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RUSSIAN TEXT OF *THE SNOW QUEEN*

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I have written the Master Thesis myself, independently. All of the other authors' texts, main viewpoints and all data from other resources have been referred to.

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## Introduction

### **The topic of the research: Russian text of *The Snow Queen***

The fairytale *The Snow Queen*, first published by Hans Christian Andersen in 1844, was initially into the Russian language in 1863. After the process of intra-semiotic translation has stopped, the turn of the inter-semiotic translation came. Up to this date, the text exists in the body of the target culture in the form of different cultural codes. The foreign text, *The Snow Queen*, has become one of the “eternal plots” of Russian culture. According to Peter Torop, the text that is crossing the border of cultures in the process of literary communication is always transformed and actually is becoming another/ new text<sup>1</sup> [Тороп, 1995: 165]. This statement allows us to speak about *The Russian text of The Snow Queen*.

**The relevance of the research** could be proven not only by an impressive amount of the texts, where motives of the Danish fairytale are used, but also by the fact that the process of retelling still continues. Despite three famous movies based on *T. S. Q.* fairytale that had been already done in Soviet cinematography, in 2012 a new sensational cartoon-adaptation was produced, directed by Maxim Sveshnikov. Even further, in December 2014 a fifth movie-adaptation is expected: *The Mystery of The Snow Queen* by Natalya Bondarchuk.

### **The research object:**

System of Russian texts-interpretations of Hans Christian Andersen’s fairytale *The Snow Queen, 1844*.

### **The material of the research:**

As the material of the research, we will use twelve texts-interpretations, canonized in the Russian culture.

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<sup>1</sup> «Текстовой перевод является в своей тотальности осознанием принципиальных каналов протекания текста в другую культуру и становления другим текстом». [Тороп, 1995: 165]

1) “*Purple gloom*” («*Сиреневая мгла*»), 1910 – the poem by Innokenty Annensky; 2) “*Today, around eight o’clock...*” («*Сегодня, часу в восьмом...*»), 1914 – the poem by Marina Cvetaeva; 3) *The Snow Queen*, 1939 – the play by Evgeny Shvarts; 4) *The Snow Queen*, 1957 – the cartoon produced by studio «Союзмультфильм» and directed by Lev Atamanov; 5) *The Snow Queen*, 1966 – the movie, directed by Gennady Kazansky, produced by studio «Ленфильм»; 6) *The Mystery of The Snow Queen*, 1986 – the movie, directed by Nikolay Alexandrovich, produced by studio “Экран”; 7) *The Snow Queen*, 2003 –the musical, directed by Maxim Papernik, produced by “Мелодрама” studio; 8) *Mice, the Boy Kai and the Snow Queen*, 2005 – the performance by Petr Mamonov in cooperation with the experimental art group *Our 2000* and art group *Blinds*; 9) *Christmas Fairytale*, 2005 – the fairytale by N. Krainer 10) *How To Make A Man Happy: The Instruction for Girls*, 2006 – the fairytale by Gala Rubenstein; 11) *Snow Fairytale*, 2008 – fairytale by Olga Lukas. 12) *The Snow Queen*, 2012 – the cartoon, directed by Maxim Sveshnikov, produced by “Wizard Animation” studio.

#### **The main goal of the research:**

To analyze the process of interpretation and domestication of *The Snow Queen* fairytale’s plot and conflicts by the Russian culture.

#### **Tasks of the research:**

- To define and explain the object of the research through applying to the system of Russian texts-interpretations of *The Snow Queen* fairytale the notion of “text”.
- To complete and develop this notion through its juxtaposition with notions of “discourse”, “motive”, “sign”, “meme”.
- To create the model of the diachronic map of the text and to explain notions needed for this task.
- To find and narrow the research material.
- To analyze every chosen text.
- To create the diachronic map of the text.
- To analyze the diachronic map of the *Russian text of The Snow Queen*.

### **The methodology of the research:**

To analyze the process of deconstruction and reconstruction of Andersen's original plot and conflicts in Russian texts-interpretations we have chosen the methodology of structural semantics, developed by Algirdas Julien Greimas. We will analyze every particular interpretation through the actantial schema and semiotic square. For the creation of the diachronic map will be used terminology introduced by Anton Popovich. The diachronic map will be researched through the model of foreign text domestication by the target culture, created by Jury Lotman.

### **Current state of the research done on the topic:**

*The Snow Queen* fairytale is often researched by Russian scholars in the context of all Andersen's oeuvre. For instance, some parts of monographs *Scandinavian Literary fairytale, 1974* («Скандинавская литературная сказка») and *Hans Christian Andersen, 1971* («Ханс Кристиан Андерсен»), written by the famous researcher of Scandinavian culture Ludmila Braude, are devoted to the creation history and brief analysis of *T. S. Q.* text.

There are also some works that are concentrated on concrete Russian interpretations of the Danish text. For example, the article by Oleg Lekmanov *Annensky and Andersen: about The Snow Queen, Cold and Heat, 2002* («Анненский и Андерсен о Снежной королеве, холоде и тепле»), where the poem by Innokenty Annensky is analyzed. Another example is the article of Peter Jensen *Strelnikov and Kai: "The Snow Queen" in "The Doctor Zhivago", 1997* («Стрельников и Кай: «Снежная королева» в «Докторе Живаго») that describes the role of *T.S.Q.* motives in the famous Russian novel.

Some works written by Russian scholars are "revealing" to the Russian reader the deep symbolic meaning and the religious content of the original fairytale.<sup>2</sup> In the Russian culture is mostly known the version of *T.S.Q.*, where are reduced all philosophical and religious motives. So authors of articles *The Story That Was Seen in The Mirror, 2008* («История, увиденная в зеркалах») by V. Veselova and *Math and Gospel, 2005* («Математика и Евангелие») by V. Shaposhnikov have the intention to introduce *another, unknown* text of *T.S.Q.* to the Russian audience.

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<sup>2</sup> As the substitution of the original fairytale is considered the Russian translation made by Ganzen marrieds.

Still, we do not know any works that would attempt to represent Russian interpretations of *The Snow Queen* fairytale as the system.

The methodology of structural semantics by A. J. Greimas that we have chosen for our goals correlates to works of authors, who were detecting variations of one plot in different texts through decomposing these texts on component parts: to *Mythologiques, 1964-1981* by Claude Levi-Strauss and to *Morphology of the Folktale, 1928* by Vladimir Propp. The analysis of the literary fairytale (namely, of the concrete text of the fairytale *Snow-White*, by brothers Grimm) via Greimas' semantic squares and actantial schemas has been already done by his (Greimas) students Brownen Martin and Felizitas Ringham in the book *Dictionary of Semiotics, 2000* and could serve as useful example for our independent analysis.

### **Structure of the work:**

The work consists of an introduction, four chapters, the conclusion and the annex with the diachronic map or the *Russian Text of The Snow Queen*. In the first chapter we are justifying the definition of the research object as text and complement this definition with other relevant notions. In the second chapter we are creating the model of the *R.T.O.T.S*, narrowing the research material and making an analysis of the representative of the system of Russian translations of the fairytale. The third chapter is devoted directly to analysis of particular texts-interpretations. The fourth concluding chapter contains analysis of the map as a whole.

## 1. Defining the object of the research

### 1.1. Russian interpretations of *The Snow Queen* and the notion of “text”

The notion of the text as of the semiotic phenomena is developed by Jury Lotman in the row of works written from 1969 to 1992 and is gathered under the title *Text as the problem of semiotics* in 2002.

Lotman defines the simplest model of the text as the message that is stands out of the context and has the external border. One of the cornerstone ideas of Lotman’s definition of the text from the perspective of cultural semiotics is that the text is not the message created by means of one language – not one code but rather the complex mechanism created by means of various codes. The text could consist from languages that have low translatability between each other or could be untranslatable at all.

The object of our research – the *Russian text of The Snow Queen* – is the complex system of diverse texts-interpretations of the Danish fairytale *The Snow Queen* (*Snedronningen*) written by Hans Christian Andersen and at first published at 1844. In the Russian language it at first appeared in 1863 in translation of the ‘Association of women translators’ (Санкт-Петербургское «Общество переводчиц»). The actual name of the translator is unfortunately unknown. (Веселова 2006: 240) At the moment in the Russian culture the fairytale exists in the form of various interpretations created on different cultural languages - different codes: verbal interpretations of different genres, theatrical performances, pictures, adaptations etc. Every concrete interpretation obviously could be considered as separate and all-sufficient text. But all these texts are unified together in the one text through the attachment, connection, to Hans Christian Andersen’s fairytale *The Snow Queen*. Dialogical relation to the original fairytale is the ontological feature of all texts-interpretations – subsystems of the *R.T.O.T.S.Q.* The border of the text from the semiotic perspective is directly connected with the developing of the level of the self-description inside of the structure. (Лотман 2002: 203) We understand the level of self-description inside of the *R.T.O.T.S.Q.* as a certain *awareness* in every particular text-interpretation about its being in the status of the text of the second order.

The *awareness* we are speaking about could be explained through authors’ decision to link his text to the famous Danish fairytale - by consciously using of motives of *The Snow Queen*. In

its turn, the author's choice, whether to conceal or to reveal the intention to connect his text to *T. S. Q.*, has "the character of a style-forming act" (Popovich, 1976: 230). So the presence or absence of, for instance, the marker "based on Andersen's motives" in titles of the movie, where the motives of *T.S.Q.* are used, doesn't change the intention of creators to refer to the Danish fairytale, but changes the representation of this reference. An overt reference to (in our case) Andersen's fairytale "can even become part of the poetics formulated by the author"<sup>3</sup>. (Popovich, 1976: 230)

Another important moment is that interpretations, which belong to one text-system, are in the dialogical relations with each other. In this case relations are under submission of chronological sequence: every text-interpretation could become an impulse for the creation of another new text-interpretation. According to Lotman the text from a semiotic perspective is the point of the tension between the tendency toward integration – when the context is considered as the text – and the tendency to the disintegration – when the text is considered as the context. (Лотман 2002: 161) We can look at the every concrete interpretation of the fairytale from two perspective. From the outside perspective all interpretations will be seen as text's subsystems. From the inside perspective the row of all previous interpretations could be considered as the context for the new text-interpretation.

The coexistence of different codes in one system is the main premise for the new meaning creation. Noises (that are usually regarded as disadvantages in the translation theory) acquire the crucial meaning for dialogical relations between text's subsystems; dialogical relations, in their turn, are mechanisms of meaning generations. So according to Lotman, the text has the function to convey the message from the sender to the receiver (Лотман 2002: 163) and the function to generate the new meaning. The first function is more typical and more important for texts created in metalanguages and in codes developed for commands transferring. The second function is the most intensive in artistic texts.

Our object is the artistic text so for us its ability for new meaning generation is crucial. The process of the text retelling implies the actualization of different text's aspects in different contexts. To become the "eternal story" text should have the potential for transformation and

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<sup>3</sup> As particular example of this statement could be considered the movie by Nikolay Alexandrovich made in 1986, where Andersen's fairytale is used as "formula" of the "eternal story" that intended to repeat itself over and over again. Q.v. the page number 51.

for preservation at the same time. It should be recognizable under all variations, but in every particular case of retelling, there should be some novelty. The receiver of the message could have two kinds of emotions from the perception of “eternal stories”: the recognition and the surprise.

As the *R.T.O.T.S.Q.* expands the connection with Andersen’s fairytale becomes less obvious. On the very border of the text this connection could be lost at all. The third function of the text pointed out by Lotman and mostly appropriate for artistic texts is the mnemonic function. The text can be considered as the symbol of the culture that is moving through its chronological changes and correlates with its synchronic conditions. (Лотман, 2002: 191)

#### 1.1.1. The Snow Queen as “culture’s text”

We can look at the research object through the specified notion of *culture’s text*, which is developed by Jury Lotman in connection to the topic of typology of cultures (Лотман, 2000В: 447).

Culture’s text is isomorphic to the culture (to the semiosphere), to which it belongs and, what is extremely important, is reflecting “the world view” and abstract model of the reality from the position of the culture. (Lotman 2000б: 431) Culture’s text is a text that exists in the culture in the form of invariants and could be constructed from them. In our particular case we can say that texts, which before were called by us “interpretations”, could be considered from another angle as invariants of one culture’s text – *Russian text of the Snow Queen*. From this position Russian text of The Snow Queen could be presented not as structure of texts but as text-construct created from its invariants. In connection to this fact we should mention an obvious thing that *R.T.O.T.S.Q.* constructed from its invariants will never be the same as the original fairytale or as its most accurate translation. The original fairytale could be considered as carrier of Danish culture’s world view – is Danish culture’s text, and *R.T.O.T.S.Q.* as carrier of Russian cultures’ world view – Russian culture’s text.

#### 1.1.2. The Snow Queen as “canonized text” of Russian culture

To answer the question, why some texts are preserved in the culture and some aren’t, the naive separation between “good” and “bad” is insufficient. In so-called Canon Studies, an important theory on the topic of cultural memorization is developed: supporters of Canon

Studies assume that the selection of artistic texts for preservation in cultural memory is affected by some extra-factors. According to Harold Bloom, “the Canon, the word religious in its origin, has become a choice among texts struggling with one another for survival, whether you interpret the choice as being made by dominant social group, institution of education, traditions of criticism, or as I do by late-coming authors, who feel themselves chosen by ancestral figures”. (Bloom 1994:20) The notion of canon is defined as “the relation of the individual writer and reader to what has been preserved out of what has been written”. (Bloom 1994: 17) The process of selection-preservation results in a number of texts “essential to know”. These texts often acquire the function of the signs of the culture<sup>4</sup>. It is important to stress here that usually canonization presupposes not only preservation of the stable form of the text, but also the preservation of text’s particular understanding.

*The Snow Queen* without any doubts could be considered as the canonized text of the Russian culture: this fairytale is known to every Russian speaker and is positioned as classical winter-fairytale. But which particular text of *The Snow Queen* is canonized? Is it the popular translation of Andersen’s fairytale that was re-printed most often? Or maybe it’s reduced non-religious version?<sup>5</sup> Or the play by Evgeny Shvarts, which was repeatedly staged?<sup>6</sup> Or the world-famous cartoon by Lev Atamanov?<sup>7</sup> Apparently, it is possible to call the whole row of canonized Russian texts of *The Snow Queen* fairytale. Separation of the *Russian Text of The Snow Queen* on subsystems allows us to distinguish stable canonized texts-interpretations. However, it becomes obvious that we can’t apply the notion of the canon properly if we are speaking about the *R.T.O.T.S.Q.* as about the whole. The body of the text is not stable, but dynamic, and hence canonization is impossible. The text is transforming and expanding inside of the culture, what results not in preservation, but in increment of the information. (ЛЮТМАН 2009: 1516) We can make a conclusion that the text could be memorized by the culture in two different ways:

- Through rigid conservation (text as stable entity)
- Through innumerable changes (text as dynamic entity)

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<sup>4</sup> Q. V. the page number 16.

<sup>5</sup> Q.v. the page number 26.

<sup>6</sup> Q.v. the page number 41.

<sup>7</sup> Q.v the page number 46.

However, we should notice that in our case still the basis for the dynamic existence of the *R.T.O.T.S.Q.* is its canonized text-interpretations. These texts are giving impulses:

- to creation of new canonized text-interpretations
- to creation of big amount of non-canonized texts (fun fictions, remakes and poems), written by non-professional authors
- to its own folklorization. According to Roman Leibov, folklorization is the process, when the text loses its authorship and becomes an active part of the language and common cultural experience. (Лейбов 2011: 28) The text could be preserved as the part without connection to the whole. The process of folklorization is putting the text (or its parts) on the very border of the *R.T.O.T.S.Q.* As an example could be considered the famous quotation from Evgeny Shvart's *The Snow Queen* play: "*You should pamper your children - then they will become real robbers*" («Детей надо баловать, тогда из них вырастают настоящие разбойники»). [Шварц 2011: 292] This phrase could be considered as commonly used popular expression that is not always associated with *The Snow Queen* fairytale.

## **1.2. Russian interpretations of *The Snow Queen* and the notion of "discourse"**

The notion of discourse denotes the *semiotic process and the semiotic system* at the same time. This notion could be narrowed to the denotation of "the 'verbal world' manifested in the form of natural languages". (Greimas, Courtes 1982: 81). In some traditions of research the notion of discourse is narrowed even more – to "the certain non-linguistic semiotic processes (a ritual, a film, a comic strip are then viewed as discourses)". (Greimas, Courtes 1982: 81)

However, for our research the notion of discourse is interesting and fruitful particularly in its broad meaning, when the discourse is considered as the *utterance - utterance* as the process and as the system. According to Greimas, discourse-utterance consists from concatenation of sentences – basic units or subsystems. Thus the discourse is a "multilayered organization constituted by a number of depth levels, superposed on each other". (Greimas, Courtes 1982: 81) The difference of the text as the system from the discourse as the system is that in the discourse only the most superficial level could receive semantic representation (Greimas,

Courtes 1982: 81) - in other words any particular discourse-utterance could be represented through its particular topic.

Every text could belong to different discourses at the same time. The discourse-utterance can be devoted to narrow or broad topics. In our case, we can say that Russian discourse of *The Snow Queen* exists: there is some utterance about this fairytale in Russian culture. Texts that belong to our discourse simultaneously belong to other discourses as well. For example, the interpretation of the fairytale by Evgeny Shvarts<sup>8</sup> also will belong to the discourse of Soviet drama.

The affiliation of the text to the particular discourse is formed on the pre-textual stage, when components of the author's ideas acquire generative trajectory (Greimas, Courtes 1982: 132) – going through the processes of “discoursivization”: actorialization (choosing of actors of the text's action), temporalization, spatialization, thematization. (Greimas, Courtes 1982: 134) Thus, the author's decision to use motives of the fairytale *The Snow queen* in his original text is the decision to make an utterance on this topic – to put the text into the system of Russian discourse of the Snow Queen.

### 1.3. The Snow Queen as a motive

The notion of the motive is very unclear and is still discussable. In different disciplines, this notion has different meaning.

For example, in literature science the motive could be considered as the inseparable unit of the plot, the smallest theme of the plot. (Томашевский 1927: 136) We are using the definition of famous Russian philologist Boris Tomashevsky that is given in the work *Theory of Literature/ Poetics*, 1925. Tomashevsky gives different examples of motives, like the “receiving of the message” and the “revolver”. (Томашевский 1927: 137) So according to Tomashevsky, the motive could be represented and as a sign and as a chain of signs. Tomashevsky doesn't distinguish motive functions or motive objects, but separates (Томашевский 1927: 137):

- Non-excludable motives that make the main line of the plot, the causal link are called *bounded motives (связанные мотивы)*. An example would be the motive of Gerda's quest in the text *The Snow Queen*.

