

The Idea of Carnival in Kitsis and Horowitz's *Once Upon a Time*: A Bakhtinian Reading

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Abstract

Dealing with Bakhtinian dialogic theories, such as heteroglossia and carnival, the American series *Once Upon a Time* has gathered the voices of several familiar fairytales in two parallel worlds, the Enchanted Forest and Storybrooke each of which can be regarded as a Bakhtinian “Deck of a Ship”, to engender a new Bakhtinian dialogue among them. This paper is an attempt to approach Kitsis and Horowitz's *Once Upon a Time* from a Bakhtinian perspective in order to discover the implications of carnivalesque in the directors' use of the past tales. *Once Upon a Time* includes a complex and elaborated dialogue of languages of the fairy tales that do not exclude but communicate with each other in many different ways in order to represent rich examples illustrative of Bakhtinian carnival. The Enchanted Forest and the modern city of Storybrooke are populated by familiar fairy tale characters each representing their peculiar language, voice, ideological system, and beliefs. The past hierarchical orders are turned upside down and the official orders are pushed aside through laughter, so the reader realizes that these orders are only culturally constructed rather than naturally mandated. Kitsis and Horowitz gather all these folk tales and exercise their freedom as directors, a freedom demonstrating the relativity and flexibility of fairy tales' linguistic systems.

Key words: Mikhail Bakhtin; Carnivalesque; Reversal image; *Once Upon a Time*; Fairytale

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INTRODUCTION

Bakhtinian Theories

In *Problems of Dostoyevsky's Poetics*, Bakhtin discusses the idea that individual beings cannot be considered as finished wholes; we can never make the claim to know a self completely. Bakhtin also elaborates on the idea that one's self is in direct relationship with others and we cannot know one's self in isolation; we must pay attention to a self in its relation to the network of others' selves. Although one self is in close relation with others, he has an independent voice of himself too; thus, the existence of these independent voices made Bakhtin to introduce the idea of polyphony, referring to the plurality of voices. Bakhtin used the term “polyphony” to describe Dostoevsky's novels since events in his novels “do not follow each other, they are not sequential, they coexist” (Bezczky, 1994, p.329). In *Rabelais and His World*, Bakhtin mainly elaborated on two important concepts, namely, the ‘carnivalesque’ and the ‘grotesque.’

The interrelation with the “other” can also be understood in terms of the Bakhtinian carnival which, like the novel, “is a means for displaying otherness: carnival makes familiar relations strange. And like the novel, carnival is both the name of a specific kind of historically instanced thing [...] and an immaterial force which such particular instances characteristically embody” (*Dialogism*, 1990, p.86). The concept of carnival is of great importance for Bakhtin, not only because it highlights otherness but also because of “what carnival

does to relations, as it, like the novel, draws attention to their variety, as well as highlighting the fact that social roles determined by class relations are made not given, culturally produced rather than naturally mandated" (*Dialogism*, 1990, p.86). Bakhtin considers the carnival as "one of the most complex and most interesting problems in the history of culture" with "its essence, its deep roots in the primordial order and the primordial thinking of man, its development under conditions of class society, its extraordinary life force and its undying fascination" (*PDP*, 1984, p.122). The spirit of carnival is even manifest in Bakhtin's own theories which refuse to render a systematic explanation to the reader. The carnival provides an appropriate site for the entrance of new voices into the work, and "shakes up the authoritative version of language and values, making room for a multiplicity of voices and meanings" (Elliot, 1999, p.129); and this again intensifies the heteroglossia of language in a work of art. In this regard, Kleberg (1991, p.95) points out, "all language is related to other language and the deeper consequences of Bakhtin's thinking bring one face to face with the impossibility of monological, monolithical approaches to literature and other human expression - to all forms of culture".

