

Interpreting “The Snow Queen”: A comparison of two semantic universes

Tatjana Pilipoveca

Department of Semiotics, University of Tartu
Jakobi St 2, Tartu 51014, Estonia
e-mail: tatjana.pilipovec@gmail.com

Abstract. The article compares the famous fairy tale “The Snow Queen” by the Danish writer Hans Christian Andersen with a Soviet play of the same title by Evgenij Schwartz. Schwartz changed the original ideas and narrative structure of Andersen’s complex and religious text in order to make the play more attractive, spectacular and relatable for Soviet viewers. With the help of A. J. Greimas’ actantial model and semiotic square, the article tries to distinguish and analyse the discursive transformations of the source text in the process of adaptation.

Keywords: adaptation; transformations; actantial model; semiotic square

Introduction

The Danish writer Hans Christian Andersen is a storyteller well known to the Russian audiences and in Russian culture his fairy tales are appreciated by readers of all generations.¹ According to Juri Lotman, an author can become a part of a foreign culture only through the emergence of his/her “cultural double” (Lotman 1990: 137). Thus, receiving cultures create their own “Russian Hans Christian Andersen”, “English Hans Christian Andersen” or “Chinese Hans Christian Andersen”. This is demonstrated by the book published by the Hans Christian Andersen Centre in Odense entitled *Andersen*

¹ For instance, the motifs of the fairy tale “The Snow Queen” were interpreted by Russian writers and poets Innokentij Annenski, Marina Tsvetaeva, Boris Pasternak. There are several Soviet Russian screen adaptations made on the basis of Andersen’s text: a cartoon by Lev Atamanov, a film by Gennady Kazanski, a film by Nikolaj Alexandrovich. Motifs of the tale are used also in contemporary Russian culture, for example, in a musical directed by Maxim Papernik, in a theatrical performance by Petr Mamonov, in a series of cartoons by Maxim Sveshnikov. This list could be continued.

and the World (1993) that contains articles devoted to the reception of Andersen's works in Japan, China, Finland, the United Kingdom, Holland and the United States².

In Russian culture, Andersen is “*our foreign author*”, an author who simultaneously belongs to the Danish source culture and to the receiving Russian culture. Yet in the process of communication and autocommunication the receiving culture may create not only a *double*, but also an *equivalent* of the foreign author: the receiving culture may find in itself a figure that corresponds to the image of a foreign author and fulfills a function similar to that fulfilled by the foreign author in source culture. In Russian culture, the playwright Evgenij Schwartz (1896–1958), an author also famous for his fairy tales for children and adults, was the Soviet “storyteller”. Schwartz created several plays in which he re-employs Andersen's plots, motifs and style from his own angle. His 1938 *The Snow Queen* is one of Schwartz's most successful children's plays. Based on the motifs of Andersen's tale of the same name from 1844, the play has been staged by various Russian theatre companies at different times. Schwartz's contemporaries described the play as “the Danish fairy tale adapted to the Soviet reality”, as “Our *Snow Queen*” (Binevich 2008: 325). Thus, Schwartz's play emerges as a cultural equivalent to Andersen's tale, having similarities with the latter, yet not being the same.

The article takes a closer look at the discursive transformations that Schwartz made to Andersen's fairy tale in the process of adaptation. An attempt is made to detect the changes that turn the Danish tale into a Soviet Russian text. With this in mind, a comparative analysis is carried out of the narrative structures and the main conflicts of the fairy tale by Andersen and the play by Schwartz, using the Greimassian tools of the actantial model and the semiotic square. Greimassian models have also been used by Bronwen Martin and Felizitas Ringham to analyse another canonical European fairy tale, *The Sleeping Beauty* (1697) (Martin, Ringham 2000: 143–168). The main goal of the analysis that appeared in *The Semiotic Dictionary* was to reveal and decode different levels of meaning in the tale and to uncover traditional patriarchal values and morals that are transmitted to a reader. The present article will try to compare the levels of meaning of two different texts in order to understand the idea the dialogue between the two authors expresses. Andersen's text will be considered as the source text³ and Evgenij Schwartz's play as the target text.