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<sup>8</sup> Q.v. the page number 41.

- Motives that could be reduced without disturbing the causal link of the plot are called *free motives*. An example would be of the motive of stained-glass windows in the home of the Lady, who knew the magic in the text *The Snow Queen*.

Tomashevsky is developing the notion of the motive for the analysis of the structure of the concrete text. So the motive is the part of the text structure that could be clearly distinguished. But we are looking at *The Snow Queen* fairytale as at the foreign text whose motives are distributed in the Russian culture. For us, these are important units of the text-interpretation that are preserving obvious connection with the original fairytale.

In this connection, it is necessary to pay attention to Boris Gasparov's definition of the motive. The scholar in his work *The role of the 'motive' in the creation of the meaning. Motive analysis of the meaning plasma, 1996* defines the motive not as a unit of the plot, but rather as a unit of a meaning generation – moving meaning plasma. According to Gasparov, the motive is a changeable and dynamic unit that acquires its meaning only in interaction with other motives. Motives are something similar to associations that are forming every concrete perceptible message at every concrete act of communication. These arising associations during the perception of the artistic text could help to discover its deep meaning and structure. (Гаспаров 1996: 336) The poststructuralist definition of the motive by Gasparov corresponds to Tomashevsky's definition. Motives in Tomashevsky definition are thematic units so tiny that taking them separately endangers their ability to maintain the identity of the distinguishing feature of belonging to the concrete text. The smallest units of the plot from the fairytale being taken away from the whole structure of the original fairytale and being placed into different context are not preserving obvious link to Andersen's text, but becoming allusion of it. The more such allusions are present in the text-interpretation, the more evident the connection to the Danish fairytale is.

In 1997 the Danish researcher A. P. Jensen has wrote an article about *The Snow Queen* motive in the significant Russian novel *Doctor Zhivago* written by Boris Pasternak. Jensen is interpreting the novel using Gasparov's motive analysis. The article has a revealing character since before Jensen nobody saw the motive of the Danish fairytale in the novel. The work complements the understanding of one of the main characters of the novel Strelnikov through his comparison with Kai. The most important motive of *The Snow Queen* for the *Doctor*

*Zhivago* novel – motive of Kai - is revealed after identifying other motives less influencing the plot of Pasternak's novel: motive of the blizzard, of the mirror, and of "eternity".

Another definition of the motive that is useful for us could be borrowed from the folklore studies. In the folklore studies (unlike Tomashevsky's definition) the ontological thematic inseparability of the motive is not determinative; there much more important is the historical inseparability. The folklore motive is based on determination of the function. (Пропп 1928: 29) The motive could be considered as a schema built around action that could be filled by different characters. Characters could change, action not. According to Yeleazar Meletinsky, as a motive we are considering the micro-plot, which has an action, subject, and object. (Мелетинский 1979: 146) In folklore studies, a motive and a plot are related as a part and a whole: the simplest plot could be considered as one motive, one more sophisticated plot – as a chain of motives. (Неклюдов) If we would try to describe relations between folklore-motive and Tomashevsky's literature-motive, than we could say that the folklore-motive could consist of literature motives.

The separation of the fairytale *The Snow Queen* on motives (if the notion is borrowed from the folklore studies) could reveal the connection of Andersen's text to the folklore fairytales and myths. From this position, Gerda's quest for the Kai into the Snow Queen's world could be compared into the mythological quest of the character for the lover to the Death Kingdom (e.g. the story of Orpheus and Eurydice).

But what is more important for us is that by using the model of the folklore motive (and not being interested in paradigmatic comparisons of different plots) we can separate the text on the more complex unites that are preserving and demonstrating the structure of the Danish text and have a more obvious link to it. An example from *The Snow Queen*, we could distinguish the motive of the splinter that gets into humans' heart. The folklore separation on the motives concentrated around functions in application to the literary text was developed by A. Greimas. As this method is crucial for our work we will devote to it a separate chapter<sup>9</sup>.

All three notions of the motive that we have considering hitherto are leading directly to the notion of intertextuality. This notion presupposes that the work of art is created not only on the artist's vision but also "on the basis of other works". "This phenomenon implies the

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<sup>9</sup> Q.v. the page number 28.

existence of autonomous semiotic systems (or ‘discourses’) within which more or less explicit processes of construction, reproduction or transformation of models take place”. (Greimas, Courtes 1982: 160)

The status of the text-interpretation could be different according to the way how motives are used in it. What is meant when the text-interpretation is marked as the “based on” (e.g. Aleksandrovich adaptation *The mystery of the Snow Queen, 1986*)? And how does it differ from “remake”? Both of these cases, where the motives of Andersen’s fairytale (apparently changed) have the plot-making function, will differ from the text where *The Snow Queen* motives have an additional – meaning deepening - function (e.g. in the *Doctor Zhivago* novel).

Depending on what motives from the fairytale are chosen and how they are transformed by the author of the text-interpretation, it is possible to detect the *dominant* of the interpretation. According to Roman Jakobson, “the dominant may be defined as the focusing component of a work of art: it rules, determines, and transforms the remaining components. It is the dominant which guarantees the integrity of the structure”. (Jakobson 1981: 751) The author of the text-interpretation chooses or the complex of motives from or one motive of Andersen’s fairytale and builds around it a new story line. Even if the motive is used in Gasparov’s sense some Snow Queen motives will appear more clearly than others, corresponding to the meaning they intend to deepen. All motives chosen by the author will be organized by the dominant of the text-interpretation, and this dominant could not be similar with the dominant of the original text. For example, as the dominant of Andersen’s original fairytale could be considered the implication in it of the philosophical parable.<sup>10</sup> As the dominant of Evgeny Shvarts interpretation could be considered the preservation of the adventurous-quest form. As the dominant of Jnnoketij Annensky interpretation – the plot-making love-conflict.<sup>11</sup>

#### **1.4. The Snow Queen as a sign**

If the text is becoming very important and significant for some culture, then it is not only becoming a commonly used symbol, but also can represent culture in front of other cultures.

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<sup>10</sup> Q. v. the page number 28.

<sup>11</sup> Q.v. the page number 38.

The situation with the fairytale “The Snow Queen” is case of domestication of the foreign text by the target culture to that extent when the foreign text could be considered as the sign of the target culture. To prove this statement let us consider one example.

In 1957 Lev Atamanov has created the feature-length cartoon *The Snow Queen* based on translation of Andersen’s fairytale. The cartoon became extremely popular not only in the Soviet Union, but in the whole world. Hayao Miyazaki time and again was defining Atamanov’s cartoon as a masterpiece of world’s animation. (Миядзаки 2010: 4) The cartoon was noticed in Cannes film festival and in other different prestigious festivals. Even if Atamanov is considered as an innovative artist of that time, it is obvious that the cartoon is made in the very developed tradition of Soviet animation<sup>12</sup>. So Atamanov’s cartoon has become not only the sign of Soviet multiplication (in one row with works of Juriy Norshtein) for the whole world, but the sign of whole Russian oeuvre – Russian culture. In 2012 the animation studio *Wizard Animation* has produced the cartoon *The Snow Queen*, directed by Maxim Sveshnikov. The cartoon was made in apparent Hollywood tradition. As attestation of this statement, consider could serve and depiction style and the way in which the plot is constructed: *The Snow Queen* by *Wizard Animation* is an action movie. Andersen’s text is transformed almost beyond recognition. The cartoon is full of so called ‘gags’ and stamps typical for the post-Disney tradition of multiplication. The most striking example is the Troll, who in Sveshnikov’s version became the main ‘gags’ performer, comical character that has the function of the helper and as a type is very similar to the parrot Iago from the *Aladdin* (1992) cartoon, to the Squirrel from the *Ice Age* (2002), and to the Donkey from the *Shrek* (2001). This type of character is without any doubt a Hollywood marker. The *Wizard Animation* was making a cartoon and planning to present it not only in Russia, but also abroad: very soon the cartoon was voiced in English<sup>13</sup>. The cartoon of Sveshnikov is not just an old story in a new way. It is first of all an attempt to repeat the success of the Atamanov’s cartoon that was known to the whole world, which is a nice reason at least to pay an attention to the new version of *The Snow Queen*. And second, the cartoon could be considered as “our answer”<sup>14</sup> to the Western world: “our” story made in “your” language. What is significant for

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<sup>12</sup> <http://www.nashfilm.ru/multifilms/2102.html>  
<https://sites.google.com/site/nasmalys/filmoteka/eti-multy-nuzny-detam>

<sup>13</sup> <http://filmpro.ru/journal/17435376>  
<http://multipediya.ru/snezhnaya-koroleva/>

<sup>14</sup> Watch reviews on <http://www.kinopoisk.ru/film/573621/>

us is that the text that is chosen for these goals – to represent Russian culture and to be a sign of it – is a Danish fairytale. Sveshnikov has produced for the same purposes the serie of cartoons based on traditional Russian folk-stories about heroes (богатырях), but the most successful became The Snow Queen – a foreign text considered as ours.

### 1.5. The Snow Queen as meme

*The Snow Queen* could also be considered as the meme of Russian culture. We are taking the notion of the meme from Richard Dawkins' book *The selfish Gene*, but what is extremely important, in our work is that we don't have the ambition to discuss the propriety of Dawkins' theories from a biological point of view. We are satisfied with using this notion as scientific metaphor, since it gives to us new perspective in our research about the *Russian text of The Snow Queen* and its existence in the Russian culture.

According to Dawkins, meme is an idea that has a possibility of self-replication in the culture. Carriers of these ideas are human minds. The question of a meme "surviving" is the question of getting into another carrier – the more carriers the meme "captures", the more "successful" it is.

Dawkins writes about "copying-fidelity" as of the mechanism that is necessary for the replication and preservation of a meme. At the first sight the notion of the "copying-fidelity" barely corresponds to the object of our research – the system of Russian interpretations of the fairytale *The Snow Queen*. After all we are interested in differences, in novelty. But if we will look at the problem from another angle, we will understand, that Dawkins is speaking about the recognition of the particular meme under all variations, which appear during its transferal from one carrier to other. (Dawkins 2006: 192) In other words, something causes us to recognize the plot of *T. S. Q.* despite its deconstruction and reconstruction.

In our understanding the meme is non-discrete text (Лютман 2009a: 159). It is possible to say that the meme of *T. S. Q.* is a particular inseparable idea of *T. S. Q.* text that exists in the minds of people, who belong to Russian culture – that is, it exists in the collective cultural memory. The meme *T. S. Q.* is a non-discrete unit that hardly could be described by means of the apparatus of the discrete thinking – the language. The process of interpretation will take place every time, when translation from non-discrete thinking to discrete happens: for example when we will ask person, who belongs to Russian semiosphere (in the sense of the "culture"), and who hasn't checked the text for a while, to retell the fairytale. We should

stress here, that according to Lotman the translation of non-discrete text to discrete is always interpretation – inevitable transformation of the text. (Лотман 2009а: 160)

Searching in the Google system for the combination of words “the icicle in the heart and/or in eyes”<sup>15</sup> will most probably bring a link to the text written by a non-professional author, who is referring to the *Snow Queen* fairytale.<sup>16</sup> The important issue here is that we haven’t found any canonized text, where the motive of the splinter from the Troll’s mirror would be substituted with the motive of the icicle, so this substitution couldn’t be caused by popular and well known texts. Still this transformation of the original motive is very logical, understandable, and can be easily traced backward: merging the motives of the cold, of something pricking, and of frozen heart results in the new motive of the icicle. Expressions of so called “naive authors” (non-professionals) on the internet are reflecting the way that the fairytale exists in minds of readers, as the border between the naive author and the reader is blurred. Especially obvious when naive authors are not giving their own interpretation of the fairytale (when they are not writing fan-fictions or remakes, for instance), but “quote” Andersen’s fairytale (in Russian translation) by memory and “quote” it wrongly, writing about the icicle in Kai’s heart.

We could consider unconscious mistakes of this type as the most obvious manifestations of the meme *T. S. Q.* In the article *Myth – Name – Culture* («Миф – Имя - Культура») Lotman and Uspensky have wrote that objects totally different and not connected from the discrete thinking position could be one and the same from the position of non-discrete thinking.<sup>17</sup> (Лотман, Успенский 2000: 527) Therefore the icicle and the splinter of the mirror easily could be one and the same thing if we are considering *T. S. Q.* as a meme.

To claim that professional authors, who have created canonized interpretations of the fairytale, were less affected by the meme of *T. S. Q.* would be too brave. It is not always easy

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<sup>15</sup> «льдинка в сердце и/ или в глазу»

<sup>16</sup> E.g. <http://genii07.beon.ru/42281-487-kai-zaplakal-i-l-dinka-v-ego-glazu.zhtml>;  
<http://pivopotam.livejournal.com/27583.html>; <http://pivopotam.livejournal.com/27583.html>;  
<http://www.proza.ru/2008/12/28/434>

<sup>17</sup> «...наконец, однократность предметов не мешает мифологическому сознанию рассматривать — странным для нас образом — совершенно различные, с точки зрения немифологического мышления, предметы как один». (Лотман, Успенский 2000: 527)

to say whether changes to the original fairytale made by the every particular author were caused by a conscious and deliberate decision, or if authors were affected by the meme – were making unconscious changes, as discrete and non-discrete thinking barely could be separated at all.

## Conclusion

We have devoted this part of the work to subsequently applying to our research object – Russian interpretations of *The Snow Queen* fairytale - the notions of text (with specifications “culture’s text” and “canonized text”), of discourse, of motive, of sign and of meme. Our intention wasn’t comparison of different models that could be used, but the creation of one of the most appropriate for our goals model.

Notions of text and discourse are reflect the research object as the system. Relations between the text and the discourse could be described through the opposition *language vs. speech*. The notion of discourse as of the “system” presupposes the number of connected texts-interpretations, but does not presuppose any structure. The notion of the text presupposes the “structure”. It is possible to say that the main task of our research is “textualization” (Greimas, Courtes, 1982: 132) of the Russian discourse of *The Snow Queen* – manifestation of it in the “language of culture” through means of the metalanguage. Thus, the crucial notion for us is still the notion of text.

The broad notion of the text is specified as culture’s text to stress that our research object the *R.T.O.T.S.Q.* is isomorphic to Russian culture, while the original fairytale obviously is Danish cultural’ text. The notion of canon reflects the fact that *The Snow Queen* fairytale exists in several variations in the row of “essential texts” of Russian culture.

The concept of motive is a basic notion for defining and determining texts-interpretations (or subsystems). As it has been said so far, motives of *The Snow Queen* could be used by authors in very different ways. Significant texts for us are those in which the motives of *The Snow Queen* are participating in plot/ plotline -making processes, in other words in evident and bounded motives, as only in this case we can trace variations of the original plot of the fairytale. But for the analysis of texts interpretations, all definitions of the motive could be useful.

Every concrete text interpretation, according to the tradition of the Tartu-Moscow school, could be considered as the system of signs and as the sign itself. The same with the *Russian text of The Snow Queen*: even if during our research we are mostly concentrated on it as on system, for us it is still important that the Russian text of *The Snow Queen* as a whole could be also presented as a sign of the culture.

The notion of meme is reflecting the *R.T.O.T.S.* as a non-discrete idea of Andersen's text that exists in the minds of people, who belong to Russian culture, and is distinguishable under all variations. The idea of *The Snow Queen* text is the unifying aspect of the *R.T.O.T.S.* as whole.

## 2. Creation of the model and the methodology of the research

### 2.1. The model of the diachronic map of the Russian text of *The Snow Queen*

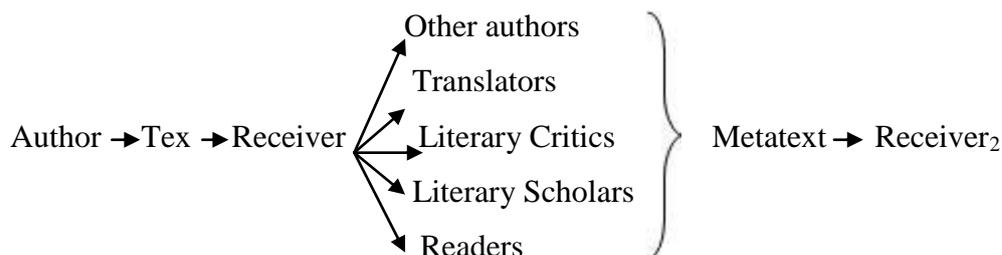
As we have found out in previous part of our work, the notion of the text (by Lotman) presupposes the structure. Therefore to consider the system of Russian interpretations of *The Snow Queen* fairytale as the text we, should detect the structure in it – “textualize” it. For this purpose we are going to create the diachronic map of the *Russian text of The Snow Queen*.

The diachronic map of the *R.T.O.T.S.Q.* is schema that is meant to reflect the process of development and variation of *The Snow Queen* fairytale in Russian culture. As we are creating the *diachronic* map, the main principle of texts systematization in the map is chronological sequence of its creation.

The main components of the map could be defined through the terminology developed by Anton Popovich in the article *Aspects of Metatext, 1976*. In the process of literary communication Popovich has distinguished two types of texts:

- *Prototext* – the “text, which serves as an object of inter-textual continuity”. (Popovich 1976: 226) In our case, as the prototext of the *R.T.O.T.S.Q.* could be considered the fairytale *The Snow Queen* written by Hans Christian Andersen in 1844.
- *Metatext*– “model of the prototext; the way in which two texts are linked. The rules of modelling are realized in the text-forming activity of the creator of the metatext”. “Texts <...>, which develop or modify in some way the semiotic, meaning-bearing, side of the original text”. (Popovich 1976: 226) In other words, metatexts are texts of secondary order.

Popovich has also created the model of literary-communication represented in the diagram, where he illustrates, what he means by the metatext (Popovich 1976: 226):



Thereby, the *R.T.O.T.S.Q.* as whole system could be considered as metatext. The nature of this metatext is dynamic, unstable, as new metatexts- subsystems constantly appear.

In the borders of the given work we are going to concentrate our attention only on certain type of metatexts – subsystems of the *R.T.O.T.S.Q.*: we are primarily interested in metatexts created by “*other authors*”, and to a considerably less extent in translations.

We will consider the row of translations of the fairytale to Russian language as specific system inside of the *R.T.O.T.S.Q.* and devote to it a separate sub-chapter. Already on the level of translation from one natural language to another the process of interpretation is started. Generally speaking, according to Popovich all metatexts are interpretations. Still, there is a significant difference between “texts-interpretations” created by “other authors” and “texts-translations” from the point of view of the culture, to which they belong. Translations are positioned in the target-culture as substitutions of the original text: Russian translations of *The Snow Queen* fairytale are positioned in the culture as *Andersen’s texts* - a lot of translations are literally anonymous. All deviations from the original-text are concealed. In its turn texts that are positioned in the culture as texts-interpretations has overt intention to the transformation of the original fairytale and usually are associated with the name of the author, who belongs to Russian culture.

