elements known as *fabulation* is traced only in the movie of *Frozen* where a completely new story is created. This intertextual element is used to go against the constructed notions. The sibling love is given more importance in the play. It is a story, which reveals how the two playmates are separated because of the magical powers possessed by one of the sisters because she is afraid of hurting her sister Anna particularly.

5.5 Challenge of Collective Unconscious in the Contemporary movies

The research also sought to trace out the archetypes present in literature and analyze the change practiced in the portrayal of archetypes. It is observed that the contemporary movie directors while practicing postmodernism as proved through the analysis of intertextual element, also bring changes in the archetypes and challenge the long borne theory of the Collective unconscious. One of the prominent Psychologists, Sigmund Freud, is associated with the concept of collective unconsciousness. He calls all the suppressed feelings and desires as the *unconscious* present in the human beings but Carl Jung student of Freud brought some alterations in the theory, he was of the view that Freud's theory is limited and that the unconscious must be split into the personal and collective unconscious. The theory of personal unconscious is what was propagated by Freud and collective unconscious is

the addition that Jung proposed. He was of the view that all the human beings have some similar symbols present in their dreams because these ideas are present in their unconscious and as they are shared by all the human beings similarly. They appear repeatedly on the surface (5). He calls them “Archetypes” (4). These are the ideas which human beings are born with (Jung, *The Archetypes and the Collective Unconscious* 4).

Another prominent Philosopher of Archetypes called Northrop Frye highlighted the theory of archetypal criticism and integrated it in literature. He propagated on the recurrent patterns and images present in literature. He is of the view that archetypes are those symbols which are portrayed as images appearing repeatedly in the literature (*Anatomy of Criticism* 341).

These archetypes are manifested in literature unconsciously and they bring relief to man when they appear in literature (Marudanayagam 49). Particularly, the fairy tales are the embodiment of such images and symbols because they express the simplest psychological process of human beings. Fairy tales help understand different human beings because they share such impressions, which are present in every culture (Von Franz *The Interpretation of Fairy Tales* 2-3). Archetypes are portrayed in fairy tales which further help study the psyche of human beings as species.

The movies under analysis are the fairy tales remade according to the postmodernist trends, they do disturb the theory of archetypes in a partial manner while further endorsing the postmodernist aspect of rejecting the previous authorities.

5.5.1 *Maleficent*

Maleficent falls completely on the postmodernist aspects as highlighted by the postmodernist scholars. Moreover, it breaks all the previous rules of the narration

and the construction of ideals and morals. The archetype of color as manifested by Jung is an archetypal color symbolizing darkness, chaos, evil and melancholy (*The Collective Unconscious*). It is for this reason that literature has always brought forth patterns of blackness symbolized as evil and dark. Here in *Maleficent*, the makers challenge the archetypal concept of black color. They represent Maleficent, the witch clad in black color, but void of evilness in her character. She is shown as a benign fairy who loves everything and everyone around her, although due to being a victim of human meanness, she does attempt to be an evil person but she fails due to her innate goodness. The inclusion of crow in *Maleficent* is also another challenge to the archetypal theory. This bird is considered hideous and ugly and has always been represented in literature as an evil bird, always hurting and creating problems for good people. Crow has always been portrayed as a helper of the antagonists, particularly in the fairy tales. Here, the Crow is indeed an aid for Maleficent but it shares the same goodness like Maleficent, it always brings good news to Maleficent. News like the birth of Princess Aurora was brought to Maleficent with sheer joy by the Crow. Crow is loved by Princess Aurora when she grows up. Why is the role of crow being reinterpreted, it is because the postmodernists want to shake the belief of absolutism, that crow is absolutely evil and pigeon is absolutely benign, as always presented in literature, rather they want to propagate relativity, that a crow can be positive or negative.

The character of Maleficent is also a challenge to the archetypal image of a hero. The postmodernist moviemakers of *Maleficent* have replaced all the archetypal features of hero suggested by Jung and Franz and constructed the role of Maleficent, who is both a hero and a villain simultaneously (*Man and his Symbols* 177).

The archetypal patterns of situations, which hold an iconic position in the literature due to their recurrent appearance, are also challenged in *Maleficent*. Sleeping Beauty is cursed to be awakened only by a true love's kiss of a Prince, but here in *Maleficent*, Princess Aurora does not wake up when she is kissed by the Prince. He, in fact, does not feel like kissing her because he has not fallen in love with her yet. It is the kiss of Maleficent instead which makes Princess Aurora get disenchanted with the curse because she is the only one who is truly in love with Princess Aurora. The Archetype of the situation is challenged here by the postmodernist movie makers.

The character of Princess Aurora also lacks the archetypal pattern of heroines. She is not an idol fairy tale heroine. In fairy tales, the heroines are beautiful and they are rescued by the Princes' whenever they are in trouble. Fairytale heroines are puppets in the hands of situations as well as their heroes. Although Aurora also falls more or less in a similar category of going along the situation but she is not rescued or owned by the male characters in the tale rather it is Maleficent, who wins the heart of Aurora. It is another challenge to the archetypal pattern of the situation. The older women in literature are portrayed as insecure and cruel women who while losing their youth and beauty turn jealous towards the beautiful heroines. This pattern is also rejected by the postmodernist movie makers.

In another situation, which is explained in the theory of archetypes as an effort to fight back the evil powers of a man, this struggle is symbolized through a dragon or monster fighting the hero. This symbolically portrays how hero's ego overcomes his unconscious mind. In *Maleficent* this collective unconscious is challenged because the dragon is not an evil power, rather it fights the evil powers while helping the

protagonist. It acts as a magical helper to the protagonist who was considered an antagonist earlier.

5.5.2 *Mirror, Mirror*

Mirror Mirror, a revised version of *Snow White* is another Contemporary American fairy tale movie which challenges the archetypal patterns present in Literature. The characters present in the movie are reverted from the patterns and are presented as they are expected to be in the contemporary era. The character of Snow White is also a challenge to the archetypal heroine of fairy tales. She is presented as a strong girl who helps free her hero from the shackles of cruel Queen. She fights her enemies alone while locking the prince and refusing to take his help she says, “You know, all that time locked up in the castle, I did a lot of reading. I read so many stories where the prince saves the princess in the end. I think it's time we change that ending” (*Mirror, Mirror*). She is challenging the archetypal roles specified for female gender in the fairy tales.

The male archetypal roles are also challenged here, the prince is not as brave as he is expected, he lies to the Queen when he tells her that they were ambushed by Giants. He does not do anything to rescue Snow White from the evil Queen, it is actually Snow White herself who tries to free her kingdom and the Prince from the evil queen. She kisses the prince to disenchant him from the spell of Queen. She takes the charge of hero in the movie and breaks all the archetypal patterns appearing recurrently in Literature previously.

5.5.3 *Cinderella*

Cinderella one of the most famous fairy tales has its versions in almost every culture and every period, however, the current reinterpretation of Cinderella did not

attempt to break any conventions and it also did not challenge the archetypal patterns of characters, situations, and symbols present since time unknown in literature. They are portrayed with the similar repetitive pattern.

5.5.4 *Snow White and the Huntsman*

Snow White and the Huntsman is another contemporary American fairy tale movie which has challenged many different archetypal patterns of literature. For instance, the patterning of characters particularly found in the fairy tale genre of literature is questioned and challenged.

Snow White again is presented as a leader and a fighter, she does not wait for anyone to rescue her from the shackles of the evil queen, rather, she herself leads everyone and pursues her fight as a fighter and a brave soldier of the kingdom. She, in turn, does not fall in love with someone from royal family or elite class, her hero is everything, which is not archetypal. *Snow White* falls in love with Eric, the Huntsman. He does not have anything of an archetypal hero. His character is an open challenge to the archetypal role of hero. The Huntsman is a drunkard and a widower, he abuses and hates everyone around but he turns to be the hero of *Snow White*. Another challenge to the archetype of the situation is again presented when the huntsman disenchants *Snow White* from the magical spell of the evil queen. It is quite contrary to the pattern where a prospective prince kisses the princess and they are married happily ever after.

5.5.5 *Frozen*

Frozen is one of the most different contemporary American fairy tale movies in the race of fairy tale revisions. *Snow Queen* who was previously the antagonist of the fairy tale *Snow Queen* is now represented as the archetypal hero of the tale. She

has all the qualities of a hero. She has an unusual birth, she has some extraordinary features. She gets into a difficult situation then she isolates herself and finally gets help from trolls. All these features fall under the definition of archetypes but her character is a challenge to the archetypal patterns of Literature because she was earlier the antagonist of the tale, her role is reversed and revised, turning her into a heroine.