Elliot (1999, p.129) states that "in carnival, laughter and excess push aside the seriousness and the hierarchies of 'official' life", therefore, reversal images, in which the poor becomes the king and the tyrant is sentenced to live a wretched life or the hierarchical bonds are violated in another way at the end of the story, are good sites for the crystallization of Bakhtinian carnival. "The outrageous and contradictory images that make up carnival ambivalence require the activity of rethinking" (Elliot, 1999, p.129), for such reversal images persuade the audience to rethink and revise the established orders in their minds and catch sight of the other possible layers of meaning in an utterance or a discourse. Elliot (1999, p.130) also states that "nothing is fixed in Bakhtin's carnival world, and everything is in a state of becoming"; the hope for a better future is reflected in the images of becoming which defy the fixed and unchangeable life-style imposed on people by the dominating authority. In "Parody and Double-Voiced Discourse: On the Language Philosophy of Mikhail Bakhtin," Kleberg considers this variety and dynamism as an integral part of a culture:

The fopperies of the carnival, its grotesque practical jokes, its role-switching, are a celebration of death and chaos that permits the reincarnation of life and cosmos. The ultimate aim of the profanation of all that is sacred is to maintain the distinction between the sacred and the profane, rather than to do away with it. A culture requires this dynamism, the double modality. A culture which is incapable of blasphemy is equally incapable of sanctity. (1991, p.98)

Profanation is another important feature of carnival which includes "carnivalistic blasphemies, a whole system of carnivalistic debasings and bringings down to earth,

carnivalistic obscenities linked with the reproductive power of the earth and the body, carnivalistic parodies on sacred texts and sayings, etc" (*PDP*, 1984, p.123).

In *Rabelais and His World* (1968), Bakhtin's theory of carnival extends to the folkloric stories which mostly end not in death, but rather in a feast, for "the end must contain the potentialities of the new beginning, just as death leads to a new birth" (*RW*, 1984, p.283). In "Dialogism in the Novel and Bakhtin's Theory of Culture," Shevtsova (1992) summarizes this book as "an argument on the interchange between nature and culture which takes place in field, village, and town and between class-fractions of a popular mass for whom rural and urban work are as closely intertwined as work and leisure, 'art' being part of both" (p.755). Folktales are full of banquets or feasts in which people are just busy eating, drinking, laughing, and dancing; they mostly spend their time outside their houses in the nature where the previous hierarchical orders do not make sense anymore; "the feasts, masquerades, and pageants of carnival can therefore be said to celebrate the double bond between nature-culture and work-leisure" (Shevtsova, 1992, p.755).

Bakhtinian carnivalization can find its fullest manifestation in the folktales in which the subversion of the authority and the reversal of social relations have been frequently reflected. Laughter is an important element in Bakhtin's carnival world because through laughter, the past official hierarchies are doomed to destruction and "the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standpoint" (*RW*, 1984, p.66). As Bakhtin states the most important element in carnival is that it "is a pageant without footlights and without a division into performers and spectators" (*PDP*, 1984, p.122). Everyone, either belonging to the poor class or the rich class of the society, has the right of participation in the carnival. Although authority can never be completely destroyed, laughter creates a moment of hesitation which puts the status of authority in jeopardy. This moment of hesitation is due to the carnivalesque feature which causes "*free and familiar contact among people*": all *distance* between people and "the laws, prohibitions, and restrictions that determine the structure and order of ordinary, that is noncarnival, life are suspended during carnival" (*PDP*, 1984, pp.122-123). In such a free and familiar contact, "all things that were once self-enclosed, disunified, distanced from one another by a noncarnivalistic hierarchical worldview are drawn into carnivalistic contacts and combinations" (*PDP*, 1984, p.123). At the end of *Rabelais and His World*, Bakhtin considers the dialogue among languages as the solution for overcoming the strict system of authority and dogmatism:

The influence of the century-old hidden linguistic dogmatism on human thought, and especially on artistic imagery, is of great importance. If the creative spirit lives in one language only, or if several languages coexist but remain strictly divided without

struggling for supremacy, it is impossible to overcome this dogmatism buried in the depths of linguistic consciousness. (*RW*, 1984, p.471)

Laughter, subversion of the past authority, and other elements, such as “mysterious parentage, lost or abandoned children, siblings or lovers separated through misadventure, enforced or desired journeys, tests and trials imposed on the protagonists, mistaken identity of parent, child, or lover, recognition and reconciliation,” as well as the “dynamic learning and transformation” such items can establish in “folktales” (Shevtsova, 1992, p.758) are all items which make Bakhtin interested in analyzing the folktales, leading him to his idea of the carnivalesque. As Pomorska (1984) indicates, “Bakhtin’s ideas concerning folk culture, with carnival as its indispensable component, are integral to his theory of art. [...] Since the novel represents the very essence of life, it includes the carnivalesque in its properly transformed shape” (p. x).