The material of our research is texts that are positioned in the culture as artistic texts-interpretations, created by “other authors”. However, we are going to narrow the material of our research even more. The *R.T.O.T.S.Q.* presupposes literary texts, performances, radio-dramas, adaptations, illustrations, pictures, musicals, advertisements, shows, songs etc. It is barely possible to cover all existing texts, so it is necessary for us to develop the criteria of texts’ selection.

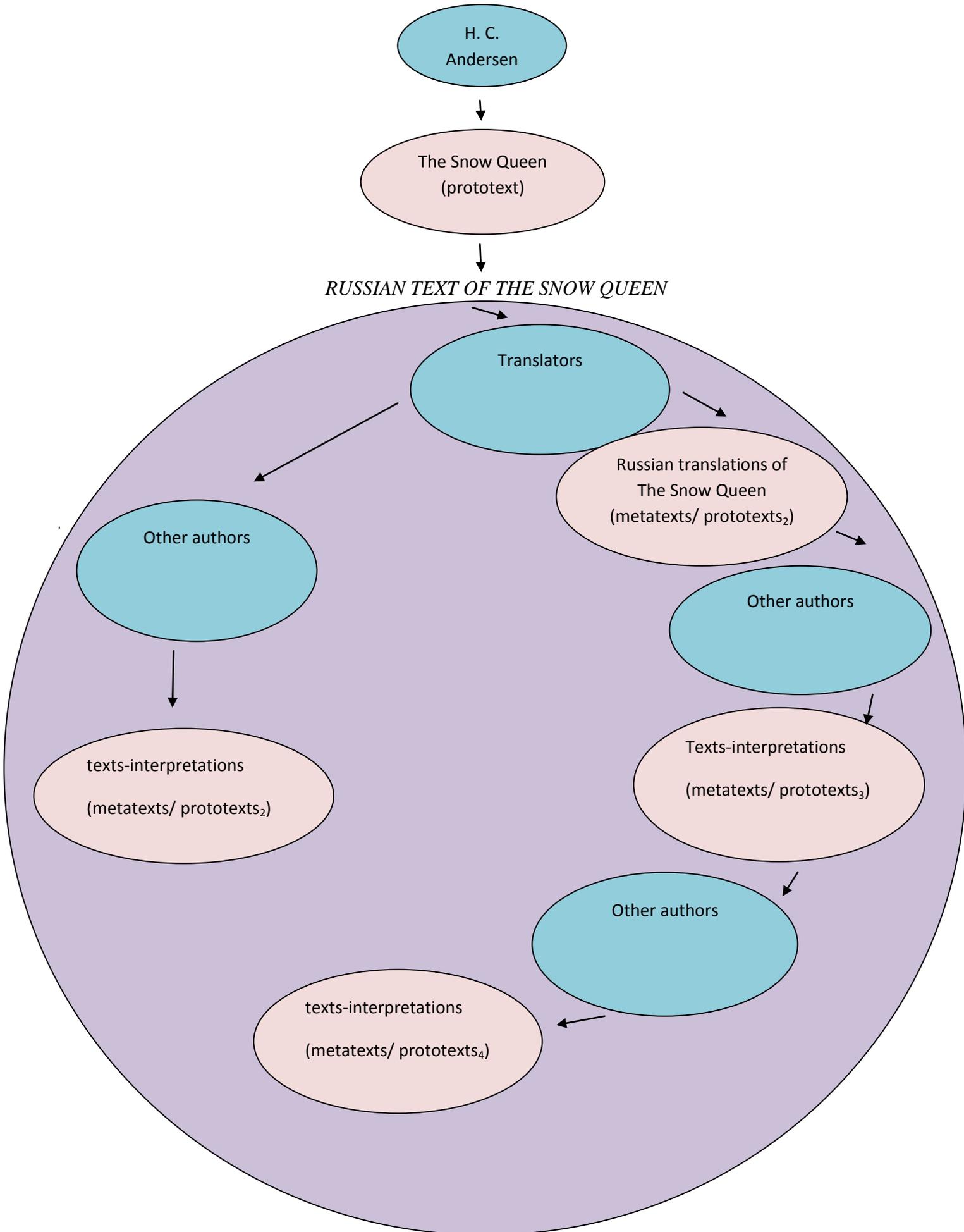
As main aspects for the analysis of the *R.T.O.T. S.Q.* we are choosing variations of the plot and variations of main conflicts of the original text in texts-interpretations. Every chosen text-

interpretation will be presented in our work as actantial schema and semiotic squares. Via actantial schemas of texts we are going to demonstrate, how the plot was changed during the process of retelling, via semiotic squares – how were changed conflicts. Therefore we are interested in interpretations, where these changes could be detected. So we will not take into consideration illustrations of the fairytale as it is impossible to present it through the actantial schema.

As another criterion for the text selection we are going to use *Canon Studies*. For creation of the diachronic map of the *R.T.O.T.S.Q.* we are going to choose canonized texts of Russian culture. To every chosen text interpretation we are going to give short informational reference, explaining why the text could be considered as canonical. For the selection of texts written in the past this approach could be very fruitful and facilitating: according to *Canon Studies*, we are interested in texts that are lying on the surface of culture and could be easily found. The process of selection of modern texts, in its turn, could be more problematic; as these texts are not canonized yet and it is unclear will they be canonized in the future. Still we are going to reduce the number of interpretations chosen for the research to texts created by professional authors (not by amateurs) and published by/ transmitted through official media. The application of Canon Studies also allows us to exclude from our research material all texts that are approaching to neo-folklore, as well as advertisements.

As it has been told before, the prototext for the *R.T.O.T.S.Q.* is Danish fairytale written by Danish author. But the prototexts for the biggest part of Russian texts-interpretations are translations of Andersen's fairytale to Russian language. The prototext of the text-interpretation could also be another textinterpretation. In the process of literary-communication – that is, in the process of the text retelling by the culture – the metatext could transform to the prototext. For the goals of our research it is worth separating the primary prototext (prototext<sub>1</sub>), the secondary prototext (prototext<sub>2</sub>), tertiary prototext (prototext<sub>3</sub>) and so long. It is possible to specify Popovich's diagram for our particular case:

Table 1



## 2.2. Russian translations of *The Snow Queen* fairytale

The problem of the translation of the fairytale from the Danish language to Russian has already been investigated by Varvara Veselova. This author wrote an article about existing translations of *The Snow Queen* into the Russian language («Русская судьба датского поэта Андерсена, автора «Снежной Королевы», 2006).

There are at least twelve different translations of the fairytale into the Russian language: some texts are signed by well known authors (e.g. Ganzen marrieds), some of them remained anonymous. The very first translation of the fairytale was made in 1863 by the 'Association of women translators' (Санкт-Петербургское «Общество переводчиц»), the last one according to the Veselova in 1918 by Zaymovsky. All translations could have different prototexts. For example, as the prototext could be taken as Andersen's fairytale translated to English, French, or German languages. Veraciously is known that at the first time directly from the Danish language the fairytale was translated by Ganzen marrieds in 1895. (Веселова 2006: 242) At different times different translations were more or less popular, and some of them were republished repeatedly. But to the date the most popular and the most common to find translation, is exactly Ganzens' translation. (Веселова 2006: 242) This translation is considered the one that is maximally close to the original text. This opinion is shared and by the author of the article Veselova and by the very famous Soviet translator as well as researcher of Andersen's biography and oeuvre Ludmila Braude. (Брауде 1987: 141) Veselova writes that after 1927 the "the époque of Ganzens" came: after that date, mostly their translation alone was republished.

One of crucial intentions of article's author is to show that every translation is an interpretation to a greater or lesser extent. Even if a translator is not domesticating the text and preserving all connections to reality of the source-culture, the meaning of the text is distorting because of differences between language structures. For example, translators often had problems with the correct translation of the Raven's manner of speech, as for its creation Andersen was using untranslatable Danish linguistic puns. (Веселова 2006: 247) Even more transformations could happen, when a translator unconsciously or consciously "improved" the original text. For example in the anonymous translation made in 1913 (the fairytale was published in the publishing

house “Богатырь” in Warsaw) relationships between Kai and the Snow Queen are significantly changed: in this translation-interpretation, Kai is waiting for the Snow Queen, being fascinated by her beauty. In the Danish version, the boy is scared and there are no signs of his yearning for the Snow Queen. In the fairytale published by “Богатырь” the Snow Queen kisses the boy not in the forehead as it is in the original text, but on the lips. These changes bring the motive of love conflict into the fairytale, or at least make it more explicit in comparison to the Danish text. (Веселова 2006: 243) Another tendency to change the original fairytale is reflected in reduction of all religious motives of Andersen’s text: as an example here could be considered the translation of Zaymovsky and surprisingly the translation of Ganzen marrieds. In the time that Veselova calls “Ganzens’ époque” (after 1927), the crucial meaning acquired the role of the editor. Ganzen’s text, which originally demonstrates fidelity to Andersen’s fairytale, was edited according to the will of publishers and requirements of the time - Soviet time - which was not accepting of any religious texts. (Веселова 2006: 253) Nevertheless, Veselova stresses that even in Soviet times it was possible to find the whole original version of Ganzen’s translation of the fairytale: it was published in academic editions, but was barely known by the mass-reader. (Веселова 2006: 255)

Every particular translation could be the prototext for the text-interpretation. It is not always possible to say what concrete translation became the prototext for the poem or for the script. It is not the goal we are going to achieve in borders of the given research. We should also not forget that there is a possibility that Russian authors were reading the fairytale on the foreign language.

We are coming to the conclusion that the row of Russian translations is the complex system of texts as well. But in contradiction to the system of the R.T.O.T.S.Q. as whole, it more gravitates to the unification and notion of the “original”, instead of diversity and meaning generation.

For the convenience of our research hereinafter we are going to choose Ganzen’s translation of the fairytale for quotations/ examples/ testimonies of our statements as *representative* of the system of the Russian translations of *The Snow Queen* fairytale. Exactly this translation was accepted by such professional translators as Braude and Veselova as the most valid to the original fairytale and became the classical-canonical

translation into the Russian language until now. We are also going to conditionally consider it as the “Andereden’s” text for analysis.

### **2.3. An actantial narrative schema of *The Snow Queen*: representative of the Danish fairytale**

To create the diachronic map of the *R.T.O.T.S.Q.*, at first, we should analyze every chosen metatext as well as the prototext representative<sup>18</sup> from the synchronic perspective. Especially this operation is important in the case of the prototext representative, as we need to detect all main aspects of the text that are explicit to similar extent in the original fairytale, but could be reduced or stressed in accordance to different dominants in texts-interpretations. For the synchronic analysis we are going to use Algirdas Julian Greimas’ methodology.

According to Greimas, every semantic micro-universe (as for example the artistic text) could be described as the performance - through relations of actants. (Греймас 2004: 250) “An actant can be thought of as that which accomplishes or undergoes an act, independently of all other determinations”. (Greimas, Courtes 1982: 5) It may be a person, anthropomorphic or zoomorphic agent, a thing or an abstract entity. Actants are categories of actors (concrete characters of texts) that are grouped on the basis of their functions. Greimas has offered the fundamental universal narrative structure composed from six actants arranged in three sets of binary oppositions:

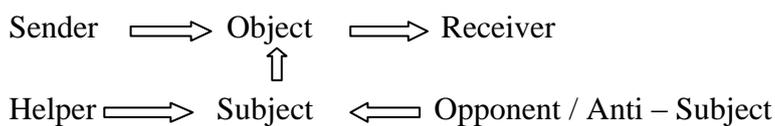
- subject/ object – relations between these two actants could be described with the notions *desire* -> *quest*. (Греймас 2004: 255) Subject – a main character of the action. Object – something desired, searched by the Subject. In different variations notions *desire* -> *quest* could be replaced with the notions *phobia* -> *release*. (Греймас, 2004: 263) In this case the object is something the main character – Subject – is trying to escape from.

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<sup>18</sup> For references to the prototext representative we will use “АГ” designation, what means Andersen-Ganzen – AG.

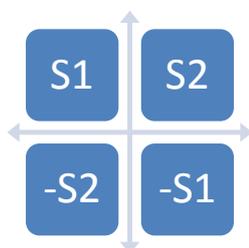
- sender/ receiver – the sender is an actant (person/ idea) that motivates an act or causes something to happen. (Greimas, Courtes 1982: 294) According to Greimas the Receiver most often merges in this model with the Subject (the main character).
- helper/ opponent – an additional actants that could be defined as subsidiary, by mean of these actants the subject could be helped or hindered in the quest.
- Anti-subject - an actant, whose function is to achieve its goal, by obstructing the quest of the subject (the main character). (Greimas, Courtes 1982: 294)

In Greimas’ narrative structure all actants are grouped in the stable unchanging composition:



The schema created by Greimas could be used for all text types. In some of the texts some actants could be more explicit or more implicit, depending on the text general function or genre. The schema could be applied for different parts of the text, different plot-lines, so for the description of the one text it could be used more than once.

Another schema created by Greimas is so called semiotic square. “The semiotic square is a useful tool to illustrate the basic semantic or thematic oppositions underpinning a text”. (Brownen Ringham 2000: 13) In the semiotic square the meaning is understood as the product of oppositions:



S1 is in a relation of opposition to S2 (one term presupposes the other). S1 and –S1 (as well as S2 and –S2) are in relation of contradiction. S1 and –S2 (as well as S2 and –S1) are in relations of implication.

The semiotics square is used to describe the “deeper or abstract level” of the text. In our opinion (which is hardly in contradiction to Greimas) the semiotic square could be used to reflect the main conflicts of the fairytale, what we are going to demonstrate in the following analysis of our example.

The fairytale *The Snow Queen* could be separated into two parts:

- 1) the pre-story – first chapter<sup>19</sup> *Mirror and Its Pieces* («Зеркало и его осколки»).
- 2) the main story – six following chapters: A Little boy and A Little girl («Мальчик и Девочка»); The Flower Garden of the Woman Who Knew Magic («Цветник женщины, которая умела колдовать»); The Princess and The Prince («Принц и принцесса»); The Little Robber Girl («Маленькая разбойница»); The Lapp Woman and The Finn Woman («Финка и Лапландка»); What Happened at the Snow Queen's Palace and What Happened Afterwards («Что происходило в чертогах Снежной королевы, и что случилось потом»).

The pre-story is the story of the creation of the mirror of the distortion. The Troll creates the mirror to make fun of humans. Pupils of the Troll decide to make fools of The God and his Angels: as they lift higher (closer to The Heaven) the mirror grins and shakes more and more. It shakes so much that it slips from their grasp and falls back to the earth where it shatters into billions of pieces — some no larger than a grain of sand. Splinters of the mirror are blown around the world and get into people's hearts and eyes. If the splinter gets to the human's heart – the heart becomes frozen. If in the eye – the human can see only bad, ugly, distorted reality. (АГ 2009: 144-145)

One of the variants how we can reflect the plot of the chapter *Mirror and Its Pieces* in Greimas' narrative actantial structure is through concentrating on the 'desire' of the Troll and his pupils:

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<sup>19</sup> In Ganzen's translation parts of the fairytale are called 'stories' (i.g. Рассказ первый. Зеркало и его осколки). But to avoid misunderstandings we will call these parts 'chapters'.

Sender: The Troll  $\Rightarrow$  Object: having fun  $\Rightarrow$  Receiver: pupils of the Troll  
 $\uparrow$   
 Helper: Humans' imperfection  $\Leftrightarrow$  Subject: pupils of the Troll  $\Leftarrow$  Opponent: The infallibility of  
 God and his angels

But accents in this chapter could be putted in different way. For the whole story the actor The Magic Mirror (that is missing in this schema) is much more important than games and mischief of the Troll and his pupils. The splinter of the mirror is the reason (the main premise) why the Snow Queen could take Kai to her world. Before the splinter gets into Kai's heart, he sees the Snow Queen and understands that there are no "warmth and meekness"<sup>20</sup> in her eyes. After – Kai sees the Snow Queen as the perfectness<sup>21</sup>. For the whole story understanding we should reflect on the relations between humans and the Troll whose second name is The Devil<sup>22</sup>. To show these relations in Greimas' actantial model we should, at first, use the whole context of the fairytale and, at second, built our schema not around the notion of the 'desire' between Subject and Object but around the notion of the 'phobia', as Greimas correlates this notions as stable opposition (Греймас, 2004: 263):

Sender: The Troll  $\Rightarrow$  Object: the magic mirror of distortion  $\Rightarrow$  Receiver: Humans  
 $\uparrow$   
 Helper: The Christian belief  $\Leftrightarrow$  Subject: Humans  $\Leftarrow$  Opponent: Humans' imperfection

Using only the information from the first chapter we can't define the Helper, but it becomes obvious in the end of the fairytale, when Gerda saves Kai by singing psalm

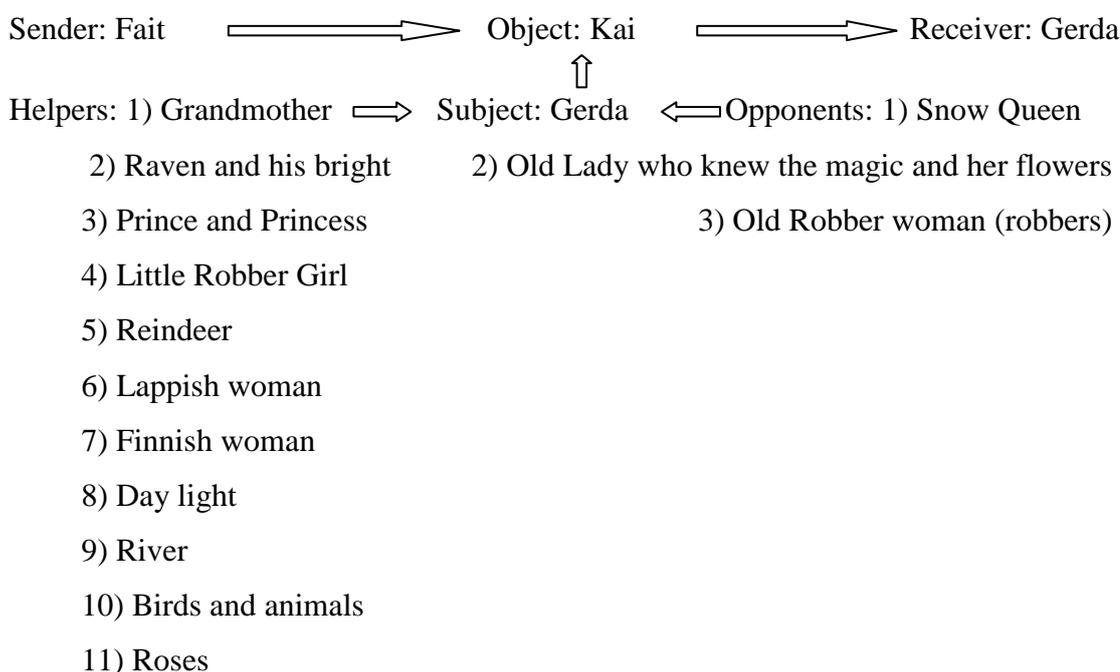
<sup>20</sup>«Вечером, когда Кай был уже дома и почти совсем разделся, собираясь лечь спать, он вскарабкался на стул у окна и поглядел в маленький, оттаявший на оконном стекле кружочек. За окном порхали снежинки; одна из них, побольше, упала на край цветочного ящика и начала расти, расти, пока, наконец, не превратилась в женщину, укутанную в тончайший белый тюль, сотканный, казалось, из миллионов снежных звездочек. Она была так прелестна, так нежна, вся из ослепительно белого льда и все же живая! Глаза ее сверкали, как звезды, но в них не было ни теплоты, ни кротости». (АГ 2009: 147)

<sup>21</sup>«Кай взглянул на нее; она была так хороша! Более умного, прелестного лица он не мог себе и представить. Теперь она не казалась ему ледяною, как в тот раз, когда она сидела за окном и кивала ему головой; теперь она казалась ему совершенством». (Андерсен 2009: 150)

<sup>22</sup>«Так вот, жил-был тролль, злоущий - презлющий; то был сам дьявол». (АГ 2009: 144)

about Jesus Christ<sup>23</sup>. The second offered schema is more generalized, but more corresponding to our goal – creation the maximally embracing schemas of the plot.