Another challenge to the archetypal theory of Jung is the presence of the character of Kristoff. He is the hero and the prospective lover of Princess, but he does not belong to the royal family, he is not a prince, instead, he is an Iceman, unlike the Jungian Archetypal hero. An archetypal hero is said to have an unusual birth who later in life, faces some conflict and reaches a supreme place after coming out as a winner from the conflict. After a scuffle with the evil powers, he restores his kingdom (Garry and El-Shamy 3-16). In *Frozen*, Kristoff is nothing like an archetypal hero because he does not have an unusual birth, he does not grow after an extraordinary encounter, and he does not own a kingdom because he is just an Iceman. Anna is also another character who challenges the archetypal patterning of heroines in fairy tales. She is an active princess who is adventurous, she is not a passive character who waits to be loved and who is rescued when in trouble, it is a recurrent archetypal pattern.

5.6 Conclusion

Thus, the present study reveals that the contemporary American movies based on fairy tales have evident traces of postmodernity present in them. Since the philosophical origin of postmodernism, it was observed that they attacked different conventional philosophical conceptions. The movie directors also reject totality, propagate plurality and are the promoters of the marginalized. Art was favored over theory and reason. They use intertextuality through different modes for fulfilling their

postmodernist aims. Through rewriting the philosophical contents of postmodernism together with the social positions of the forces which sustain it were highlighted. The Contemporary Fairy tale American movie directors were changing the roles, characters and situations and creating a link between power and knowledge and also emphasizing how power works to dominate the social and personal space. The postmodernists assert that knowledge is used as a weapon to enforce and totalize their own ideas in order to influence the thinking of people, so that they follow and do exactly as the totalizing ideology. Hence postmodernist focus on the typical rewriting principles in which texts are changed to rebuild the older texts so that new ideals are generated. They challenged the archetypal patterns present in literature. There is only one movie Cinderella released in 2015, which does not challenge the archetypes in literature.

5.7 Recommendations

The American film industry is very popular all over the world, the present study is an extended examination of the fairy tale movies of America. It not only provides a detailed area for examining the current trends present in the contemporary American Fairy tales but also opens up new dimensions to the Cinema for bringing in new trends in the movies.

It is recommended that

1. a quantitative study can be taken, based on a survey to analyze the psychological effects of these postmodernist fairy tales
2. a comparative analysis can be done to see the trends of Walt Disney studios and other production companies with regard to postmodernism
3. Walt Disney can take this study as a model for further productions.

5.8 Summary

The last chapter is a recording of the findings and the conclusions highlighted from the detailed analysis of the movie *Maleficent*, *Cinderella*, *Frozen*, *Mirror*, *Mirror and Snow White and the Huntsman*. It also presents recommendations prescribed as developed after the study. The complete study finally reveals that the contemporary American fairy tale movies are produced on the postmodernist features and intertextuality plays a prominent role in highlighting the postmodernist trends. It is also revealed that there is an evident change in the archetypal patterns of literature.

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Appendix A

MALEFICENT: REIMAGINING “THE SLEEPING BEAUTY” WITH A POST-MODERNIST PERSPECTIVE

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Abstract

The goal of the present project is to highlight the postmodernist perspective of the fairy tale themes in the movie *Maleficent* (2014) through Intertextuality. The present study aims to highlight the rejection of authority by the Contemporary American Fairy Tale movie makers. Postmodernism is an era where “Meta-Narratives” are challenged and everything is being observed through a lens different from the past. Movie creators of postmodern era have reinterpreted the original fairy tales in ways that fit contemporary norms and circumstances. Movie creators represent the old texts of fairy tales but have changed the title, plot and role of characters, e.g. in *Maleficent*, the antagonist of “Sleeping Beauty” now owns the title of the story, and she also shares her part of the story, which was previously unknown.

The researcher used the eight elements that Kevin Paul Smith has mentioned in his book *Post Modern Fairy tales, Folk Loric Intertexts in Contemporary Fiction*. The fifth element particularly, i.e. “revision”, makes the claim of the researcher valid that Postmodernists have rejected totality and grand narratives, they have opened new dimensions to the old stories. The story here is given a new spin and the changes made in the story of “Sleeping Beauty” are according to the norms of today, e.g. the women in the movie i.e. “Aurora”, the Princess and Maleficent the Witch are given a prominent position and a voice to speak their point of view, previously they were known through the eyes of other characters only. These results show a change in perspectives and in the way things are now being looked at. Fairy tales are the movies that are easily accessible to our children, further study on this theme can help understand the society of today, the postmodernist society.

Keywords: Intertextuality, Postmodernism, Fairytales.

INTRODUCTION

Maleficent released in 2014, is a fairytale written by screenplay writer, Linda Woolverton who takes a postmodernist approach and changes the original version of the story engraved in everyone’s mind. The story here is retold with a postmodernist approach, an approach where the old narratives are challenged and new versions are brought forward. The reality, as propagated by scholars of Postmodernism, is based on knowledge, which is further related to power but, Linda Woolverton by taking a postmodernist approach tries to break the dominance of knowledge created in reader/ audiences’ mind. The researcher here takes postmodernist characteristics and analyzes *Maleficent*.

LITERATURE REVIEW

Postmodernism is a movement that challenges the political, literary, and, social authority. It rejects the "Meta-Narratives", the narratives of the famous authors and brings forward every kind of point of view, whether important or unimportant (Barry, 2008, p.86). It propagates a pluralist point of view. Postmodernism is all about representation, it deals with ways of representing reality and what is actually considered real. J A Cuddon pens postmodernism in his Dictionary of literary terms and literary theory as "an eclectic approach, (and a liking for) aleatory writing and for parody and pastiche" (1999, p.553).

Postmodern literature as a whole is hard to define and there is little consensus on the exact characteristics, scope, and the importance of postmodern literature. Postmodernist literature is a part of the socio-cultural and historical development and it portrays modern life and culture in a specific way (Sharma, 2011, p. 190). It shows the struggle of human beings in the hypocritical society. Postmodernist writers often point to early novels and story collections as inspiration for their experiments with narrative and structure. In postmodernist literature originality and authenticity is challenged and mocked. Postmodern literature does not focus on subjectivity, instead, it focuses on radical plurality and relativism which completely negates authority in perceiving the outer world, and it distrusts the unified truth, the eternal truths about the world (Crews, 1999, p. 29).

Jean Francis Lyotard in his essay "Answering the Question: What is postmodernism" brings forth the famous definition of postmodernism that it is "incredulity towards metanarratives". He is of the view that the authoritative approaches, these "Grand Narratives", are only to curb the differences, opposition, and plurality. Whereas postmodernity deconstructs "the idea of a unitary end of history and of subject" (1984, p.74).

Postmodernist writers highlight a decentered concept of life, they don't believe in isolated works of art, instead, most of the work is intertextualized, which means one text is related to another, it can be a direct reference or an extended discussion of the previous work (Sharma, 2011, p.191).

Barthes is of the view that original meaning of word text is " a tissue, a woven fabric" thus revealing that text is not a line of words which reveals a single authoritative meaning but it is an amalgamation of a variety of meanings based on different writings which blend and clash together. All these meanings are drawn from various centers of culture, only literary meaning can never create a stability because of the intertextual nature, the reader always makes new textual relations (1977, p.159).

According to Anton Pokrivčák, and Pokrivcakova, "The most obvious techniques to build intertextual networks of literary texts include direct reference, allusion, quotation, echo, plagiarism, collage, mosaics, palimpsest, and others" (2006, p.20). Pokrivčák and Pokrivcakova continue by saying that "Intertextual networks are also generated by cultural discourses and the media". One of the most important aspects of a postmodern literary work closely connected to metafiction is, however, intertextuality" (2006, p.20).

The term intertextuality was coined by the Bulgarian poststructuralist theorist Julia Kristeva in her article Word Dialogue and Novel, which was published in 1966. Kristeva owes much to Mikhail Bakhtin for coining and developing the concept of intertextuality. His works gave her the idea for the definition of intertextuality. Due to her familiarity with the Russian language and culture, she developed the theoretical grounds of intertextuality. Bakhtin's concept of dialogism introduced in his collection of four essays related to language and novel explain that it is a connection between source text and dialogic text, this connection is unrestricted and limitless, and that there is no single authorial meaning in the text because a word does not have affixed meaning but actually words are a chain of connectivity with all the related words of past and future. The word in language...assert scholars...is half someones else (1986.p. 35).

Postmodernism places great emphasis on radical plurality and relativism. Postmodern writers use Intertextuality as a tool to play and turn the original meaning of the texts upside down. They break the authority and destabilize the hierarchies to rearrange the meaning. The intertexts, undergoing the dialogical process, help the reader to look at the text with a new understanding; this makes them question the old authoritative ideas, playing a part in creating a new insight and changing fixed meanings (Yaqoob, 2012, p. 478).

