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Quitch Narrative: Queerness and Witches in American Popular Culture from the 20th Century

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Statement

I hereby declare,

- that I have authored the present PhD dissertation independently, did not use any other sources than those indicated, and did not receive and unauthorized assistance,
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Appendix

This study examines the evolving Quitch narrative found within American popular culture over time. Originating from traditional European children's literature, where witches often took center stage, this narrative has undergone a metamorphosis. It encompasses four key aspects: physical appearance queerification, hetero-structural spatiality, hetero-temporal chrononormativity and the Quitch, all of which create the witch figure with notions of queerness across body, space, and time. Central to its essence is its disruptive force against heteronormativity, with each aspect seeking to sustain prevailing norms. In the 20th century, American popular culture embraced this narrative by depicting witches in manners akin to their European predecessors. However, in the 21st century, there is a notable shift towards what can be termed as the "post-Quitch narrative". This signifies a departure from traditional portrayals, opting instead for empowering depictions that critique patriarchal dominance over queer witch representations. Moreover, the Quitch narrative is not confined to primary representations but extends to secondary and tertiary levels, as evidenced by associated paratexts and fan-created materials. At the secondary level, the post-Quitch narrative is influenced by capitalist ideologies, reflecting a commercialized portrayal of witches. However, fans have appropriated this narrative to reimagine their witch characters, challenging the constraints imposed by mainstream producers and offering critiques of their own.

Anhang

Diese Studie untersucht die sich im Laufe der Zeit entwickelnde Quitch Narrative innerhalb der amerikanischen Populärkultur. Ursprünglich aus der traditionellen europäischen Kinderliteratur stammend, in der Hexen oft im Mittelpunkt standen, hat diese Erzählung eine Metamorphose durchgemacht. Sie umfasst vier Schlüsselaspekte: physical appearance queerification, hetero-structural spatiality, hetero-temporal chrononormativity, and the Quitch, die alle die Hexenfigur mit Vorstellungen von Queerness über Körper, Raum und Zeit prägen. Wesentlich für ihre Essenz ist ihre disruptive Kraft gegen Heteronormativität, wobei jeder Aspekt darauf abzielt, geltende Normen aufrechtzuerhalten. Im 20. Jahrhundert hat die amerikanische Populärkultur diese Erzählung übernommen, indem sie Hexen auf ähnliche Weise wie ihre europäischen Vorgänger darstellte. Im 21. Jahrhundert gibt es jedoch eine bemerkenswerte Verschiebung hin zu dem, was als “post-Quitch Narrative” bezeichnet werden kann. Dies bedeutet eine Abkehr von traditionellen Darstellungen und die Wahl von ermächtigenden Darstellungen, die die patriarchale Dominanz über queere Hexendarstellungen kritisieren. Darüber hinaus ist Quitch Narrative nicht auf primäre Darstellungen beschränkt, sondern erstreckt sich auf sekundäre und tertiäre Ebenen, wie durch zugehörige Paratexte und von Fans erstellte Materialien belegt wird. Auf der sekundären Ebene wird post-Quitch Narrative von kapitalistischen Ideologien beeinflusst und spiegelt eine kommerzialisierte Darstellung von Hexen wider. Fans haben jedoch diese Erzählung appropriiert, um ihre Hexenfiguren neu zu gestalten, die von Mainstream-Produzenten auferlegten Einschränkungen herauszufordern und ihre eigenen Kritiken anzubieten.

To all the witches who have long been misunderstood through ages, let me illuminate your story,
empowering the world with your resilience and magic.

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Table of Contents

Introduction	1
Chapter 1: Establishing Quitch Narrative in European Children Literature	14
1.1. Physical Appearance Queerification: Queerness and Non-Reproductive Identity	14
1.2. Hetero-structural Spatiality: Dark Forests, Deep Sea, and the Candy House	23
1.3. Hetero-temporal Chrononormativity: “Once Upon a Time” and “Happily Ever After”	32
1.4. The Quitch and its Narrative: Disruption of Heteronormativity and Queer Abjection	42
Chapter 2: Reproducing Quitch Narrative in American Popular Culture	57
2.1. Demonizing and Queer-Coding the Quitch’s Body: The Wicked Witch, Disney’s Quitches, and The Hags	57
2.2. Identifying the Quitch’s Covens: The Lairs and the Forbidden Mountains	71
2.3. Normalizing Hetero-temporal Chrononormativity: No Realities beyond “Happily Ever After”	81
2.4. Perpetuating the Quitch’s Fates: Dangers to Heteronormativity and Catastrophic Destiny	89
Chapter 3: Re-telling Quitch Narrative in American Popular Culture: Post-Quitch Era	99
3.1. Post-Quitch Physical Appearance Queerification: Redefining the Quitch’s Bodies	100
3.2. Post-Hetero-Structural Spatiality: The Reconciliation of Both Spaces	109
3.3. Post-Hetero-Temporal Chrononormativity: Deconstructing Heteronormative Linearity	127
3.4. Post-Quitch Narrative: Quitches as a Cultural Critique of Patriarchal Oppression	139
Chapter 4: Promoting Quitch/Post-Quitch Narrative: Quitches in Paratexts	158
4.1. <i>Maleficent</i> and its Paratexts	160
4.2. <i>Frozen</i> and its Paratexts	177
Chapter 5: Responding to Quitch Narrative: Fandom and the Critique of Quitches	198
5.1. Fan Activism and Fan Art: The Politics of Queerbaiting and Quitch Figures	199
5.2. Fan Art, Queer Gender-swapping, and the Politics of the Quitch’s Gender	207
Conclusion	216
Works Cited	222
Filmography	236

Introduction

“Same story, different century. There will always be torches and pitchforks for ladies like us”

(“Wandavision” 16:40)

The quoted passage is directly extracted from the finale episode of *Wandavision* (2021), an American television series portraying the evolution of a powerful witch. Uttered by an elderly ancient witch to another, the statement emphasizes the enduring persecution and suppression that societies have imposed on witches throughout the centuries. This dissertation aims to challenge two prevailing misconceptions: the assumption that witches are exclusively female and the notion that the current era follows a distinct narrative from centuries past.

Throughout American history, the representation of witchcraft has prominently featured in various literary forms and popular culture, including poems, plays, songs, novels, movies, and more. Witches in American popular culture have acquired archetypal status similar to superheroes and Santa Claus. Frequently, witches are portrayed according to socially imposed stereotypes as old and ugly women, sometimes with green skin, harboring an intrinsic hatred for children and young women. They are depicted as capable of using their magic to bring misfortune and harm to others, and engaging in sexual deception with men. In the conclusion of each narrative, they typically meet a gruesome fate, such as execution by hanging, burning alive, or being left out of the narrative, presumed dead.

There has been a socially constructed association between witches and gender, particularly evident in the historical context of witchcraft events. During periods of massive witch hunts in the late medieval to early modern era, both men and women faced persecution, but a significant proportion of the accused were predominantly women who were deemed to have “deviated” from certain religious beliefs, norms, or traditional roles. The act of accusing individuals of witchcraft, in many instances, aimed at suppressing women who “defied” societal norms, were outspoken, or exhibited “non-conforming” behaviors. Throughout ancient folklore, literature, and contemporary popular culture, the portrayal of witches has become deeply ingrained in gendered stereotypes, depicting them as female figures with specific stereotypical traits such as cunning, the ability to wield supernatural powers, and “unconventional” behaviors—characteristics associated with the deviation from traditional femininity.

While providing a brief historical context of witchcraft in this introductory section, certain words such as “defied”, “non-confirming”, “unconventional”, or “deviated” are enclosed in the

quotation marks. These terms consistently appear in texts discussing witchcraft, prompting the notion that witches might not solely be about women but rather individuals breaking norms, defying rules, and existing outside established patterns. This leads to the consideration of a term that encompasses these ideas: “queer”. The word “queer” has undergone various meanings and significant changes over time. Originally rooted in Middle English, the term referred to something twisted or oblique. It later evolved to signify something odd or unusual. In the early 20th century, a notable shift occurred in which the word took on a more pejorative connotation. It began describing someone or something as strange and deviating from societal norms, particularly addressing individuals whose sexual orientation or gender identity was perceived as outside the norm.

The intersection of queerness and witches in American popular culture is a rich and complex subject that encompasses realms of fantasy, folklore, and identity. From legendary myths in early colonial narratives to contemporary depictions in films, TV shows, and literature, witches have long been associated with the notion of queerness. This relationship provides ample ground for further study, diving into the multifaceted layers of representation, the construction of cultural meanings, and societal perceptions embedded within these narratives. Given that both queerness and witchcraft resist adherence to hegemonic normativity, this intersection offers a remarkable lens for exploring the dynamic interplay between cultural imagination, identity politics, and the ongoing evolution of American society. This research aims to dissect the internal facets of queerness and witchcraft in American popular culture and focus on their broader implications through popular mainstream witch figures.