The second part of the fairytale could be analyzed through Greimas' model in very detailed way: from the moment when the splinter gets into Kai's heart, through all Gerda's journey-quest and till children's return back home. But for us is important to create the actantial narrative structure of the whole story.



The only reason why Gerda starts her quest is that she believes that Kai is alive, for she is speaking with the world: birds, river, day-light – everything is denying the death of the boy<sup>24</sup>. Gerda goes to search him around the world, she is meeting different

<sup>23</sup> «Но он сидел все такой же неподвижный и холодный. Тогда Герда заплакала; горячие слезы ее упали ему на грудь, проникли в сердце, растопили его ледяную кору и расплавили осколок. Кай взглянул на Герду, а она запела:

Розы цветут... Красота, красота! / Скоро узрим мы младенца Христа.

Кай вдруг залился слезами и плакал так долго и так сильно, что осколок вытек из глаза вместе со слезами. Тогда он узнал Герду и очень обрадовался». (АГ 2009: 172)

<sup>24</sup> «Но вот настала весна, выглянуло солнышко.

- Кай умер и больше не вернется! - сказала Герда.

- Не верю! - отвечал солнечный свет.

- Он умер и больше не вернется! - повторила она ласточкам.

- Не верим! - ответили они.

Под конец и сама Герда перестала этому верить.

- Надену-ка я свои новые красные башмачки. - Кай ни разу еще не видал их, - сказала она однажды утром, - да пойду к реке спросить про него». (АГ 2009: 151)

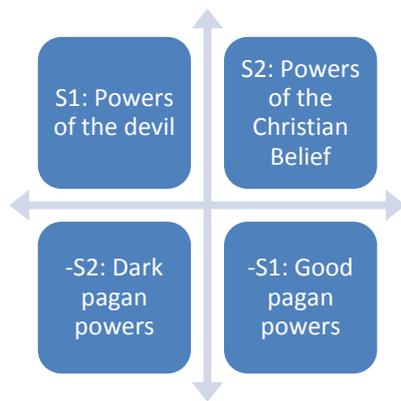
characters: some of them are helping her, some are disturbing. Significant is the fact that there are no characters in the fairytale who have a goal to interrupt Gerda's quest or harm her. Even The Snow Queen actually does not resist to Gerda, The Snow Queen could not be considered as an Anti-subject. The main foe of Gerda is Kai's frozen heart: at the moment when Kai recognizes Gerda the riddle that the Snow Queen gave to Kai is solved – icicles formed the word "eternity" – the boy is free to go home.

Plus to two plot lines that already were analyzed by us, in Andersen's fairytale there are additional stories. Firstly it is stories told by flowers to Gerda in the garden of the Woman, who Knew The Magic. Lily, bindweed, snowdrop, hyacinth, dandelion are telling to Gerda stories that are not connected to the main plot, while she is asking about Kai. (АГ 2009: 154-156) We have put flowers as opponents to our schema, because they are wasting Gerda's time.

Second and in addition, we could consider the story of the prince and princess. This story is more related to the main plot than the flowers stories as it misleads Gerda: she thinks that the prince is Kai. (АГ 2009: 158-160) But still this story as well as flowers' stories could be reduced from the main fairytale without any harm to the causal link, therefore they could be considered as free motives. We are not going to go into deep analysis of these plot lines.

Hans Christian Andersen's fairytale *The Snow Queen* without any doubts could be considered as the philosophical fairytale. One of the distinctive features of Andersen's texts is the dual-addressee: the fairytales are written and for children and for adults. (Брауде 1979:87) *The Snow Queen* is not just Gerda's adventurous journey-quest through the fairytale land, but also a philosophical parable.

First of all Andersen's fairytale is deeply religious text. It could be reflected in the form of the semiotic square:

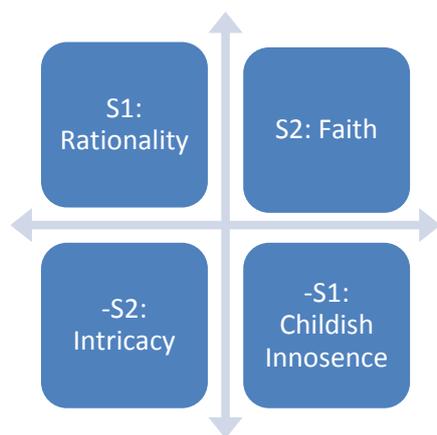


The fairytale is full of the religious symbolic. The main symbol of the love between children is the rose that is the symbol of the Christ as well: Kai and Gerda are singing the psalm about roses when they are happy at home; Gerda is saving Kai's frozen heart by singing the psalm. The whole way to Snow Queen's palace Gerda goes barefoot – this motive could be considered as an allusion to the saint pilgrimage and the martyrdom. From the whole landscape that is surrounding traveling Gerda the author emphasizes the plant the blackthorn plant – another symbol of the martyrdom. Gerda – is the keeper of Christian Belief. As it has been made clear hitherto, we are considering the Troll as the main foe of Gerda the Troll. Splinters in the eye and heart of Kai allow to the Snow Queen to take him to her palace. The Snow Queen kisses Kai twice and that only finishes the process of icing. The snow Queen is described in the fairytale as the symbol of the eternal cold – natural power that is hostile to the human – dark pagan power. The Snow Queens is the queen of blizzards, snowflakes, snow clouds. The prototype of the Snow Queen is obviously taken from pagan Scandinavian legends. (Горалик 1999) But not all powers of nature are hostile to Gerda. For example, Gerda is making a real pagan offering to the river: she is giving her red shoes to it and asking to show the way to Kai<sup>25</sup>. As an answer the river brings her to the Lady who Knew the Magic, and who could be considered as the *gatekeeper* on the border of the fairytale world. (Пропп 1986: 53-112) Last helpers that Gerda is meeting on her way are Finn woman and Lapp woman. They are belonging to the world of the Snow Queen – world of pagan powers. When the Rain Deer is asking to Finn Woman who is obviously

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<sup>25</sup> «Правда, что ты взяла моего названного братца? Я подарю тебе свои красные башмачки, если ты отдашь мне его назад!» (АГ 2009: 151)

having some pagan powers<sup>26</sup> to help Gerda, Finn Woman is answering that she can't make Gerda stronger than she already is<sup>27</sup>. To win the Sow Queen Gerda doesn't need pagan powers, if she already has Belief and fiery heart. The opposition of the *hot heart* and *cold mind* is another crucial conflict of the fairytale:



In the semantic microuniverse of the fairytale the rationality has totally negative value. The whole world of the Snow Queen is the world of rational beauty. The throne of the Snow Queen is standing on the lake-mirror of the intellect<sup>28</sup>. The mirror cracked on the million regular pieces. When splinters get into Kai's heart and eyes he could not appreciate the live beauty anymore, but he is fascinated with regular forms of the snowflake. In the sleigh of the Snow Queen the boy is trying to call to memory pray, but only the multiplication table comes to his mind<sup>29</sup>. The moral of Andersen's fairytale is: "Assuredly, I say to you, unless you are converted and become as little children, you

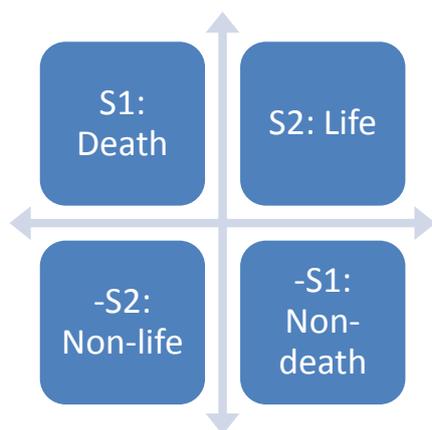
<sup>26</sup> «- Ты такая мудрая женщина! - сказал олень. - Я знаю, что ты можешь связать одной ниткой все четыре ветра; когда шкипер развяжет один узел – подует попутный ветер, развяжет другой - погода разыграется, а развяжет третий и четвертый - подыметесь такая буря, что ломает в щепки деревья». (АГ 2009:169)

<sup>27</sup> «Сильнее, чем она есть, я не могу ее сделать. Не видишь разве, как велика ее сила? Не видишь, что ей служат и люди и животные? Ведь она босая обошла полсвета! Не у нас занимать ей силу! Сила - в ее милом, невинном детском сердечке. Если она сама не сможет проникнуть в чертоги Снежной королевы и извлечь из сердца Кая осколки, то мы и подавно ей не поможем!» (АГ 2009: 169)

<sup>28</sup> «Посреди самой большой пустынной снежной залы находилось замерзшее озеро. Лед треснул на нем на тысячи кусков, ровных и правильных на диво. Посреди озера стоял трон Снежной королевы; на нем она восседала, когда бывала дома, говоря, что сидит на зеркале разума; по ее мнению, это было единственное и лучшее зеркало в мире». (АГ 2009:171 )

<sup>29</sup> «Кай весь дрожал, хотел прочесть "Отче наш", но в уме у него вертелась одна таблица умножения». (АГ 2009: 150)

will by no means enter the Kingdom of Heaven" (Matthew 18:3)<sup>30</sup>. After all Kai and Gerda are coming back home being adults, but (what is extremely important for the author) their souls are children souls. This schema leads to the last conflict that should be reflected:



The opposition *the world of Gerda – the world of The Snow Queen* is the opposition *life – non-life*. The world of the Snow Queen is described through: cold, emptiness, death<sup>31</sup>. In the micro-universe of the text the faith is live, rationality is death. The opposition *death – non-death* is another reflection of the main moral of the fairytale. The Kingdom of Heaven – non-death - is promised to Kai and Gerda. For those, who will choose the world and values of the Snow Queen, the Kingdom of Heaven is unachievable and the death is inescapable.

Through our short analysis we have found four schemas that could generally describe the core-text of *The Snow Queen*. In the following work we are going to see how these schemas could reflect variations of the plot in texts-interpretations.

<sup>30</sup> «Если вы не будете как дети, то не войдёте в царство небесное». (АГ 2009: 174)

<sup>31</sup> «Холодно, пусто, мёртво!». (АГ 2009: 171)

### 3. Analysis of texts-interpretations

In the given chapter we are going to analyze the every concrete text-interpretation. We have chosen eight criteria for our analysis.

#### **Pre-story:**

As it became clear from the previous chapter, the pre-story about the Troll and the magic mirror is very important for the system of conflicts of Andersen's fairytale. The pre-story could be easily separated from the main plot-line, but deletion of it would entail inescapable transformations of the prototext. It is significant to find out, whether the pre-story was deleted, transformed or substituted in texts-interpretations.

#### **Main-story:**

One of the primary tasks of our work is to track variations in the main plot line of Russian interpretations of *T.S.Q.* For these goals we will use actantial schema.

#### **Main conflicts of the text:**

One of the primary tasks of our work is to trace variations in conflicts of Russian interpretations of *T.S.Q.* For these goals we will use semiotic squares.

#### **Dominant of the interpretation:**

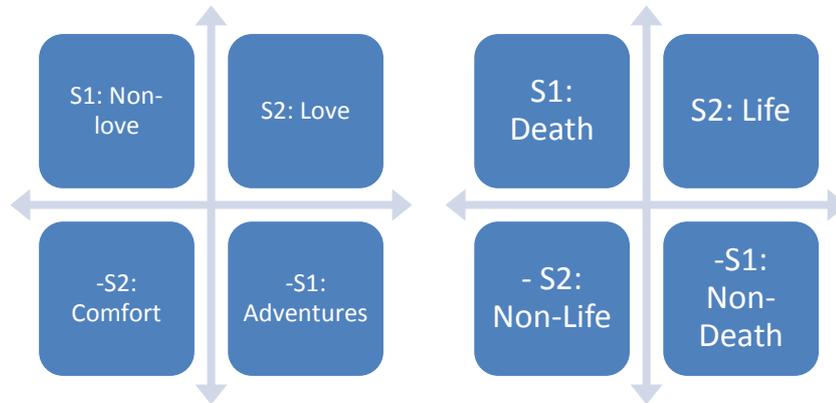
Detection of the dominant will allow us to reflect on the question, which particular aspects of the original fairytale are actualized in the every interpretation.

#### **Markers of the text as foreign:**

In this part we are going to answer on the question: do Russian interpretations of *T. S. Q.* preserve the connection with the foreign culture? Are they positioned as foreign texts?



**3) Main conflicts of the text:**



**4) Dominant of the interpretation:**

The dominant of the interpretation is the love line.

**5) Markers of the text as foreign:**

The text is not marked as foreign.

**6) Markers of the text as part of Andersen's oeuvre:**

The text is not marked as Andersen's.

**7) Explanations of actantial models and main conflicts of the text:**

The interpretation of Andersen's fairytale by Innokenty Annensky is challenging ideas of the original text. According to the poem, Kai is in love with the Snow Queen and longing for her.

The main conflict of the poem is love conflict that is reflected in the opposition between the adventure spirit and craving for the comfort. Comfort is symbolized through the hot furnace: there could be no Snow Queen where the furnace is. The conflict of the poem correlates to the episode from Andersen's fairytale, where Kai is promising to melt down the Snow Queen on the furnace. In the poem the cold acquires positive meaning of life, but the warmth - of non-life, what contradicts to Andersen's system of symbols. Comfort and home are considered as death, adventures – as non-death.

8) Evident prototexts from the system of texts-interpretations:  
Are absent.

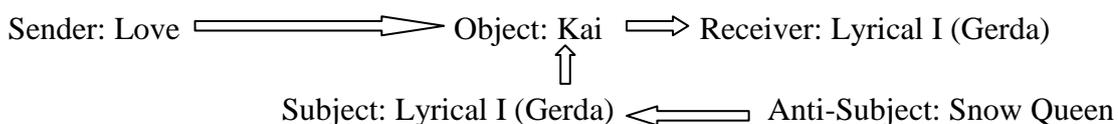
### 3.2. “Today, around eight o’clock...”, 1914

“Today, around eight o’clock...” («Сегодня, часу в восьмом...»), 1914 –the poem by Marina Cvetaeva from the book “Friend” (цикл «Подруга»). Marina Cvetaeva - famous, canonized Russian poet of so called “Silver century”. According to Roman Leibov, already in 1970-s Cvetaeva was ranked as a member of the “pantheon of non-official poets” (Leibov, 2011: 26) (non-official in the Soviet Union).

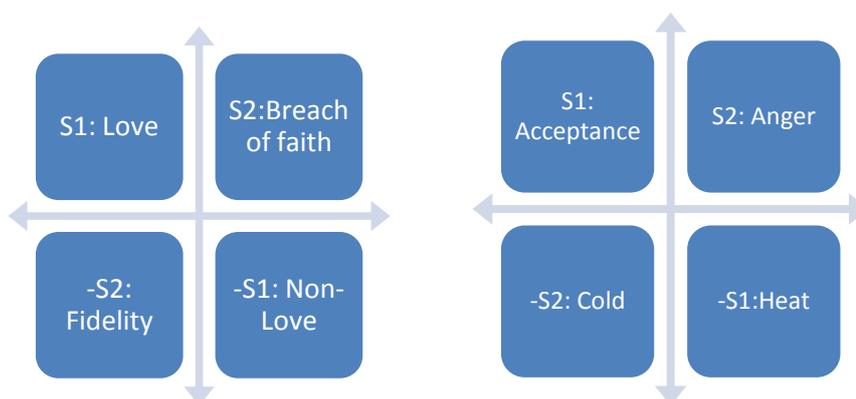
1) Pre-story:

The pre-story is absent.

2) Main story:



3) Main conflicts of the text:



4) Dominant of the interpretation:

The dominant of the interpretation is the love line.

5) Markers of the text as foreign:

The text is not marked as foreign.

6) Markers of the text as part of Andersen's oeuvre:

The text is not marked as Andersen's.

7) Explanations of actantial models and main conflicts of the text:

The actantial model is based on the plot that could be distinguished from the poem. The lyrical character, who apparently associate herself with Gerda, sees the big white sleigh passing by, where her lover – Kai - goes away with another woman – the Snow Queen. The plot is based on the episode of Kai's abduction by the Snow Queen from Andersen's fairytale. Apparently the main conflict of the poem is between faith (fidelity) and breach of faith. Another conflict that should be taken into consideration is inner conflict of the main character, who is literally making choice between anger and acceptance in favour of acceptance. The last lines of the poem are: "And I stroke the fur on my coat/ Without any anger/ Your little Kai is freezing/ Oh, Snow Queen"<sup>33</sup>. (Cvetaeva) On the symbolic level of the text the cold is equated to the acceptance and the heat – to the anger. Names of characters of the famous fairytale are most likely used as "common nouns".

8) Evident prototexts from the system of texts-interpretations:

Are absent.

