



Peeping into the past: Re-visitation of Snow White and the Seven Dwarves

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Abstract- Fairy Tales are a genre which never fail to entertain in any age. Contemporary times have been so overwhelmed by the concept of plurality that even fairy tales could not escape this notion. Fairytales have been re-written and presented in the present times. The recent re-visitations are a focus on postmodernism, particularly the rejection of totalitarianism and propagation of pluralism. It is observed that postmodernists took up the aspect of interconnecting different genres and texts, naming it Intertextuality and fulfilling their aim. The present project is also an attempt to observe these postmodernist aspects present in fairy tale movies. The movie selected for the purpose is *Mirror Mirror* (2012). It is a remake of the famous fairy tale *Snow White and the Seven Dwarves* recorded by famous fairy tale writers, Jacob and Wilhelm Grimm. The methodological framework is by Smith (2007). He has presented eight elements of intertextuality to examine the intertextual elements of the older fairy tales present in the contemporary literature. *Mirror Mirror* analyzed on these eight elements proves evident traces of postmodernity present in the movie.

Keywords: Postmodernism, Intertextuality, Hypotext, Fairy Tales, re-visitation

I. Introduction

Mirror, Mirror came on screen in 2012. It was directed by Tarsem Singh. The movie is an attempt to re-visit *Snow White and the Seven Dwarfs*. Two renowned actresses play Snow white and Step mother, Lily Collins and Julia Roberts respectively. The story goes like this; Snow White, who is a Princess, lives with her step mother after her father's death. She is stirred with passion when one of her servants urges her to take a stand and fight for her people because they are strangled under poverty due to the heavy taxes levied upon them by the Queen, who only takes them for her parties and leisurely parties. It is this awakening that Snow white goes into forest, teams up with seven dwarves, who are thieves here, and challenge the Queen. Queen sends her servant to kill her but he fails to do so (Childress 2012).

The most popular version of *Snow White and the Seven Dwarves* is the one by Walt Disney in 1937. However, it is mainly associated with Grimm brothers, Jacob and Wilhelm, including in their collection of fairy tales in 1812. Here the story starts with the queen praying for a child but she dies while giving birth to Snow White. The king, remarries to a beautiful wicked woman. She is so self-obsessed that she owns a mirror, to which she asks, "Mirror, mirror, on the wall, Who's the fairest one of all? (82). But the answer of the mirror changes as soon as Snow White grows into a young beautiful modest woman. The mirror now replies "My Queen, you may be the fairest here, but Snow White is a thousand times fairer" (83). He queen is not willing to accept this answer, she hires a huntsman for Snow white to be killed and asks her liver and kidneys to be brought to her so that she may attain beauty by devouring them. Huntsman could not bring

himself to kill her and let her escape. She reaches a place in the forest which is owned by seven dwarves. However, the queen through her evil ways finds out that Snow White is alive and hence tries many attempts to kill her and eventually does. The dwarves, who love her a lot, then put her in a glass coffin. One day, a prince traveling from there sees her and falls in love with her. His soldiers try to take the coffin along with them but they stumble and fall, also dropping the coffin and by falling Snow White comes back to life. They both fall in love with each other and get married. The Queen is punished by given hot iron shoes to wear and dance (Tatar 2002). The melodramatic elements of earlier fairy tales have been cut down by Walt Disney, but many alterations were done by the Grimm brothers as well. They changed the biological mother to step mother, only to show the sanctity of the biological mother (Tatar 1987).

II. 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. One of the famous postmodernist theorist, Lyotard (1984) asserts his view of “incredulity towards metanarratives” and that he wants to “wage a war against totality”, he points out that knowledge should not be centralized rather it should be dispersed because it is for everyone. A power at center is mishandled by the ones in center, and is used to impose power over weak. Postmodernism is a notion which propagates pluralism and relativity. For this purpose they use the element of intertextuality, which turns the monolithic concepts into multiple meanings (Shafique and Yaqoob 2012).