² It is available electronically at http://andersen.sdu.dk/forskning/konference/verden/index_e.html

³ Most likely, Evgenij Schwartz read the fairy tale in one of its Russian translations. However, this article uses a translation into English, as it is still suitable for the selected level of the analysis.

The actantial model and semiotic square by Algirdas Greimas

According to Algirdas Greimas, every semantic micro-universe, for instance an artistic text, can be described as a performance through relations of actants (Greimas 1983: 197–198). "An actant can be thought of as that which accomplishes or undergoes an act, independently of all other determinations" (Greimas, Courtés 1982: 5). Thus, actants are categories of actors, which may be represented as persons, anthropomorphic or zoomorphic agents, a composed of six actants arranged in three sets of binary oppositions. All actants in the structure are grouped on the basis of their functions:

Subject and object: the relations between these two actants could be described with the notions of *desire* and *quest* (Greimas 1983: 207). The subject is the main character of the action. The object is something that he/she desires and searches for. In different versions of these relations, the notions of *desire* and *quest* can be replaced with the notions of *phobia* and *release* (Greimas 1983: 209). In the latter case, the object is something that the subject tries to escape from.

Sender and receiver: the sender is an actant (person or idea) that motivates an act, causes something to happen. The receiver is an actant that is motivated to act. According to Greimas, in the actantial model the receiver most often merges with the subject: the main character of the story can represent both actants (Greimas, Courtés 1982: 294).

Helper and opponent: additional actants that help or hinder the subject to complete the quest.

Anti-subject: an important actant, whose function is to obstruct the quest of the subject (Greimas, Courtés 1982: 294). This actant is usually more significant for the whole story than the opponents are.

Greimas' narrative structure consists in an unchanging composition as shown in Fig. 1.

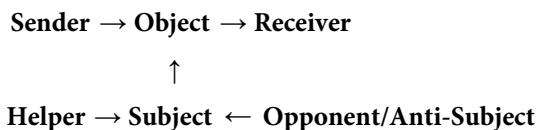


Figure 1. Actantial model (Greimas 1983: 207).

Depending on the text's general function in the culture and its genre, actants could be more explicit or more implicit in it.

The actantial model helps to analyse texts on the surface level and to answer the simple questions: what is the story about? who are the main characters? around which general problem is the story built? However, it is not suitable for analysing the deeper levels of the text and its main ideas. For that purpose, another scheme created by Greimas can be used – that is, the semiotic square. The Greimassian semiotic square reflects the main thematic oppositions and implications that constitute the meaning of the text. With the help of the semiotic square it is possible to structure and analyse the abstract level of the text, to distinguish its main ideas, to clarify the main problems to be solved.

Greimassian models can be used to analyse texts both on the most general level, as well as in detail. It is possible to create an actantial scheme and a semiotic square for every plot line and almost every key episode. In different stages of complex narrative structures a character may appear in the role of different actants. For instance, at one point of the story the character may be the helper, and at another – the opponent. However, with a certain degree of generalization we can still distinguish the main function of every character in the whole story. Together, the actantial model and the semiotic square create a framework that allows detailed analysis of a generalized image of the text's semantic universe as a coherent whole.

Analysis of Hans Christian Andersen's fairy tale "The Snow Queen"

The text of the fairy tale "The Snow Queen" by Hans Christian Andersen (1844) can be separated into two parts:

(1) the pre-story – the first tale: *Mirror and its Pieces*.

(2) the main story – the six following tales: *A Little Boy and A Little Girl; The Flower Garden of the Woman who Knew Magic; The Princess and The Prince; The Little Robber Girl; The Lapp Woman and The Finn Woman; What Happened at the Snow Queen's Palace and What Happened Afterwards*.