Kitsis and Horowitz’s *Once Upon A Time*

With the advent of the cinema, a lot of the fairy tales were adapted for the purpose of movie production. The cinematic adaptation of a literary text is not a new topic in film studies; the directors have always been interested in the transformation of the letters on the page to the moving pictures on the screen since it would provide them with a chance for invention and creativity. Nonetheless, the translation of the literary work to the cinematic medium has not always been welcomed by people; it is sometimes regarded as a tool which ruins the artistic value of the literary work as Newman (1985) calls cinematic translation as “a willfully inferior form of cognition” (p.129). There are two views regarding the matter of faithfulness to the original work. Some filmmakers believe that the movie must be completely dependent on literature in order to elevate its artistic value, whereas other filmmakers believe that a movie is an independent production which should be produced based on its own rules and principles. The former view can be detected in the twentieth century when people adopted a less pessimistic view toward the matter of film adaptation and the directors declared that some novels, like *Harry Potter*, have been written for the purpose of film adaptation. The adaptation of a literary work is not only a cinematic work but also an attempt to introduce the original literary work to other nations; this case is especially true for the Victorian novels which were adapted as films by many directors in their different ways; “they use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on” (Hutcheon 3). Although these film adaptations can be regarded as the repetitions of the literary works, they are so enjoyable and popular that we sometimes have several adaptations of the same novel or other pieces of literary work. Part of this pleasure, as Hutcheon states,

“comes simply from repetition with variation, from the comfort of ritual combined with the piquancy of surprise. Recognition and remembrance are part of the pleasure (and risk) of experiencing an adaptation; so too is change” (2006, p.4). Thus, the process of film adaptation is not merely a literal translation of the literary work, instead, it is a kind of appropriation or stylization to draw on the potentialities of the literary work or filling the gaps which exist in that work; the director takes the advantage of the literary work but also appropriates it to fit his own purpose. After all, we can say that every film adaptation is a game of gain and loss; the film must include some parts of the work and exclude some other parts in order to come into being. The filmmakers cannot be completely faithful to the original work. It should also be noted that the transformation of a literary work to the film is not a one-sided process “just as film and film adaptation have been figured as book illustration, so too film words have been figured as literature” (Elliott, 2004, p.11); the film can be regarded as a literary work which is open to different layers of interpretation.

Once Upon a Time is an American fairytale series that premiered on October 23, 2011 and concluded on May 18, 2018. This fantasy series is not only highly dependent on the past literary folk tales and narratives, but also related to more recent fairy tale stories and movies. Formerly, most cinematic adaptations included a single folktale, cast through new technological devices within the contemporary context of the society. However, Kitsis and Horowitz’s series combines many of the past folktales—*Snow White and the Seven Dwarfs*, *The Wizard of Oz*, *Pinocchio*, *Fantasia*, *Cinderella*, *Alice in Wonderland*, *Beauty and the Beast*, *Peter Pan*, *Little Red Riding Hood*, *Sleeping Beauty*, *Robin Hood*, and *Hercules*--with more recent stories, i.e. *101 Dalmatians*, *The Sword in the Stone*, *The Little Mermaid*, *Mulan*, *Tangled*, *Brave*, and *Frozen*. Thus, we can find a chance to understand and examine these stories in relation to each other.

In this essay, the first season of the series *Once Upon a Time*, including 22 episodes, will be analyzed according to Bakhtin’s theory of carnivalization. Therefore, the following research questions arise:

- (1) How can Bakhtinian theory of carnivalesque be applied to *Once Upon a Time*?
- (2) Which reversal images can be detected within the atmosphere of this series?