The exploration of the intersection of queerness and witchcraft in American popular culture leads us through a cultural landscape where narratives not only entertain but also shape perceptions, challenge norms, and mirror complex layers of societal attitudes. This research holds particular relevance in a contemporary context where academic discussions on gender identity, sexual orientation, and diverse patterns of empowerment are prevalent in public discourse. The representation of witches, often disempowered and marginalized figures on society’s fringes, intersects with the experiences faced by queer individuals. Through this analytical lens, readers can develop a nuanced understanding of how cultural narratives both reflect and influence societal attitudes toward those deemed “abnormal” by cultural norms. This study not only contributes academically but also endeavors to unravel the intricacies of cultural imagination that contribute to identity construction, advancing an understanding of the relationships between representation, storytelling, and the concepts of acceptance and resistance.

In order to understand the intersection of queerness and witchcraft in American popular culture, it is crucial to trace a historical journey that led to this cultural representation. From the early colonial era where stories of accused witches were closely tied to societal anxieties, to the Salem Witch Trials that left a lasting scar on the American psyche, witches have served as reflections of collective fears and norms. Furthermore, in 20th-century America, queer identities emerged alongside queer activism. The intertwining of these two narrative threads became significantly prominent in the latter half of the century when cultural perceptions towards gender identity and sexuality underwent transformative shifts. For example, the AIDS crisis in the 1980s resulted in tragedy, imposing a profound impact on the portrayal of magical and non-normative characters, including witches. Through this lens, this research aims to explore the contemporary representations of queerness and witchcraft within the context of American popular culture, providing an insightful perspective on the ways that historical events and cultural transformations have influenced the portrayals of witches the course of time.

Both queerness and witchcraft in American society form an intertwining thread of fear, marginalization, and resistance to norms. During the 17th-century witch trials, those accused of being witches and persecuted had to bear the weight of intense social anxieties, serving as scapegoats for more significant issues. Similarly, queerness has endured decades of persecution and discrimination, stemming from social limitations and legal restrictions that limited rights and visibility. In the mid-20th century, however, marked a turning point with the emergence of queer rights movements and significant strides in civil rights. Nevertheless, the concepts of both queerness and witchcraft have navigated a complex landscape rife with stereotypes and cultural biases.

While it is evident that queerness and witches in American popular culture have intersected, the narrative of witches, however, has not received adequate attention as a queer subject, particularly at the narrative level. This lack of focus on the queer dimensions of witchcraft has led to an overemphasis on studies examining witches in relation to socially expected women's behaviors and femininity, thereby marginalizing the queer aspects inherent in these narratives. Despite acknowledging the interweaving of queerness and witches, the academic field of gender and queer studies lacks a systematic tool to identify the nuances of such depictions. The interconnection between queerness and witchcraft is intriguing, yet not all witches are queer. This research paper aims to address this research gap by proposing and developing a narratological framework, which will be addressed as "Quitch narrative" from now on, that helps identify and differentiate queer witches from those who are not. The lack of clarity regarding the queer identities

of witches in cultural narratives has posed a challenge for critical and academic engagement, leading to the perpetuation of stereotypes. Through this research, it is intended to offer a structured methodology based on narratology, gender studies, and queer studies to understand the representations of queerness and witch figures in American popular culture, providing a tool for future scholars exploring the complex intersection of queerness and witchcraft.

The outcome of this research underscores its significance in contributing to the analysis of the intersection of queerness and witches in American popular culture. By establishing a narratological framework that aids in identifying queer witches and elements within witch narratives, this research transcends the limitation of mere representation, offering a nuanced understanding of the cultural narratives at play. The implications of this study extend beyond the academic realm, providing a critical tool not only for scholarly discussions but also for media analysis, cultural critiques, and individuals interested in the diverse representations of witches while respecting and valuing queer identities. This study aspires not only to elevate the academic discourse within queer studies, cultural studies, and popular culture but also to stimulate broader conversations on representation, identity politics, and societal acceptance. Additionally, the Quitch narrative points to the possibility of transcending broad categorizations, advocating for a more accurate understanding of the complicated ways queerness is interwoven into the fabric of witch narratives in American popular culture.

Since the early 20th century, American popular culture has incorporated witches through what I term the “Quitch Narrative” (Queer + Witch Narrative). In this narrative framework, queer witches serve as disruptors to the conventional heterosexual resolution of a hero and a heroine. The success of the hero and heroine’s relationship hinges on the elimination or omission of the queer witches, acting as a mechanism to inhibit potential heteronormative reproduction. Additionally, the interplay between queerness and witches can be explored through the queer spatial structure and temporal linearity evident in the Quitch Narrative. This narrative aims to juxtapose and differentiate an ordinary world, symbolized by the hero and heroine representing straight heterosexuality, from a queer space where the queer witch, signifying deviation from heterosexism, can flourish. The plot is centered on achieving heterosexual marriage, and at the conclusion of the Quitch Narrative, both the Quitch-spatial structure and the queer witch are meant to be annihilated, as they are deemed incompatible with the heterosexual ending.

I thoroughly examine the functioning of the Quitch Narrative within American popular culture in this comprehensive study. By focusing on the influence of transatlantic European literatures on American culture, I provide insights into the establishment of the Quitch Narrative

and its adaptation and utilization in the American context. This exploration spans from the early to the late 20th century, revealing the continuous maintenance, reproduction, and stereotyping of the Quitch Narrative through various American adaptations.

The evolution of the Quitch Narrative is traced until the 21st century, considering the impact of contemporary cultural, economic, and societal factors on the witch archetypes. American popular culture undergoes a process of re-narrativizing the Quitch Narrative, transforming it into the Post-Quitch Narrative. This newer narrative no longer upholds heterosexism, revoking the removal of queer witches and their isolated queered space upon the heterosexual ending. The inclusion of feminist elements plays a pivotal role in reshaping the narrative.

In this dissertation, I extend my focus beyond chosen primary texts featuring queer witches. I emphasize the significance of examining secondary and tertiary sources, particularly paratexts and fan media. By doing so, I aim to understand how ideas related to the Quitch or the Post-Quitch are negotiated within these selected paratexts. Additionally, I explore how queer fans utilize their platforms to create materials that challenge and negotiate the pre-established powers inherent in the production of the Quitch Narrative. This multifaceted approach provides a comprehensive analysis of the interplay between queerness and witchcraft in American popular culture.

Despite the extensive scholarship on witch narratives within the realm of gender studies, much of the existing research tends to adopt a binary perspective. The focus primarily revolves around the construction of femininity through the lens of a witch and a heroine, inadvertently neglecting the potential for a more in-depth analysis of the witch as queer or queer-coded. In numerous witch narratives, witches are not only coded as queer but often portrayed as the main antagonists. This observation underscores the importance of studying not only their representation but also their narrative functions. The representation of queerness in both children's and adult literature has been a source of contention (Munro 182). It is crucial to highlight that queerness has often been associated with notions of negativity, disgust, outcasts, deviance, darkness, and immorality (Dyer 6). Conversely, straightness aligns itself with concepts of morality, positivity, a sense of belonging, and heterosexuality (McLeod 19). As articulated by Janet Staiger, all texts and interpretations carry political and social meanings, whether positive or negative, that can either reinforce or challenge the beliefs of diverse readers (3). Therefore, the negative political and social meanings ascribed to queer witches warrant a comprehensive analysis.

The majority of literatures featuring witches appear to follow a Quitch narrative structure, projecting a utopian vision of heterosexuality as an absolute that must be attained by the story's conclusion. Concurrently, these narratives often portray queerness as a dystopia, serving as the

primary adversity that hinders the achievement of heterosexism and propelling the plot forward by being inevitably eliminated upon the success of heterosexuality. Drawing on Ahmed's insights, the representation of heterosexual love as a story's happy ending not only shapes the narrative's purpose and direction but also implies that any disruption to this heteronormative conclusion is tantamount to a rejection of life (90). Given the scarcity of homosexual narratives, traditional utopian tales that consistently glorify heterosexuality tend to discredit homosexual loves by perpetuating an apotheosis of heterosexuality (Pattee 156). Equally significant is the lack of scholarly attention dedicated to this topic (McLeod 9).

The Quitch narrative not only subtly shapes the queerness in a specific manner as a plot driver but also influences the physical representations and characterizations of witches as gender deviants. In this context, the hero and heroine adhere to gender normativity, distinguishing the witches as queer. Building upon Li-Vollmer and LaPointe's insights into the representation of male villains as gender deviants, who undergo a process of "gender transgression" by being feminized and deviating from gender norms, this analysis is relevant to the examination of queer witches. These witches, as masculinized females, serve as gender deviants, straying from expected sexual and gender norms, and challenging the conventional femininity upheld by the main heroine.