The pre-story is devoted to the creation of the distorting mirror. The Troll creates the mirror to make fun of humans. Pupils of the Troll decide to go further and make fools of God and his angels: as they lift it higher (closer to 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 a splinter enters a human's heart, the heart becomes frozen; if it ends up in the eye, the person can see only a bad, ugly, distorted reality (Andersen 1994: 148–149). One of the ways by which we can analyse the plot of this tale using Greimas' actantial

model, is through concentrating on the *desire* of the Troll and his pupils to mock goodness (Fig. 2.)

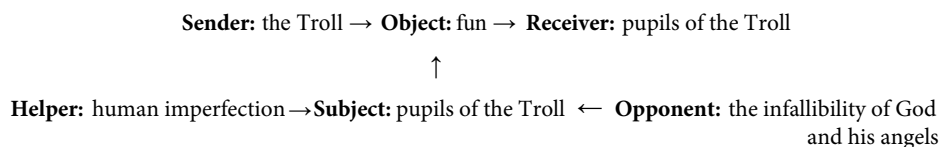


Figure 2. Actantial model of the pre-story of Andersen's fairy tale. Version 1.

Yet the emphasis could also be put differently in this part of the story. For the whole story, the Magic Mirror, which is missing in this scheme, is an actor that is much more important than the mischief of the Troll and his pupils. The splinter of the mirror is the reason why the Snow Queen gains power over Kai and can take the boy into her world. Before the splinter enters Kai's heart, he sees the Snow Queen and understands that there is no "peace or rest" in her eyes (Andersen 1994: 151). After that, Kai sees the Snow Queen as perfect. To understand the narrative of the story we should think about the relations between the humans and the Troll (who is the Devil himself). Considering the whole fairy tale as the clarifying context for the first chapter, we can build the actantial model by using the notions of *phobia* and *release*, instead of the notions of *desire* and *quest* (Fig. 3).

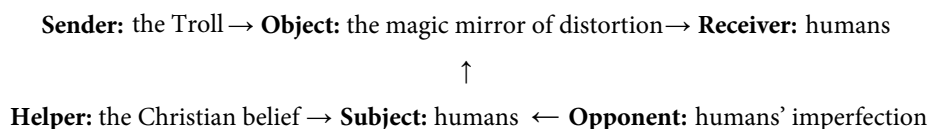


Figure 3. Actantial model of the pre-story of Andersen's fairy tale. Version 2.

The actant in the role of the helper, which supports humans in confrontation with the Devil, manifests itself at the end of the fairy tale, when Gerda saves Kai by singing a psalm about Jesus Christ (Andersen 1994: 181). The second scheme is more generalized, but corresponds more closely to our goal of creating as inclusive scheme of the plot as possible.

The second part of the fairy tale could be analysed using Greimas' model in a very detailed way with different actantial schemes: from the moment when the splinter enters Kai's heart, through Gerda's quest-journey, up till the children's return home.

For the task at hand it is important to create an actantial narrative structure of the whole story (Fig. 4).

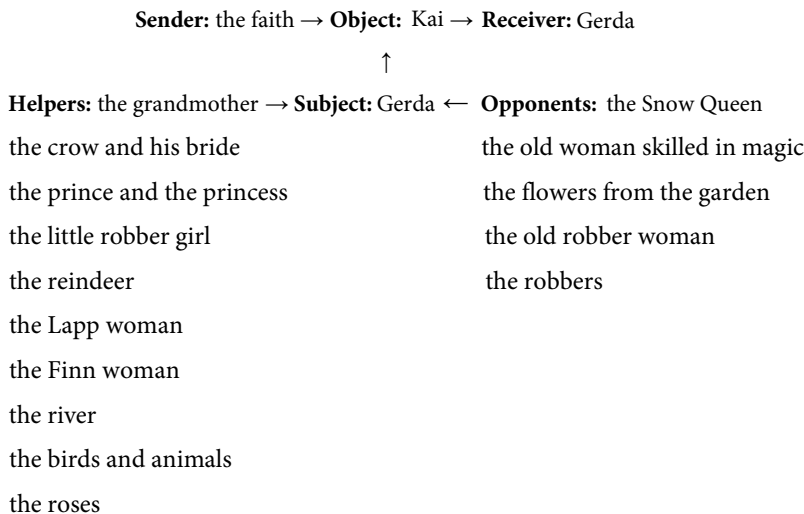


Figure 4. Actantial model of Andersen's fairy tale.