III. Intertextuality

The term implies to the connection among many texts. It emerged from the concept of dialogically in language given by M.M Bakhtin. The term itself was coined by Julia Kristeva, who brought it forward from Saussure and Bakhtin (Allen 2000). Texts are not unique entities they are always evolving and are associated with the texts of past and in return connect with the texts of future. Such connection is used by postmodernists to shun the authority of past (Lundin 1998). Kristeva (1980) states that “any text is constructed of a mosaic of quotations; any text is the absorption and transformation another” (66). Only the words are not brought forward but also the plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous literary texts and from the literary tradition (Crews 1999). Barthes (2001) also narrates that “a multidimensional space in which a variety of writings, none of them original, blend and clash” (144).

IV. Fairy tales

Fairy tales are a part of our culture since beginning. They have taken many shapes and colors in different ages and culture. Initially they were recorded orally (Konner 2010). It is noted that a particular origin of fairy tales cannot be traced due to their being part of human culture since beginning as the stories were told orally, narrating the experiences of society. Fairy tale name has emerged when French writers coined it in seventeenth century “conte de fée” (Zipes 1999: 13). During the 18th and 19th century these stories were put on record by “the French writer Charles Perrault, German brothers Grimm, and Danish Hans Christian Anderson representing the most popular” (Lubetsky 1989: 245). However, these stories kept on evolving along with the evolution of societies and with passage of times it became the part of other forms of communication, such as print and electronic media too (Zipes 2012). Later on when a new reading of these fairy tales took up, it was postmodern in its essence. These tales were used for the marginalised and were medicinal because they were mainly talking about abuses of

past, such as the feminists wanted to have their say. The older modes of narration are questioned and rebuked in these tales, those ideologies are shunned to make way for new ones (Bacchilega 1999).

This purpose was easily fulfilled by the mode of films. 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).

V. Analysis

Fairy tales are a genre always in working, however recently they have seen numerous re-visitations. Intertextual elements, which link the previous texts with the present ones are quite commonly found these days. These contemporary versions are re told according to the postmodernist aspects. The movie under taken for study is observed to see how contemporary fairy tale movies are postmodern and they incorporate intertextuality to postmodernize these retellings. Smith has brought forward eight elements of intertextuality to observe why these stories are revisited and how. A model, which these eight elements provide, help to confine the otherwise diverse range of intertextual elements used in the fairy tales. Following are the eight elements prescribed by Smith (2007). However, it is pertinent to say here that it is not necessary that all the elements are present in every story.

5.1 Authorised

The first element is a direct link to the prior one. Movie makers use the name of the previous story to the new one. *Mirror, Mirror*, however, does not observe the element of authorised.

5.2 Writerly

Writerly is an indirect link to a previous story present in the title. It implies that there is some connection to the previous story but it does not take the title of the previous story. It is usually done to highlight a certain point or a character, and put in back stage a previously important character.

In this movie, it is through mirror that an indirect link is constructed. Mirror is an important magical instrument used in the story of Snow White and it is through the mirror that the story takes on. When the queen gets a response by the mirror that she is no more the fairest of all. The stepmother here, has "classic Narcissistic Personality Disorder" (n.p), due to which she is in fury, and she thinks low of her self. It is because of this reason that she keeps asking from mirror, and she gets into a crisis when she comes to know about Snow White's beauty.

Smith has taken a lot of inspiration for his model from Genette's modes of connecting with the previous texts. Writerly is associated with paratext, "Para" means around which implies that any element which is not present in the text but around the text like titles, epigraphs, forewords, back covers of a book (1997: 5). Technically, title of the movie, official trailers and front covers of movies fall into this category. These elements are very important to convey a message because they stand out unlike the elements present within the text (Smith 15). If the trailer is analysed from this perspective, it reveals that "the classic tale has a new wrinkle" (00:30-00:41 secs).

The trailer ends with a line "experience the untold adventures of Snow White" (2:22-2:32). The postmodern element is being highlighted that Snow White has her tale of adventure, just like in previous times the prince had his adventures. Earlier princess were shown only as ones who are rescued and are source of Prince's adventures but here they own the adventures where Snow White will display her bravery and not her timidity(2:32 sec).

