Frozen: A Postmodern Fairy Tale through the Lens of Intertextuality

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Abstract

This study examines the movie *Frozen* released in 2013. Intertextuality is used as a lens in this regard to highlight the postmodern elements found 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 hierarchical authority. Intertextual connections running across the texts 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 provide the ground for commentary and criticism on the older versions fulfilling the aim of the postmodernists. Postmodernist trends become evident through analysis based on these elements. It is revealed that old authoritative ideas are shunned, the old tales are revised and presented with new perspectives, which give voice to the marginalized characters like Snow Queen and also it breaks the domination of royal heroes by making an Iceman, Kristoff, as the real hero of the revised tale.

Keywords: postmodernism, intertextuality, Films*, fairy tales.*

1. Introduction

The present paper focuses on an emerging genre of Literature, i.e., Films, which until now has been ignored or, at least, not given much importance. Due to the nature of its scope, this study gains twofold importance. Firstly, it focuses on the Fairy Tales which were not much in focus of the researchers in Pakistan; secondly, it deals with films which were not given importance at par with novel, poetry or drama in literary research projects. Fairy tale films in the contemporary period are quite famous. The contemporary American fairy tale films are revising the older versions of

fairy tales. *Frozen* is also one of the popular fairy tale films 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 researchers' 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 fashion. These alterations are according to the postmodernist trend and 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. They are anti-reality because they believe 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 and the majority always has dominance in such cases. This is the reason why postmodernists advocate the rights of the marginalized (Hicks, 2004).

Postmodernism was founded by French literary theorist, Jean-François Lyotard. In his book *The Postmodern Condition,* he asserted a narrative which was against the enlightenment. He rejected all kinds of metanarratives and grand narratives and considered Knowledge as an oppressive force and a tool for power. He took knowledge as a means 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 (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 a decentered concept of life. Postmodernists do not take any art as a distinct piece as they don't believe in isolated works of art instead they conceive objects of art as related to each other through many different ways (Sharma & 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 and 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" (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 have originated 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 who owes to Bakhtin for whatever she puts forth. 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, the 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).

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 deprives them of this position. 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 for which he believes in the birth of the reader resulting from the death of the author (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 helps to 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, s/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, etc. 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 the ones 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 researchers have also dug upon different strategies of intertextuality. It has also helped the researchers 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 while others can have other elements. All the eight elements may not necessarily be present in one film (Smith, 2007). *Frozen* is a revised version of *The 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 *The 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, 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 the postmodernists have turned the story by justifying not only her actions but also that of her predecessor i.e., the Snow Queen in Andersen's tale. She does not want to hurt anyone but has fears of not being able to fit in the society because of having a supernatural power which makes her accidentally turn everything to ice. Postmodernists reject totality and 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*, 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, belongs to a low class but is handsome, caring and has all the charms of a prospective suitor. The only thing missing

is his being a prince. Again the postmodernists take the charge here by breaking the previous ideals and specifications belonging to the genre of fairy tales and by rejecting the 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 and vocal. They change the course of action in the movie whereas the male characters are shown to be relatively weak and dependent on the female characters for causing the course of action.

Anna, the princess is entirely different from the princesses present in the fairy tales. She is active and the decision maker. She does not depend on any male character and 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 has been changed deliberately by the postmodernist thinkers and they are not shown as victims any more (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 in the new version but the story is written in a new form. One of the most important features of postmodernism regarding fabulation is to disagree with the previous versions of tales and to 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 in the perspective of other characters, her opinion was never taken, and she was only presented as an evil character. The reality of her being evil was never questioned nor was the possible reason for her being so sought for. 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, caring and courageously takes 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 (p. 19). There are many symbols also present in different versions, they can also be traced through the subsection "unconscious of the text" (p. 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, instead, they were generally known by 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 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 *The 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 one. Postmodernists have deliberately attempted to alter the roles of negative characters and have presented them as better ones. But, 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 *The Snow Queen*.

3.3.4 Pattern Recognition (Structure)

The structure of fairy tales follows a similar pattern, it is simple; the story revolves around one plot. There are characters from the royal family, the prince and princess are wedded 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. The folklorist Propp is of the view that there are multiple 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 *The Snow Queen*. *The 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 themes of play mates, one's coldness towards the other and 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 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 that of 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 catalogued all the fairy tales of the world from different cultures and times (Smith, 2007). However the tale of *The Snow Queen* by Hans Christian Andersen is not indexed in the catalogue, 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 *The Snow Queen* both come. Its description is not given to match it with these versions. The researchers though put 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* & *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: 3 are present and two are absent in *The Snow Queen*. It also highlights that 4 motifs are present and 1 is absent in *Frozen*.

Table 2: Detailed Analysis of presence of motifs in *The Snow Queen* & *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	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 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 the heroes need not 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, it is the determination in one's personality that can break these norms of the society. It reveals the notion that everyone does not need to be fixed according to the criteria of society. There are no exact binaries as their boundaries are most of the times blurred. Every situation is not based on absolute truth but has much relativized. 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 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 his/her 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 framework which deals with the similarities of a given work with the genre in point and not with the other tale/s, for instance the tale of *The 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 in the movie *Frozen* whereas, in *The Snow Queen* there is only one. In *Frozen* there is the castle of the king which remains closed to the 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 of 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 the real and the magical. 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 are magical, Olaf speaking is magical, and 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 which 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 *The 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, is different from the element that is 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 on the 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 *The 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*, 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 hearts 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 to the Snow Queen of Anderson. However, in the course of the story it is revealed that Elsa is not a negative character rather she, in fact, is wrongly accused of being evil only 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 *The 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 catalogue 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 one. 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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