The only reason why Gerda starts her quest is that she believes Kai to be alive. She speaks with the world: birds, river, and daylight and everything denies the death of the boy (Andersen 1994: 157). Gerda searches for him around the world. She meets different characters: some of them help her and some impede her. It is significant that there are no characters in the fairy tale who would have the goal of interrupting Gerda's quest or harming her. Even the Snow Queen actually does not resist Gerda; for this reason, the Snow Queen should not be considered the Anti-subject. Gerda's main adversary is Kai's frozen heart, which symbolizes the Devil's dark powers. At the moment when Kai recognizes Gerda, the riddle that the Snow Queen gave to Kai is solved. Icicles form the word 'eternity' all on their own and the boy is free to go home.

In addition to the two plotlines analysed above, there are secondary stories in Andersen's fairy tale that have their own plots. Firstly, there are stories told to Gerda by flowers in the Flower Garden of the old woman skilled in magic. Lily, bindweed, snowdrop, hyacinth, and dandelion tell Gerda tales that are not connected to the main plot when she asks them about Kai (Andersen 1994: 160–163). Flowers have been classified as opponents in the model because they waste Gerda's time. Secondly, we can consider the fairy tale of the prince and the princess told by the crow to be a side plot. This story is more related to the main line, as it misleads Gerda, who thinks that

the prince is Kai (Andersen 1994: 166). However, the main part of the tale about the prince and the princess, as well as the flowers’ stories, could be removed from the main plot without harming its causality. The main function of side stories is to create an additional dimension of fairy tale world in Andersen’s text.

The distinctive feature of Andersen’s texts is the dual addressee – his fairy tales are written both for children as well as grown-ups (Braude 1979: 87), and in the 1840s it appeared that “Andersen no longer made the pretense that his tales were addressed to children. He eliminated the phrase ‘for children’ in the title of his collection, and many of the tales became more complex” (Zipes 2007: 116). “The Snow Queen” is not just Gerda’s adventure-quest through a fairyland, but also a philosophical parable.

First of all, Andersen’s fairy tale is a deeply religious text. Its main problematic topics can be presented in the form of the semiotic square (Fig. 5). The fairy tale is full of religious symbols. The main symbol of the love between the children is a rose that is the symbol of Christ as well: Kai and Gerda sing a hymn about roses when they are happy at home; Gerda saves Kai’s frozen heart by singing the psalm. Gerda goes barefoot the whole way to the Snow Queen’s palace – a motif that could be considered an allusion to a saint’s pilgrimage and martyrdom. In the landscape through which Gerda travels the author emphasizes the blackthorn plant – another symbol of martyrdom. Gerda is the keeper of Christian faith. It is God who leads her the whole way and helps her to save Kai from the Devil’s power.

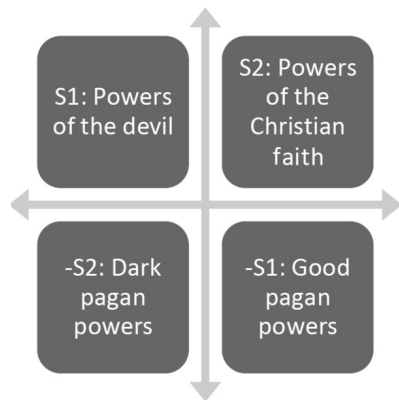


Figure 5. Conflicts in Andersen’s fairy tale.