In the American movie industry, the witch has been portrayed as queered since, presumably, the rise of the Hays Code, which established a binary representation of what should be considered good and bad. In contrast to its representation in the silent film era, where the witch was not depicted as physically deviant or queer-coded, serving either as a fantastical character providing gifts, curses, or prophecies to protagonists, or as a retelling of the witch trials featuring women accused of witchcraft, the binary concept presented the witch as strongly deviant. People were reluctant to identify with this representation due to its inhuman characteristics, such as being green-skinned, incredibly ugly, and entirely wicked. Consequently, the witch, portrayed according to this archetype, was destined to be forever executed. This queer-witch archetype persisted in American popular culture for decades until it transformed in present times into the Post-Quitch Narrative, which represents its own subversion.

Not only is the representation of the Quitch Narrative and its rejection in primary texts important to understand their functions, but also their paratexts play a crucial role. Paratexts serve a significant function in literary studies by creating a text and influencing the reception of a given primary text that they surround. As described by Oja, paratexts are materials that "surround, support, and sometimes subvert film by modifying its reception" (177). In literary interpretation, particularly in the study of popular culture, paratexts are often overlooked in favor of analyzing

only primary sources (qtd. in Hohenstein 114), despite their ability to control the mood and meaning of a text. Therefore, studying how the Quitch and the Post-Quitch Narrative are represented and negotiated in paratexts, apart from how they are perceived in the main primary texts, is crucial for a deeper understanding of their frameworks.

What is equally important is to study the Quitch Narrative and its subversion in paratexts, but it is crucial to take a critical step further by investigating their engagement with tertiary texts from fan responses. Queer fandoms take queer witches so seriously that they create their own versions of queer witches, following the script of what I will study as the Post-Quitch Narrative. These fan-created narratives aim to challenge and criticize the traditional Quitch Narrative, which is entrenched in patriarchal heteronormativity, preventing the development and prominence of queer witches.

Throughout my dissertation, I have organized my research into five different but interconnected chapters. Chapter one is the focal point of my analysis, where I will theorize the neologism “Quitch Narrative” and establish its fundamental concepts to be applied in the subsequent chapters. In chapter two, the concepts developed in the previous chapter will be applied to examine how they are preserved and reproduced within American popular culture from the early to the late 20th century. Additionally, this chapter will explore the purpose of the Quitch Narrative in American political, cultural, and societal contexts, particularly its impact on queer individuals during that time. The third chapter marks a shift in the theory from the Quitch Narrative to its Post-Quitch Narrative era, examining its existence in American popular culture during the 21st century and focusing on how it reworks traditional frameworks. The following two chapters examine studies that move beyond the analysis of chosen primary texts to investigate selected secondary and tertiary sources, aiming to understand how these narratives function through paratexts and fan creations.

In the first chapter, my focus revolves around establishing the argument that the Quitch Narrative in American literature finds its roots in the European literary tradition, specifically influenced by narratives constructed in European children’s literature spanning the late 17th to the 19th century. This influence was then transmitted to American literature through transatlantic trends. To illuminate this term, I draw upon concepts and theories from a diverse range of fields, including gender theory, queer theory, narratology, children’s literature, sexuality studies, and folktale and fairytale studies. The goal is to apply these concepts and theories to construct the Quitch Narrative present in selected European fairytales. The result underlying this exploration posits that witches in these fairytales are inherently queer, functioning as a disruptive force against

the prevailing heteronormativity that is often promoted as a central plot element. The aim is to unravel the connection between witches and queerness and to understand the origins, existence, and functions of Quitches (queer witches).

The European fairytales selected for analysis span the late 17th to the 19th century, representing various regions across the continent. The first folktale literature chosen is Charles Perrault's *La Belle au bois dormant* (1697), also known in English as *Sleeping Beauty in the Woods*, and its German counterpart from the Brothers Grimm, *Little Briar Rose* (1812). Alongside their variant of *Sleeping Beauty*, additional fairytales by the Brothers Grimm included in the analysis are *Hänsel und Gretel* (Hansel and Gretel) in 1812, *Rapunzel* (1812), and *Schneewittchen* (Snow White) in 1812. Beyond the focus on renowned fairytales from Germany and France, selections from Danish author Hans Christian Andersen are included, particularly *The Little Mermaid* (1837) and *The Snow Queen* (1844). The rationale behind choosing these European fairytales lies in their portrayal of the prototypical Quitch narrative. Additionally, their popularity plays a crucial role in influencing the Quitch Narrative in American adaptations, a theme to be explored in chapter 2.

In this chapter, my objective is to present an argument and theoretical framework for the Quitch Narrative, defining it as a narrative that encodes witches as queer figures. This narrative, portrayed through its hero and heroine, constructs a plot that actively promotes heterosexism, only to be intentionally disrupted by the presence of the queer witch. Subsequently, the queer witch is systematically eliminated or executed, marking the achievement of a heteronormative resolution. To analyze these dynamics, I employ Vladimir Propp's Narratemes, a narratological framework rooted in folktale analysis. By applying Propp's story units, I investigate how the selected fairytales emulate certain narratemes, thereby queering their narrative structures. The overarching theme revolves around the romantic culmination of a heterosexual ending and the concurrent removal of queerness, leading to the evolution from individual narratemes to the formulation of the comprehensive Quitch Narrative.

Following the examination of the chosen children's literature, I structure the components of the Quitch Narrative in the following manner. Firstly, the Quitch Narrative features visually or orally queer-coded witches, referred to as Quitches, who are narratively characterized as gender deviants in contrast to cisgender heterosexual heroes or heroines adhering to societal norms by going through the process named "Physical Appearance Queerification". To understand the queerness of the Quitches in my analysis, it is crucial to clarify the term "queer". In my dissertation, "queer" signifies a deviation from socially imposed norms of gender and sexuality, embodying anything or anyone perceived as "abnormal" or peculiar in terms of their sexuality and gender. This can be

observed through the visual representation or oral narration of their physical appearance, which hypothetically challenges societal expectations for men and women. Drawing inspiration from Butler's concept of gender performativity in *Imitation and Gender Insubordination*, queer witches may adopt a flamboyant appearance reminiscent of a drag queen, featuring over-exaggerated makeup, in contrast to the naturally beautiful heroine. They may defy socially expected sexuality by exhibiting hyper-sexuality, revealing their bodies and sexual desires. Furthermore, they may shape-shift into non-human or non-normative forms to fulfill their desires. In essence, the Quitches encompass everything that the straight heroine can never be.

In this chapter, queer witches also challenge hegemonic femininity by performing the notions of non-hegemonic femininity, a term contradictory to traditional portrayals of female characters conforming to societal scripts of female sexuality and gender. Hegemonic femininity typically depicts women as obedient, kind-hearted, and innocent. However, in this narrative, powerful queer witches are portrayed as characters who defy traditional expectations of femininity by wielding power, knowledge, and authority. This characterization qualifies them as queer and, consequently, positions them as targets for elimination within the narrative.

Secondly, the Quitch Narrative also encompasses "Hetero-Structural Spatiality", portraying spaces where heterosexism and queerness are segregated into normal and special realms. The study of spatial configuration in relation to queerness is based on the hypothesis that the "normal" space represents the world where the hero and the heroine lead a conventionally expected life, while the "special" space is the realm where the Quitch resides, nearly entirely isolated from the normal space. The normal world is heavily coded with heterosexuality, contrasting with the abnormal world that is queerly coded and serves as the sole space where the queer witch can flourish. As the story concludes, this queered space is meant to be eradicated along with the queer witch, facilitating the celebration of a heterosexual ending.

Thirdly, within "Hetero-Temporal Chrononormativity", the Quitch Narrative subtly promotes and normalizes heterosexism, heterosexuality, and heteronormativity as the norm, dismissing alternative forms of love and kinship beyond societal expectations, such as queered loves. Heterosexual love is reinforced as the true sexuality through the continuous repetition of a utopian vision of a heteronormative happy ending, contrasting with the dystopian conclusion of a queer witch's life. The attainment of heteronormativity can occur either through a heterosexual marriage between a hero and a heroine or a familial reunification, or even both. This emphasis on the importance of heterosexuality is closely tied to the construction and narrative structure of the Quitch, the queer witch, which stands as the last and most significant element in this narrative.