Intertextuality by involving the texts in dialogues creates the text as the mosaic of references or quotations from other texts, a text is an open system which can never be isolated but moves back and forth with other texts and questions the authority of older texts, it allows for the revision and adoption of older texts to suit new situations and meanings. Outmoded assumptions are criticized through its use. Intertextuality, due to its nature calls attention to the act of storytelling, through which the reader /audience gets to know how the author is changing the earlier story often called metafiction, which means fiction about fiction. Intertextuality is a reflection on metafiction, it highlights the fact that meaning is not final or permanent but rather a construct, a thread linked to other threads (Baer, 2005, pp. 145-152). Intertextuality plays an important role in highlighting the postmodernist aspects present in the contemporary American fairy tale movies. The original versions of fairy tales, where heroines are passive, the minor characters are silent and the royalty is the only class present, are altered according to the vision of postmodernists. These alterations are traced through analysis of intertextual elements.

Fairy tale belongs to folk Literature and is considered to be part of oral tradition. In written form, the fairy tales tend to be narratives in prose form recording the fortunes and misfortunes of heroes or heroines, who in the end always "live happily ever after". Supernatural elements, for instance, fairies, magic spells are all present in it (Cuddon, 2000, p. 302).

Stephon Benson in his book "*Contemporary Fiction and the Fairy Tale*" explains that "postmodern novelists who embed fairy tale "intertexts" generally revise or deconstruct them, using irony, parody and sometimes satire of these "intertexts" alongside the tales original character types, themes, motifs, and images, often turning fairy tale plots upside down, reversing outcomes and using unreliable narrators, anti- heroes/heroines and magical realism, the texts generally exist in a romance mode and may still depict transformation..." (2008. p. 99).

Bacchilega makes an excellent case for taking a postmodern approach to what she calls postmodern fairy tales, or new readings of fairy tales, including "literary texts, cartoons, movies, musicals, [and] soap operas," that exhibit ideologically charged self-reflexivity and disseminate parody and performative multiple versions (1999, 1-26).

A recent research, on the changed roles of fairy tale characters presented in Media, discusses that Magical helpers are still present in genres that draw upon fairy tales, such as fantasy novels and films and the contemporary American understanding toward supernatural improvements highlights some of the changes made to folktale helpers (Jorgenson, 2007, pp. 216-217) The roles in the recent texts have changed their positions. The fairy godmothers who were typical helpers in past now take on new roles, at times they are even challenging the protagonist. In the case of Maleficent, the evil fairy has been turned into a fairy godmother and the fairy godmothers who in the past were the caretakers of princess Aurora are not only physically turned into "Lilliputian" figures but metaphorically also they turn into helpless, talkative and ignorant pixies.

The contemporary fairy tales are altered based not on eternal truths but truths constructed through relativity. The theory of intertextuality is helpful to bring forth the motive behind these alterations. Such an example of intertextuality is seen in one of the most celebrated fairy tales of times. "Sleeping Beauty" produced as a very famous American Movie known as *Maleficent*. If the origin of this tale is traced it goes back to Italian writer Giambattista Basile's "Sun, Moon, and Talia" (1636) in a collection known as "The Pentamerone". In Basile's story Talia (whose name derives from the Greek word Thaleia, meaning "the blossoming one") gets a tiny piece of flax under her fingernail and falls down dead. The king who discovers Talia in an abandoned castle is already married, but he is so overcome with desire for her that he "plucks from her the fruits of love" while she is still asleep. Talia is awakened from her deep sleep when one of the two infants to which she gives birth, exactly nine months after the king's visit, sucks the piece of flax from her finger. When the king's wife learns about Talia and her two children, Sun and Moon, she orders their deaths, but she herself burns in the fire she prepares for Talia, and the others live happily ever (Tatar, 2002, p 95).

It was later adopted and a little altered In European Literature by a seventeenth-century French writer, Charles Perrault in 1696. Charles Perrault's Fairytales "Contes de ma mere l'Oye" translated into English by Robert Samber in 1729 hold a prominent place. It has the story of "Sleeping Beauty in the Wood" which is a story of a king and queen who after having a long awaited baby girl, fall into a deep gloom when she is cursed by a fairy Maleficent, the name

Maleficent is given to the fairy in the later versions, who was overlooked on the baby's christening. Seven other fairies were invited and had golden caskets made for them. This in return makes Maleficent angry, she takes revenge by cursing the child that she will prick her finger on a spindle and will die whereas the seventh fairy who had not blessed the child yet comes out, although she cannot undo the spell but she gives her blessing that she will not die but will sleep for hundred years and will be awakened by a prince's true love kiss. (The Sleeping Beauty, 1873).

The Grimms' story of Sleeping Beauty is considered a shortened version of writer Giambattista Basile's "Sun, Moon, and Talia" (1636) and Charles Perrault's "Sleeping Beauty in the Wood" (1697). The Grimms' chronicle of Sleeping Beauty turned out more appealing than Basile's story and Perrault's tale. Sleeping Beauty is a typical conventional girl whose only quality was that she is beautiful and fair by heart, bravery was a trait which was attributed only to the heroes of the story, those prince's, only whose help could save the princess from every kind of evil and bad luck, Deprived of action, she resembles the impassive Snow White, who can do nothing more than lie in wait for Prince Charming. Yet this cliché about fairy-tale heroines ignores the notion that women can also be clever and resourceful and they can liberate themselves from every kind of peril, this patriarchal dominance was engraved very deeply in the fairy tales and it was never questioned, from Basile till the tales entry into Walt Disney's Sleeping Beauty in 1959. Then came the postmodernist traits (Tatar, 2002, p.96).

In Walt Disney's "Maleficent" the movie makers have taken a villainess and have changed her outlook, she is a protagonist and a villainess at the same time. "Maleficent" is an update of "The Sleeping Beauty". In the new version, the fairy's rage is given a new perspective. There are two children in the movie. One is Stefan, a simple country boy. The other is Maleficent, a sweet little girl. Maleficent and Stefan are friends. The king of the territories neighboring Maleficent goes to war with her and loses, so he declares that whoever can kill her will succeed him as king. Stefan with the hope of becoming a king visits Maleficent to kill her but he doesn't bring himself up to it. So he just cuts her wings, Stefan becomes the king according to the promise. He has a daughter Aurora, who is cursed by Maleficent as revenge. Aurora is sent away from the palace under the care of three fairies so that she remains away from the evil of the curse. They are the same fairies who were in the first version although the number has decreased from seven to three. Their function has also changed from caring responsible fairies to irresponsible, frantic pixies. Aurora instead of them is looked after by Maleficent, who despite giving a statement that she dislikes children takes care of her. The curse on Aurora is that she is pricked by a spindle and will fall asleep all her life unless it is revived by a "true love kiss". Maleficent tries to undo the curse which doesn't happen then she removes all the spindles away from Aurora's reach but Aurora is pricked. Maleficent then tries to bring Princess Philip, a young prince from the neighboring territory, in touch with Aurora so that she is kissed by him and the curse is broken which doesn't happen, making the audience think that Aurora will sleep forever. Before leaving to return to the woods, Maleficent leans over Aurora and plants a farewell kiss on her brow which makes Aurora rise from her sleep and the kiss resulting in true love's kiss. (Lane, 2014)

METHODOLOGY

The researcher will adopt Kevin Paul Smith's method of analyzing intertextual elements which he has mentioned in his book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. Smith has used eight elements for intertextual analysis of any work. He proposes this theory because he believes that if we start collecting intertextual links of fairy tales in contemporary fiction, the list would be unending that's why a compact and contained framework is needed, he also adds that the postmodern writers have used the theory of Intertextuality in a particular manner and to bring out certain characteristics of fairy tales, he, in order to study those particular features, uses these eight elements of Intertextuality. These elements according to Smith do not occur alone in a text, however, it is not necessary that all the eight elements are present in a text, one of the reasons may be the fact that some of these elements are closely related to one another, there is only a difference of degree among them. (2007, p 9-57) This particular framework is used because the main concern of Smith is hypertextuality which is defined as "a field of literary works the generic essence of which lies in their relation to previous works" (Allen, 2000, 108).

While the researcher is working particularly on intertextual links present in fairy tales, this methodological framework provides the most appropriate one for the study. He mentions eight categories in which a fairy tale can be intertextually analyzed:

Authorized

Explicit reference to a fairytale in the title

The very first element is of authorization which is an explicit reference to a fairytale in the title. This element can be traced when evidently the exact title of the previous version is seen in the present version and the audience relate immediately to it. Almost all the fairy tales are known by their previous titles creating a clear connection with the present one.

Writerly:

Implicit reference to a fairy tale in title

Writerly is different from authorization in matters of degree only. It is an intertextual element which can be indirectly linked to the previous versions. It is an element which can be traced when an indirect reference to an earlier fairy tale is given, when the new tale does not merely repeat the title of the older text rather makes some amendments and uses a minor character or an object present in the tale as the title. It can also be traced in "A (named) fairy tale epigraph, a foreword by the author that mentions a fairy tale, or a chapter title that refers to a fairy tale act....".(Smith, 2007, p16)

Incorporation

Explicit reference to a fairy tale within the text.