The Snow Queen is the queen of blizzards, snowflakes, and snow clouds. A character comparable to the Snow Queen also occurs in Andersen’s later fairy tale “The Ice Maiden” (1861) and has dark connections with his family lore⁴. She is the symbol of eternal cold – a natural power that is hostile to humans – a dark pagan power that correlates to the Devil’s powers. However, not all powers of nature are hostile to Gerda. For example, Gerda makes a real pagan offering to the river, giving her red shoes to it

⁴ In the autobiographical book *The Story of My Life* Andersen wrote: “My father died the third day after that. His corpse lay on the bed: I therefore slept with my mother. A cricket chirped the whole night through. “He is dead,” said my mother, addressing it; “thou needest not call him. The ice maiden has fetched him.” I understood what she meant. I recollected that, in the winter before, when our window panes were frozen, my father pointed to them and showed us a figure as that of a maiden with outstretched arms. “She is come to fetch me,” said he, in jest. And now, when he lay dead on the bed, my mother remembered this, and it occupied my thoughts also” (Andersen 1871: 14).

and asks it to show the way to Kai (Andersen 1994: 157). As an answer, the river brings her to the woman who knew magic, who could be considered as the gatekeeper of the border of the fairy tale world (Propp 1968). The final helpers that Gerda meets on her way are the Finn woman and the Lapp woman. They belong to the world of the Snow Queen. When the reindeer asks the Finn woman, who obviously has some pagan powers as well, to help Gerda, the Finn woman answers that she cannot make Gerda stronger than she already is (Andersen 1994: 157). To win the Snow Queen Gerda does not need pagan powers, as she already has her faith, the help from God and a fiery heart.

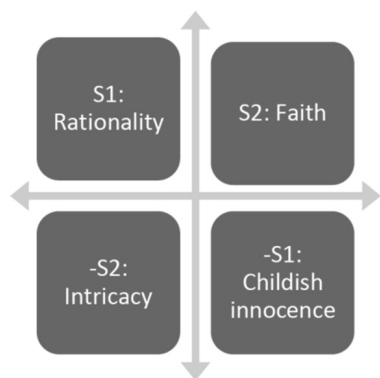


Figure 6. Conflicts of Andersen's fairy tale.

the opposition of the warm heart and the cold mind is another crucial conflict of the fairy tale (Fig. 6). In the semantic micro-universe of the fairy tale, rationality has negative value. The whole world of the Snow Queen is a world of rational beauty. The throne of the Snow Queen stands on a sea that is called the "Mirror of Reason" (Andersen 1994: 180). When splinters of the Devil's mirror get into Kai's heart and eyes, he cannot appreciate living beauty anymore; he is fascinated with the regular forms of snowflakes. In the sleigh of the Snow Queen the boy tries to pray, but only the multiplication table comes to his mind (Andersen 1994: 154). The moral of Andersen's fairy tale is: "Assuredly, I say to you, unless you are converted and become as little children, you will by no means enter the Kingdom of Heaven" (Matt. 18: 3). At the end, Kai and Gerda come back home as adults, but their souls stay children's souls.

The opposition "the world of Gerda vs. the world of the Snow Queen" is the opposition of "life vs. non-life". The world of the Snow Queen is described through cold, emptiness, and death. In the micro-universe of the text faith is life, rationality is death. The opposition 'death vs. non-death' is another reflection of the moral of the fairy tale. The Kingdom of Heaven – that is, non-death – is promised to Kai and Gerda, but for those who choose the world and values of the Snow Queen, the Kingdom of Heaven remains unachievable and death is inescapable.

Analysis of Evgenij Schwartz's play *The Snow Queen*

In the play by Evgenij Schwartz, the pre-story about the Troll and his magic mirror is absent and the main plotline is transformed (Fig. 7). The Snow Queen takes Kei (Kai) away and Gerda goes on a quest to find him. However, the main motivation of Gerda's actions is the idea that Kei would need her. In the role of the sender we have

put 'love', with the specification 'friendship' as it is important to stress that there is no sexualization of the relationships between Kei and Gerda in Schwartz's interpretation. The variation of actants in the role of the sender changes the accents in the story, and rather affects the sphere of the conflicts than the plotline.