Review of Literature

In the history of film adaptation, the transformation of fairy tales occupies an undeniable position. People of diverse nationalities are familiar with these stories and the element of imagination is very strong in them; furthermore, a most important reason for the high rate of fairy tale adaptation is that these stories are full of gaps and no unique version of them is at hand. There are no specific time and place of occurrences in these tales,

and ambiguities regarding the causal relations abound; thus, it requires creativity on the part of the directors to make a coherent plot of these narrated accidents. Most of these fairy tales are produced in the genre of fantasy or animation, "if words become spells that harm or charm, then the word 'fantasy' has itself cast a negative spell on a number of movies in the real world" (Fowkes, 2010, p.1).

The American series *Once Upon a Time* (2011) has generated a new phase in the cinematic production of the fairy tales, since it tries to use the fairy tale plots such as *Snow White and the Seven Dwarfs*, *The Wizard of Oz*, *Pinocchio*, *Fantasia*, *Cinderella*, *Alice in Wonderland*, *Peter Pan*, *Sleeping Beauty*, *101 Dalmatians*, *The Sword in the Stone*, *Robin Hood*, *The Little Mermaid*, *Beauty and the Beast*, *Hercules*, *Mulan*, *Tangled*, *Brave*, and *Frozen* as its building blocks. The creators of the series, Edward Kitsis and Adam Horowitz, have recast these fairy tales in detail in an unprecedented way; the gaps in the original versions have been so dexterously filled that the audience can form a coherent image of the story after watching the series.

As the casting of this series has finished recently, there has not been any coherent argument or research paper regarding its production; however, there are some interviews and reviews that can help us deal with this unprecedented mélange of fairy tales.

Laura Akers, 29 Sep 2014, conducted an interview with Edward Kitsis, Adam Horowitz, and Rebecca Mader on season five. In response to "How far ahead do you plan the stories?" Horowitz said, "I would say this: if we are lucky enough to continue for however many years we'll try to attack that. You know, we have a broad sense of where we want the show to end, whenever that may be, but we can really only attack it one season at a time." Then he adds, "so what we try to do is plan out the arc of one season at a time, and hope there will be other seasons so we can set up storylines for that season. Do we know what seven will be like? No. Do we have an idea of where we would like to end up? Yes." Moreover, in response to "Why do you think parenthood is such a strong motif in this show?" Horowitz answered, "that's not to say that everybody has to be related or any of that, but that that kind of bond, the familial bond, is so strong and so powerful that there's no greater stakes, for us at least, to think about when you're writing. Which is, you know, how you do you interact with your family, how do you raise a family, how do you be part of a family, or how do you find a family?" He continues, "Because the family doesn't have to be blood. You can find a family and that's the greatest thing to see with characters, is when they find each other and they can come together and form their own family. And I think fairy tales are very ripe for that because, in them, parents are often missing or not very good people."

As the tale of *Snow White* plays the role of a leader for

the introduction of other tales in the series, we will briefly discuss the history of *Snow White* cinematic adaptation. "IMDB currently lists 91 films and TV shows featuring a character named "Snow White," which is dozens more than other comparable fairy-tale heroines, including Belle of *Beauty and the Beast* and Sleeping Beauty of *Sleeping Beauty*" (<http://www.theatlantic.com>). This unmatched and strange number of cinematic adaptations indicates the potentialities that make the tale of *Snow White* superior to other tales for the purpose of adaptation. Since 1902, when the first film adaptation of *Snow White* occurred, this fairy tale character has appeared in many films, though under titles different from *Snow White and the Seven Dwarfs*. This was adapted as an American animated musical fantasy film by Walt Disney Productions in 1937; the plot follows the narrative rendered by the German Brothers Grimm.

Snow White was adapted as an American-Canadian-German fantasy film in 2001 under the title of *Snow White: The Fairest of Them All*, directed by Caroline Thompson, written by Caroline Thompson and Julie Hickson, and produced by Hallmark Entertainment. Although the plot was based on the tale compiled by the Brothers Grimm, this film adaptation had deviations in some respects; for example, the Green-Eyed One, or the Granter of Wishes, did not exist in the original folktale. There is a very distinct difference between the cinematic adaptation and the text in the sense that here the Green-Eyed One changes Elspeth, his wicked and ugly sister, to a beautiful lady to become Snow White's stepmother. Another example of this deviation is the seven dwarfs who bear as their names the days of the week and have the power to transform to a rainbow in order to move from one place to another. Another deviation is the double struggle of the stepmother to kill Snow White, which changes in this adaptation. In the Brothers Grimm version, the stepmother first brushes Snow White's hair with a poisoned comb, but the dwarfs revive her; then, the stepmother tries to kill Snow White with a poisoned apple. In this adaptation, though, the stepmother first attempts to kill Snow White with an enchanted ribbon; her second attempt has been depicted according to Brothers Grimm's account. The audiences welcomed this adaptation because of the innovations devised by the directors as well as the elimination of some boring parts of the story; however, Kristin Kreuk was criticized for playing the role of Snow White too blandly.