The element of incorporation is a clear reference to a previous text in the present text. It is an element which embeds the old story into the new story. The postmodern writers often use this tool of incorporation to reveal the new perspectives of the characters and the writer too.

Allusion

Implicit reference to a fairy tale within the text

Allusion is one of the very old concepts present in Criticism but it is only recently that it is being added as an intertextual element. It refers to quotations character names, their descriptions, patterns of structures and patterns of motifs present in fairy tales. It also includes the hidden symbols. It is like the unconscious of the texts, texts or stories can have hidden meaning. Indeed, the idea of the intertext owes a great deal to the absorption of Freudian theory into everyday thought. Just as the hidden meaning of dreams may be uncovered through a careful examination of "condensation and displacement", so critics argue that a text's 'real' meaning can be discovered through the same techniques.

Freud, in his analysis of dreams, argued that they tend to focus through condensation and displacement. In condensation one sign collects into itself a host of meanings or signifiers; in displacement, a sign from another area of signification stands in for the real content of the dream. A ring in a dream might symbolically condense ideas and desires concerning a host of aspects of life: marriage, religious faith sexual desire, economic stability or instability. Condensation and displacement can, then, be seen as two operations in the semiotic process (Allen 2000: 52–3).

Re-vision

Putting a new spin on an old tale

Another intertextual element is the element of Re-vision in the text. It means putting a new spin on old ones. Smith puts re-vision as the element which "covers texts where the hypertext is mainly concerned with revising the hypotext with all that this infers in terms of structural similarities between the two tales." These re-visions are usually done to remove the patriarchal authority from the texts and bring the women in the text to a more powerful position (2007,p 34).

Fabulation

Crafting an original fairy tale

Fabulation is an element which is also sparsely used by the postmodernists. It is used to create an entirely new story while taking drafts of older fairy tales. The elements of fairy tale genre are present but the exact plot and structure of the previous tale are not followed while adopting the element of fabulation.

Metafictional

Discussion of fairy tales

Metafictional intertextuality occurs when a fairy tale is commented upon, or when the fairy tale is analyzed in a critical way. This type of intertextuality can be related to a specific tale, therefore making a close link between hypertext and hypotext. It is one of the most important tools of Postmodernists.

Architextual/ Chronotopic

'Fairy tale' setting/environment

This element of intertextuality does not refer back to any particular fairy tale rather it is used when fairy tale like qualities are found in the contemporary fiction. It is invoked whenever particular dramatis personae, magical events and indefinite place and time occur in a contemporary fiction.

RESULTS

An analysis of movie "Maleficent" on these elements of intertextuality highlights post-modernist characteristics present in the movie.

Authorized

The title plays a very important role in understanding a story line. The title of the movie "Maleficent" produced in 2014 is the name of the evil fairy in the fairytale of "The sleeping beauty". Although the name Maleficent was given in 1959 version of the movie the character Maleficent was always present in the tale, she was the antagonist who makes the story roll on. When In 2014 Disney's Movie, (Joe & Robert, 2014) the title is given to the negative character, it is evident that here the movie makers are somewhat turning the movie in a new direction. In 2014 Maleficent carries the story with her too but she is no more an antagonist, not in the eyes of a postmodernist audience because here the audience gets to see the world through an open outlook. Maleficent vows to take revenge but she can't. She is not evil by nature, writer highlights the fact that nobody is evil by nature but the circumstances lead one to. Stefan, the country boy turned into a king is also not evil originally, it is only his lust for power that makes him blind towards his own good and he cuts away Maleficent's wings.

One can see the trailer of Maleficent where it is evident that this movie belongs to "Sleeping Beauty", The iconic dialogues of Sleeping Beauty which are oft repeated in almost all the versions are shown in the trailer, the scene where Maleficent curses the Princess is shown in the trailer, leaving no doubt for the audience that it is a version of "Sleeping Beauty".

Incorporation

The element of Incorporation which is an explicit reference to a fairy tale within the text can be used to analyze "Maleficent", the audience can hear a speaker in the background of the movie, who tells the story of Maleficent, which we later find out to be Princess Aurora herself. She explicitly mentions that this is the old story of the sleeping beauty told anew, She shows that side of the story to the readers and audience which has always remained unknown, the reason that turns a carefree fairy girl, Maleficent into a vengeful sorceress.

"Let us tell an old story anew. And we will see how well you know it. Once upon a time, there were two kingdoms that were the worst of neighbors. So vast the discord between them that it was said only a great hero or a terrible villain might bring them together. In one kingdom lived folk like you and me with a vain and greedy king to rule over them. They were forever discontent and envious of the wealth and beauty of their neighbors. For in the other kingdom, the Moors lived every manner of strange and wonderful creature. And they needed neither king nor queen but trusted in one another. In a great tree on a great cliff in the Moors lived one such spirit, you

might take her for a girl, But she was not just any girl. She was a fairy, there you go and her name was Maleficent” (Joe & Robert, 2014).

The element of incorporation is evident in the trailer of the movie as well, when it comes on the screen that “You know the title now find out the truth” it shows a clear message that there is more to the story which is otherwise known to all and that there is another angle of the story, a postmodernist angle.

Allusion

Implicit reference to a fairy tale within the text

1.1.1 Quotations

Quotations are the most obvious intertext as some of the statements or dialogues of characters are so often repeated that they have an iconic position

When the trailer of Maleficent was released it was mostly about Maleficent the fairy, and audience comes across with the dialogue of Maleficent

“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” (Joe & Robert, 2014), the same dialogue repeated in almost all the narrations of the story.

Character Names

An illusory character name is an example of an intertextual reference that can be located on the surface of the text, this type of allusion is very clear, as the reader /audience recognizes the name also used in another text. Character names are same as in the original Story, only Maleficent name was given to the witch in the later versions. Aurora. Prince Philip, the former protagonists of the story carry the same names.

Character descriptions

Character descriptions often carry more importance in fairy tales than the character names because mostly the characters of fairy tales are known for their actions or particular features that make a very important aspect of the story. Sleeping Beauty also holds a distinct position, which makes her being called the Sleeping Beauty and most of its readers might not even know her real name, Aurora.

Black and dark dress of Maleficent is enough to recognize her as the evil witch and the wrongdoer, King Stefan’s innocent and grim some face while the princess was cursed is enough to send a signal to the audience that he is the good one who has been wronged.

Patterns or Motifs

Metal ring, as shown in the movie has a strong symbolic effect, in the very beginning, Stefan’s ring can be seen burning Maleficent, it not only hints upon the materialism and indulging in anti-natural things, but it also indicates that Stefan will harm Maleficent in future, as Industrialism had hurt the production of natural commodities. Stefan then takes the support of same iron in preventing Maleficent coming close to him by creating walls of metal. (Joe & Robert, 2014)

Black, again a very strong and potent symbol, has developed an archetypical place as a symbol of bad luck and evil but here again, Maleficent is not in need of support by any color, she with her black attire, has all her goodness in her, declining all the claims of past that black is a symbol of evil.

Crow which is not only having black as an indication of evil but its being is also a symbol of bad luck, crow was never mentioned as a symbol of peace or purity like pigeon, is there any evidence in the past that crow instigated world wars or lead to the death of humanity, indeed not, it is all hearsay. Postmodernists give a distinct position to Dival, who is converted into a crow, the crow does not convey any evil message to Maleficent, in fact, he always brings in news of goodness and wellbeing, like the news of the birth of princess Aurora (Joe & Robert, 2014).

Smith highlights this point in his analysis of Freud’s theory of condensation and displacement which he compares in his procedure of intertextual analysis to the hidden meaning of the text. Many symbols or trivial incidents can be linked to repressed thoughts. (qtd. in Smith, 33) Metal

ring, crow, and many other symbols were integrated into the movie in such a manner that they were not direct modes of meaning but were condensed to form a meaning.

Re-vision

In *Fairy Tale as Myth: Myth as Fairy Tale*, Zipes proposes a definition of re-vision:

'To go over again, re-examine, in order to improve or amend.' He adds that "The purpose of producing a revised fairy tale is to create something new that incorporates the critical and creative thinking of the producer and corresponds to changing demands and tastes of audiences. As a result of transformed values, the revised classical fairy tale seeks to alter the reader's views of traditional patterns, images, and codes (2013, p.9).