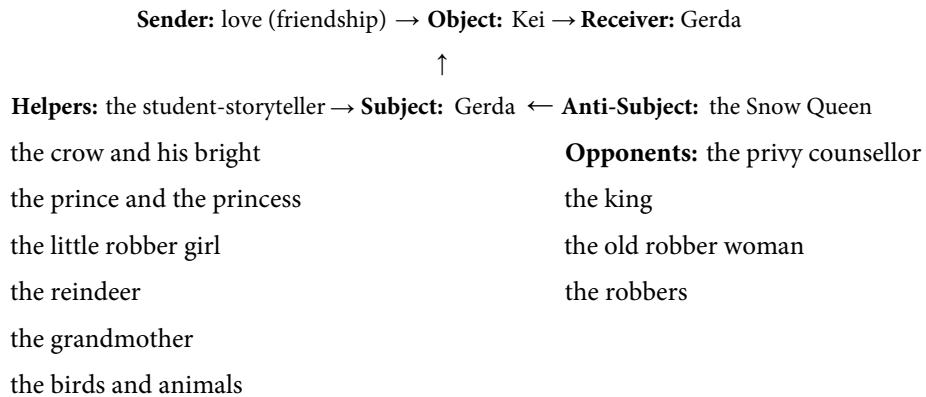


Figure 7. Actantial scheme of Schwartz's play.

The most apparent changes in the actantial model occur in the structure of the helpers-opponents. First of all, in Schwartz's text the Snow Queen has the separate function of anti-subject. In the play, the Snow Queen overtly confronts Gerda. She purposefully complicates Gerda's quest with the help of new added opponents: the king and the privy counselor. Additional opponents create obstacles and make Gerda's quest more suspenseful and Gerda herself more enterprising. Her image is complemented by an emphasis on bravery and resourcefulness which help her to overcome the difficulties. The student-storyteller, who supports Gerda and helps her to confront the privy counsellor and the king, appears in the role of the helper. The student-storyteller is simultaneously an actor of the main plot and the narrator. Schwartz's new characters are all taken from Andersen's other stories. For instance, the student and the privy counsellor are present in "Little Ida's flowers" (1835); and the figure of the king appears in different versions in stories such as "The Emperor's new clothes" (1837) or "The nightingale" (1843).⁵ Some characters of Andersen's fairy tale are deleted from the play, e.g. the old woman who knew magic, the Lapp woman and the Finn woman.

⁵ In both of his other plays based on Andersen's motifs (also *The New Dress of The King* 1934, *The Shadow* 1940) Schwartz used several tales of the Danish storyteller. He adapted not a concrete text, but Andersen's oeuvre in general. *The Snow Queen* being no exception.

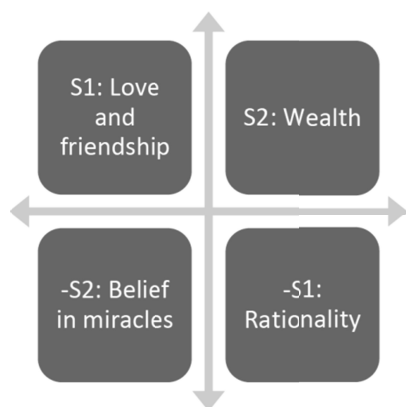


Figure 8. Conflicts of Schwartz's play.

The main opposition that creates the meaning of the fairy tale is “love (friendship) vs. wealth” (Fig. 8). In Schwartz’s interpretation the Snow Queen is a rich baroness who wants to seduce Kei with money and prosperity. She has magic powers, but her image is much more human and less mysterious than in the original text. At first Kei rejects the offer to become Snow Queen’s heir, but after her kiss the boy’s heart becomes frozen and he starts to dream about another, richer life. With this part of the plot, Schwartz replaces the motif of the Devil’s mirror, deleting not only the image of the Devil, but all religious motifs from his interpretation. The psalm about Roses and Christ is substituted in the play with a slightly changed traditional formula of Scandinavian folktales, “Snip-Snap-Snurre-Purre-Bazilurre!” (Braude 1979: 26). When Gerda finally finds Kei in the Snow Queen’s castle, she revives the boy’s heart with stories about home and appeals to his compassion (Schwartz 2011: 304).