5.3 Incorporation

Smith (2007) explains incorporation as an element which very clearly mentions the previous story. Narrating the story is a particular element of fairy tales and has always been present. As initially fairy tales were oral tales narrated to audience. The contemporary movie makers have taken the element of narration to construct an intertextual link with the previous text. Here in *Mirror, Mirror* there are many such examples, for instance, the queen in the beginning while narrating the story emphasizes that it is her story and not Snow White's by enforcing the fact that she was being ignored in the previous stories. 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).

Here, she is incorporating a different angle to the story that it should not always be Snow White, who should be centre of attention.

5.4 Allusion

Allusion refers to any quotes, presence of characters their description and also presence of generic patterns and motifs of the previous stories present in the contemporary ones. The motifs can also be traced in the hidden symbols present which is called unconscious of the text.

i) Quotations

The quotations in movies are the dialogues present in it. There are many dialogues present in the movie *Mirror Mirror* which are taken from older versions or to say intertextualized as an allusion in the movie *Mirror, Mirror*.

The fairy tale start with a generic line, of "Once upon a time" (52). It is present in movie. 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). 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

ii) Character Names

Names are important in many tales, but only some. Some characters do not even hold any name in the previous versions but some reveal the whole story through their name only, such as Snow White and Cinderella. In the *Mirror, Mirror* presence of Snow White directly reveals the story known to everyone. Dwarfs present as the helpers of the Princess hold a very significant role in the movie but in earlier versions, they are not named (Tatar 2002:87). They were named later in the movie by Disney film (1937). They were named Doc, Grumpy, Happy, Sleepy, Bashful, Sneezzy, and Dopey. There were certain characteristics associated with their names (Kaufman 2012).

In *Mirror Mirror*, also the dwarfs are given names but they are different from the older ones. Names of dwarves are not intertextually connected with the older version but also with many

other things for instance, one dwarf is named Will Grimm, it intertextually connects it with the nineteenth-century German writer of fairy tales. Wilhelm Grimm and Jacob Grimm were two brothers, writing fairy tales. Another name, Napoleon was taken from French military general Napoleon Bonaparte. He was a brave and aggressive but also diminutive in height. (*Napoleon I Bonaparte*).

iii) Character Descriptions

Description of character is very important in fairy tales because in earlier versions, the names of many characters were not mentioned. It is also important intertextually because either the names are changed in every version or they are without names, in such conditions character descriptions are very useful. For instance, any heroine who has long hair is Rapunzel, any princess who falls asleep due to a curse is Sleeping Beauty.

Snow White and the Queen are two characters who are also known through their description. Snow White, is described as "White as snow, red as blood, black as ebony" (0:57- 0:59), It reveals the character of Snow white too. The Queen present on the cover of the movie with an apple reveal that she is the evil queen who is also beautiful.

Movie makers of *Mirror, Mirror* very tactfully float an idea through the character description of the dwarves. They reveal they despite of being short in stature, they are not coward and useless people. In fact is an attempt to highlight that such people who are here discarded from the society for being not of help are the real heroes of the society. They are marginalised yet they fight for their society Postmodernists talk in favour of the under presented and under privileged members of society. Here also they act as saviours of the society.

iv) Pattern Recognition: Structure

The structure of the fairy tale is similar. An ill treated Princess is there, who is being abused by either a witch or a step mother or sisters. She is being rescued by a brave and handsome prince. They get married in the end and live happily after. Fairy tales have quite simple patterns. Certain common situations are present in almost every version. Revisions have been made as is observed under the element of re-vision but the pattern of structure is almost same in all the versions.

v) Patterns or Motifs: Aarne Thompson Index

There are certain motifs present in fairy tales which are quite generic. A categorization of these motifs is being done in 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 1: *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 1 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 2: *Explanation of Motifs in Little Snow White and Mirror, Mirror*