Lastly, the final component that solidifies the Quitch Narrative is undoubtedly the Quitch, or the witch inherently queer-coded from the outset. Beyond the queered physical appearance, what defines the witch as the Quitch is its narrative role, particularly in relation to the third element as its disruptive force. The Quitch, laden with socially imposed negativities such as villainy, wickedness, sinfulness, and queerness, stands in stark contrast to the hero and heroine who embody normative positivities – goodness and heteronormativity. Functioning as a disruption to heterosexism, the Quitch seeks to dismantle heteronormativity, complicating its achievement by causing separation between the hero and heroine, assassinating either of them, or even meddling in their heterosexual marriage. The narrative also underscores the antagonism between the Quitch and the respective heroine. Moreover, the Quitch poses a threat to reproductive futurism, being an old, ugly woman incapable of having her own children or attempting to deceive them. It is noteworthy that the Quitch's sole goal and happiness often arise from the struggle and troubles faced by the heterosexual straight hero and heroine. Through engaging in anti-reproductive acts that defy the heteronormative ending and societal norms for women, the Quitch is destined to meet execution or simply vanish.

All these aspects are subjected to critical examination in chapter one to formulate a comprehensive theory of the Quitch Narrative, elucidating its structures and construction. The subsequent chapter focuses deeper into the analysis of the Quitch Narrative, exploring its migration to early twentieth-century America through transatlantic trends. The examination will extend to how it left an indelible mark on American literature and popular culture, shaping the portrayal of witches during that era. Moreover, it scrutinizes how the Quitch Narrative underwent adaptations, reproductions, and preservation, resonating through the corridors of contemporary America.

In chapter two, the focus is directed towards integrating the concept of the Quitch Narrative into an investigation and analysis of its impact on America's inaugural great fairytale, *The Wonderful Wizard of Oz* by Lyman Frank Baum in 1900, along with its cinematic adaptation, *The Wizard of Oz* in 1939. This section aims to uncover how the Quitch Narrative played a pivotal role in shaping the depiction of witches in modern American literature and culture. Additionally, it explores how the Quitch Narrative found expression in cinematic adaptations by Disney, a powerhouse in the film industry. Disney's animated renditions of renowned European fairytales, previously examined in the preceding chapter, are scrutinized for their transformation of the Quitch Narrative into visual representation. Noteworthy examples include Disney's interpretations in films such as *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1957), and *The Little Mermaid* (1989). The Quitch Narrative is believed to have endured until the end of the 20th century, as

exemplified by the selected film, *The Witches* (1990), before gradually waning and entering a new phase known as the Post-Quitch era.

In the subsequent chapter, the research emphasizes the evolution of the Quitch Narrative, as it transcends its previous definitions, rejecting earlier narratives and embracing feminist theories and ideologies, thereby giving rise to the Post-Quitch Narrative. In the 21st century, the Quitch Narrative in American popular culture has undergone a re-narrativization of queer witches in a novel manner. The Post-Quitch Narrative represents a complete departure from its predecessor, no longer emphasizing the primacy of heterosexuality as an absolute life goal achieved through the elimination of a queer witch. This narrative realigns the Quitch-spatial world, where the queer witch resides, with the “normal” world, where the representation of heterosexism coexists. It introduces an alternative conception of love beyond the heteronormative paradigm and, critically, addresses patriarchal authority—a longstanding issue underlying the construction and perpetuation of the Quitch Narrative. The Post-Quitch Narrative not only critiques patriarchal authority but also encourages and amplifies queer messages for queer audiences, fostering self-acceptance and empowerment. The chosen samples for examination in this chapter include Disney’s *Frozen* (2013), *Maleficent* (2014), *Frozen 2* (2019), and *Maleficent 2: Mistress of Evil* (2019).

All the chosen queer witches undergo a profound reimagining of the Quitch Narrative, strategically placing patriarchal oppression at the forefront to critique its political and cultural implications on queerness. This analysis delves into how their gender roles and diverse manifestations of power are depicted as integral components of a systemic oppression, with the characters exhibiting an acute awareness of this oppression through personal development. This awareness leads to a heightened political consciousness, manifesting in the narratives as a platform for highlighting queer feminist discourses. The narratives, thus, contribute to a paradigm shift in the representation of queer witches in the media, challenging and subverting established systems of patriarchal power. The redefined portrayal of queer witches serves as a means to challenge masculine superiority and the male powers that have historically suppressed them. Additionally, a significant emphasis is placed on a crucial queer feminist concept: sisterhood. The narratives depict sisterhood as a community where queer individuals and feminists unite, sharing power, fostering a sense of belonging, and offering mutual encouragement to embrace one’s true identity and step out of the metaphorical closet—a transformative act that challenges and subverts patriarchal power structures.

In the upcoming chapter, the research focus transitions to a comprehensive analysis of how paratexts, a category encompassing materials surrounding a primary text, exert a pivotal influence

in shaping perceptions of the Quitch or Post-Quitch Narrative. Among these, official movie posters, traditionally provided by authors, editors, or publishers, are acknowledged as significant paratexts. Consequently, the analysis scrutinizes movie posters to ascertain how ideas related to the Quitch or Post-Quitch Narrative operate within this visual medium. Additionally, my exploration extends to viewing movie trailers as paratexts, given their analogous function to posters in modifying the reception of a movie's meaning, establishing a frame for the main text, and manipulating public perception. Chapter four thus undertakes a comparative study of the paratexts surrounding both *Frozen* and *Maleficent*, unraveling the negotiation and representation of the Quitch or Post-Quitch elements in the promotional material for these films.

In this chapter, it is argued that the selected paratexts from *Frozen* (2013), encompassing its trailer and an official poster, and *Maleficent* (2014), featuring its official trailers, deliberately obscure Post-Quitch ideas. Instead, they revert to the conventional script of the Quitch Narrative, prioritizing a plot centered on a hero and a heroine navigating towards their anticipated heterosexual ending. This strategic choice aims to make the content more palatable and marketable to a broader audience, as explored in chapter one. The underlying hypothesis posits that these paratexts downplay the potential queer agenda within the Post-Quitch Narrative, replicating stereotypical depictions of the Quitch Narrative to align with entrenched systemic patriarchal norms regarding the representation of witches. In stark contrast, a noteworthy observation is the explicit embrace of Post-Quitch ideas in the paratexts associated with *Frozen 2* (2019). Both the trailer and official poster of *Frozen 2* exemplify a departure from the traditional Quitch narrative, actively promoting a queer message that underscores themes of queer identity exploration and acceptance.

In the concluding chapter, the research attention shifts to the analysis of fan responses as tertiary texts, exploring how fans leverage their platforms to critique media producers' reluctance to fully embrace the portrayal of queerness in witches. Despite the incorporation of a Post-Quitch agenda in the primary texts discussed in chapter three, none of the queer witches is explicitly designated as queer within the official narrative. Instead, their sense of queerness is subtly implied either through interpretation via queer theories and close-reading or through instances of queer-baiting. This discrepancy between the intended narrative and fans' perceptions of queer witches becomes a focal point of examination, shedding light on the gap between creators' depictions and the audience's reception of queerness in witch characters.

In the concluding chapter, the research focus extends to the examination of fan responses, particularly through the lens of online campaigns such as #GiveElsaAGirlfriend, as a social phenomenon. This campaign serves as a case study of how fans actively engage with the Post-

Quitch agenda, creating fan arts that depict Elsa in romantic relationships with other female characters. It also serves as a form of protest against producers who are perceived as denying the full embrace of queer ideas, particularly in characters like Elsa, whom fans consider a queer icon. This analysis aims to uncover how fans leverage social media platforms to challenge systemic patriarchal heteronormativity, which hinders the positive representation of queer characters and their romantic relationships in mainstream media. By investigating these fan-created pieces, the research seeks to understand how fans actively engage with queer witches, using their creative works to challenge established norms and criticize the shortcomings in mainstream producers' portrayals of queer witches. Furthermore, this exploration underscores the role of the Post-Quitch Narrative in empowering queer fans to create characters that defy stereotypes, celebrate diversity, inclusivity, and equality, and provide an alternative perspective on the relationship between queerness and witches in popular culture

Chapter 1: Establishing Quitch Narrative in European Children Literature

1.1. Physical Appearance Queerification: Queerness and Non-Reproductive Identity

As stated in the introduction, the Quitch narrative comprises four primary and interconnected components: the queered body, queered space, queered time, and queered witches. This section concentrates on the initial component—namely, the queered body, elucidating the process of “physical appearance queerification” that distinguishes and imbues the physical projection of the Quitches with queerness. The focus of this segment is to explore and analyze the comprehension of the Quitch through the representation of their bodies, emphasizing the nuanced ways in which their bodies deviate from conventional norms. I posit that queerness becomes embedded in the narrative fabric when delineating the physical appearance of a witch character, a form of “queering” that seeks to establish the character’s status as an outcast. Beyond the rhetorical narrative, which linguistically conveys and imposes queerness onto the witch’s form, an extensive array of illustrations depicting the witch characters, created by various artists, contributes to a more vivid understanding of their physiques.