Roses, which had the role of a religious symbol in the original text, become a symbol of something that cannot be sold. Roses are the gift from the student-storyteller to Kei and Gerda. They bloom in the middle of winter. The privy counsellor tries to buy them from the grandmother, but she rejects him, putting the roses’ value higher than money. The privy counselor considers the grandmother’s decision an insult and goes to seek help from the Snow Queen who, in her turn, tries to prove that she can buy anything, even Kei. When she fails to do that, she enlists the help of her magic. Not only the figures of the student-storyteller and the privy counselor, but also the whole conflict between them, have been taken from “Little Ida’s flowers”. Also in this text the characters disagree about the value of flowers in particular, and miracles in general. The student-storyteller symbolizes irrationality, innocence, and belief in wonder, the privy counsellor stands for rationality and prudence. This conflict corresponds to Andersen’s conflict between ‘warm heart’ and ‘cold mind’, as well as the conflict of ‘being alive’ and ‘being not-alive’, as in Schwartz’s micro-universe being ‘alive’ means being kind and loving. The Snow Queen is associated with death as she brings temporary perishing to the roses and tries to ruin the happiness of children.

Even if the play by Schwartz still can be considered a text with a dual addressee, unlike Andersen’s tale it is overtly positioned by the author as the children’s text.

Conclusion

In order to compare Andersen's fairy tale and the play by Evgenij Schwartz based on it, images of the semantic universes of the two texts were created. Using the actantial model and the semiotic square allows us to understand what exactly Schwartz does with the source-text, how he uses the story, and how he transforms it on a discursive level. An attempt to demonstrate how Greimassian tools of the actantial model and the semiotic square may be applied for the comparative analysis led to the following conclusions about the researched texts.

Firstly, in the play by Schwartz the structure of helpers-opponents has been changed and the Snow Queen appears in the role of the anti-subject. For this reason, the fairy tale becomes more adventurous. Secondly, Schwartz deleted the religious subtext from the fairy tale and re-accentuated its main ideas. In his interpretation the Snow Queen does not represent mysterious pagan powers, but her image corresponds to clear-cut and understandable destructive human features, such as arrogance, lust for power and riches. Even though Schwartz brings into the source text the social aspect of the desire to be rich as a negative value, the main conflict of his fairy tale does not concern poverty as a social problem, but love, friendship and miracles as opposed to pragmatism.

The deletion of the religious motives was necessary in Soviet times; yet Soviet ideology need not have been the only reason for it. The religious subtext is a distinctive feature of Andersen's tales that also disappears in other interpretations and remakes made by different authors for children. For instance, religious motifs are absent from the popular 1989 adaptation of "The Little Mermaid" by Walt Disney Company, as well as the latest Russian cartoon made on the basis of "The Snow Queen" by Maxim Sveshnikov in 2012. It is possible to say that Andersen's tales survived in the process of cultural communication and autocommunication not due to Christian motifs, but despite them. Andersen's texts are popular around the world as fairy tales, not as religious parables.

Another important aspect of discursive transformations made by Schwartz is the addition of the opposition between human relationships and material things. According to Elias Bredsdorff (1975: 152), this opposition was very important for Andersen: "In his novels and tales he often expresses an unambiguous sympathy for "the underdog," especially for people who have been deprived of their chance of success because of their humble origins, and he pours scorn on haughty people who pride themselves on their noble birth or their wealth and who despise others for belonging to, or having their origin in, the lower classes." In many of Andersen's tales, good people are poor and are often tempted by riches and power. Characters are forced to choose between the fairness of their souls and material benefits that are achievable through taking the road of arrogance and dishonesty. Thus, it is possible to say that Schwartz's interpretation is made in the spirit of Andersen's general ideas.