### 3.3. The Snow Queen, 1939

*The Snow Queen, 1939* – the play by Evgeny Shvarts. The text is marked by the author as the fairytale based on Andersen's motive. The screen version of the play was directed by Gennady Kazansky in 1966. Evgeny Shvarts is considered as the "storyteller" in the Russian culture: this author is well-known for his fairytales for children, as well as for his fairytales for adults. *The Snow Queen* is not the only Shvarts' text that is based on Andersen's motives. The author has also wrote the play *The Shadow, 1940* based on Andersen's fairytale of the same name written in 1847; and the play *Naked King, 1934*

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33 «...И гладила длинный ворс  
На шубке своей — без гнева.  
Ваш маленький Кай замерз,  
О Снежная Королева». (Цветаева 2009:83)

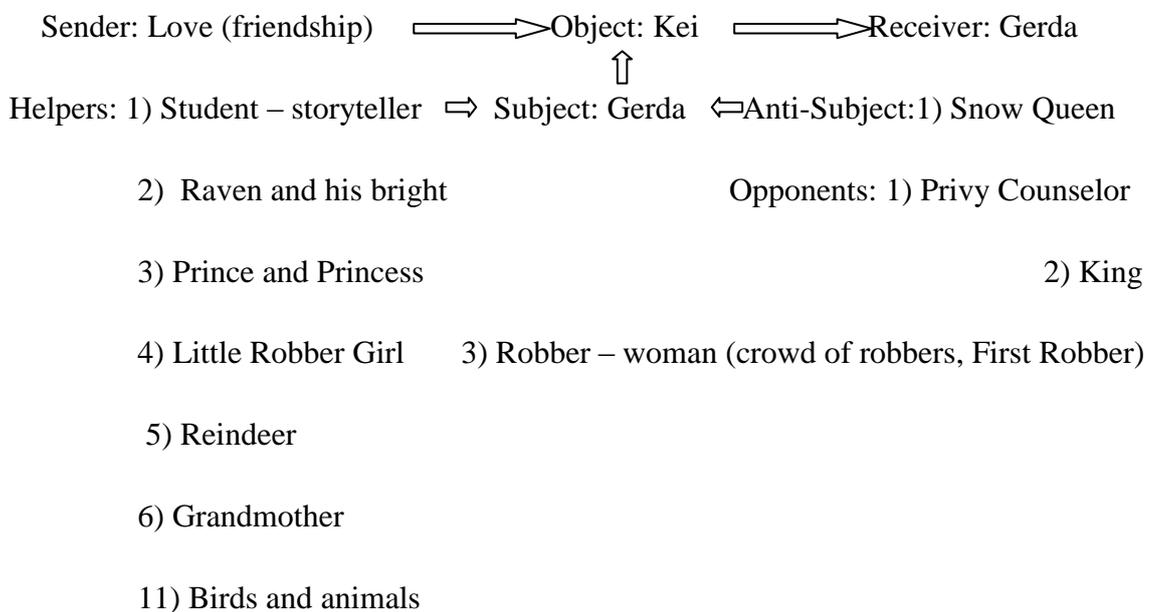
based on Andersen's fairytales *The Emperor's New Clothes*, 1837 and *Swineherd*, 1842. Many plays by Evgeny Shvarts were adopted and currently are considered as the "golden fund" of Soviet cinematograph. The play by Evgeny Shvarts was repeatedly staged by different Russian theatres in different times.

Evgeny Shvarts *The Snow Queen*, 1938 – the play based on Andersen's motives.

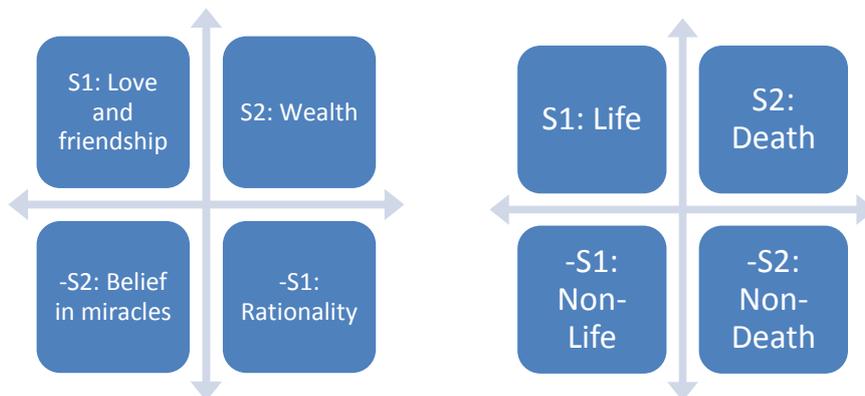
1) Pre-story:

The pre-story about the Troll and his magic mirror is absent.

2) The main story:



3) Main conflicts of the text:



4) The dominant of the interpretation:

The dominant of the text is preservation of the fairytale genre. The accent has put on the form of adventure-story.

5) Markers of the text as foreign:

In the process of reconstruction of the original fairytale Evgeny Shvarts is reducing all evident connections of the text's artistic space to the real Scandinavian geographical region. For example, he reduces information given in Andersen's fairytale that the Snow Queen is living in the Spitsbergen island and has "summer house" in Lapland<sup>34</sup>. (АГ 2009: 166) In Shvarts' interpretation The Finn Woman and Lapp Woman characters are absent, which could be also considered as markers of the region in the original text. It is possible to assume, that as the play of Evgeny Shvarts is oriented to an audience of children, the writer reduces all parts of Andersen's fairytale that could be unclear to an average child. However, Shvarts creates some other signs of Danish culture (or at least signs of foreign culture) that are not asking for additional explanations. As the author transforms the prose-text to the play, he has to separate the crowd of robbers into actors – secondary characters - that have particular functions and replicas. So he brings into the plot the new actor - First Robber - and gives him name *Johannes*<sup>35</sup>. (Шварц 2011: 286) This name could be associated with Germanic group of languages, but barely with the Russian tradition. Another example is Shvarts' substitution of the psalm about Roses and Christ from the original fairytale to the slightly changed traditional medial formula of Scandinavian folk fairytales: "Snip-Snap-Snurre!"<sup>36</sup> (Шварц 2011: 256) (Брауде 1979: 26)

6) Markers of the text as part of Andersen's oeuvre:

Through the addition of the actor Student-Storyteller the text is implicitly marked as 'Andersen's text'. The image of the Student-Storyteller corresponds to the image of

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<sup>34</sup> «Она полетела, наверное, в Лапландию <...> Там раскинут летний шатёр Снежной Королевы, а постоянные её чертоги – у Северного полюса, на острове Шпицберген». (АГ 2009: 166)

<sup>35</sup> «Атаманша: Иоганнес, вон!

Первый Разбойник: Повинуюсь!» (Шварц 2011: 292)

<sup>36</sup> «Снип-снэп-снурре, пурре-базелпурре!» (Шварц 2011: 256)

Hans Christian Andersen as of storyteller: some additional fairytales that Student-Storyteller is telling to children are Andersen's fairytales. For example, the Student-Storyteller starts to tell the fairytale *The Snow Man* (written by H. C. Andersen in 1861) to the Little Robber girl in the third action. (Шварц 2011: 300)

#### 7) Explanations of actantial models and main conflicts of the text

As it is seen from the actantial model the main plot of the story in Evgeny Shvart's interpretation stays the same: Kei (Kai) is stolen by the Snow Queen and Gerda is searching for him around the world.

In the role of the sender we have put "love" with the specification "friendship", as for us it is important to stress that there are no any signs of romantic relationships between Kei and Gerda in Shvarts' text. We decided not to leave in this position "faith" as it was in the text-catalyst, because motivation of Gerda's actions is not faith in Kei being alive, but the idea that he could need her. From the beginning Gerda suspects that Kei is stolen by the Snow Queen. (Шварц 2011: 275).<sup>37</sup> We should say though, that the variation of actants in the role of the Sender could be considered as a change of accents that is not so affecting the plot-line, but the sphere of the conflicts of the text, what will be shown below.

Other changes are apparent in the structure of helpers-opponents. First of all in Shvarts' interpretation the Snow Queen has a function of anti-subject. The Snow Queen doesn't want Gerda to find Kei - She purposefully harms to Gerda through her servants: King and Privy Counselor. The Privy Counselor/ The King - actors-opponents that are added by Shvarts. Through appearance of these actors Gerda's quest is becoming more adventurous; her image is complemented by stressed bravery and resourcefulness that help her to overcome difficulties. Another added character is the Student-Storyteller, who has the role of the helper. Student-Storyteller is the actor of the main plot and the narrator in the same time. Some of characters from Andersen's fairytale are also deleted: such as the Old Lady, who Knew the Magic, the Lapp Woman and the Finn Woman.

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<sup>37</sup> «Герда: Я боюсь, что Кея унесла всё-таки она, Снежная Королева». (Шварц 2011: 275)

All religious motives are deleted in the interpretation of Evgeny Shvarts. The author even changes the name of the main character from Kai to Kei: we can assume, that in the original Andersen's text the name Kai and the motive of the brother-betrayal (Kai renounced the Christian values, when the splinter had got into his heart) is allusion to the Old Testament's story about Cain and Abel. Deletion of religious motives of the original fairytale affects the main text's conflict, reflected in the semiotic square.

The main opposition of the fairytale is love-friendship versus wealth. In Shvarts' interpretation The Snow Queen is a rich lady, baroness, who wants to seduce Kei with money and prosperity. We should notice here, that despite her magic powers the image of The Snow Queen in Shvarts' fairytale is much more human-like than in the original text. At first Kei rejects the offer to become Snow Queen's heir, but after her kiss boy's heart becomes frozen and he understands that is dreaming about so called 'beautiful life'. When Gerda finally finds him in the Snow Queen's castle she is reviving his heart not with the psalm as it was in the original fairytale, but with stories about home and with appealing to boy's compassion. (Шварц 2011: 304)<sup>38</sup>

Roses that had the role of the religious symbol in the original text, in Shvarts' interpretation become a symbol of some fabulous miracle – of something that couldn't be sold. Roses – the gift of the Student-Storyteller to Kei and Gerda – are blooming in the middle of the winter. The Privy counselor is trying to buy it from Kai's and Gerda's grandmother, but she rejects him putting roses' value higher than money value is. The Privy minister considers Grandmother's decision as an insult and goes for help to the Snow Queen. The Snow Queen in her turn is trying to prove that she could buy even something more than roses are - she can buy Kei. When she fails to do that, she enlists to the help of her magic. Making from Kei's power his weakness, the Snow Queen is asking the boy to kiss her if he is brave enough. After that kiss Kei's heart becomes frozen and he starts to shear Snow Queen's and Privy Minister's values. Only due to Gerda's does love Kei's heart become thawed and 'alive again'. The opposition of the

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<sup>38</sup> «Там весна, мы вернёмся и пойдём на речку, когда у бабушки будет свободное время. Мы посадим её на траву. Мы ей руки разотрём.<...> Кей! Без тебя во дворе всё худо. Ты помнишь сына слесаря, его звали Ганс? Того, что всегда хворает. Так вот, его побил соседский мальчишка, тот, которого мы прозвали Булкой». (Шварц 2011: 304)

Student-Storyteller versus Privy Minister is also built around roses. The Student-Storyteller symbolizes the irrationality, innocence, believing in miracles. The Privy Minister – rationality and prudence. This conflict corresponds to Andersen’s conflict between “warm heart” and “cold mind”, as well as to the conflict of “being alive” and “being not-alive”, as in Shvarts’ micro-universe being “alive” means to be kind and to love. The Snow Queen is associated with death as she brings the perdition to roses and to happiness of children.

8) Evident prototexts from the system of texts-interpretations:

Are absent.

### 3.4. The Snow Queen, 1957

*The Snow Queen, 1957* – the cartoon produced by studio «Союзмультфильм» and directed by Lev Atamanov. Scenario for the cartoon was written by Nicolay Erdman, Lev Atamanov and Grigory Grebner. *The Snow Queen* is considered as one of the most famous Soviet cartoons around the world. This cartoon is included in the row of movies that are usually shown on Russian TV in the time of New Year holidays.

1) Pre-story:

The pre-story devoted to the Troll and his magic mirror is absent.

2) The main story:

Sender: Love (friendship)  $\implies$  Object: Kai  $\implies$  Receiver: Gerda

Helpers: 1) Grandmother  $\implies$  Subject: Gerda  $\implies$  Opponents: 1) Snow Queen

2) Raven and his bright

2) Old Lady who knew the magic

3) Prince and Princess

3) Old Robber woman (robbers)

4) Little Robber Girl

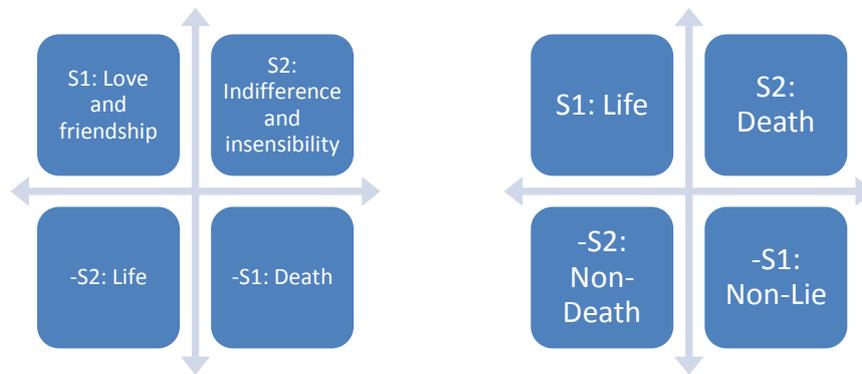
5) Reindeer

6) Lappish woman

7) Finish woman

- 9) River
- 10) Birds and animals
- 11) Roses
- 12) Ole-Lukoje

3) Main conflicts of the text:



4) The dominant of the interpretation:

The dominant of the text is preservation of the fairytale genre. The accent has put on the form of adventure-story.

5) Markers of the text as foreign:

In the cartoon by Lev Atamanov are preserved all markers of the Scandinavian region given in the original text: actors Finn woman and Lapp woman are present, the narrator of the fairytale – character Ole-Lukoje - shows to spectators-listeners Spitsbergen Island’s place on the globe, demonstrating how far away Gerda is going. («Снежная королева» 1957: 34:52– 35:00) The visual row of the cartoon also brings some signs of “foreignness” to the text: the home-town of Kai and Gerda is shown as western seaport.

6) Markers of the text as part of Andersen’s oeuvre:

The text is also explicitly marked as “Andersen’s text”. In the first shot of the cartoon the book of Andersen’s fairytales is shown to spectators. («Снежная королева» 1957:

1:16– 1:20) Ole-Lukoije is indicating on Hans Christian Andersen's portrait and explains that Andersen has written the story from his Ole-Lukoije's words. («Снежная королева» 1957: 2:10– 2:30)

The image of Ole-Lukoije itself corresponds to Scandinavian culture and Andersen's oeuvre: Ole-Lukoije is character from other Andersen's fairytales (*Ole-Lukoije, 1842*) borrowed from Scandinavian folk-tales and myths.

7) Explanations of actantial models and main conflicts of the text:

The actantial model of the main story of the text-interpretation – cartoon *The Snow Queen, 1954* – doesn't differ a lot from the actantial model of the text-catalyst. Even the structure of helpers-opponents is almost the same. The only exception is added character-narrator Ole-Lukoije. Ole-Lukoije is not participating directly in the action of the story – he is not part of it. But we have put him in the role of the helper, as he is apparently positive character, who is caring for Gerda. Through addition of Ole-Lukoije to the text creators of the cartoon have stressed the fabled origin of the story.

The pre-story and all religious motives of the original fairytale are deleted. The motive of the mirror is transformed. In the cartoon by Lev Atamanov the Snow Queen has the magic mirror, through which she is watching the world. In this mirror she sees the house of Kai and Gerda, where the grandmother is telling to children the story about The Snow Queen. Gerda is scared and to calm her down Kai is promising to put the Snow Queen on the hot stove, if she will come. In towering rage the Snow Queen smashes the mirror and bewitches splinters: if the splinter will get into human heart he/ she will see the world ugly and distorted, if it gets into a human heart - then he/ she will do only evil. («Снежная королева» 1957: 9:46– 11:10) Therefore we can make a conclusion that the main motivation of the Snow Queen actions is personal insult. Still we can't ascribe to the Snow Queen the role of the anti-subject. After Kai's abduction she doesn't harms to Gerda – doesn't resist her.

The main conflicts of the given interpretation are transformed. Values of The Snow Queen – cold and insensibility<sup>39</sup> - are opposed to values of Gerda – ability to love. This opposition corresponds to the opposition between life and death. The connection of The

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<sup>39</sup>Снежная Королева: «...холодной льдинкой делается сердце. Не будет в нём ни радости, ни горя. Но лишь покой и холод – это счастье». («Снежная королева» 1957: 17:35 – 17:40)

Snow Queen to the world of death is stressed through the visual comparison: e.g. in the scene of Kai's abduction the bird dies protecting her nestling from Snow Queen's cold breath. («Снежная королева» 1957: 16:25– 17:00) Scenes with the bird protecting her nestlings are shown parallel to scenes where The Snow Queen is kissing Kai. Doom of the bird could be considered as explanation to what happened to Kai: he became the part of Death's world.

8) Evident prototexts from the system of texts-interpretations:

Are absent.

### 3.5. The Snow Queen, 1966

*The Snow Queen, 1966* – the adaptation of the play of the same name by Evgeny Shvarts. The play was transformed to the adaptation script by Evgeny Shvarts. Directed by Gennady Kazansky, produced by studio «Ленфильм». The adaptation is included in the row of movies that are usually shown on Russian TV in the time of New Year holidays.

1) Pre-story:

The pre-story devoted to the Troll and his magic mirror is absent

2) Main story:

Sender: Love (friendship)  $\rightleftarrows$  Object: Kei  $\rightleftarrows$  Receiver: Gerda

↑

Helpers: 1) Student – storyteller  $\rightleftarrows$  Subject: Gerda  $\rightleftarrows$  Anti-Subject: 1) Snow Queen

2) Raven and his bright

Opponents: 1) Privy Counselor

3) Prince and Princess

2) King

4) Little Robber Girl

3) Robber – woman (crowd of robbers, First Robber)

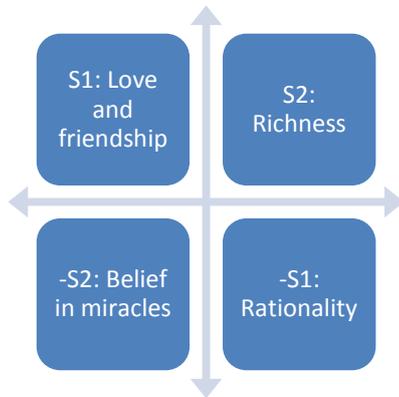
5) Reindeer

6) Grandmother

11) Birds and animals

12) Hobgoblin and Ms. Inkwell

### 3) Main conflicts of the text:



### 4) Dominant of the interpretation:

The dominant of the text is preservation of the fairytale genre. The accent has put on the form of adventure-story.