One of the recent adaptations of *Snow White and the Seven Dwarfs* is Joe Roth and Sam Mercer's *Snow White and the Huntsman* (2012), a dark fantasy action-adventure film with some deviations from the Brothers Grimm tale. *Snow White and the Huntsman* was directed by Rupert Sanders, and screen-played by Evan Daugherty, John Lee Hancock, and Hossein Amini. In the Brothers Grimm version, the story begins with Snow White's mother,

sitting near the window in the snowfall of winter, sewing something. Suddenly she pricks her finger with a needle and three drops of blood fall on the snow; however, in Roth and Mercer's adaptation, Queen Eleanor pricks her finger on a winter-blooming rose thorn. Moreover, the way Snow White's father becomes acquainted with her stepmother is different from that narrated by Brothers Grimm. Here, King Magnus and his army fight against demonic glass soldiers and after rescuing their prisoner, Ravenna, King Magnus falls in love with and marries her. Some other distinct differences between the text and the cinematic adaptation are the murder of the king by the stepmother on the wedding night, Ravenna's brother, Finn, who imprisons Snow White in a castle for many years, and the presence of eight instead of seven dwarfs.

Discussion

The juxtaposition of these familiar fairytales leads to the Bakhtinian notion of carnival in this series. As Bakhtin indicates, any setting, which demonstrates the gathering of all kinds of people in the same place, "if they become meeting- and contact-points for heterogeneous people — streets, taverns, roads, bathhouses, decks of ships, and so on—take on this additional carnival-square significance" (*PDP*, 1984, p.128). Both the Enchanted Forest and Storybrooke can also be considered as a deck of a ship on which all the fairytale characters, each of which has its unique peculiarities, come to contact-point with each other; the spirit of the carnival paves the ground for the entrance of new fairy tales in each episode. The events happening in Storybrooke show that the class relations in the past folktales are actually cultural constructs; these relations can easily change in a new context. The episodes are full of reversal images in which a minor character in the past tales becomes a major figure in Storybrooke or an important character in the previous versions is doomed to live an ordinary life like the other residents of the city. This makes the audience revisit their fixed picture of these characters in their minds.

1. THE CARNIVALESQUE IN *ONCE UPON A TIME*

1.1 Storybrooke and the Enchanted Forest as Bakhtin's "Deck of a Ship"

In Storybrooke and the Enchanted Forest, there are heterogeneous characters from different fairytales, for example Snow White, Prince Charming, the seven dwarves, Pinocchio, Cinderella, and Red Riding-Hood. Characters from the lowest to the highest classes from old folktales live together in these two parallel worlds; however, the stratification of classes in Storybrooke is different from that in the Enchanted Forest. While in the Enchanted Forest the audience can detect some social hierarchies, in Storybrooke these social hierarchies are

completely eliminated since the characters, having been cursed by the Evil Queen, do not remember their original identities from the Enchanted Forest anymore.

In the Enchanted Forest, the Evil Queen, being a powerful witch, and Rumpelstiltskin, the possessor of the Dark magic, exert authority over the residents of the forest. The fairytale characters are scared of Regina and Rumpel's powerful magic so they obey both. Furthermore, there are also protagonists such as Snow White and Prince Charming as Queen and King of a particular part of the Enchanted Forest; these are favored by the residents of the forest and take any attempt to stand against the despotic reign of Regina and Rumpel. In the Enchanted Forest, there is a dividing line between the nobility and commoners; the palaces and castles are occupied by the Kings and the Queens and the less convenient areas are occupied by common people. However, just as in a carnival, these dividing lines are crossed in many instances. For example, when Hansel and Gretel fetch the poisoned apple from the Blind Witch's gingerbread house, the Evil Queen claims, "you aren't the first boy or girl that I've sent into that sticky, sweet house, but you are the first to emerge. And as a reward, I've decided to invite the two of you to live with me, here. [...] You would have your own rooms, of course, personal carriages and valets, too. All of your dreams could come true" ("True North", 2012). Nonetheless, the siblings prefer to live with their father, so they reject Regina's offer. Such a defiance overturns the hierarchical order and the Evil Queen's power is underestimated in this scene.