Motifs	Little Snow White	Mirror Mirror
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	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.	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.
H602.1.1 Symbolic meaning of numbers one to twelve (or other number)	When the real mother of Snow White pricks her finger with the thorn three drops of blood fall on the ground	No
K1810 Deception by disguise	Stepmother disguises herself	Step mother disguises as an

	as an old woman and give magical objects to Snow White so that she can die	old woman to give Snow white an apple but Snow White returns the apple to her and make her eat it.
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 2, Motifs are explained, that how in different versions there are variations. 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. Motif of bravery is not linked to prince but with princess, quite a postmodern thing.

vi) The Unconscious of the text

There are many hidden symbols present in stories. They present the unconscious of the text. There are many such instances present in the movie *Mirror, Mirror* at one place it is mentioned that king gives a dagger to the princess, which symbolizes chivalry and bravery, two characteristics associated with Princes of the stories only. They are given to male heirs as a shift of the authority but never to girls. It is quite a gender associated thing. But a postmodernist narrator shuns the idea of gender role by not only mention them covertly but also overtly by making them as part of the unconscious of the text. Receiving of dagger by Snow white makes her eligible to stand and fight for herself and take up any role, disregard of her gender.

5.5 Re-vision

Re-visioning means visioning or looking at a thing from a newer perspective and idea. It is a favourite tool of postmodernists as they keep on shunning the older views and incorporating newer ones. The element of re-vision helps them materialize their views. They do not conform with the old viewpoints, they try to look at the world with a different lens. The social conditions present in the older times such as that of Perrault and Grimm brothers were different and particular of their cultures. Today is a world of globalization. The movies produced are being

watched all over the world. Hence, they present stories which conform with almost all the world. Or even if not conform, they show what they want the world like to be. They fulfil their work by altering the roles the characters play, they symbols being used and even the situations present in the story.

The characters of *Mirror Mirror* if observed, also show variations in them. The character of Snow white is changed greatly here. She emerges as the woman of postmodern age itself. She is not a distressed damsel, in fact she is a strong woman, who fights for her people and for herself. She is not like older princesses who are timid and shy. Her beauty is not mentioned discreetly as her bravery is done in the movie. When she confronts the Queen in one scene the queen responds "Someone's been taking their confidence pills, hmm?" and also saying that "Snow White breaking all the rules today, hmm?". It indicates that this a new Princess, who is confident and who does not abide by the rules imposed upon her. It is her confidence and uprightness that makes the queen ask one of her helpers to kill her. She is seen confident again when she fights with the dragon. She doesn't take the help of the prince and the dwarves, rather she locks them and goes out to fight alone, saying that it is her fight alone. She is different than the older versions, in fact she is even shown braver than the prince himself.

Prince is also being shown from a newer lens. It is not only the female gender who faced stereotypical presentation, the male gender also suffered endlessly due to it in the older times. The prince in a fairy tale ought to be brave, handsome and a fighter through and through. They could not be any lesser than that. However, here the Prince is not the same heroic prince. The Prince is not very brave and also not honest at times, he's a man capable of having any flaw. A very realistic portrayal. He is not as brave as Snow white even, He loses from dwarves and lies to the queen that he was cheated and they fought "Bloodthirsty giants".

Not only the characters are altered, the situations are also not the same as the older ones. The story of the *Mirror, Mirror* is quite similar to the old one but here Snow White is smart, she does not falls a victim in the hands of the evil queen. In the older versions, Snow white takes shelter in dwarves house and helps them make their home liveable by cleaning and cooking for them but here she also learns how to fight and masters all the skills of warrior ship. She also indulges in fight with prince who thinks she is also a thief. He keeps on saying "Because you're a girl. I don't fight girls.", a girl had never fought in the earlier versions. It is a postmodern girl fighting here. When, she fights with the dragon she says, "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).

True love's kiss is a very generic element of fairy tales, wherever it is present in older versions, it is the Princess who receives the kiss and gets liberated from the magic spell but here the story is re-visioned and the princess kisses the prince to liberate him from the magic spell. Joosen (2007) states that these alterations have taken new shape according to the new literary models and have blurred the boundaries.