Nevertheless, it is imperative to delineate the term “queer” in this dissertation and expound on its connection to the process of “physical appearance queerification” within this discourse. The term “queer” encompasses diverse meanings, interpretations, and implications, contingent upon the application and definition employed by an academic scholar. Hence, I introduce various theoretical perspectives to underscore the fundamental understandings of “queer” in this dissertation, elucidating its application not only to the concept of the queer body in this initial section but also to queer space, queer time, and queer witches. Furthermore, in the analysis of this session, queerness is consistently juxtaposed with reproductive futurism, defined as “the collective and unquestioned faith and investment in a future represented by the figure of the Child that makes inconceivable the possibility of a queer resistance to this organizing principle of communal relations” (Seifert 22).

While the term “queer” is commonly associated as an inclusive umbrella term for defining the LGBTQIA+ community, encompassing individuals identifying as gay, lesbian, bisexual, transgender, and other variations of sexual orientations, or alternatively, used as a label to categorize individuals within this community, I employ “queer” in a manner distinct from its conventional usage. It is noteworthy that the interpretations of this term are closely tied to sexual orientations that diverge from heteronormative norms. As Nakayama explores, queer theory is linked to normativity and focuses on the motivations behind the resistance to normative standards, including individuals

with non-normative sexual identities challenging binary perceptions of sexuality, such as heterosexuality or homosexuality, and those embracing non-normative and anti-essentialist identities (1). In simpler terms, “queer” denotes a rejection of traditional gender norms, identities, and sexual orientations—it encompasses “anything” or “anyone” that does not conform to and deviates from the conventional normative expectations of life. Yep asserts that queer offers a fresh understanding of social realities and sexual spheres (2). It signifies a stance against the social boundaries imposed by heteronormativity and has the capacity to construct its own definition (Turner 170). “Queer” destabilizes and reveals alternative forms of gender and sexual expression, broadening the possibilities of personal identity long constrained by heteronormative orders, while simultaneously challenging the fictitious nature of traditional normative rules (Bankhead 170). “Queer” encapsulates individuals or entities considered ostracized and excluded from the conventions of heterosexuality, heteronormativity, and reproductive futurism due to their gender identity, sexuality, and gender representation.

To operationalize this conceptualization within my dissertation, this segment emphasizes how the physical appearance of the selected Quitches is rendered “queered” and “othered”, strategically encoding queerness upon them through representation and narration. Following Bankhead’s conceptual framework of “Queer(ed) bodies”, it encompasses any corporeal form deviating from the heteronormative ideals of conventional appearance (1). “Queer(ed) bodies” encompass traits such as “aberrant sexual practices”, the presence or absence of body organs, the presence of scars, or other attributes that distinctly set them apart, including those engaged in a queer context (1). Their physical appearance is intentionally juxtaposed against that of the main protagonists, who serve as the primary characters upholding the legacy of heteronormativity and seeking to fulfill it. While heteronormativity is thrust upon the main characters, aligning with their pursuit of heteronormative ideals, the Quitches, marked by the imposition of queerness, assume the role of a resistant threat and an anti-essentializing disruption to heteronormative conventions. Before the 20th century, this process of “physical appearance queerification” shaped the bodily representation of the Quitches into a deliberately non-reproductive form, signaling a deliberate deviation from heteronormative conventions and a pronounced defiance of reproductive futurism. As Port contends within the realm of age studies, “the implications of temporal ideologies can help us better interpret the cultural resonances attached to the aging process and the significance of developments in cultural forms” (2). Consequently, the process of “physical appearance queerification” in this analysis seeks to unveil the correlation between the portrayal of an elderly, unattractive witch and queerness, elucidating its cultural function in rejecting “an ideology that

affirms heterosexual reproduction as an exclusive and indisputable good, making the future unquestionably and inexorably heterosexual” (Seifert 22).

I have chosen a selection of prominent European fairytales featuring witch characters with queer bodies to facilitate an in-depth analysis of the narration surrounding their physical appearance. The chosen tales include the witches from the Brothers Grimm’s English-translated *Hänsel und Gretel* (1812) and *Rapunzel* (1812). Additionally, an early variant of the Brothers Grimm’s *Little Briar Rose* (1812) by Charles Perrault, titled *Sleeping Beauty in the Wood* (1697), has been incorporated into the list. Furthermore, the sea witch from Hans Christian Andersen’s *The Little Mermaid* (1837) is the final witch to be included in the analysis corpus. However, a sole focus on the textual examination of these selected narratives may not fully convey the nuanced portrayal of queer witches or capture the intricacies of how they are envisioned and crafted. Consequently, I have supplemented the textual analysis with a collection of illustrations portraying the witch characters in the fairytales. These visual representations, crafted by various artists and illustrators of the time, serve to enhance the clarity of my argument through the application of their visualizations.

In the English translation of the Brothers Grimm’s *Rapunzel* (1812), a discernible contrast emerges in the narrative characterization of the Quitch, Dame Gothel, and the representatives of heteronormativity in the story, namely Rapunzel and the King’s son. Rapunzel and the King’s son are both portrayed with qualities essential for reproductive futurism, defined as “Western culture’s fetishization of the future and idealization of the Child” (Port 2), aligned with heterosexuality—both being young and fair. Rapunzel, as she grows “into the most beautiful child”, possesses “magnificent long hair, fine as spun gold”, and a sweet and charming voice (Grimm 45). Similarly, the King’s son is described as “young and handsome” (Grimm 46). The fairytale adheres to its traditional role of acculturating young girls to “accept codes of conventional femininity, regulated by the conventional heteropatriarchal role, while directing boys to assimilate into traditional masculine roles” (qtd. in Baker 2). Both characters embody attributes essential for perpetuating heteronormativity. Conversely, the enchantress Dame Gothel is characterized with an old “wicked and venomous look” (Grimm 46). Notably, being depicted as an old post-menopausal woman, incapable of having her own children, inherently disqualifies Dame Gothel from reproductive futurism. She is even positioned as a threat to the symbols of heteronormativity. While Rapunzel adheres to the prescribed feminine role mandated by heterosexuality—being young and beautiful—Dame Gothel is queered into a Quitch by deviating from this traditional femininity through her physical appearance.



Fig. 1. Dame Gothel Climbing to Rapunzel from: Freyberger, Regina. "Märchenbilder-Bildermärchen". 12 Oct 2009, p.173.

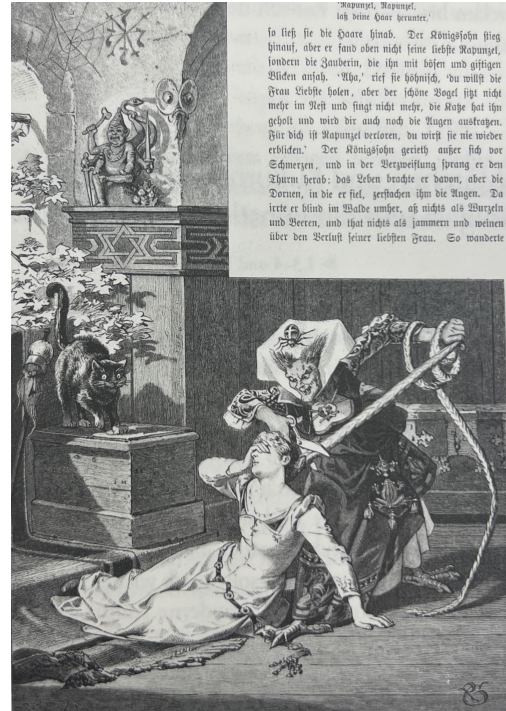


Fig. 2. Dame Gothel Cutting Rapunzel's Hair from: Freyberger, Regina. "Märchenbilder-Bildermärchen". 12 Oct 2009, p.301.

The selected illustrations by Carl Offterdinger in 1870 and Phillip Grot Johann in 1893, compiled by Regina Freyberger in her 2009 book *Märchenbilder-Bildermärchen: Illustrationen zu Grimms Märchen 1819-1945 über einen Vergessenen Bereich Deutscher Kunst (Fairytale Images - Pictorial Fairytales: Illustrations of Grimms' Fairytales 1819-1945 on a Forgotten Area of German Art)* serve to elucidate the visual representation of Dame Gothel. The illustrations distinctly portray her physical appearance as queered, contrasting with Rapunzel, whose depiction adheres to heteronormative conventions of traditional femininity (See Fig.1). Dame Gothel not only encapsulates this queering within her portrayal but also manifests as a perceived threat to the preservation of heterosexuality by targeting its potentialities (See Fig.2). As Edelman observes, within heteronormative reproductive futurism, traditional religion has transitioned into the veneration of the Child, endowing both individual lives and historical moments with significance, transcending mortality (qtd. in Port 3).