Snow and Charming's wedding party is another example of carnival in the Enchanted Forest. Guests from different social classes participate in wedding party of the King and the Queen without any distinction. As Crawford indicates, "Bakhtin's carnival is a heterogeneous and excessive party time where the people become one by participating in turning the known, familiar world on its head" (2002, p.46). In this series, even the audience can indirectly participate in Snow White's wedding party.

When Regina casts her terrible curse and pushes the fairytale characters into forgetfulness, whether noble or poor, they become the same. Regina and Mr. Gold are the only individuals who manage to stay in their dignified positions in Storybrooke, since none has been under the queen's spell; however, the other residents of the Enchanted Forest lose their previous social positions and live as common citizens in Storybrooke; the past hierarchical orders lose their significance in this modern context. For example, Snow White, who was both a queen and a princess in the Enchanted Forest, becomes teacher Mary Margaret. Cinderella, Prince Thomas' wife, becomes Ashley who lives a poor life and has to do people's laundry to earn a living. Fairy godmothers, who were the possessors of good magic through which they resolved problems, are now living as nuns who do not have much contact with other people. Red Riding-Hood, who was

a happy-go-lucky girl in the past, becomes Ruby who works as a waitress at a café. Maybe, one of the reasons why Kitsis and Horowitz have given different names to the fairytale characters is to push aside their previous hierarchical orders and bring them to the level of ordinary people.

In the final episode, "A Land Without Magic," (2012) when Regina's spell is broken through Emma's kiss to Henry, Regina and Mr. Gold also lose their high social positions in Storybrooke and become equal to other citizens. Thus, in this episode, we are witness to a pure Bakhtinian carnival which has no precedent in the previous adaptations of these tales; in this Bakhtinian carnival, the removal of all boundaries gives way to "free and familiar contact among people" (PDP, 1984, p.123).

2. THE REVERSAL IMAGES IN *ONCE UPON A TIME*

Besides gathering people with the same hierarchical positions in Storybrooke, the directors also use some instances of reversal images in order to make Bakhtinian carnival more tangible in their series. Some minor characters in the past now occupy major roles in Storybrooke and vice versa. Examples are the Hatter, Jiminy Cricket, Grumpy, and Nova, formerly occupying peripheral roles. Nonetheless, Kitsis and Horowitz give them significant roles in the Enchanted Forest or Storybrooke.

3. THE HATTER/ JEFFERSON AS A REVERSAL IMAGE

In *Alice's Adventures in Wonderland* and its sequel *Through the Looking-Glass* in the series, there exists the (Mad) Hatter, a character whose name does not originally appear in Lewis Carroll's work. The Hatter enters the story in the seventh chapter of the book *Alice's Adventures in Wonderland*, where there is "a Mad Tea-Party." In Carroll's book, the Hatter cannot use the time in an efficient way, he has no way but having tea all day since the Time has punished him by stopping at six o'clock; "it's always tea-time, and we've no time to wash the things between whiles" (Carroll, 2005, p.53).

The creators of *Once Upon a Time* mostly focus on the Hatter's character by placing him as an essential figure in the new context of the Enchanted Forest and Storybrooke, whereas they deemphasize Alice who is the main character in *Alice's Adventures in Wonderland*. Likewise, the Queen of Hearts, who occupied a major role in *Alice's Adventures in Wonderland*, is given only a short role in the Enchanted Forest.