5.6 Metafictional

Metafiction means any commentary done on a story. It implies a construction of an association by commentary. 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" (1997: 4). It is used as a mode of criticism. In *Mirror Mirror*, it is the queen who

narrates the story and also gives comments on it. She starts the story exactly like old fairy tales are started but she includes some commentary, which were originally not part of the story. At one place 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 brings Snow White up with great care, the Queen comments upon it that "her father spoiled the young girl." (0:01: 09). She is also critical of the people who were living happily, 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 make up to the element of metafiction. The queen tells the story as if she is just a third person observing others. She gives her view point. The element of metafiction where the narrator comments as well as criticises, constructs a link with the prior versions and also becomes postmodern in its essence because the developed beliefs are shaken. The previous notions are set to be altered. She mentions that she digresses from the old story of Snow White, which confuses as well as prepares audience that there is a twist in the story.

Some of the dialogues are also used as commentary on the nature of fairy tales in general. At one place snow White is shown being brave. 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". It is generally a commentary on the nature of fairy tales where the males are the saviours of the damsels in distress, they fight for them, protect them and in the end but here the damsel fights for herself. The gender role is reversed. Metafiction as an element paves way for postmodernist notion where the old stories are changed and commented upon to give a point of view which was not thought earlier. Such versions obviously do not conform with the conventional norms of the society and to the archetypal roles.

5.7 Architextual/Chronotopic

The formation of fairy tale genre is particularly simple, and they have certain particular objects present in these tales only. It is not wrong to say that the setting and environment of fairy tales is very particular. The time and place are always fantasized and are not from real world, they present an imaginary time and place which are unrecognizable. It always looks like a kingdom, which has certain magical elements also present in it.

i) Chronotopic Objects

Objects are very important for the genre of fairy tales. Objects like castles and other magical stuff, whereas characters like fairies and witches, they all generically makeup fairy tales. They are not so much a part of realist based stories. It is especially important in observing those tales which apparently are connected with realism stories but there is a hidden interconnection with fairy tales, which can be found out by locating these chronotopic objects. *Mirror, Mirror* also has ample of such objects which let it be a part of the genre of fairy tales. There is a castle being seen in the movie, which shows the power of the queen. Magical mirror is also seen which shows the queen's vanity in being beautiful and then later reveals snow white's beauty.

VI. Conclusion

It is highlighted in the end that the movie *Mirror Mirror* (2012) has many postmodernist elements as realised through intertextuality. *Mirror, Mirror* is a re telling of the story of past *Little Snow White*. Among the eight elements of Intertextuality given by Smith, only six elements, i.e. Writerly, Incorporation, Allusion, Re-vision, Metafiction, and Chronotopic/architextuality of

intertextuality are present in the movie. The element of writerly by mentioning object mirror connects it to the previous text. The presence of trailer also points out postmodernism, by mentioning that it is the older story but is present with new twists and adventures of the heroine. It reveals how Snow white has transformed into a one who is not shy but who fights her enemies. Another postmodern element is revealed where a pluralist point of view is given to the story, where the evil queen, who is the villain, incorporates her point of view by narrating the story. It highlights that the marginalized characters are also given voice. Marginalized because in past nobody has known what the villain's point of view was, and what her reasons behind doing these actions were. Feminism is another aspect of the postmodern era, which is observed through the element of Allusion. For instance, a sub element of allusion, i.e. unconscious of the text reveals the hidden symbols of the text. Snow White's father gives her a dagger, which is a symbol of bravery. She is not given any feminine thing, rather an object which is a symbol of chivalry and assertiveness. An object given to the male heir to highlight a legacy carried by the males only. Another aspect of allusion, is revealed through dialogues, structures and motifs of previous and present stories mentioned above in tabulated form. Elements of re-vision and metafiction reveal feminism too. The retellings give all importance to female characters and turn them as saviours and not the male characters.

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