Snow White and the Huntsman (2012): A Postmodern Fairytale through the Lens of Intertextuality

ABIDA AZAM
Lecturer, Department of English
Sardar Bahadur Khan Women's University Balochistan.
Email: abida.azam004@gmail.com

Dr. MEHWISH ALI KHAN
Lecturer, Department of English
Sardar Bahadur Khan Women's University Balochistan.
Email: mahwishalisbkwu@hotmail.com

Dr. FEHMIDA MANZOOR
Lecturer, Department of English
Sardar Bahadur Khan Women's University Balochistan.
Email: fehmanz@gmail.com

Abstract

Fairy tales have some innate connection with people. They are present in a person's life since childhood. They have evolved with every time period. Recent retellings of fairy tales are presented according to the need of time. They have not only encapsulated the film media, but have also highlighted the recent postmodern trend. A notion, propagating pluralist perspectives and emphasizing on relativity. Postmodernists have used the tool of intertextuality to reword the stories of past and to quench the postmodern thirst. The present study focuses on a contemporary American fairy tale movie to analyse the postmodern aspects present in it. The researcher has selected Snow White and the Huntsman (2012), a remake of The Snow White and the Seven Dwarfs which was a retelling of a story by brothers Grimm. Smith (2007) has construed a very unique yet comprehensive framework for analysing fairy tales. His eight elements of Intertextuality help examining the intertextual link of the contemporary tales with the older ones with the motive of highlighting the postmodernist aspect in them. Snow White and the Huntsman probes forward some sharp and evident changes in the storyline, characters description, roles and in different patterns of motives which are quite pluralist and decentralized than the older perspectives.

Keywords: Postmodernism, Intertextuality, Hypertext, Hypotext, Fairy Tales.

Introduction

Fairy tales have been a part of Western Cinema, since long and they have always come with a twist and bang of new age. The Postmodern era also witnessed some re-telling of stories which highlighted the postmodern vision of decentralized knowledge. Keeping the same in mind, the directors of *Snow White and the Huntsman,* re-told Snow White by the Brothers Grimm. It is a movie with a tagline "The fairy tale is over", highlighting the story of a jealous mother whose step daughter is growing in beauty. Here the heroine of the movie is not a "damsel in distress'' (366) rather she is a confident, brave girl. The queen is a magician who gets to marry the king and kills him. She orders her brother to kill her imprisoned stepdaughter but she escapes. In the movie, Snow White in her journey of resurrection is accompanied by a

not so heroic hero, Huntsman (Boxerbaum, 2013). The study is significant in bringing up the fairy tales to the centre of literary circles. With keeping the perspective in mind, the researcher aims two objectives for the study which are as follows:

- To highlight postmodernist aspect in the fairy tales by contemporary movie makers
- To explore the role of Intertextuality in revisiting the original fairy tales.

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?

Literature Review

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. According to postmodernists what repeats is neither real nor apparent but a simulacrum. Both, 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, Lyotard (1984), 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, 1984).

One of a prominent postmodernist Foucualt (1965) 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 (1984) in his essay "Answering the Question: What is postmodernism" exclaimed "Let us wage a war against totality" (46). 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, 2016).

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 & Chaudhary, 2011).

Postmodernist writers often point to early novels and story collections as inspiration for their experiments with narrative and structure. 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 & Yaqoob, 2012).

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 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, 2000).

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. 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, 1998).

Bakhtin 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.

Kristeva (1986) coined the phrase "intertextualité", (66). She was of the view that a piece of work "creates a three-dimensional space between the addresser, the addressee, and the text" (66). 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.

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. KhosraviShakib (2012)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).

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, 2002). 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, 1985).

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, 2015).

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, 2000). 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).

Zipes (2012) 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.

Bacchilega (1999) 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. 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).

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, 1999).

Methodology

The researcher has adopted a qualitative method in which a methodological framework offered by Smith (2007) is used. Smith has introduced eight elements of intertextuality through which the postmodern trends of the fairy tales can be traced. The postmodern retellings question the 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.