Alice's Adventures in Wonderland is introduced into the series when Emma finds out about Mary Margaret's escape from the jail; so she heads for the woods to find

her. We see that even Regina, who has the most powerful magic in both the Enchanted Forest and Storybrooke, wants help from Jefferson, the Hatter. Since Jefferson has the power to make a spinning portal through which one can travel to another place, he enters in many episodes to help the characters, who have been cursed to live in Storybrooke and wish to change their time/place coordinates. In Carroll's *Alice's Adventures in Wonderland*, there is no account of the Hatter's family, but this series shows that Jefferson had a wife whom he lost for his job, and that he has a daughter. Although he promises to give up his job after his wife's death, his daughter's interest in a white rabbit, pictured differently in Carroll's story, makes him start his job again.

4. JIMINY CRICKET/ ARCHIE HOPPER AS A REVERSAL IMAGE

The first person Emma and Henry meet in Storybrooke is Henry's therapist Archie Hopper (Raphael Sbarge), or Jiminy Cricket. In the Enchanted Forest, Archie Hopper advises Henry to come back home and not tell a lie about the fairy tale characters anymore, "Henry, what did I tell you about lying, giving in to one's dark side never accomplishes anything" ("Pilot", 2011). Cricket is the same insect in *Pinocchio* that advised him, "woe to those boys who rebel against their parents and run away from home. They will never come to any good in the world, and sooner or later they will repent bitterly" (Collodi, 1916). In Collodi's story, Jiminy Cricket is a patient and philosophical insect that always warns Pinocchio against the consequences of his childish behavior. The insect is unintentionally killed by Pinocchio, "perhaps he never meant to hit him, but unfortunately it struck him exactly on the head" (Collodi, 1916).

Once Upon a Time, by contrast, gives a completely different account of this familiar insect. The fifth episode, "That Still Small Voice," shows Jiminy to be a young pickpocket compelled by his parents to participate in their cons. Although Jiminy decides to good and leave his family for this purpose, his parents keep him in suspense till his adulthood by saying that "good is another word for weak [...] You are who you are, and there's no changing it, Jiminy" ("That Still Small Voice", 2011). Jimmy, opposed to what we see in Collodi's *Pinocchio*, is a timid man who cannot do what he wants to for many years. Now young Jiminy, tired of this situation, visits Rumpel and asks him for help. Jimmy declares that "every year I stuck in that damn wagon, and I want to be free, I want to be someone else, but something keeps hold me back" ("That Still Small Voice", 2011). Rumpel gives him a tonic which sets him free; however, he wants something from Jiminy in return, that is "after the potion has done its work, leave them where they are, and I'll come collect them, it'll be my fee" ("That Still Small Voice", 2011). Accidentally,

Jiminy gives the tonic to another couple, instead of his own parents, and they transform into dolls by this tonic. When he realizes what he has done, he asks the Blue Fairy to transform him into a cricket. This series, thus, elaborates on the life of Jiminy Cricket and his familiarity with Geppetto. Even in Storybrook, Henry reminds Jiminy that he was not a cricket in the past, and that he was Geppetto's best friend. In the parallel world of the Storybrook, Jiminy/Hopper is Marco's best friend, Marco being the modern version of Geppetto in *Pinocchio*. These events are absent from Collodi's narration where Jiminy occupies a partial role and is soon killed by Pinocchio. However, in this series, not only does Jiminy stay alive to the end of the story, but he also befriends other fairy tale characters.

Presenting Cricket as a therapist in Storybrooke makes it very difficult for the audience to identify it with its previous peripheral role in *Pinocchio*. While Cricket in Collodi's *Pinocchio* is a flat and unchangeable character, an insect with no familial relations, and occupies a passing role in the story, this series renders a detailed description of this insect's past circumstances and heightens its position to a human being in Storybrooke. Kitsis and Horowitz devote several parts to draw on the different aspects of Jiminy Cricket's character. Furthermore, Geppetto, a considerable character in Collodi's version, plays the role of a simple carpenter in a workshop in Kitsis and Horowitz's series.