Woolverton has also revised the original tale according to the taste of a postmodernist audience. The story is same with a little twist, characters are the original ones but the outlook towards the world is different. The characters are looked upon through a different lens. King Stefan is turned into an antagonist by his own daughter, as she is the one who is narrating the story. Maleficent is shown as a powerful yet effeminate character, which was missing in the original version where her powers were only used for evilness and there was no feminine side of her character. The writer here gives credit and authority to the characters who were marginalized previously, Princess Aurora who is the Protagonist of the story and who has the honor of bagging the title of almost all the previous versions of the story, was never given a voice or a point of view, in fact in the previous versions she was treated so badly that feminists today would raise a voice against the wrongs done to her. She was raped while she was sleeping in Basile's version of the story, it would not be called a fairy tale or a love story in present times.

Maleficent in the revised version not only owns the title of the movie but also has her complete authority on the whole movie. The movie makers do not change her attire from black to more feminine color, her facial expressions are not turned soft, to make her feel wanted or loved, in fact, she with her high cheekbones looks exactly what an evil witch is, as prescribed in the minds. This points out the postmodernist way of thinking, that black color is not the color of evil, an evil face is not the symbol of the evil soul, generalizing things and categorizing them is not correct.

"True Love's Kiss" holds a very strong position in the story as that is the only moment when the princess is awakened from her deep slumber, and it always happens with a Prince falling in love with the beauty of the Princess, as if she possesses no other quality, and it is never asked, whether she accepts the love of the Prince or not. Here though Woolverton has no such desire to show to her postmodernist audience, She gives the power of true love' kiss to a female character, Maleficent who loves Aurora selflessly because she has spent all her childhood with Maleficent, they both know each other, it can be named a motherly love or any humanly developed affection, but it is not necessarily an affection of a Prince which turns the Princess, or particularly a woman in a subordinate position. Thus, Aurora awakens as soon as she is kissed on her forehead by Maleficent (Joe & Robert, 2014).

Metafiction

In Maleficent, the story is narrated by Princess Aurora who clearly mentions that this is a story about a story, and explicitly mentioning all the incidents, leaving no doubts in the minds of the audience. She says,

"Our Kingdoms have been unified, you have your Queen so you see, the story is not quite as you were told, and I should know. For I was the one they called Sleeping Beauty. In the end, my kingdom was united not by a hero or a villain as legend had predicted but one who was both hero and villain and her name was Maleficent." (Joe & Robert, 2014)

Through the use of metafiction writers try to connect the events of an original fairytale with the present, related or more realistic events which not only create metafiction of postmodernism but also emphasize on the philosophical aspect of the story in real life. The writer through the dialogues delivered by Aurora reveals that her story was always prejudiced and biased on behalf of narrators and the appearance is not necessarily the real image of anyone. Maleficent though by her looks, by her presentation looked evil, her smile was evil, her black color was a symbol of evil, her companion crow was a symbol of bad luck. A postmodernist narrator is actually conveying to the readers/audience that evil is a part of nature, some overcome the evil

in themselves and some are overpowered by it, like Maleficent overcame it by trying to undo her curse on Aurora and Stefan was overpowered by it and suffered throughout his life for the lust of power which he couldn't enjoy.

Women are no more presented as decoration pieces and are not always in need of a man, a prince to be rescued, chivalry is not a symbol of masculinity and fairness is not only a characteristic of females but it can be related to anyone at any time. Thus, Intertextuality changed the understanding of the original story, destabilized the prior school of thought and reversed the positions by giving voice to females and positive image to black color and the crow.

CONCLUSION

Maleficent has very evident traces of postmodernism. These aspects of postmodernism present in the contemporary American fairy tale movie, *Maleficent* highlight the rejection of totality. It goes against the meta-narratives and highlights the pluralist point of view. The idealistic notion of fairy tales presenting the females as passive characters, waiting to be loved and rescued by prospectus Prince is rejected here because Princess Aurora does not wake up by the kiss of Prince, rather she wakes up by the kiss of Maleficent. She was previously the antagonist in the older versions. The characteristic of rejecting the totalitarian perspective of a witch being evil and harmful is altered here. She had been a marginalized character to because her perspective and opinion was never taken, she was only presented as evil. This aspect is also altered because postmodernists believe in giving voice to every unheard character. Thus through the intertextual elements, the researcher has highlighted the postmodernist aims propagated by the fore mentioned school of thought.

By rewriting, altering and changing the motifs, a version is brought forward which is not typical and conventional as depicted in the past through traditional narrative techniques. On the level of the text, it not only gives a positive image to the negative characters but it also takes different perceptives on the narration of the story. Maleficent, the witch, has always been rebuked and stamped as a negative character because that was how she was represented but then came the postmodernists, who challenged the perception of their predecessors. They showed the world in the shape of '*Maleficent*' movie and many other revisions of fairy tales that truth is always not what we believe, it can be contrary to it. Woolverton here narrated the story through Princess Aurora to give an unbiased perception. In *Maleficent*, this change in conventionality is not only represented through narration but it is also portrayed through changing the symbols. Maleficent breaks the shackles of stereotype. Black has always been represented as a symbol of evil and gloom but here writer gives the same black to a preconceived evil character "Maleficent", but turns the concept created in everyone's mind by changing the Maleficent into a benevolent character. Crow is always symbolized as a bad omen and ugly too but here the crow is loved by Aurora. This alternative is aimed to create "relativization", they offer an alternative reconsideration of past and creating awareness in the process of representation.

This research shows some strong implications for future research. The framework for scrutinizing the fairy tales on the basis of intertextuality paves ways for conducting research from different angles based on the same framework provided by Kevin Paul Smith in his Book *The Postmodern Fairytale, Folkloric Intertexts in Contemporary Fiction*. Examination of postmodernist trends also opens up scrutiny of the films to highlight how these alterations in their stories are affecting the audience.

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Appendix B

Frozen: A Postmodern fairy tale through the lens of Intertextuality

Abstract

The present study examines the movie *Frozen* released in 2013. It is an examination of the movie through the lens of intertextuality to highlight the postmodern elements present in the aforementioned film. Postmodernists give importance to plurality and relativity. The postmodern writers utilize the tool of Intertextuality to disrupt the oppressive nature of truth and knowledge. Intertextuality breaks the ideals and notions based on hierarchy and authority. While different texts mingle intertextually they fulfill the purpose of many postmodernists. The researcher takes the methodological framework of Intertextuality by adopting the eight elements of intertextuality proposed by Kevin Paul Smith (2007) in his book, *The Postmodern Fairy Tale: Folkloric Intertexts in Contemporary Fiction*, to highlight the postmodernist aspects present in the contemporary American fairy tale movies. The elements of intertextuality as proposed by Smith trace the connection with the older version of the tale through the title, text, characters, and re-visioning of the old tales. It also traces the Architextual objects and symbols related particularly to the genre of fairy tales. Some elements of Intertextuality as proposed by Smith also comment and criticize the older versions fulfilling the aim of the postmodernists. After the analysis based on these elements, the results show evident postmodernist trends; it is revealed that old authoritative ideas are shunned, the old tales are revised and presented with new perspectives, which give voice to marginalized characters like the Snow Queen and break the domination of royal heroes by making an Iceman, Kristoff, as the real hero of the revised tale.

Key Words: Postmodernism, Intertextuality, Films, Fairy tales.

1. Introduction

The present paper focuses on an emerging genre of Literature, i.e. Films, which until now is ignored or not given much importance. It addresses a twofold purpose by focusing on Fairy Tales which were not much in focus by the researchers in Pakistan, secondly films were not given same importance in research projects of Literature as novels, poetry or drama. Fairy tale films in the contemporary period are quite famous. They contemporary American fairy tale films are revising the older versions of fairy tales. *Frozen* is also one of the popular fairy tale film released in 2013 by Walt Disney pictures. *Frozen* is a revised version of a fairy tale, The Snow Queen by Hans Christian Andersen (1966). *Frozen* released in 2013 is a story based on sisterly love of Anna and Elsa (Buck & Jennifer, 2013).

The present study examines the intertextual links between these two versions of the tale and aims to highlight the postmodernist objective of the contemporary American fairy tale movie makers. The researcher's motive behind this examination is to bring forth the

notion that the contemporary movie makers are deliberately rejecting the meta-narratives and encouraging the pluralist perspective. The theoretical framework adopted for the study is postmodernism which is propagated by Lyotard focusing on how the pluralist ideals must be encouraged and totalizing modes must be rejected (1984). It also works further on the theory of intertextuality proposed by Julia Kristeva who calls the present texts as the continuous process of the older texts. The researcher has used the methodological framework of Intertextuality proposed by Kevin Paul Smith in his book *The Postmodern Fairy Tale: Folkloric Intertexts in Contemporary Fiction* used particularly for the analysis of fairy tales (2007). These elements help the researcher in answering the question of bringing out postmodernist trends in these movies.