Similarly, the English translation of *Hänsel und Gretel* (1812) conveys the manifestation of the concept of "physical appearance queerification". While the narrative attention towards other characters in the story—Hansel, Gretel, the father, and the stepmother—is minimal, if not absent, concerning their physical descriptions, a distinctive emphasis is placed on depicting how readers should envision the witch. She stands as the sole character with a specified body representation.

Described as “a very, very old woman” relying on “crutches” (Grimm 57), the witch possesses distinctive features: “red eyes”, “a keen scent like the beasts”, and “shriveled hands” (Grimm 58). The prioritization of youthfulness or childhood over aging indeed reflects the realities of the political body (Port 4). This descriptive approach establishes a binary division between what is considered “normal”—constructed as heterosexual—and what is deemed “abnormal” or “abject”—interpreted as sexually non-normative, thus queer (Baker 3).



Fig. 3. The Witch, Encaged Hansel, and Gretel from: Freyberger, Regina. “Märchenbilder-Bildermärchen”. 12 Oct 2009, p.64.



Fig. 4. The Witch Deceiving the Sibling from: Freyberger, Regina. “Märchenbilder-Bildermärchen”. 12 Oct 2009, p.166.



Fig. 5. The Witch Deceiving the Sibling 2 from: Freyberger, Regina. “Märchenbilder-Bildermärchen”. 12 Oct 2009, p.478.

As depicted in Fig. 3 by L.E. Grimm in 1825, Fig. 4 by Ludwig Richter in 1860, and Fig. 5 by Theodor Hosemann in 1871, the visual representation of the witch in this story is noteworthy for its consistent “queerification”—depicting her as a post-menopausal woman, thereby excluded from the potentiality of maintaining heteronormative reproductive futurism. Unlike the father and stepmother, who adhere to prescribed heterosexual traditions, or Hansel and Gretel, whose future is emblemized by them, the queer-coded Quitch is entirely marginalized from heteronormative conventions. This marginalization arises from her inability to reproduce her own children, disrupting the traditional trajectory, or her role as a destructive threat to the future of heterosexual reproductivity. The codification of queerness and its implications both deconstruct and reject the promise of a heteronormative future fulfillment personified by the Child.



Fig. 6. The Princess and “The Good Woman” from:
Gustave Doré. “Les Contes de Perrault”. 1867

In Charles Perrault’s *Sleeping Beauty in the Wood* (1697), the narrative employs the process of “physical appearance queerification” to depict the Quitch in the fairytale. Similar to the specific detailing of the Quitch’s physical figure in the Brothers Grimm’s *Hänsel und Gretel* (1812), Perrault not only leaves the physical descriptions of other characters unspecified but also distinctively contrasts the Quitch’s physical appearance with that of the princess. Gifted by fairies with attributes intended to construct hegemonic feminine characteristics as she grows up, the princess is destined to become the most beautiful person in the world, possessing “the temper of an angel”, “wonderful grace”, and the ability to “dance to perfection” with a nightingale-like voice (Perrault 4). In traditional fairytale narratives, these virtues are prerequisites for a woman to be deemed conventionally proper, aligning with a man possessing hegemonic masculine traits, thereby contributing to the preservation of heteronormativity and reproductive futurism—a premise that propagates “perpetual sameness based on generational succession” succeeded by the youth (Nolte-Odhiambo 2).

Conversely, the Quitch is portrayed as deliberately eschewing traditional feminine qualities, positioning her outside the confines of the heteronormative cycle. Described once again as “an aged fairy”, an “old creature”, and an “aged kinswoman” (Perrault 3-5), the process of “physical appearance queerification” shapes the understanding of the Quitch’s body, presenting her solely as an old post-menopausal woman deviating from the expected conventional feminine values. Beyond

the impossibility of conforming to norms dictated by reproductive futurism, her queer physical appearance is depicted as a significant disruption to its continuity. The physical characteristics associated with aging embody aspects that normative culture abhors and seeks to restrain: “the knowledge of eventual bodily failure and mortality” (Port 3).



Fig. 7. The Little Mermaid and the Sea Witch from: Huston Archive/Getty. 1850.



Fig. 8. The Little Mermaid Visiting the Sea Witch from: Henry Holiday. unknown year.

One of Perrault’s renowned illustrators, Gustave Doré, captures a crucial moment in Fig. 6 when the princess encounters an old woman she refers to as a “good woman”. In the original text, this old woman is not the malevolent fairy who has cursed the princess but rather an ordinary aged woman unaware of the king’s proclamation forbidding the use of spinning wheels, inadvertently triggering the curse. However, the illustration above raises some skepticism. While the illustrator’s actual intent might not have been to portray the wicked fairy, but rather a typical aged woman, the elements in the illustration could be somewhat misleading, potentially suggesting her as the wicked fairy. This projection establishes a distinct separation between those adhering to proper gender roles and those deviating from them—a boundary between what is deemed normal and abnormal (Baker 5). During the 19th century, considered the golden age of illustration in Europe, illustrators shared similarities in how they envisioned and created illustrations of witches. Common elements in witch illustrations from this era included an old, unattractive woman accompanied by an animal believed to symbolize misfortune, such as a black cat or a raven, as depicted in Fig. 2 to 5. Notably, these elements are also evident in Fig. 6. It is crucial to observe that in alternate versions of Perrault’s

Sleeping Beauty in the Wood, this “good” old woman is, in fact, the wicked fairy herself in a disguised form, ensuring the perpetuation of her curse.



Fig. 9. The Little Mermaid and the Sea Witch from:
Bertall. 1856.

While *The Little Mermaid* (1837) by Hans Christian Andersen lacks substantial textual description of the sea witch’s physical appearance, an extensive and captivating collection of illustrations vividly portrays the Quitch’s queerified form, aligning with the analyzed examples above in a non-reproductive context. As evident in Fig. 7, 8, and 9, the sea witch undergoes the process of “physical appearance queerification”, depicted as a post-menopausal aged woman. Notably, each selected illustration includes elements commonly associated with 19th-century witch illustrations: an old woman accompanied by animals symbolizing disgust or misfortune. Despite both being non-human creatures, the little mermaid is portrayed with qualities conforming to expected normative femininity—being young and fair. In contrast, the sea Quitch embodies non-normative feminine values incompatible with reproductive futurism. The codification of queerness is imposed upon the sea Quitch, simultaneously portraying her as a disruptive force to the promise of heterosexuality and heteronormativity. In reproductive futurism, the Child occupies an “erotically charged fixation on the rigid sameness of identity central to the compulsory narrative of reproductive futurism” (Port 9). The sea Quitch not only personifies a queer embodiment resisting this rigid sameness but also assumes a jeopardizing role in undermining the Child upheld by reproductive futurism.

Taking everything into consideration, both queer subjectivity and the stage of old age confront similar adversities. As emphasized by Port, individuals in old age face conditions such as being “no longer employed, not reproducing, perhaps technologically illiterate, and frequently without disposable income”. In the cultural imagination, the old and the queer are often perceived as excluded from mainstream temporalities, seen as hindrances rather than contributors to the promise of the future (3). Embodying characteristics considered detrimental to normative culture, both queerness and agedness are consistently marginalized within the heteronormative fetishization. Due to globally systemic sexism, homophobia, and transphobia, the queer are likely to consider themselves as intruders to the hegemonic normative political sphere. In the same degree, as people who are marginalized by institutionalized ageism, the old may, as well, contemplate themselves as outsiders from the mainstream temporal structure [...], feeling as alienated with mainstream habits, assumptions, and values (5). The queer and the old defy heteronormative gendering and hegemonic sexuality, challenging pre-established virtues and positioning themselves directly outside heteronormative discourses.

1.2. Hetero-structural Spatiality: Dark Forests, Deep Sea, and the Candy House

One of the four elements constituting the Quitch narrative has been explored, and this section goes into the examination of the next component equally significant in shaping the narrative structure: hetero-structural spatiality, or a queered isolated space that serves as the home for the Quitch. According to Leonard, queer space exists “outside the mainstream of productive and/or social reproductive activity” (180). It denotes a place specifically designated for queer individuals, distinct from the “ordinary” spaces inhabited by the general population. Historical instances, such as certain ancient gymnasiums recognized as queer gatherings, or contemporary venues like dedicated bars, parks evolving into hidden realms of queer community, and online platforms fostering queer assembly, share common characteristics. These spaces emerge as the sole environments where queer individuals can flourish while simultaneously remaining entirely separate from heteronormative mainstream spaces, often associated with negative connotations. Remarkably, both “ordinary” and “peculiar” spaces are constructed by the same ideology: heteronormative ideology. In “ordinary” spaces, this ideology reinforces and compels “ordinary” individuals to adhere to the normative values it upholds concerning sexuality, gender expression, sexual orientation, and identity. Conversely, those who deviate from these expectations find themselves excluded from “ordinary” spaces, necessitating the creation of counter-normative spaces where they can congregate.