5. NOVA/ SISTER ASTRID AND DREAMY/ GRUMPY/ LEROY AS A REVERSAL IMAGE

Episode fourteen, "Dreamy," (2012) opens with an integral fairy tale character, i.e. fairy godmother. Fairy godmother appears in the majority of past tales since its very existence makes magical transformation possible; it can change people's destiny only by her wand or fairy dust that is "the most precious substance in all the land. Its magic is what powers the world" ("Dreamy", 2012). In the past folktales, the fairies are merely the agents of fulfilling others' wishes, we cannot detect their own voices in the past tales, since they only come to move their wands to perform magic and then leave the scene very soon. However, the directors of *Once Upon a Time* make the role of a fairy, named Nova, more significant through representing a romantic relation between her and one of the seven dwarves named Grumpy. Through this romantic love, not only does Nova play an important role in the development of the plot, but also Grumpy, who is a mere dwarf with no affections in Grimm's version, becomes a significant figure who attracts the audience's attention more than major characters in the past. This is thus in line with Bakhtinian notion of carnival in which the major ones receive little attention and the minor ones

become the center of attention.

As opposed to Grimm's version, *Once Upon a Time* shows that the number of dwarves at the beginning is eight rather than seven; later, Stealthy dies while he is rescuing Grumpy from the King's castle and they become seven. The Grimm's dwarves occupy flat roles in the tale. When the Huntsman lets Snow flee, she runs into the dwarves' house. In the next morning, Snow wakes up and meets the dwarves. After she explains her story to them:

The dwarfs said, "If you will take care of our house, cook, make the beds, wash, sew, and knit, and if you will keep everything neat and clean, you can stay with us and you shall want for nothing." "Yes," said Snow-white, "with all my heart," and she stayed with them. She kept the house in order for them; in the mornings they went to the mountains and looked for copper and gold, in the evenings they came back, and then their supper had to be ready. The girl was alone the whole day, so the good dwarfs warned her and said, "Beware of your step-mother, she will soon know that you are here; be sure to let no one come in." (Brothers Grimm, *Grimm's Fairy Tales*, 1984, p. 258)

This excerpt shows the trivial roles the dwarves, especially Grumpy, occupy in Grimm's version. The directors of this series seek to make the dwarves more significant in their two presented worlds in order to stress that the hierarchies of the past tales are not fixed and unchangeable; but rather, in the carnivalesque world of Storybrooke, everything is in a state of change and becoming. Although Kitsis and Horowitz give significant roles to Grumpy and Nova in both of the worlds, their roles are more highlighted in the Enchanted Forest where the Evil Queen has not yet cast the terrible curse on them; but when the spell is released, their roles become less significant in Storybrooke where Grumpy becomes a miner and Nova becomes a nun.

According to the given examples, we may conclude that *Once Upon a Time* bears Bakhtinian carnivalesque elements. The directors present these examples in order to persuade the audience to rethink and revise their established orders regarding these familiar fairytales and imagine other possible hierarchical orders for them.

CONCLUSION

In Bakhtinian carnival, the past hierarchical orders are turned upside down and the official orders are pushed aside through laughter, so the reader realizes that these orders are only culturally constructed rather than naturally mandated. The reversal image, in which the king becomes poor and the tyrant is doomed to live wretchedly, frequent happens in carnivalesque works of art since these images eliminate conventional orders; moreover, these images persuade readers to rethink and revise their established assumptions regarding the past hierarchical orders and replace them with other possible orders. The concept of the carnival can find its full manifestation in the heteroglot world of the novel where the high is presented with the

low and conventional restrictions are put in a moment of suspension.

Gathering all these fairytale characters in two parallel worlds, as examples of Bakhtin's "deck of a ship," the directors seem to have strengthened the idea of the carnival in their series. Although in the Enchanted Forest we can still find hierarchical orders since the characters are aware of their real identities, in Storybrooke these official orders are pushed aside through the spell which causes people to forget their original identities; Storybrooke is thus a modern setting whose residents have free and familiar contact with each other. Producing their scenario via the medium of cinema, Kitsis and Horowitz also blur the boundaries between the characters of this series and its audiences. If the scenario of this series is published as a text, it may not win a warm reception; producing the series in the genre of fantasy through the medium of cinema brings it so close to the lives of ordinary people who, despite their different social classes, can enter a dialogue with its plot in all episodes. The technique of the reversal image is also employed by the directors to make Bakhtinian carnival more palpable in the series. We have some characters, as the Hatter or Jiminy Cricket, who insignificant roles in the past folktales; however, the directors of this series give major roles to them in order to prove that they are mere social and cultural constructs.

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