Smith (2007) working on the elements of Gerard Genette has constructed a model of eight intertextual elements for analysing the fairy tales. These elements, however, do not ensue alone, they can come together but 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. A thematic analysis of these elements have

been done by identifying, investigating and recording, (Braun and Clark, 2001) the themes (Braun & Clarke, 2015), present in these movies.

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. 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.

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. 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.

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.

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) 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.

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 1 : 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 1 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 2: 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 Snow White (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	N/A

	in her magic spell	
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 huntsman takes her to the forest to kill her but he does not bring himself to kill such a beautiful creature	Here Snow White escapes into the forest herself to 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 2 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 alowly 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.

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.

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.

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, 2007, P. 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. 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 puts 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 highlights a 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.

Findings and Conclusion

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. After the analysis of movie *Snow White and the Huntsman* under the framework presented by Smith (2007) through the eight elements of intertextuality, it is highlighted 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. It is concluded that counter representations of literary characters, situations and images are observed in media and literature, which are an attempt to bring margins to centre.

References

Allen, G. (2000). *Intertextuality*. London: Routledge.

Alqadi, K. (2015). Literature and cinema. *International Journal of Language and Literature, 3(1*), 42-48.

Bacchilega, C. (2010). *Postmodern fairy tales: Gender and narrative strategies.* Detroit: University of PennsylvaniaPress.

Barthes, R. (2001). "The death of the author." translated by Richard Howard *Contributions in Philosophy*. 83, 3-8.

Björnsson, B. E. F. (2016). *Postmodernism and the Simpsons: Intertextuality, hyperreality and critique of metanarratives.* Diss. Ph.D. Haskoli Islands, Hugvísindadeild.

Boxerbaum, L. (2013). *Snow White and the Huntsman* (2012). Ed. Brian Tallerico. Magill's Cinema Annual. 32nd: A survey of films 2012 ed. Detroit, Mich.: Gale Cengage Learning.

Braun, V., & Clarke, V. (2006). Using thematic analysis in Psychology. *Qualitative Research in Psychology.3* (2). 77-101.

Foucault, M. (1965). *Madness and civilization,* trans. Richard Howard. New York: Pantheon.

Hicks, S. R. (2004). *Explaining postmodernism: Scepticism and socialism from Rousseau to Foucault.* Scholargy Publishing, Inc.

KhosraviShakib, M. (2012). Inevitability of arts from intertextuality. *Frontiers of Language and Teaching, 3,* 183-189.

Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. New York: Columbia University Press.

Kristeva, J. (1986). *The Kristeva reader* (T. Moi, Ed.). New York: Columbia University Press.

Landwehr, M. (2002). Introduction: Literature and the visual arts; questions of influence and intertextuality. *College literature, 2 (*3), 1-16.

Lundin, A. (1998). Intertextuality in children's literature. *Journal of Education for Library and Information Science, 39(3*), 210. Retrieved from <http://www.jstor.org/stable/032158>. 25th December, 2016.

Lyotard, J. F. (1984). *The postmodern condition: A report on knowledge,* trans. Geoff Bennington and Brian Massumi. Minneapolis: University of Minnesota Press.

Morgan, T. E. (1985). Is there an intertext in this text?: Literary and interdisciplinary approaches to intertextuality. *American Journal of Semiotics, 3*, 1-40.

Shafique, S., & Yaqoob, M. (2012). Kamila Shamsie's Burnt Shadows As An Intertextual Re-Writing of Forster's A Passage To India. *Academic Research International, 2(1*), 710.

Sharma, R., & Chaudhary, P. (2011). Common themes and techniques of postmodern literature of Shakespeare. *International Journal of Educational Planning & Administration, 1(2*), 189-198.

Smith, K. (2007). *The postmodern fairytale: Folkloric intertexts in contemporary fiction*. New York: Springer.

Zipes, J.(1999). *When dreams came true*. 1st ed. London: Routledge.

Zipes, J. (2012). *Fairy tales and the art of subversion*. London: Routledge.