### 5) Markers of the text as foreign:

All markers of the text as foreign are preserved in the movie *The Snow Queen, 1966* exactly the same as in the play by Evgeny Shvarts. The visual row of the adaptation also corresponds to the concept of “foreignness”. Filming of main-characters’ home-city took place in Tallinn. In Soviet times Tallinn together with Riga were considered by Russian Culture as “our Europe”. All movies, where the story unfolds in European countries, were filmed by Soviet cinematograph in Baltic States. Apparently, the image of Andersen’s “big city” (АГ 2009: 146) that is created on the screen is the image of European city.

### 6) Markers of the text as of part of Andersen’s oeuvre:

The character the Student-Storyteller is preserved in the adaptation of Evgeny Shvarts’ play. As in the play in the movie Student-Storyteller has functions of the narrator and of the actor at the same time. However, in the adaptation appear two additional “secondary” narrators: the Hobgoblin and Ms. Inkwel. These characters does not bring any changes in the main plot of the story, but could be considered as specifically Andersen’s heroes. The image of the Hobgoblin obviously corresponds to the image of Ole-Lukoje from the cartoon *The Snow Queen, 1954* directed by Lev Atamanov. And the image of Ms. Inkwel corresponds to the typical for Andersen’s fairytales feature:

animation of subjects and making characters from them.<sup>40</sup> (Брауде 1979:83) As in the case with Ole-Lukoje, addition of Ms. Inkwel and Hobgoblin also is stressing the fabled origin of the story.

7) Explanations of actantial models and main conflicts of the text:

As we indicated hitherto, the movie *The Snow Queen, 1966* is based on the play of the same name written by Evgeny Shvarts in 1938. As it is seen from the actantial model and semiotic square the plot and the conflicts of the fairytale are unchanged. Two added characters – the Hobgoblin and Ms. Inkwel – are not affecting the plot line and could be considered as free (meaning deepening) motives.

8) Evident prototexts from the system of texts-interpretations:

The play of the same name written by Evgeny Shvarts in 1939.

### **3.6. The Mystery of The Snow Queen, 1986**

*The Mystery of The Snow Queen, 1986* – the musical movie based on Andersen's motives. Directed by Nikolay Alexandrovich, produced by studio "Экран". The scenario is written by Vadim Korastiljov. The movie is not so well known by spectators as two previous adaptations. But it is still significant in the tradition of adaptation of fairytales by Soviet cinematograph. Such significant actors (People's artists of the Soviet Union) and public figures as Oleg Efremov and Alisa Freindlich participated in creation of the movie.

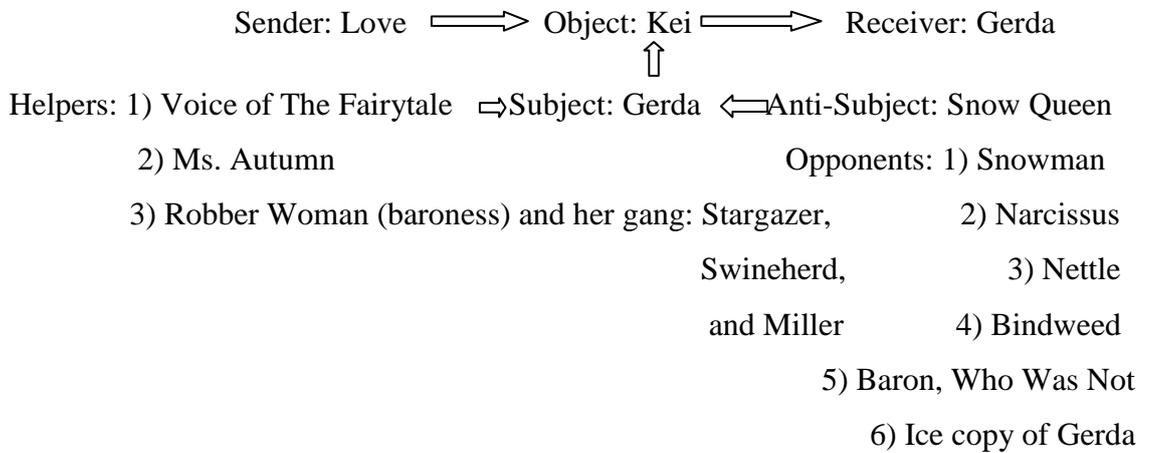
1) Pre-story:

The pre-story devoted to the Troll and the magic mirror is absent.

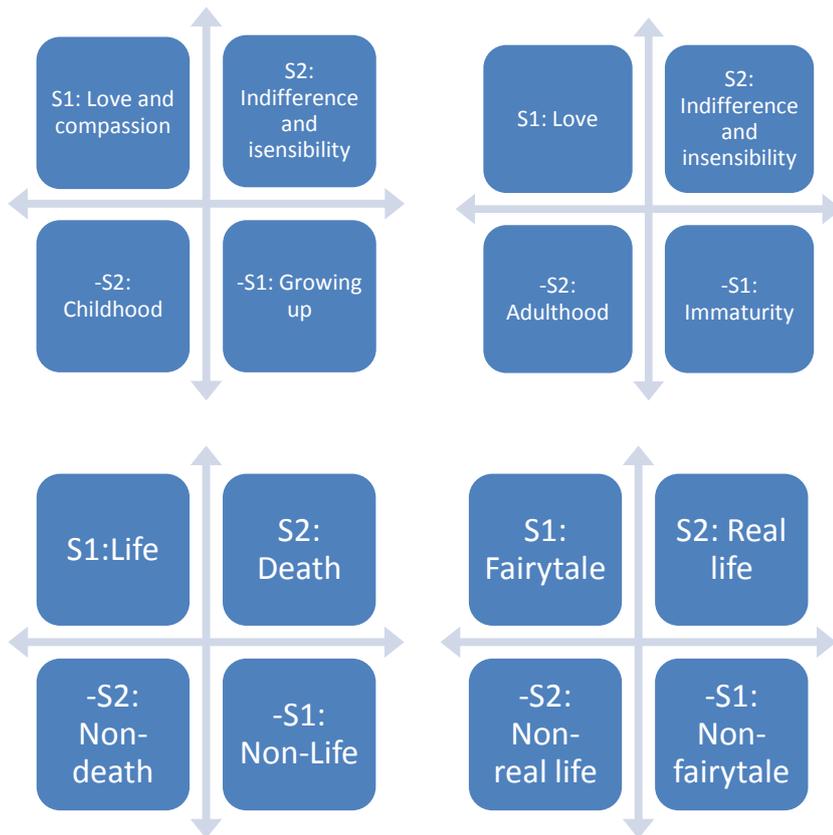
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<sup>40</sup> «... каждое дерево, каждая кошка и утка, каждый мячик индивидуализированы, а кроме того наделены социальной психологией (ребёнка, женщины, обывателя, придворного и т.д.)». (Брауде 1979:83)

2) Main story:



3) Main conflicts of the text:



4) Dominant of the interpretation:

Despite the fact that in the movie by Nikolay Alexandrovich is present the apparent love line, we should stress that still the dominant of the story is preservation of the fairytale genre.

5) Markers of the text as foreign:

The fairytale *The Snow Queen* is explicitly marked by creators of the movie as Danish fairytale. In the introductory song of the narrator – Voice of The Fairytale – is told that the text is written by Hans Christian Andersen in Denmark. («Тайна Снежной Королевы»/ 1-ая серия 1986: 3:55 – 4:10) The “foreignness” of the fairytale affects the whole poetics of the movie. The filming took place in another “Soviet European town” Riga. In the scene of the magic garden Nettles are addressing Gerda as “Fröken”. («Тайна Снежной Королевы»/ 1-ая серия 1986: 56:00 – 56:05)

6) Markers of the text as part of Andersen’s oeuvre:

As it has been told hitherto the text is explicitly marked by the Voice of The Fairytale as Andersen’s text. The adaptation by Nikolay Alexandrovich could be considered not only as adaptation of one fairytale of Hans Christian Andersen, but as adaptation in Andersen’s style.<sup>41</sup> In the role of plot-making motives are present motives from *The Little Match Girl* («Тайна Снежной Королевы»/ 2-ая серия 1986: 61:14 – 61:21), in the role of free-motives are used motives from *The Steadfast Tin Soldier* and *Thumbelina* fairytales («Тайна Снежной Королевы»/ 1-ая серия 1986: 11:34 – 12:22). If in previous adaptations motives of other Danish storyteller’s texts were considered mostly as allusions, in *The mystery of the snow Queen* by Alexandrovich Andersen’s motives are creating specific artistic space – the world of the fairytale.

7) Explanations of actantial models and main conflicts of the text:

The adaptation of *The Snow Queen* by Nikolay Alexandrovich is apparently in the dialogue with two previous interpretations of the fairytale. For example, the name of the boy is Kei (not Kai), what could be considered as the direct allusion to the Evgeny Shvarts’ text and, most likely, to the movie by Gennady Kazansky, which is based on it. From the other side, the movie of Alexandrovich is also connected to the cartoon by

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<sup>41</sup> In the sense of Jury Тунянов, who wrote the same characteristic about the adaptation of Nicolay Gogol’s short-story *The overcoat* by Alexei Batalov. (Тунянов 1973:78)

Lev Atamanov: the motive of the magic mirror is transformed in the similar way - the Snow Queen observes the world through it.

In the version of Alexandrovich the following motives are used:

- New additional motives. As, for example, motives-actants of Ms. Autumn and of the Snowman.
- Motives transformed in relation to Andersen's fairytale, to Atamanov's cartoon and to Evgeny Shvarts' interpretation. As, for example, the motive of robber's gang.
- Motives from Andersen's fairytale that were reduced in Evgeny Shvarts' and Lev Atamanov's interpretations. For example, the motive of flower's stories.

Such significant motives of original text that were preserved in earlier adaptations as Raven, Roses, Prince and Princess are deleted in *The Mystery of the Snow Queen, 1986* text. We can see that generally main three characters of the fairytale are preserved as in the original text (and as in previous adaptations), but the system of helpers-opponents is transformed a lot.

In the role of the sender in the actant model we have put "Love" without any specifications, as in the version of creators of the movie Gerda already understands that she is in love with Kei. The love-line of the fairytale is stressed through newly added actor's words. Ms. Autumn is saying to Gerda: "All boys are sometimes getting into stories. And what would they do if they hadn't such a Gerda? In every boy lives Kai, but in every girl – Gerda".<sup>42</sup> («Тайна Снежной Королевы»/ 2-ая серия, 1986: 6:20 – 6:42) Another added character is the Voice of The Fairytale who has the role of the narrator and of the actor at the same time. The Voice of the Fairytale is shown on the screen as an old man dressed in black. To Gerda's question: "If you are just a voice how can I see you?". The Voice of The Fairytale answers: "But the voice should come from somewhere!"<sup>43</sup>. («Тайна Снежной Королевы»/ 1-ая серия, 1986: 30:28 – 30:45) The

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<sup>42</sup> Г-жа Осень: «Ах, девочка! Все мальчишки вроде Кея когда-нибудь что-нибудь да выкинут. И что бы они делали, не окажись с ними рядом вот такая Герда? Как всё повторяется! Во всех мальчишках живёт Кей, зато во всех девчонках Герда». [«Тайна Снежной Королевы»/ 2-ая серия, 1986: 6:20 – 6:42]

<sup>43</sup> Герда: «Кто вы?»  
Голос сказки: «Я – голос сказки».

narrator is seen, but functions only as a voice. At the moment, when The Snow Queen decides to deprive Gerda her main helper, she makes the Voice of the Fairytale to catch a cold, so he cannot speak and hence cannot help anymore.

The Voice of The Fairytale brings to the poetics of the text the implied meta-level. In monologues (appealing to spectators) and in introductory songs the narrator stresses:

- the periodicity of the story he is telling,
- ontological features of the story as of fairytale,
- fact that the story should obey the rules of fairytale,
- fact that the fairytale is interpretation of the well known old story. («Гайна Снежной Королевы»/ 1-ая серия, 1986: 2:59 – 6:15)

From the beginning in the story that tells The Voice of The Fairytale everything went wrong: Kei and Gerda have grown up; the reindeer died before the story was started; characters mixed up their functions; and, as the result, the end of the old story became unpredictable. The reason of all changes was the mistake made by the Voice of The Fairytale: he has forgotten to tell about the one of added new characters – The Baron, Who Was Not - the main initial formula of the fairytale’s narration “once upon a time”.<sup>44</sup> Because of that mistake the Baron, Who Was Not became the helper of The Snow Queen, His wife – Old Robber Woman, and his servants the Stargazer, the Miller and the Swineherd - robbers.

In the movie by Nikolay Alexandrovich is developed the motive of Andersen’s fairytale that was deleted or reduced in earlier adaptations – the motive of magic garden and flowers’ stories. During her quest Gerda gets into the magic garden, where flowers - helpers and student’s of the Snow Queen - are growing. Every flower tells to Gerda his story and every flower symbolizes some vice: Narcissus – selfishness and egotism; Nettle – irresponsibility and slovenliness; Bindweed - hypocrisy and meanness. Gerda is

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Герда: «Только голос?»

Голос сказки: «Разумеется».

Герда: «Но я вас вижу!»

Голос сказки: «Ах, девочка! Что поделаешь? Должен же голос откуда то исходить». [«Гайна Снежной Королевы»/ 1-ая серия, 1986: 30:28 – 30:45]

<sup>44</sup> In Russian translation: жил да был.

trapped in the magic garden because of intrigues of the Snow queen and her main helper the Snowman. The Snowman – added by creators of the movies character – by function is similar to the Shvarts’ character – Privy minister, but is totally different from him in image. The Snowman is comical character that complements the image of The Snow Queen.

The Snow Queen in the movie that is under our consideration, apparently, has the role of the Anti-Subject. After the Snow Queen takes Kei away, she is trying to do everything to hinder Gerda’s quest.

The Snow Queen is shown in the movie maximally humanized. She is shown as emotional and whimsical person. The main characteristic that The Voice of The Fairytale gives to her is “unpredictable woman”. («Тайна Снежной Королевы»/ 1-ая серия, 1986: 13:30 –13:34) To get rid of the loneliness the Snow Queen creates the School of Indifference, where she develops in her students all possible vices. This motive could be considered as transformation of the motive from the original Andersen’s fairytale – motive of the Troll and his student’s.

The interpretation of Andersen’s fairytale by creators of the movie *The Mystery of The Snow Queen* is the text with different conflicts implied.

The first conflict that could be distinguished is the conflict between conditions of being child and of growing up, which could be reflected in two semiotic squares. In the very beginning of the story spectators understand that Kei and Gerda have grown up. Becoming adults affects characters in different ways. Gerda realizes that her relations with Kei are changed, she realizes that loves him. Kei is becoming supercilious toward everything that is “small”. The word “small” has meaning of everything young/ weak/ defenseless. So it could be sad that Kei loses the sense of compassion – has grown up “in a wrong way”. This conflict is obviously an interpretation of Andersen’s conflict between innocence and sophistication. What is extremely important for the plot is that all changes in Kei’s soul are accepted by him, he makes a choice at the moment when pronounces the magic formula: “I don’t care”. («Тайна Снежной Королевы»/ 1-ая серия, 1986: 26:15 – 26:25) This formula allows The Snow Queen to enroll the boy to

her School of Indifference. As it is seen from everything that has been said up to now, the love-line of the fairytale is connected with the conflicts of two conditions: being child vs. being adult. Kei, who thinks that he is already adult, still is too immature to love. Gerda the opposite – stays a child inside, but become wiser and is ready to love. Thereby we can say that the main opposition between Gerda and the Snow Queen is opposition: love and compassion vs. indifference and narcissism – life vs. non-life.

The meta-level of the fairytale introduced by the Voice of The Fairytale is concentrated on opposition of real live and fairytale. The Voice of the fairytale stresses that the *Snow Queen* fairytale is never-ending story that happens also in real life and only fairytale could help to overcome all difficulties: “Of course, not everything happens in the real life as in the fairytale, but in the fairytale everything happens as in the real life”<sup>45</sup>. («Тайна Снежной Королевы»/ 1-ая серия, 1986: 66:55 – 67:05) The genre of the movie is indicated by its creators as “the fairytale about the fairytale”.

8) Evident prototexts from the system of texts-interpretations:  
The cartoon *The Snow Queen* directed by Lev Atamanov in 1954 and the movie *The Snow Queen* directed by Gennady Kazansky in 1868.

### 3.7. The Snow Queen, 2003

*The Snow Queen, 2003* – the musical based on Andersen’s motives. Directed by Maxim Papernik, produced by “Мелодрама” studio, scenario by Maxim Papernik and Grigory Hovrah. Every year on the main Russian channel at the 31<sup>st</sup> of December is shown musical with participation of famous Russian pop-artists. The Snow Queen has become the musical for New Year, 2003.

1) Pre-story:

Pre-story devoted to the Troll and Magic mirror is absent

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<sup>45</sup> Голос сказки: «Не всё бывает в жизни так, как в сказке, но в сказке всё бывает так, как в жизни». («Тайна Снежной Королевы»/ 1-ая серия 1986: 66:55 – 67:05)



6) Markers of the text as part of Andersen's oeuvre:

The text is marked as Andersen's only on the meta-level: in titles is written that the musical is based on motives of Andersen's fairytale.

7) Explanations of actantial models and main conflicts of the text:

The actantial schema of the main story mostly corresponds to Andersen's fairytale. Two added new actors - the Shaman Ksenia and the Stargazer Ingrid - are substitutions of Andersen's actors Finn and Lapp women. Another added character that has the function of the helper is the Souvenirs seller, who does not affect the plot-line at all. The motive of Robbers' gang is also transformed. The Old Robber Woman is substituted with the Main Robber. The motive of the Little Robber Girl is deleted. In the musical the whole Robbers' gang helps to Gerda.

The main conflict of the fairytale could be described through love triangle – the conflict of love and breach of faith. As it was in the cartoon by Lev Atamanov in 1954, the Snow Queen sees the house of Kai and Gerda through the magic mirror and hears that Kai has promised to put her on the hot furnace. To take the revenge The Snow Queen decides to marry Kai. She breaks the window in Kai's and Gerda's house. When splinters of the glass get into Kai's heart, she takes him away on her white limousine. The role of the Snow Queen is the role of "femme fatale". In the end Gerda saves Kai at the marriage altar by singing a song.

8) Evident prototexts from the system of texts-interpretations:

The cartoon *The Snow Queen* directed by Lev Atamanov in 1954.