The idea of hetero-structural spatiality plays an essential role not only in locating a Quitch and their place within a given narrative but also in politically situating a space for the queer community in real-life contexts. Hetero-structural spatiality establishes an “ordinary” space that promotes heteronormative conventions, family traditionalism, and kinship, under gender conventionality. Within this ordinary space, hetero-structural spatiality can problematize non-conforming elements that develop in opposition to institutions such as family, biological reproduction, and heterosexuality. It offers a space that embodies heteronormative understandings, a home for heroes and heroines who conform to gender norms, and a sphere that ensures safety within heteronormative longevity. It wholly rejects reinterpretations of family and reformulations of kinship within the ordinary space. Conversely, hetero-structural spatiality creates a specific site for queerness, filled with negative connotations and entirely separated from heteronormative conventions. This “peculiar” space showcases the embodiment of queerness and provides a place for a gender-deviant or non-conforming character resisting heteronormative directions of life.

Furthermore, it is not only a home for queerness or non-heteronormativity but also a space that reveals its danger to the continuation of heteronormative beliefs.

The Quitch narrative in European children literature employs hetero-structural spatiality ideas to establish a place for a Quitch to live in and directs them towards its cultural functions. In this section, I have chosen *Hänsel und Gretel* (1812) by the Brothers Grimm to examine how the wicked Quitch and their candy house was narrated based on hetero-structural spatiality. In addition, I have as well taken *The Snow Queen* (1844) as another sample to investigate how the snow queen and their palace are both associated with the concept of hetero-structural spatiality. Finally yet importantly, I have also selected *The Little Mermaid* (1837) to put into the analysis in order to observe the fact that despite both living in the ocean, the ideas of hetero-structural spatiality still separate the sea Quitch's domain from other sea folks.

While a common understanding of a story is to have a beginning, middle, and an end, Nodelman and Reimer introduce, instead, another structure that is predominantly found in children's literature: a home-away-home structure (197). The home serves as both the starting and concluding point of a narrative, considered a safe space for a protagonist to return to. Meanwhile, the "away" stage represents a journey that poses threats to a hero or a heroine when they decide to leave home, creating a binary perception between the "home" and the "away". In my analysis, the "home" stage is firmly associated with perceptions toward heteronormative conventions, whereas the "away" is heavily linked with queerness. In *Hänsel und Gretel* (1812) by the Brothers Grimm, the idea of home-away-home, in relation to hetero-structural spatiality, is applied to establish the narrative, as seen in *The Snow Queen* (1844) by Hans Christian Andersen.

Although *Hänsel und Gretel* (1812) initiates the narrative within the confines of "home", hetero-structural spatiality complicates this initial stage of domesticity to some extent. It highlights a counter-heteronormative character, the stepmother, as incompatible with the conventional family due to her inconsistency with biological reproduction. Hetero-structural spatiality underscores the significance of traditional family institutions and biological reproduction while disapproving of any reinterpretations or reformulations of kinship. In essence, the role of the stepmother is, to a certain degree, encoded with queerness, serving as a means to articulate an alternative familial structure that challenges hetero-structural spatiality. Consequently, hetero-structural spatiality dominates the home space in the early part of the story, posing a threat to Hansel and Gretel, responsible for the longevity of reproductive futurism, by compelling them to leave home and fend for themselves in the forest due to the family's resource shortage. The heteronormative nuclear family ideal shapes dominant notions of "correct" motherhood (Thompson 13). The stepmother's role symbolizes a

non-bloodline status, signifying “false” motherhood and serving as a queer indicator. In the “ordinary” space provided, she is portrayed as a threat to the once-nuclear family structure with proper biological reproduction. As Zipes elucidates, fairy tales, through their textual nature, convey socio-historical forces in various ways (qtd. in Nodelman 171). Hetero-structural spatiality integrates these forces as a crucial opinion-leading factor, guiding a specific interpretation towards an understanding of queerness through the application of spatial concepts. Queerness is projected as antagonistic when situated alongside heteronormative conventions.

After being forced to leave home, both Hansel and Gretel enter the “away” stage as they journey into a deep and unfamiliar forest, eventually discovering the Quitch’s sweet house. This “peculiar” domain is distinctly separated from the “ordinary” space they left behind, situated in a deeper forest “where they have never in their lives been before” (Grimm 56). Despite its seemingly harmless appearance, the sweet house, where the Quitch resides, exudes a sense of peculiarity and oddity that functions as both temptation and seduction, endangering the children of reprofuturism. Queerness is portrayed as an intimidation to the children’s innocence. In other words, it is crucial to distinguish the Quitch’s home and isolate the queered space from the ordinary space due to its destructive impact on heteronormativity and reprofuturism. As Edelman proposes, “to be queer is to oppose futurity” (qtd. in Lothian 434). In the peculiar space, the Quitch challenges normative futurity through both their physical appearance and their hostile actions toward its promises. The articulation of both spaces projects a mutual understanding of a border between “the natural and the unnatural”, “between norms and the abnormal”, “between human and inhuman”, [...] and between “good and evil” (qtd. in Baker 5).

After departing from “the witch’s forest” or the queered domain, Hansel and Gretel return to their “home”, the final stage that is slightly altered from its initial constitution by hetero-structural spatiality. The home stage, in this case, transforms into an idealized home that heteronormativity values, despite the fact that the biological mother is entirely absent. The readjustment results in the death of the stepmother, removing another personification of queerness that had previously disturbed the “home” or the “ordinary” space. Consequently, the home becomes a safe space for the children once it aligns with the prescribed pattern of heteronormative familial ideals and traditional biological kinship—an entity considered impossible for the queer to acquire by heteronormativity, heterosexuality, and patriarchy. Not only is the representation of queerness in the ordinary space eliminated, but the embodiment of queerness in the peculiar space is also vanished from the given narrative. The final stage of “home” in the ordinary space only emphasizes the bicameral scheme that highlights the ideal that, in a space constituted by heteronormative orders, there is nothing

beyond marriage, children, and familial reunification (Era 62). At the end of a children's story, home turns out to be the safe place as it was meant to be, a place for innocent children to grow (qtd. in Nolte-Odihambo 8). The only reality left to be cherished is the ordinary space where heteronormative value is once again reassured.

In *The Snow Queen* (1844), it is equally observable that the influence of hetero-structural spatiality works in conjunction with the home-away-home concepts to isolate the ordinary space where children, as the hope of reproductive futurism's longevity, live in from the peculiar space where the snow queen, projected as an obstruction of heteronormative survival, resides. The fairy tale begins the second story of a series at "home", the first stage where it emphasizes an ideal image of an ordinary space and is home to two child protagonists: Gerda and Kay, who later become the hope of reproductive futurism. The ordinary space comprises a city where people live peacefully, with a number of houses featuring beautiful gardens and walls of flowers (Anderson 179). It is more or less like "a little triumphal arch of greenery and flowers" (179). In addition to the utopian narration of the ordinary space, it is a place where the hope of heteronormative longevity resides—Gerda and Kay, a promise of reproductive futurism. Gerda is said to love Kay with all her soul and is the one who sobs hardest when he is taken away by the snow queen (181-182). Gerda needs to depart from this ordinary space with the aim to search for Kay in order to bring back normality to the space.

The "away" stage is not only the domain in which the peculiar space is located but is also connoted with queerness, strangeness, and disgust. In the tale, winter is described as an entity that is "unwanted" and "unwelcome" as it brings an end to the pleasure of the ordinary space (Anderson 179). Scientific studies also support my argument that winter and queerness, on one hand, share a mutual position opposing reproductivity. Barber's research shows that at low winter temperatures, humans' reproductivity rate significantly drops (13). Similarly, above-average temperatures lead to higher population growth, whereas winter temperatures limit the rate of increase (Woodworth et al. 8). These studies suggest that winter, to some extent, carries a negative connotation to reproductivity, a shared characteristic that queerness also acquires. Moreover, winter is entirely involved in the peculiar space where the snow queen lives. The icy peculiar space is far isolated from the ordinary space where summer is suspended (192). Gerda needs to journey across multiple fields and hundreds of miles only to reach there (192-193). Additionally, the peculiar space is full of monstrous and terrifying creatures with strange shapes (195).

Hetero-structural spatiality not only separates the peculiar space from the ordinary but also underscores queerness as a danger to reproductive futurism's promises and heteronormative

conventions through the snow queen, who embodies both winter's unwanted indications and heteronormative deviancy. The Quitch is the one who has detached the two heterosexual protagonists and attempted to forever take Kay under their own possession, thus creating an adversity for heterosexual reunification. Furthermore, the tale points out the idea to convey a comprehension that queerness or heteronormative deviancy and heteronormativity are wholly incompatible: one is able to bring annihilation to the other, or one cannot exist with the other through the way that Gerda helps dispel the curse from the snow queen upon Kay. The tale highlights Gerda's values that reproductive futurism upholds: being a sweet and innocent child. These values are also what the Quitches, in general, attempt to exploit for their own sakes. Through her kiss, Gerda is able to revoke the curse and set Kay free..