2. Literature Review

Contemporary movie makers have presented the old tales in a newly revised manner. These alterations are according to the postmodernist trend. These alterations are highlighted through the examination of intertextual elements linking different versions of stories. Postmodernism is a trend propagated by philosophers like Michel Foucault, Jacques Derrida, Jean- Francois Lyotard, and Richard Rorty. The postmodernists asserted that western civilization has wronged the world by dominating the world under the propaganda of truth and reality that is why they deconstructed the notion of truth, reality, and knowledge. They were against the traditional beliefs and fixing of things but still, there is consistency in its framework. They are anti reality because they believed that when human beings form a group, they construct reality according to the notions of the particular group and those ideals assert their dominance on an individual's perception and personality. This creates conflicts but the majority always has dominance in such cases. This is the reason the postmodernists advocate the rights of the marginalized (Hicks, 2004).

Postmodernism was founded by French literary theorist, Jean-François Lyotard. He with his book *The Postmodern Condition* asserted a narrative which was against the enlightenment, He rejected all kinds of metanarratives and grand narratives. He considered Knowledge as an oppressive force and a tool for power, he took knowledge as a mean to propagate totalized thoughts, and to make people think likewise, so that a particular social, political or cultural ideal is imposed. Postmodernists are against the totalitarian perspectives because the grand narratives are no more credible, they have lost their authority. It was the beginning of a new period, a postmodernist period. Lyotard was of the view that knowledge is nothing but a tool of enforcement over the oppressed. The knowledge is used to totalize their specific ideals and notions through the use of power into the minds of people (Lyotard, 1984). This enforcement of ideals is always a deliberate attempt of imposing cultural and political ideals and changing the mind of the masses. He wanted to "wage a war against totality" (p. 82).

Postmodernist literature portrays contemporary life and culture, it highlights a way of life which is decentered concept of life, Postmodernists do not take any art as a distinct piece rather they don't believe in isolated works of art instead they consider objects of art related to each other through many different ways (Sharma and Chaudhary, 2011). The writers of postmodernism experiment with the earlier works and alter their structure or narration. They break the old works and present them in a re-contextualized manner. They alter the past modes of representation. Being pluralist and relativist, they reject the concept of unified truth (Crews, 1999). There is a strong belief of skepticism among postmodernists, they are doubtful of their times. They speak about every difference which they come across, they raise their voices on political, social, religious and all sorts of other issues (Barret, 1997).

Björnsson asserts that postmodernists react "to the authoritarian hierarchization of culture by subverting conventions, blurring previously distinct boundaries and rejecting

traditional aesthetic values” (2000, p. 5). Today the pluralist perspective is the reality of the world. Postmodernists have moved away “from the monolithic theories to more synchronic ones” (p.372) A similar postmodernist trend is visible in the theory of Intertextuality (Kehinde, 2003). It has become a second name for postmodernism (Pfister, 1991) but Intertextuality has also appeared in the earlier texts, it is not only bound to postmodernism.

Ferdinand de Saussure, is one of the prominent French theorists who is believed to originate the ideas that gave rise to the concept of intertextuality, he gave definition of sign and studied society through interpretation of signs, he called it Semiology. It was through Semiology that Structuralism was initialized. The concept of structuralism was based on this idea of semiology, which was also grounded on redefining society through signs, it is often called as the derivation of the theory of intertextuality (as cited in Allen, 2000).

A prominent theorist of Intertextuality is Julia Kristeva, she while acclaiming Bakhtin puts forth the word. She also says that texts cannot exist in an isolated form, they have imprints of past experience and every text is in a way or other related and connected to the other texts. The text always created a connection between the writer, reader and the text itself (Kristeva, 1980). She brings forward the definition of intertextuality that it is “a mosaic of quotations; any text is the absorption and transformation of another.”(p. 85).(1986)

Barthes asserts that texts are “a multidimensional space in which a variety of writings, none of them original, blend and clash” (p.144). He is of the view that one voice is related to many other voices. Writers have always been credited a lot in literature but Barthes does not give the similar position to the writers. He gives more importance to the language rather than the writer because he asserts that a text does not belong to one writer rather it is constructed out of many writings belonging to different cultures and times. He also puts forth that the texts are in a form of dialogue with each other. He believes that more importance must be given to the reader and the reader must be born and the writer must die (1977).

Intertextuality is useful to highlight the main idea the writers are attempting to convey, a study on the novel of Siddhartha proves that it is due to the analysis through intertextuality that the critics can highlight all the factors which were previously not given much importance in other theoretical grounds (Jamil & Yuchen, 2012). Hence intertextuality opens up new dimensions of looking at the texts and helpsto analyze them with a new lens. Scholars of Intertextuality are of the view that texts evolve and are connected in a form of a web. Every text is connected with another one, which in turn is connected with a different one. The postmodernists use this interconnection to change the preconceived roles, stories and characters in contemporary fairy tale films (Lundin, 1998).

Apart from written text, intertextuality also plays its role in connecting the texts with visual works such as painting, television or films (Landwehr, 2002). There is recently a lot of work being witnessed in mingling different fields of arts. Intertextuality quite similar to postmodernism itself is removing barrier and blurring the boundaries between different forms of arts (Morgan, 1985). Although Literature has always had an impact upon Cinema and is one of the prominent emerging genres in Literature but had not been the focus of Research scholars much. However, recently a shift is seen towards films.

In addition to films, there is also an inclination towards scholarship based on fairy tales. Moreover, the theory of intertextuality is also not only viable in other literary texts but also in fairy tales. A prominent scholar when discusses the fairy tales, he asserts that the contemporary writers have interconnected the previous fairy tales in a way that they revise and deconstruct the tales. They use different tools like irony, parody. They also turn the roles of characters, the plots are turned upside down, the role of narration is given to such narrators who were not very credible, who previously had no voice in the stories. The themes, motifs,

and symbols are also changed. The heroes and heroines of these intertexts are quite different from typical heroes and heroines of previous tales (Benson, 2008). Such changes can be highlighted conveniently through a framework of intertextuality. After the analysis of such tales and particularly the fairy tales, the postmodernist trends quite evidently show up in them. The claims of the postmodernists to challenge the totalitarian perspectives of the authoritative ideals can be explicitly examined through this method. Thus an intertextual analysis of Contemporary American films fills the gap of missing scholarship on the postmodern retellings of the fairy tales. It also highlights upon the fact that there must be further analysis so as to reveal that films based on fairy tales are not only meant to portray happy endings and improvise only which is intended by the controllers of media. The reshaping of classical fairy tales is breaking the norm. They are changing the roles performed by women, even going to the extent of making them the protagonists of the same tales where they were since long being loathed as the antagonists (Zipes, 1999).

3. Methodology

The researcher has adopted the methodological framework suggested by Kevin Paul Smith, he has used eight elements of intertextuality particularly for the revised versions of fairy tales. By using these eight elements Smith highlights the postmodernist aims of the contemporary movie makers. By using this methodological framework the researcher has also dug upon different strategies of intertextuality. It has also helped the researcher to keep things in a uniform manner in an otherwise vast arena of intertextuality. The movie is analyzed through these eight elements. However, it is to be noted that it is not pertinent for all the elements to be present in one particular contemporary version, some films can have few elements present in them, other films can have some other elements. All the eight elements may not necessarily be present in one film (Smith, 2007). *Frozen* is a revised version of *Snow Queen* by Andersen (1966), it is analyzed by constructing intertextual links between these two versions.

The eight elements are as follows:

3.1 Re-vision

One of the most important intertextual element used repeatedly by almost all the postmodernists in order to fulfill their aim is the element of Re-Vision. It is the element where things are looked upon from a different lens and a different perspective. Although fairy tales have been revised in almost every period, what makes these recent revisions worth scrutiny is their unique engagement with the characters and their roles. The revisionists assert that they revise the contemporary tales according to the norms and customs of today (Zipes, 2012). Revising the old tales has been a consistent practice in Hollywood movies because they continuously retaliated against dominating rules. Revising an old tale into a new one has always had a motive behind. When the stories were revised in the 1970s, they had a potent feminist point of view to propagate, they questioned the male dominance in the society (Smith, 2007).

The *Snow Queen* by Hans Christian Andersen is also revised completely and undoubtedly with a strong motive behind the revision. In Andersen's version *Snow Queen* is a mute character whose role is visible only through her actions, she casts a spell on Kay, without any motive behind it and keeps him captivated in her castle. She is represented as an evil character. There are two play mates Kay and Gerda, Kay the boy gets splinters in his eyes and heart and he turns hateful towards everyone. Gerda finally resolves to bring her friend back and she breaks the spell cast on Kay. *Frozen*, while continuing with the threads of some fragmented themes from *Snow Queen* is based on two sisters' love, they are the play mates.

One of them is Elsa who also happens to be the Snow Queen because she has magical powers of turning everything into ice. Although there are many differences in both the versions but they are connected with a similar theme of existing in the world with weakness and with fears.