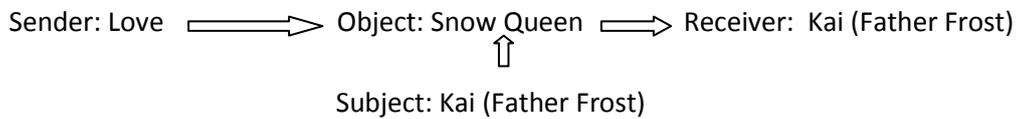
### **3.8. Mice, the Boy Kai and the Snow Queen, 2005**

*Mice, the Boy Kai and the Snow Queen, 2005* – performance by Petr Mamonov in cooperation with experimental art group *Our 2000* and art group *Blinds*. The performance was based on two Mamonov's music albums: *Mices, 2002* («МЫШИ») and *Green, 2003* («Зелёный»). Petr Mamonov is the famous Soviet underground-rock musician, famous actor, solo-musician (sometimes he signs up his works as Petr Mamonov, sometimes as *Sounds Mu*, but usually he works alone) and philosopher. Usually Mamonov makes mono-performances: performs alone. In this particular case

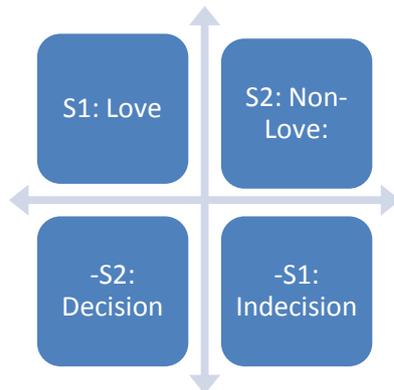




2) Main story:



3) Main conflicts of the text:



4) Dominant of the interpretation:

Even if the genre of the text is marked as fairytale, the dominant of the interpretation is love line.

5) Markers of the text as foreign:

The text is not marked as foreign in its poetics, only on the meta-level.

6) Markers of the text as part of Andersen's oeuvre:

The text is not marked as Andersen's.

7) Explanations of actantial models and main conflicts of the text:

Andersen's fairytale is present in the text as implied pre-story, so the *Christmas Fairytale* by N. Krainer could be considered as sequel.

After Andersen's fairytale ended, Kai has chosen cold, became the Father Frost<sup>46</sup> and forgot the whole pre-story. Already in the role of the Father Frost, Kai falls in love with The Snow Queen. When the Father Frost comes to Snow Queen's castle they recognize each other and "live happily ever after". The main conflict of the fairytale is between

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<sup>46</sup> Дед Мороз

love and loneliness that is reflected through the opposition of decision and indecision: the Snow Queen and Father Frost are full of wavering.

8) Evident prototexts from the system of texts-interpretations:

Are absent, but most likely it could be cartoon, directed by Lev Atamanov in 1954.

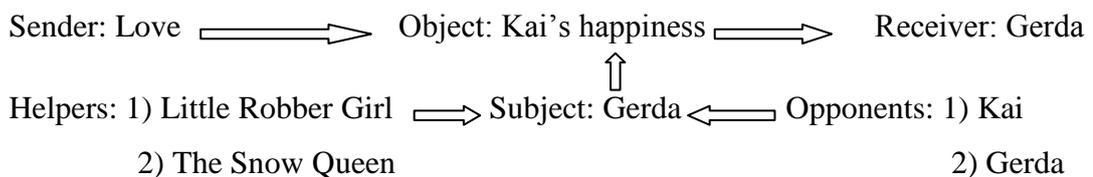
**3.10. How To Make A Man Happy: The Instruction for Girls, 2006**

*How To Make A Man Happy: The Instruction for Girls, 2006* – the fairytale by Gala Rubenstein (Russian Foreign Fairytales, Vol. 4) Russian Foreign fairytales – is collection of fairytales based on motives from foreign texts, written by Russian authors. The collection has 8 volumes (2003 – 2010). The creator of the collection is Max Fry (Макс Фрай) – literature project of two authors: Igor Stjopin and Svetlana Martinchik. To the date Max Fry is very well known and still very active literature project.

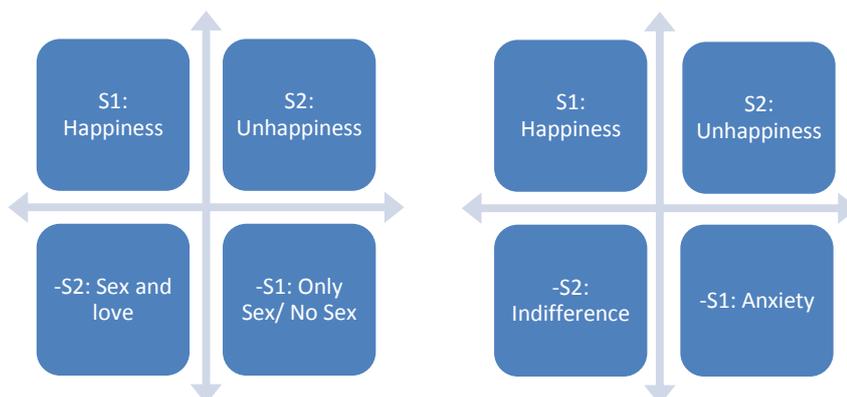
1) Pre-story:

Pre-story is absent.

2) Main story:



3) Main conflicts of the text:



4) Dominant of the interpretation:

Even if the genre of the text is marked as fairytale, the dominant of the interpretation is love line.

5) Markers of the text as foreign:

The text is not marked as foreign in its poetics, only in the meta-level.

6) Markers of the text as part of Andersen's oeuvre:

The text is not marked as Andersen's.

7) Explanations of actantial models and main conflicts of the text:

In the interpretation by Gala Rubenstein Kai and Gerda are couple and live together for a long time. The main dream of Gerda is to make Kai happy. She is doing everything for it, except having sexual relationships with him. Her abstaining is the main reason of Kai's unhappiness. Kai meets The Other Girl (The Snow Queen) and leaves Gerda, because The Snow Queen doesn't mind to have sex with him. After Kai has left, Gerda is having sex with Little Robber Girl. After some time of living with the Snow Queen, Kai starts to feel lonely. The Snow Queen doesn't care about him and doesn't believe in love. Kai writes to Gerda letter that he is unhappy, and she immediately comes for him. After all adventures Kai and Gerda are having sex and feeling relatively happy.

We have put The Snow Queen and Little Robber Girl in the role of helpers as they don't harm to Gerda, but actually teach her, how to make Kai happy. The Snow Queen also introduces to Kai existential philosophy through works of famous American scholar Irvin Yalom. After that Kai accepts reality and becomes happy in human ontological unhappiness. As opponents we have put Kai and Gerda, as the fairytale has intention of psychologising characters and demonstrates that all problems are in themselves.

In this way, it could be concluded that the main conflict of the fairytale is between happiness and unhappiness that could be reflected in oppositions of:

- having vs. not having sexual relationships;



4) Dominant of the interpretation:

Even if the genre of the text is marked as fairytale, the dominant of the interpretation is love line.

5) Markers of the text as foreign:

The text is not marked as foreign in its poetics, only in the meta-level.

6) Markers of the text as of part of Andersen's oeuvre:

The text is not marked as Andersen's.

7) Explanations of actantial models and main conflicts of the text:

In the interpretation of Andersen's fairytale by Olga Lukas Kai – is scholar, who is dreaming to invent ice-crystal, which needed for creation of "eko"-fridges. When Snow Queen offers to him to work in her castle, he agrees. Gerda sees the photo of the Snow Queen in the newspaper and falls in love with her. She starts her quest, comes to Snow queen's castle and makes her love mutual. The main conflict of the text is about decision of Gerda to follow her heart.

8) Evident prototexts from the system of texts-interpretation:

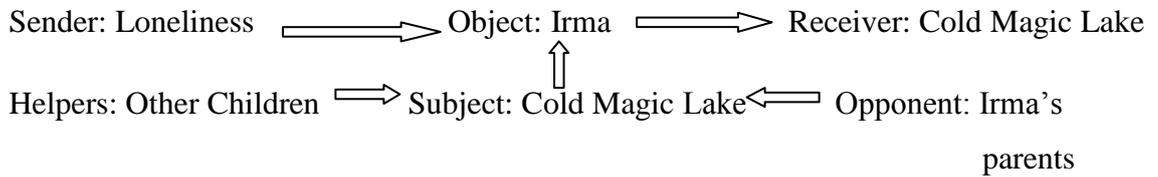
Are absent, but most likely it could be cartoon, directed by Lev Atamanov in 1954.

### **3.12. The Snow Queen, 2012**

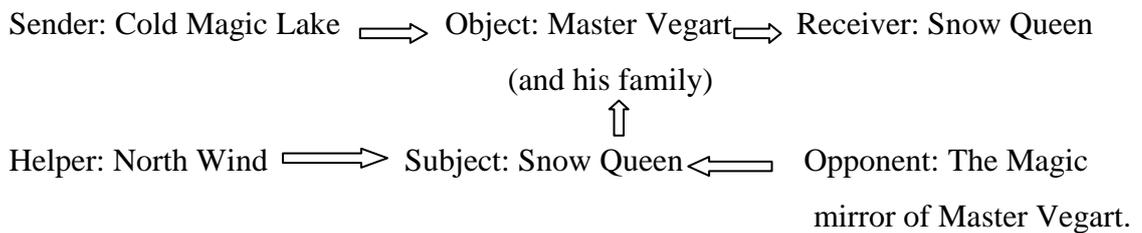
*The Snow Queen, 2012* – the cartoon based on Andersen's motives. Directed by Maxim Sveshnikov, produced by "Wizard Animation" studio. The scenario is written by Vadim Sveshnikov and Vladlen Barbe. *The Snow Queen, 2012* is one of the firsts Russian big and expensive projects in animation. The cartoon was made in tradition of "Hollywood winter cartoons" and was broadly advertised. It was also supposed by creators to show the cartoon for foreign spectators.

1) Pre-stories:

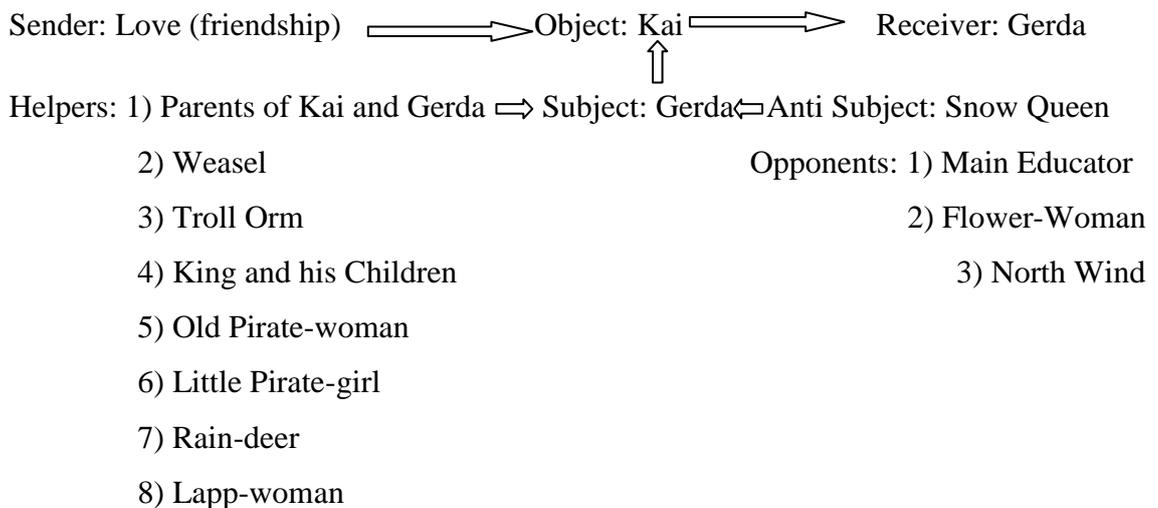
- Creation of the Snow Queen:



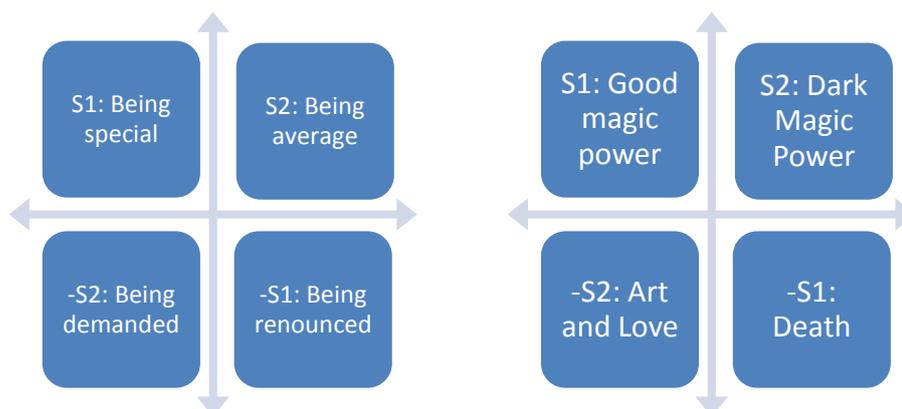
- Separation of Kai and Gerda:



### 2) Main story:



### 3) Main conflicts of the text:



4) Dominant of the interpretation:

The dominant of the text is preservation of the fairytale genre. The accent has put on the form of adventure-story.

5) Markers of the text as foreign:

The text is not marked as belonging to Danish culture. However the poetics of the text is not affected by Russian culture either. The cartoon is made in Hollywood style and thus is westernized, but nowadays westernization of the visual style is not considered as the something totally “foreign”. The artistic space and time of the fairytale conventionally could be described through fairytale narrative formula “once upon a time, far-far away”.

6) Markers of the text as part of Andersen’s oeuvre:

The text is not marked by creators as Andersen’s text.

7) Explanations of actantial models and main conflicts of the text

The pre-story of Andersen’s fairytale is substituted with new pre-stories by creators of the cartoon.

The first pre-story is explanation of Snow Queen’s nature and origin. According to the text that is under the consideration, the Snow Queen is a little girl Irma bewitched by dark powers of the Dark Magic lake. Irma was born as the very powerful enchantress; because of her otherness she was rejected by children and had no friends. Irma went to the Magic Cold Lake and asked to turn all her offenders to ice. At the moment when Irma was making an evil wish her heart was weak and the Magic Lake has enslaved it. Irma became a Snow Queen.

The second pre-story is explaining the destiny of Kai and Gerda. Kai and Gerda are children of Master Vegart. Master Vegart is the last survived in the war with the Snow Queen wizard, who can make magic mirrors. Anyone who will look into such a mirror will see his true-face. In the very beginning of the story the North Wind at the behest of The Snow Queen kills Master Vegart and his wife. Kai and Gerda have survived, saved by the magic mirror. They are separated in orphanage by its Main Educator – additional negative character (actor-opponent).

As it is seen from the actantial schema the main story (unlike both pre-stories) corresponds to previous adaptations: it has motives of the cartoon by Atamanov based directly on translation of Andersen's fairytale and motives of movie based on interpretation by Evgeny Shvarts. Moreover in the newest cartoon appears motive of the magic Troll that was absent in all previous row of adaptations of the fairytale. The main line of the story stays exactly the same as in the cartoon by Lev Atamanov and in the movie by Gennady Kazansky:

- there are no romantic relationships between Kai and Gerda – they are brother and sister;
- the Snow Queen could be considered as anti-subject as she consciously harms Gerda and wants to kill her.
- Gerda is searching for Kai around the world.

The system of helpers-opponents is changed. The motive of evil Troll from Andersen's fairytale is transformed. In the cartoon by Maxim Sveshnikov the Troll is comical character, who at first serves to the Snow Queen and later becomes Gerda's friend. Mostly all comical situations involving the Troll happen with participation of another added comical character and Gerda's helper -Weasel. The motive of the Robbers-gang is substituted with the motive of the Pirates-gang.

The conflict between Gerda and the Snow Queen is changed. Gerda is not just saving Kai; she is saving the world from the eternal cold and revenges for her parents' death. The power of the Snow Queen is deadly dark magic that rejects any art (particularly artists are killed in her castle), the power of Gerda – good magic power, inherited from her father. During her quest Gerda with her special powers help to everyone she meets on the way. The love of her death parents help to Gerda to overcome all difficulties. In the end Gerda saves not only Kai with her love, but also the little bewitched enchantress Irma.

Another sphere of conflicts of the fairytale could be connected exactly with Irma's character. The little girl has become lonely and offended, because she was special. After she turned into The Snow Queen she was killing special people – wizards and artists. In this way, we can stress the opposition between being special vs. being average.

8) Evident prototexts from the system of texts-interpretations:

The cartoon *The Snow Queen* directed by Lev Atamanov in 1954 and the movie *The Snow Queen* directed by Gennady Kazansky in 1868.

#### 4. Russian text of *The Snow Queen*: the process of domestication

In the work devoted to the concept of semiosphere (that is apparently corresponding to the notions of culture and culture's text) Jury Lotman offers the approximate model – stages – of the foreign text domestication by the target culture:

1. The text preserves the status of foreign. Mostly is perceived in the foreign language. Text's main ideas are undeniable.
2. On the second stage appears increasing number of translations and variations of the text. The search of relations between source and target cultures gets started.
3. On the third stage challenging of original ideas of the text gets started. Ideas are separated on two groups:
  - those that are explicitly bounded to the source-culture are reduced;
  - those that could be applied for the target-culture are transformed and developed.
4. Text is dissolved in the target-culture and is preserved in it in the form of motives/ cultural codes.
5. The target-culture becomes source-culture. (Лотман 2004: 272)

Following Lotman, we would like to stress that offered model is approximate: the text not necessarily passes all stages. Nonetheless, this model demonstrates that the travelling text should be understood (“read”) through applying codes of both – source and target – cultures.

The analysis of texts-interpretations has shown that foreign fairytale *The Snow Queen* has passed all stages of Lotman's model.

First and second stages:

The fact that the translation of the text was made from different foreign languages indicates that at first the text was read in foreign languages. In the second chapter in the

part 2.2 *Russian translations of The Snow Queen*<sup>47</sup> we have briefly mentioned different translations of the fairytale to Russian language. We have noticed that already on this level – on the level of intra-semiotic translation - the process of interpretation begins. The original ideas of the author are often challenged to a greater or lesser extent: for example, deletion of religious motives of the original fairytale causes changes of main conflicts of the text.

Third stage:

The third stage of Lotman's model is the most interesting and important for our research. As it is seen from the diachronic map of the Russian text of *The Snow Queen*, all interpretations could be divided in the two groups:

- Texts with the dominant on preservation of fairytale genre, with accent that is putted on the adventure-story form;
- Texts with the dominant on the love-story.