These transformations are manifest and significant in Schwartz's reading of the source text. They also make the fairy tale more suitable for Soviet reality. However, are they crucial for the creation of a version of *The Snow Queen* that is "ours"? The literary fairy tale as a phenomenon has the distinctive function to offer the patterns of "correct", "good" behaviour to its audience. In the fairy tale by Hans Christian Andersen Gerda represents the power of God, and is led through her quest by help from above. She is a symbol of humility and sufferance. In Schwartz's interpretation the character has to overcome all obstacles in the quest by herself and with the help of her friends. Schwartz teaches the young viewers to be brave, independent, smart, and resourceful, in order to deal with common difficulties that they can meet in the real world. Friendship is positioned as the main value and main power; the readiness to come to help – as the main positive feature. There is no place for Andersen's "poor little Gerda" in Schwartz's world. Perhaps, this change is crucial for the Soviet receivers. The Gerda created by Evgenij Schwartz constitutes a good example for Soviet Russian children in particular and Soviet Russian people in general. It is important to notice, that it is the positive character (not the negative one) who is important for the self-identification of the audience – it is not the Snow Queen who makes the whole fairy tale "ours", it is Gerda.

References

- Andersen, Hans Christian 1994[1844]. *The Snow Queen. Fairy Tales*. Berkshire: Cox and Wyman. – 1871[1844]. *The Story of My Life*. New York: Hurd and Houghton.
- Binevich, Evgenij 2008. *Evgenij Schwartz. Hronika zhizni*. St. Petersburg: Izdatel'stvo DNK. [Биневич, Евгений. М. 2008. *Евгений Шварц. Хроника жизни*. Санкт-Петербург: Издательство ДНК.]
- Braude, Lyudmila 1979. *Skandinavskaya literaturnaya skazka*. Moscow: Nauka. [Брауде, Людмила Ю. 1979. *Скандинавская литературная сказка*. Москва: Наука.]
- Bredsdorff, Elias 1975. *Hans Christian Andersen: The Story of His Life and Work*. London: Phaidon.
- Greimas, Algirdas 1983. *Structural Semantics: An Attempt at a Method*. Nebraska: University of Nebraska Press.
- Greimas, Algirdas; Courtés, Joseph 1982. *Semiotics and Language: An Analytical Dictionary*. Indiana: Indiana University Press.
- Lotman, Juri 1990. *Universe of The Mind: A Semiotic Theory of Culture*. London: I. B. Tauris and Co.
- Martin, Bronwen; Ringham, Felizitas 2000. *Dictionary of Semiotics*. London: Cassel.
- Propp, Vladimir 1968[1928]. *Morphology of the Folktale*. Austin: University of Texas Press.
- Schwartz, Evgenij 2011[1938]. *Snezhnaya Koroleva. Polnoe sobranie sochinenij v odnom tome*. Moscow: Al'fa-kniga. [Шварц, Евгений. 2011[1938]. *Снежная Королева. Полное собрание сочинений в одном томе*. Москва: Альфа-книга.]
- Zipes, Jack 2007. *When Dreams Came True: Classical Fairy Tales and Their Tradition*. New York: Routledge.

Интерпретация сказки «Снежная королева»: сравнение двух семантических вселенных

В данной статье мы сравниваем знаменитую сказку Ханса Кристиана Андерсена «Снежная Королева» и одноименную пьесу, написанную советским драматургом Евгением Шварцем. Шварц переосмыслил и переработал нарративную структуру и основные идеи сложной религиозной сказки с целью сделать ее более понятной, захватывающей и привлекательной для советского зрителя. При помощи актантной модели и семиотического квадрата А. Ж. Греймаса мы попытались проанализировать дискурсивные трансформации текста-источника в процессе интерпретации.

"Lumekuningannat" tõlgendades: kahe semantilise universumi võrdlus

Artiklis võrreldakse Taani kirjaniku Hans Christian Anderseni kuulsat muinasjuttu "Lumekuninganna" Nõukogude kirjaniku Jevgeni Švartsi samanimelise näidendiga. Švarts muutis Anderseni keeruka ning religioosse teksti algseid ideid ja narratiivset struktuuri, et muuta seda Nõukogude publikule kõitvamaks ja vaatamängulisemaks ning hõlbustada sellega suhestumist. A. J. Greimase aktantide mudeli ja semiootilise ruudu abil püütakse artiklis eristada ja analüüsida lähteteksti diskursiivseid teisenemisi adapteerimise käigus.