Postmodern writers have worked specifically on the character of Elsa the Snow Queen, she is kind, loving and benign. She also turns things to ice but here the postmodernists have turned the story by justifying not only her actions but also of her predecessor, the Snow Queen in Andersen's tale. She does not want to hurt anyone but it is through her fear of not fitting in the society, of having a supernatural power which makes her accidentally turn everything to ice. Postmodernists reject totality, they give voice to the marginalized, they open up a pluralized version of an opinion and do not centralize the opinions and perspectives. Elsa does not remain an outcast in the movie because the postmodernists celebrate difference and they do not believe in one unified truth.

The characters of Prince, Princess, Kings, and Queens have been an integral part of fairy tales. Although they are present in *Frozen* but the typical prospective prince is no more present in it. Prince Hans who is initially shown as a prospective suitor for Anna turns to be the antagonist of the play who attempts to take over the kingdom of Elsa. The real hero present in the film is Kristoff. He is a lowly Iceman, he belongs to a low class, but he is handsome, caring and has all the charms of a prospective suitor, the only thing that is missing is his being a prince. Again the postmodernists take the charge here, they break the previous ideals and specification belonging to the genre of fairy tales, and they reject meta-narratives. They have introduced those unheard characters of society who can also be the heroes. They propagate the pluralist perspective.

The roles of the characters are transformed. The female characters are strong, vocal and changing the course of action in the movie whereas the male characters are comparatively weaker than the females and more dependent on them for the course of action to take place.

Anna, the princess is entirely different from the princesses present in the fairy tales. She is active and she is the decision maker, she does not depend on any male character, she even takes the lead when she sets upon bringing Elsa back from isolation. She wants to set things right. It presents a marked difference in the characters of previously submissive and passive princesses. Fairy tales present women as passive characters whose only purpose of life is to be married to a prince. It clearly supports patriarchal domination in the society. Making females fit only for the purpose of romance and marriage (Rowe, 1979). The role of women is changed deliberately by the postmodernist thinkers, the females are no more shown as victims (Zipes, 1986). Anna is an explicit example of postmodernist ideals. The previous marginalization is challenged and rejected completely in *Frozen*.

3.2 Fabulation

One of the important intertextual links is the element of Fabulation. This element refers to the rewriting of the older version of the fairy tale into an entirely new version. There are certain particular elements which persist to exist in the new version but the story is written in a new form. One of the most important features of postmodernism by utilizing the element of fabulation is to disagree with the previous versions of tales and oppose the binaries. The older versions are questioned and the new versions are presented with a new perspective (Smith, 2007).

Frozen falls appropriately under the element of fabulation. The tale of Snow Queen is changed entirely in the new version. It is the presence of Snow Queen which makes it relatively easier for the audience to trace back an intertextual link with the previous version. Trolls were also present in the earlier version but their roles are entirely different in the

contemporary version. The story is completely different. The characters are different and new. The previous characters if present have different names such as Elsa. The major new characters are Prince Hans, Kristoff, and Anna. The theme of playmate exists but it does not exist between a girl and a boy but two sisters who share sibling love and affection. The character of Elsa is also given a new perspective. She is not evil but is misunderstood as evil when she accidentally turns everything to ice and runs away.

A postmodernist trend is highlighted when *Frozen* is examined through this element of Intertextuality. It reveals their aim of propagating pluralist perspectives. Elsa, the Snow Queen is presented differently because previous Elsa was known only according to the perspective of other characters, her opinion was never taken, and she was only presented as an evil character. Was she even evil or was there a reason for her being evil was never questioned. It is this marginalization of her character that she is brought forth with a justification. In the contemporary version, she is shown completely benign but is considered as evil and extremely dangerous, however this perception of other characters present in the movie is gradually made to change so as to imply that Elsa was wrongly assumed to be dangerous and evil, in reality she is nothing of the sort, in fact she is kind and caring and she can courageously take back her country.

3.3 Allusion

The allusion is one of the most important intertextual elements as it encompasses various subsections. It refers to the quotations, the character names and their descriptions, and many motifs and structure patterns to associate the hypertext with the hypo-text (19). There are many symbols also present in different versions, they can also be traced through the subsection 'unconscious of the text'(33) in both the versions of the tale.

3.3.1 Quotations

Quotations are the intertextuality links used for connecting with the older versions of the tale. In written texts, they are separated by inverted commas but being in dialogue form they are not easily distinguished in the contemporary versions. However, there are many such dialogues which hold an iconic position in the history of fairy tales and they are easily recognizable but *Frozen* does not repeat any of the dialogues from the tale of Snow Queen. It is the presence of Snow Queen which connects both the tales.

3.3.2 Character Names

Character names have an important allusive link with the previous versions. The tales are immediately recognized if the similar names are repeated in the contemporary version. In *Frozen*, the main character is the Snow Queen who also has a different name. Almost all the characters have different names. Kay and Gerda the main characters of the previous version are not even present in the contemporary version. In such a case the readers have to probe more deeply to unveil the obscure connectivity with the previous tale (Smith, 2007). One must have some knowledge about the earlier versions to create this connection. In this version, The Snow Queen is named Elsa, and her sister Princess Anna who also happens to be her childhood play mate. The theme of childhood playmate is present in the tale but the characters are different in person and in names. There are some added characters in the new versions such as the Prince who is named Hans, although he is not the hero in the film. Kristoff, an Iceman is another character who plays the role of hero because Princess Anna falls in love with him and he also helps her in pursuit of her journey. A snow man is also added in the new tale with the name of Olaf, It brings comic relief to the tale when the tale gets serious.

It is the presence of Snow Queen which creates a link with the previous version but here the queen is named, Elsa, whereas in the previous version she was known only as the Snow Queen. Previously the fairy tales had only descriptions of characters like Princess, Prince, witch or stepmother, particularly the negative characters were never named, and they were generally known according to their character traits. It is only recently that these characters acquired names. The character of Elsa was also considered evil in the earlier version. It is in the contemporary period that the names are given importance, the postmodernists give great importance to every individual being that is why they give importance to characters too by assigning names to them. In contemporary Western society, names are given importance, they give value and respect to the personality (Finch, 2008). However, the names are new and they cannot be connected intertextually with the version of Snow Queen.

3.3.3 Character Description

The descriptions of characters have always attained great importance in the history of fairy tales, the characters are recognized immediately on the basis of their description only. Some characters are recognized easily through their description. The Snow Queen who is the antagonist of the tale by Andersen is easily recognized in the movie *Frozen*. The trolls are also present in both versions. The description is similar in both the versions but they play different roles in the present version. The trolls act as magical helpers in the movie *Frozen*, they are no more evil characters as posed in the version by Andersen. Elsa is no more an evil character but she is misunderstood to be a one. Postmodernists have deliberately attempted to alter the roles of negative characters and present them as better ones, and if they persist to be evil in the contemporary versions the postmodernists have brought forth a justification and a confession on their behalf which tames down the degree of cruelty posed by them. The presence of Trolls and Snow Queen having the same description as the previous version creates an Intertextual connection of *Frozen* with *Snow Queen*.

3.3.4 Pattern Recognition (Structure)

The structure of fairy tales follows a similar pattern, they are simple; the story revolves around one plot, there are characters from the royal family, the prince and princess wed in the end and the tale finishes with a happy ending, turning it into a comedy. There are some deviations but generally, the structure is same in all the fairy tales. Hence it is an apt element to trace back intertextual links with the older versions. A folklorist Propp is of the view that there are three types of fairy tales and folk tales. He is of the view that the action of characters is same and there are some basic structural patterns followed (as cited in Smith, 2007).

The postmodernists have made quite drastic changes in the structure of the fairy tales. The film *Frozen* has taken only some fragments from the story of Snow Queen. Snow Queen is based on seven parts, whereas the film *Frozen* is based on a single part. There are some thematic structures followed in the contemporary versions too such as the theme of play mates and then due to one being cold towards the other, the feeling of desolation among them. Kay when gets splinters of the mirror in his eyes he feels angry and cold towards everyone and then when he is taken away by the Snow Queen, Gerda sets up on the journey to free her from the shackles of the queen (Andersen, 1966). In *Frozen*, the two playmates are the two sisters Elsa and Anna, Elsa also goes aloof when she accidentally hurts her playmate and sibling Anna. She is accused of sorcery and is shunned away when she accidentally turns everything to ice. Anna goes out to rescue her sister (Buck & Jennifer, 2013). The pattern of the story is similar but the roles are somewhat altered according to the postmodernist notions.