It was not always easy to distinguish the dominant of interpretations, as for many texts the love-line and adventure-form (or at least adventure motives) are crucial. However, we are claiming that even if for the poetics and conflicts of some interpretations could be important both factors, one of them still will dominate and formalize text as whole. For example, the dominant of the poem by Innokenty Annensky, written in 1910, is the love-line – it is love-poem, but motives of adventure are crucial for the love-conflict of the text.

In many cases the genre of the text is preserved as “fairytale”. It could be marked on the meta-level or through the poetics of the text. Nevertheless, the genre not always affects the dominant. For example, texts from the *Russian foreign fairytales* collection are evidently marked on the meta-level as “fairytales”, but all texts are dominated by love-conflict.

Already in earliest (actually, first) texts-interpretations that have dominant on the love-line (and are canonized in Russian culture) the process of challenging of the ideas of the original text get started. Challenging happens and on the level of the plot structure

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<sup>47</sup> Q. v. The page number 26.

(actantial schemas) and on the level of spheres of conflicts. The dominant on the love conflict as such is challenging of Andersen's ideas, as there is no explicit love line in the original fairytale. In the poem of Marina Cvetaeva Gerda is giving up her quest and accepts the Snow Queen's power over Kai. In the poem by Innokenty Annesky Kai is in love with the Snow Queen, and the Snow Queen's cold is considered as the lifeblood. The same tendency is detectable also in later interpretations, as, for example, in the *Snow Fairytale* by Olga Lukas, where the love conflict unfolds between Gerda and the Snow Queen. It is even possible to say that the main intention of authors of texts from the collection of *Russian Foreign Fairytales* is challenging of ideas of the original fairytale in the most bold and unexpected way. Still, in some love-interpretations the original actantial schema is preserved, as for example in the New Year's musical 2003 by Maxim Papernik. The musical is positioned as kind winter fairytale about love, so Andersen's text is used in it in more conservative way.

The poetics of interpretations with the dominant on love-conflict mostly is not affected by belonging to Andersen's oeuvre or by belonging to the foreign culture. The latest love-interpretations we have considered are marked as foreign or as Andersen's only in the meta-levels:

- in the case of *Russian Foreign Fairytales* collection - texts are evidently marked as foreign through the title of the collection they are published in
- in the case of the musical by Maxim Papernik - text is marked as Andersen's in titles.

Interpretations with the dominant on love-line are exactly those that could be characterized through the interest to inner conflicts of characters. Addressees of such kind of interpretations are only adults.

The situation with texts-interpretations that have the explicit accent on preservation of fairytale/ adventure-story form is different. Except the deletion of religious motives, the ideas of original fairytale are changed not so drastically.

- The main line of the plot is always stable: Gerda is in her quest for Kai.

- The Snow Queen always has the function of anti-subject, not just opponent as it was in Andersen's fairytale. If in some love-interpretations this substitution of the function of the Snow Queen actor could be explained by the poetics of love-triangle, in adventure-interpretations it could be understood as addition of the tension to Gerda's quest and making it more adventurous.
- The most evident changes happen in structures of helpers-opponents. Through these structures we can notice how interpretations are in dialogue with each other.

Mostly interpretations of *The Snow Queen* that have the dominant on the adventurous story form are cinematographic texts. As it is seen from our map, for the row of Russian adaptations of the fairytale could be distinguished two source-texts:

- One of Russian translations of the Danish fairytale
- Interpretation by Evgeny Shvarts, written in 1939.

The first created cinematographic text - the cartoon by Lev Atamanov, made in 1954 - is the adaptation of reduced Andersen's fairytale (of one of its Russian translations): all religious motives are deleted. The second – movie by Gennady Kazansky made in 1966 – is the adaptation of Evgeny Shvarts' play. In Shvarts' version, written in 1939, a lot of original motives of the fairytale are deleted, and a lot of new motives (distinctive signs of this text) are added. In the third adaptation by Nikolay Alexandrovich are used motives of Kazansky movie (based on Shvarts' play), of Atamanov's cartoon and motives of Andersen's fairytale that were not used in previous adaptations. In the last adaptation by Maxim Sveshnikov again are used motives of Kazansky movie and of Atamanov's cartoon in new different combination with addition of new original motives. Four adaptations of one text within the borders of one culture is quite a lot, so authors are forced to bring some novelty to the every concrete new text and leave it recognizable simultaneously – that is the only way, how retelling of all old stories is possible.

From all added actants we can distinguish three the most common that appear in adaptations and are absent in the original text:

- Actant: helper of the Snow Queen (opponent)

Actors: The Privy Minister, Snowman, The North Wind

- Actant: Servant (supporter) of the Snow Queen, who doesn't belong to her world (opponent)

Actors: King, The Main Educator, Baron, Who Was Not

- Actant: narrator (helper)

Actors: Ole-Lukoije, Student-storyteller, Hobgoblin and Ms. Inkwell, The Voice of The Fairytale.

If two firstly mentioned actants are making Gerda's quest more adventurous, the last one - Narrator - usually brings to the poetics of the text marker of foreignness and belonging to Andersen's oeuvre. The fairytale is tightly connected with the image of the real Danish writer and the process of his mythologizing by the Russian culture as of "story-teller" and "friend of children". It could be said that image of Andersen is created through his fairytales, and vice versa: the image of fairytale is created through the link to Andersen's figure as sign. And if the text is marked as Andersen's, it would be most likely marked as foreign at the same time.

From all adaptations only the last one - cartoon by Maxim Sveshnikov - is not marked as Andersen's text. In comparison to all previous cinematographic texts-interpretations this last Russian adaptation of the Danish fairytale significantly challenging ideas of the original text. In the end Gerda saves not only Kai, but also the bewitched little girl, who was hidden inside The Snow Queen.

Generally, in comparison to the row of love-interpretations, the process of disputing with Andersen in the row of adventure-interpretations has started much later and less intensive.

Adaptations of *The Snow Queen* fairytale have double addressee: they are made as for children, as for adults.

Totally apart from adaptation row is standing text-interpretation by Petr Mamonov. We can say that the dominant of this text is adventure story-form in convention only. Mamonov's performance is deep psychological and vanguard text that has only framework (decorations) of Andersen's plot. The text is not marked as foreign or Andersen's and is made only for adults.

The conflicts of all considered texts interpretations are varied from love-conflicts (romantic and friend's love) to age conflicts and to conflicts between fairytale and real life. The most common conflict from Andersen's fairytale, which is mostly preserved in interpretations with the dominant on adventures, is the conflict between life and death. In many texts, the philocophical motives of the original textare are reflected, transformed (and often sharply reduced).

The most often reduced motive is the motive of the Troll and his invention, the motive of the magic mirror is always transformed.

Fourth stage:

The fourth and fifth stages of Lotman's model of foreign text adaptation by the target culture are out of borders of the given work. Still we can say that definitely the *Snow Queen's* text was dissolved in the Russian culture's text. An example about motives that could serve as a confirmation of this fact is the Danish fairytale in Pasternak's novel *Doctor Zhivago* that we gave in the first chapter in the part 1.3 *The Snow Queen* as a motive.<sup>48</sup>

Fifth stage:

The question has the Russian text of the Snow Queen become the text-catalyst for meaning generation in other cultures stays opened for further researches.

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In this way we can say the Danish fairytale written by Hans Christian Andersen has passed through almost all stages of offered by Lotman model of the foreign text domestication by the target – in our case Russian – culture.

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<sup>48</sup> Q. v. the page number 13.

## Conclusion

Throughout the survey, we were constantly claiming that the Danish fairytale *The Snow Queen* is extremely popular and important text domesticated by the Russian culture. We were claiming that we have all reasons to speak about the *Russian Text of The Snow Queen*. To confirm our words, in the first theoretical part we have not only defined our research material, but also have shown different ways and forms how *The Snow Queen* exists in the Russian semiosphere. In the result, we have come to a conclusion that to cover all manifestations of *T.S.Q.* fairytale in the Russian culture in borders of a given work is impossible. In connection to this fact, we were forced to narrow our research:

- As the main goal of the research was chosen the analysis of the process of interpretation and domestication of *The Snow Queen* fairytale plot and conflicts by the Russian culture.
- As the material of the research – canonized Russian interpretations of the fairytale, where variations of the plot and conflicts could have been detected.

To make our research material even more graspable we have represented it as the system of Russian texts-interpretations in the form of the diachronic map. At first, we were analyzing every particular interpretation from mostly synchronic perspective, and then we were putting it into the common context of the R.T.O.T.S.Q. As an outcome of the visualisation of the R.T.O.T.S.Q. we have achieved significant results. The fact that Russian texts of *T. S. Q.* fairytale could be divided into two groups, in accordance to the dominant of the interpretation, is considered by us as the main finding.

In the last chapter of our work we were able to appeal again to a broader research material, mentioned in the first theoretical chapter. To unify all the research that have been done, we have used Lotman's model of domestication of the foreign text by the target culture. It turned out that all examples required for illustration of almost all stages of Lotman's model (except the last one) were already used in previous chapters.

Still we should acknowledge that only little part of a possible work was made in a given research: we have followed variations of the main plot of the fairytale and its main conflicts. Our method is not applicable for studying variations of images of main characters. Also, the whole row of texts written by non-professional authors, advertisements and pop-songs were not taken by us under the consideration.

Speaking about the unsolved problems, we would like to conclude our work with the opened question that is following us from the first written words of our research. Why from the whole row of Andersen's works exactly *The Snow Queen* has become the "eternal plot" of the Russian culture? Why has it become Russian culture's text? Maybe the reason for that is an extremely successful cartoon-interpretation by Lev Atamanov? Or the significance of winter for the Russian culture? Or maybe something else?

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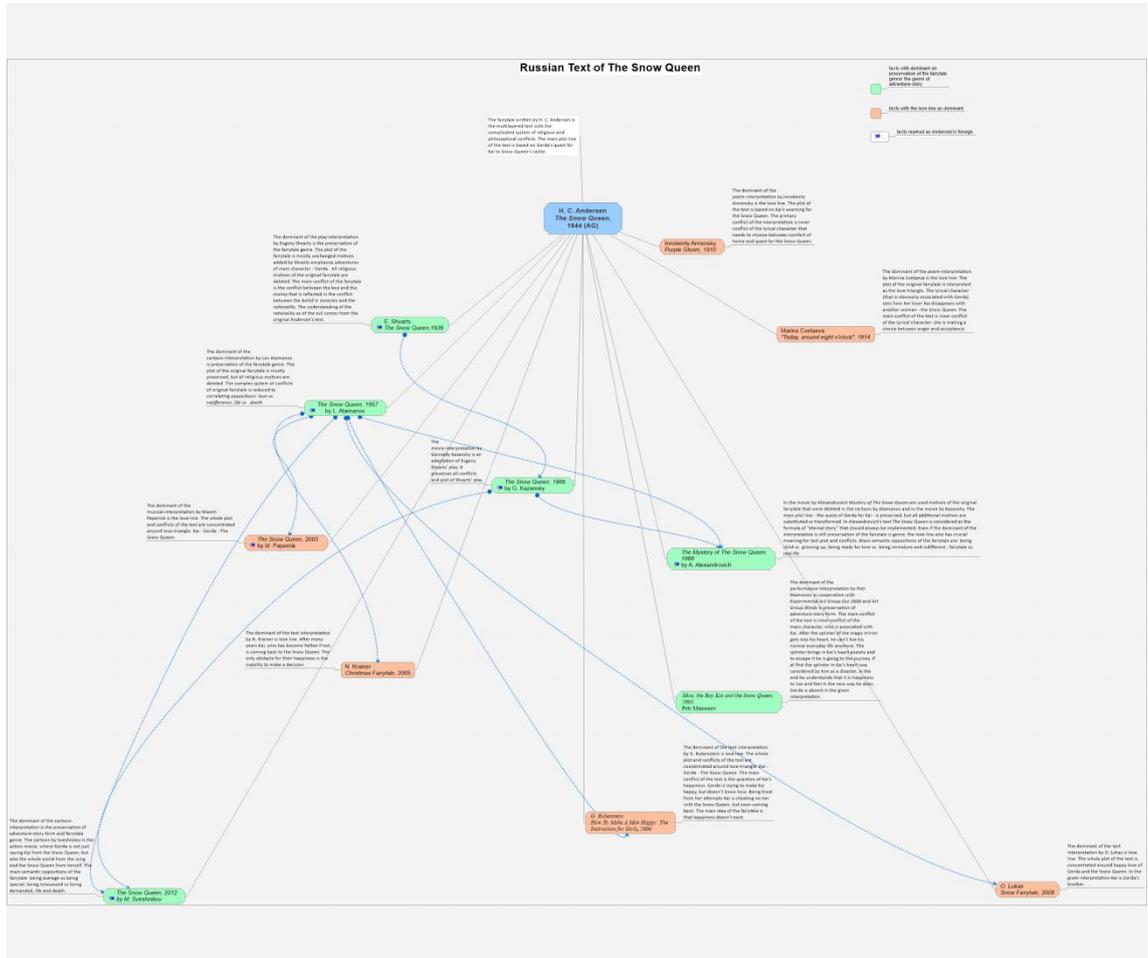
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# Annex: The diachronic map of the *Russian Text of The Snow Queen*



## Kokkuvõte

### “Lumekuninganna” vene kultuuri tekstina

Töö eesmärgiks oli analüüsida *Lumekuninganna* muinasjutu süžee ja põhikonfliktide interpretatsiooni- ja kodustamisprotsessi vene kultuuris. Hans Christian Anderseni muinasjutt *Lumekuninganna* avaldati taani keeles 1844 ja tõlgiti vene keelde esmakordselt aastal 1863. Selle muinasjutu populaarsus Venemaal on hämmastav: motiive kasutatakse kõige erinevates kunstikeeltes loodud tekstides ja see produtseerib jätkuvalt uusi tekste. Juba nõukogude ajast võib loendada kolme erinevat ekranisatsiooni, sellest hoolimata ilmus aastal 2012 veel üks uus animatsioonifilm ja 2014. aasta detsembris on oodata Natalja Bondartšuki filmi “Lumekuninganna saladus”.

Magistritöö koosneb sissejuhatusest, neljast peatükist, kokkuvõttest ja *Lumekuninganna* “vene teksti” diakrooniat kirjeldavast skeemist. Esimeses peatükis defineeritakse uurimisobjekt ja põhimõisted. Üheks keskseks on siin “teksti” mõiste, kuid olulisteks on ja valgustavad uurimisobjekti eri aspektidest, “diskursuse”, “motiivi”, “märgi” ja “seemi” mõisted. Teises peatükis konstrueeritakse *Lumekuninganna* “vene teksti” mudel, kolmandas peatükis analüüsitakse olulisemaid vene kultuuri tekste, mis interpreteerivad erineval moel *Lumekuninganna* muinasjuttu. Nendeks tekstideks, ehk siis konkreetseks uurimismaterjaliks on:

- 1) “*Sirelililla pimedus*” («*Сиреневая мгла*»), 1910 – Innokenti Annenski luuletus; 2) “*Täna, kella kaheksa paiku...*” («*Сегодня, часу в восьмом...*»), 1914 – Marina Tsvetajeva luuletus; 3) *Lumekuninganna*, 1939 – Jevgeni Švartsi näidend; 4) *Lumekuninganna*, 1957 – Lev Atamanovi animatsioonifilm; 5) *Lumekuninganna*, 1966 – Gennadi Kazanski mängufilm, “Lenfilmi” stuudio; 6) *Lumekuninganna saladus*, 1986 – Nikolai Aleksandrovitši mängufilm, stuudio “Экран”; 7) *Lumekuninganna*, 2003 – Maksim Paperniku muusikal, stuudio “Мелодрама”; 8) *Hiir, poiss Kai ja Lumekuninganna*, 2005 – Pjotr Mamonovi etendus koostöös eksperimentaalse kunstigrupiga *Our 2000* ja grupiga *Blinds*; 9) *Jõulumuinasjutt*, 2005 – N. Kraineri muinasjutt; 10) *Kuidas teha meest õnnelikuks: juhised tütarlastele*, 2006 – Gala Rubensteini muinasjutt; 11) *Lumemuinasjutt*, 2008 – Olga Lukase muinasjutt; 12) *Lumekuninganna*, 2012 – Maksim Sveshnikovi animatsioonifilm, stuudio “Wizard

Animation”. Anderseni originaalteksti dekonstrueerimis- ja rekonstrueerimisprotsesside analüüsimisel kasutasime Algirdas Julien Greimase struktuuralse ja generatiivse semantika metodoloogiat. Igähte valitud 12 tekstist analüüsisime, kasutades semiootilist ruutu toomaks välja põhikonflikti ja aktantsiaalset skeemi näitamaks tegevuse orienteeritust.

Neljas peatükk analüüsib diakroonilist skeemi, mille loomisel oli abiks Anton Popoviči terminoloogia, mis käsitleb erinevate tekstide omavahelist suhet, seda, kuidas prototekstist (antud juhul on selleks Anderseni muinasjutt) saab metatekst (*Lumekuninganna* “vene tekst”). Oluliseks abimaterjaliks oli ka Juri Lotmani mudel, mis demonstreerib võõra kultuuri teksti samm-haaval kodustamist oma kultuuris.

*Lumekuninganna* “vene teksti” diakrooniline skeem peegeldab võõramaise muinasjutu transformatsioone vene kultuuri semiosfääris. Diakroonilise skeemi analüüs näitas, et kõik vene kultuuris olevad interpretatsioonid võib jagada kahte põhigruppi: 1) need, kus domineerib armastuse liin; 2) need, kus dominandiks on säilitada muinasjutu sekluslik vorm.

Esimeses grupis on originaaltekstiga vabamalt ümber käidud ja need tekstid on suunatud täiskasvanutele. Teises grupis on muinasjutu ideestik ja struktuur paremini säilinud: kõigis neis on Gerda, kes peab päästma Kai. Selle grupi tekstid on suunatud nii lastele kui ka täiskasvanutele. Mõlemale grupile (ja siis ka *Lumekuninganna* “vene tekstile” tervikuna) on iseloomulik originaalmuinasjutu religioosete motiivide elimineerimine.

*Lumekuninganna* muinasjutust inspireeritud tekstide hulk vene kultuuriruumis kasvab pidevalt ja moodustab teatud terviku. Antud uurimuses püüdsime seda tervikut raamistada, kirjeldada selle tekkimise protsessi. Tekst elab oma elu edasi. Siin vaatasime me põhiliselt kirjandus- ja filmitekste, kuid *Lumekuninganna* motiivistik on leitav ka erinevates visuaalkunstides, muusikas, väga erinevates kultuurikeeltes. Edaspidi oleks huvitav vaadelda just erinevaid inersemitoolisi tõlkeprotsesse.

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