3.3.5 Patterns or Motifs The Aarne Thompson Index:

Another element of intertextuality is by looking at the motives present in the fairy tales, it has been made easier by the Folklorists Aarne and Thompson who have introduced a system in which they have cataloged all the fairy tales of the world from different cultures and times. (Smith, 2007). However the tale of Snow Queen by Hans Christian Andersen is not indexed in the catalog, the tale itself is present on the website but it is not categorized distinctly. Although there is a category ATU 703 Snow Maiden under which *Frozen* and *Snow Queen* both come but its description is not given to match it with these versions. The researcher though puts it under the category of ATU 703. The motifs of both the tales are as follows: C30 Tabu: Offending supernatural relatives, M400 Curses, M404. M404. Unintentional curse or blessing takes effect. T121.3.1 Princess marries a lowlyman and W 32 bravery. When put in tables the motifs present a comprehensive detail of the motifs. Table 1 only records the presence and absence of the motifs in both the versions and table 2 explains in detail the pattern in which they are used in both the versions.

Table 1: The Presence of Motifs in *The Snow Queen* And *Frozen*.

Motifs	The Snow Queen	Frozen
C30	Yes (Partially)	Yes
D735	Yes	No
M400 M404. M404	No	Yes
T121.3.1	No	Yes
W 32	Yes	Yes

Table 1 presents 5 motifs, it reflects that three motifs are present and two are absent in *The Snow Queen*. It also highlights that 4 motifs are present and 1 motif is absent in *Frozen*.

Table 2: Detailed Analysis of the presence of motifs in *Snow Queen* and *Frozen*

Motif	Snow Queen	Frozen
C30 Tabu: Offending supernatural relatives	Kay is the play mate, not relative who is offended and angry because of the magic spell.	Elsa is offended when Anna her sister is persistent to marry Prince Hans whom she had met only then. Elsa has supernatural powers to change everything into ice
D735 Disenchantment through kiss	Gerda when reaches the Palace of the Snow Queen, she finds Kay laying Frozen on the Lake, she kisses him to break the enchantment that he is bound into.	N/A
M400 Curses M404. M404. Unintentional curse or blessing takes effect.	N/A	As Elsa has some supernatural powers when she gets offended by Anna she accidentally curses her whole kingdom due to which a deadly frozen weather supersedes all the kingdom.
T121.3.1 Princess marries lowly man	There are no Princesses in the tale.	Princess Anna marries a lowly Iceman and rejects the prospective Prince Hans
W 32 bravery,	Gerda is brave, she takes all the journey only to save Kay from the spell of Snow Queen. She is persistent until the end and she does not give up.	Anna and Elsa both are very brave but it is actually Anna's character who is very brave, she fights to get her sister and her kingdom back.

Table 2 further elaborates on the motifs present in table 1. The explanation of the motifs explain how there is deviance in the perspective presented in the classic and contemporary fairy tales. Motif T121.3.1 presents a Princess marrying a lowly man, which is evident in *Frozen*. In contemporary tales there heroes need not to be prince necessarily.

3.3.6 The Unconscious of the text

This element of intertextuality refers to the hidden symbols present in the tales. Smith has placed his analysis of the unconscious to the Freudian theory of condensation and displacement in dreams (as cited in Smith, 2007). *Frozen* (2013) has a theme connected indirectly to it. It is not explicitly traced rather it is present in the unconscious of the text that weaknesses are a part of our life and our personality, one cannot run away from them, although society makes it difficult to exist in such circumstances but it is the determination in one's personality who can break these outcast norms of society. It reveals the notion that everyone does not need to fix according to the criteria of society, there are no exact binaries rather there can be blurriness among the boundaries. Every situation is not based on absolute truth rather on relative truth. Graff points it out aptly that postmodernist literature presents a consciousness which is separated from objective reality in a way that it does not even identify it as a separate entity (1995). Elsa is different, she is unique which makes the society shun her, but she is brought back in the society and is welcomed despite of her difference, by

her sister Anna, who makes everyone believe that being different does not mean the person should be made an outcast, rather everyone must be valued for their uniqueness, hence it is a hidden message which is revealed gradually in the story.

3.4 Architextuality

Some elements of intertextuality do not link any two particular tales, rather they create a connection with the genre in general, here the genre of fairy tales. Architextuality is one such element which deals with similarities to the genre and not to any particular tale, for instance, that of Snow Queen. The interconnectivity can be traced to different events or different objects such as the magical objects. This element is divided into two categories.

3.4.1 Images

The first sub category of Architextuality is the presence of different objects or images. The presence of castles is one of the important features of fairy tale genre. There are two castles present in the movie *Frozen*, whereas in Snow Queen there is only one castle. In *Frozen* there is the castle of the king which remains closed to people throughout the story and then there is a castle made of ice which also remains isolated (Buck & Jennifer, 2013). In *Snow Queen* too there is one castle of Snow Queen where she keeps Kay captivated. It is possible that the chronotopic objects appear quite differently in the recent retellings but they do create an intertextual link with the objects of previous tales. However, in *Frozen*, the setting and objects are quite similar to older versions because the time setting shown in the movie is indefinite and the place also does not exist on the map of the world, quite typical to fairy tales.

3.4.2 Events

Another category of architextuality is the presence of events which intertextually raise affiliation with the genre of fairy tales. Todorov (1973), presents three different categories in which the third category relates to an intermingling of realism and the magical world together (as cited in Smith, 2007). *Frozen* is a realist story with a real world having real characters but with a tinge of magic, due to the presence of trolls and of Elsa having magical powers. The story of Andersen is also a mixture of real and magic. The story otherwise has everything which is based on reality but the presence of Snow Queen and trolls make it magical. Smith also calls fairy tales to be part of magical realism because it has a mixture of magic and reality. Elsa having the powers to turn everything to ice is magical, trolls having healing powers is magical, Olaf speaking is magical, Elsa creating evil snowmen out of ice is magical, on the other hand, people of Elsa's kingdom not accepting these magical incidents or objects is real, Anna and Kristoff being shocked to see Olaf talking is real, and finally accepting Elsa with her uniqueness of having magical powers or being different is quite real and quite contemporary and postmodern. The Postmodernists accept everyone who is different, in fact they celebrate the difference rather than rejecting it.

3.5 Authorized

Authorized is the element of Intertextuality is related to title and it is a direct reference to the title of the previous version. The readers and audience construct an immediate connection with the previous version. Here the title *Frozen* does relate to the title of Snow Queen referring connotatively to everything being frozen and ice like but as the version by Andersen is not popular among fairy tale followers, it does not create an immediate relationship with them. It is the second element which creates an apt intertextual link suggested by Smith (2007).

3.6 Writerly

The element of Intertextuality that refers to the title too, is different from the element of authorized only in matters of degrees. It is described as an indirect reference to the previous tales, it does not necessarily repeat the previous title, in fact, it can use any object, character or event as the title of the new version. Moreover, writerly along with title can also be traced in trailer, or front cover of the film. These indirect references relate to the previous version and establish a connection in the readers/ audiences' mind. *Frozen* relates indirectly to the theme of Snow Queen by Andersen, it refers to how things got frozen physically as well as some characters turned spiritually frozen. When Kay gets splinters of broken mirror in his heart and eyes in the earlier version, he turns rude and cold towards everyone, including his childhood play mate Gerda. He turns spiritually frozen whereas in *Frozen* too, Elsa turns her kingdom into a frozen situation accidentally and she also turns spiritually cold towards her sister Anna and her people due to the fear of hurting them unconsciously.

The trailer of the film *Frozen* also throws light on the element of writerly as an intertextual link. The trailer presents the Snow Queen who has turned the whole country into a frozen state (Buck & Jennifer), this is what the Snow Queen of Anderson also does, she turns people's heart into ice which makes them cold and bitter towards others, an immediate intertextual link is established, which makes the audience wrongly assume Elsa, the Snow Queen as the antagonist of the tale, quite similar as the Snow Queen of Anderson but with the course of the story, it is revealed that Elsa is no negative character, in fact she is wrongly accused of being evil because she is different.

Conclusion

The analysis of the movie reveals that among eight elements of Intertextuality, only five elements are present in *Frozen* which intertextually connect it with The Snow queen. *Frozen* is one unique and different fairy tale. The theme of Snow Queen is different which is why it had not been a favorite among the fairy tale writers. It is only in the contemporary period that this fairy tale is touched. Otherwise, it was not revised or reused by any other writer, at least there is no evidence of it. This is the reason it is also not visible in the catalog of folk tales Index. However, the contemporary movie makers did not take the complete story and revived it rather they took some fragments from the previous tale and transformed them into a new and a modified manner. For instance, the concept of Snow Queen is present who has been given a chance to speak her side of the story. The playmates are no more a boy or a girl rather they are siblings who share a strong bond of love. The movie presents all the concepts of the contemporary period, it has delimited the typical stories of fairy tales and has turned them into stories other than love stories. It has also broken the concept of a man or a prince being an ideal hero and protecting the princess. Overall *Frozen* which turned out to be the biggest hit of its period shattered all the earlier ideals and concepts.

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