The final "home" stage serves to accentuate an idealized image of ordinary space, with the restoration of heteronormative values following disruption, while queerness and deviancy dissipate. The peculiar space, abandoned by all, contrasts with the ordinary space, which becomes the home where everyone returns. The unwelcome winter and peculiar space are banished indefinitely, restoring the ordinary space to its delightful spring ambiance, green landscapes, and blossoming flowers (Anderson 197). While both heteronormative protagonists, also symbols of reproductive futurism, celebrate their heterosexual reunification, the peculiar space is described as a forgotten bad dream—the icy, empty splendor of the snow queen's palace (198). Zipes notes that a fairytale can represent potential reality, expressing utopianism and confirming hope for a qualitatively better future (qtd. in Nodelman 173). This final home stage indeed embodies such hope, assuring the re-institution of an idealistic utopian world post-disruption, contingent on compliance with heteronormative orders. Similar to *Hänsel und Gretel's* conclusion, the only conceivable cause for celebration is the ordinary space, wherein the notion of heteronormative norms is reaffirmed, dematerializing the personification of queerness.

In *The Little Mermaid* (1837), despite both residing beneath the ocean, the spaces inhabited by the little mermaid and the sea witch are distinctly portrayed. It is noteworthy that the ordinary space where the little mermaid and her sea compatriots dwell is characterized by a discernible description laden with positive connotations, aligned with heteronormative discourses, thereby effectively conveying a utopian vision rooted in fundamental heteronormativity. Conversely, the sea witch's domain is marked by negative implications and the sensibility of queerness, presenting a dystopian realm counter to heteronormativity.

The narration of both spaces—the ordinary space, the abode of the little mermaid, and the peculiar space in which the sea witch is located—is, indeed, projecting elements that are evidently

contrasting one another, consequently forming a set of opposing binaries. As Richard Twine has elaborated, the term “percolating binary’s” important point “is the way in which meaning percolates vertically through the structures of dualisms, with each pair obtaining reinforcement in alliance with others” (32). Horizontally investigated, a binary dualism contains two elements that are conflicting one another. Vertically examined, each binary dualism amplifies each element’s meaning. After the examination of both spaces, the descriptive narration of them is only to establish a clear distinction between heteronormative and counter-normative discourses and forever separating the two entities apart.

When the author articulated the space of the sea folks, it is notable that the ordinary space under the ocean is associated with positive characterizations. It consists of “the most marvelous tree” and “flowers grow down there” (Anderson 41). There are stalks and leaves that dance under the water as though they are alive (41). All sorts of fish live there, swimming like birds flying through the trees up there (41). The palace of the sea king is even made of coral and a roof made of mussel shells (41). In the great halls of the palace, flowers adorn the walls (42). Outside the palace, there is a vast garden with flaming red and deep-blue trees, fruits that sparkled like gold, and fine soil (42). As emphasized, despite being under the ocean, a person would have thought as if they were “aloft in the air with only the blue sky above and beneath you, rather than down at the bottom of the sea” (42).

Table 1: Percolating Columns in the Normal Space

Positive Connotations
Heroine’s Home
Heterosexuality
Gender Normative

In addition to such overwhelming positive connotations, the notion of heteronormative values is also embedded in the narration. Despite, once again, the absence of the biological maternal figure, the ordinary space indicates heteronormative traditions that are expected to be accomplished through its narration engaged with royal betrothal. “A regal family is relatively ‘a complete representation of patriarchy’” (qtd. in Aupitak 50). To be more precise, the royal system is another significant way to sustain the longevity of a male-dominant structural platform, thus also able to feed the continuity of heteronormativity and heterosexuality. Not only the little mermaid, but also all the six mermaid princesses are then expected to conform to the norm by eventually marrying a

prince to inherit the royal bloodline. The little mermaid herself is also already equipped with conventional feminine standards relevant to achieving the goal: being beautiful, quiet, and wistful, having soft and tender skin, and being fond of heterosexual love, as observed from her passion for winning the prince's heart. As seen from Table 1, the vertical percolating column, as a result, conveys how one of the percolating binaries looks like regarding how the ordinary space is detailed.

As previously mentioned, even though the sea witch's peculiar space is also located under the same ocean as that of the little mermaid's and other sea folks', the way it is described is notably inconsistent with how the ordinary space was designated. The sea witch's domain is explained by the little mermaid as somewhere "she had never gone that way before" (Anderson 48). While there are flowers and trees growing in the ordinary space, "no flowers grew there, nor any seaweed" in the peculiar space (48). Despite the fact that the ordinary space is associated with positive connotations, the peculiar space, in turn, is filled with discourses of abnormality, disgust, negativities, and isolation. It is said to contain a mysterious forest, with uncommon trees and shrubs, which is the home to half-animal and half-plant creatures (49). The path to the sea witch's home is fully equipped with white bones of men and skeletons of animals (49). The sea witch's space, itself, is even made of the bones of men who suffered shipwrecks (49). As Erb points out, this descriptive pattern is a connotative structure that straight people acquire to "myopically puzzle over the enigmas posed by gay desire" (63).

Table 2: Percolating Columns in the Peculiar Space

Negative Connotations
Quitch's Home
Queerness
Gender Nonconformist

On top of its regards to negative implication, the peculiar space indicates a sense of queerness within, as a home to the sea witch. As recognized from selected illustrations of the sea witch's in the previous session, the sea witch possesses a form of an old woman which, as conceptualized, deviates from expected normative femininity that a woman is prescribed to obey. The peculiar space denotes a place where "difference and deviation from the norm are the norm" (qtd. in Pugh 218). Baker examines this monstrous creature as queer since it either resists or transgresses heteronormative gendering and sexuality, resulting in the term "Monstrous Queer" to refer to these types of characters that are both monstrous and non-heteronormative (4). The border

between the two spaces, or between normal and abnormal desire, functions to separate those obeying proper gender roles from those who do not (5). The sea Quitch is, moreover, positioned as a threat to the longevity of reprofuturism, especially in two ways: their physical appearance and motive. As stated in the preceding session, their physical appearance as an old post-menopausal woman disqualifies their capability of being a part of the preservation of heterosexual reproductivity's future. Not only is the Quitch unable to reproduce their own children, but is also placed as a danger to a hope of reproductive futurism, the one who will soon contribute to its longevity: the little mermaid. By having taken away her voice, the most important thing that she could have proven her identity to the prince, thus winning his heart and accomplishing heterosexual achievement, the sea Quitch successfully diminishes its possibility. Consequently, all the descriptions and discourses found in the peculiar space eventuate to be what Table 2 shows, the vertical percolating columns for the peculiar space.

Table 3: Percolating Binaries in Both Spaces

Positive Connotations	Negative Connotations
Heroine's Home	Quitch's Home
Heterosexuality	Queerness
Gender Normative	Gender Nonconformist

According to Table 3, it illustrates that the percolating binaries function with an endeavor to devalue characteristics in the peculiar space and, simultaneously, to emphasize the positive aspects present in the ordinary space. When vertically observing the ordinary space's column, it projects a utopian understanding of the given space itself as a place where every factor conforms to the prescribed expectations of heteronormativity. On the other hand, the vertical examination of the peculiar space validates an understanding of the space as a dystopian world where everything that is non-conforming exists, creating a space where nobody would prefer to reside. Baker points out that "these boundaries form a binary division between what is normal, most often constructed as [...] heterosexual, and what is abnormal, constructed as [...] non-normative (or queer)" (3). Furthermore, when each binary is horizontally examined, the result merely exemplifies an absolute opposition between the binaries, where one projects a more favorable picture than the other by conforming to heteronormative aspects, while the other becomes entirely depreciated.

Overall, the concept of hetero-structural spatiality serves to construct a queer space, acting as a home for a Quitch, perceived as a peculiar space entirely distinct from the ordinary space. Hetero-structural spatiality ensures that within the ordinary space, the values upheld by heteronormativity are appropriately presented, protected, and sustained. It provides a utopian idealized image of a place where everyone peacefully coexists, as long as heteronormative norms and reproductive futurism are adhered to. Once disturbed by non-conforming factors, the ordinary space is in danger, requiring the reassurance of heteronormative values to restore its utopian ideals. Additionally, hetero-structural spatiality establishes the peculiar space as a parallel world to the ordinary space, wholly isolated from it, purely containing what is non-conforming. Hetero-structural spatiality infuses negativity, disgust, strangeness, and terrors into the peculiar space, thereby developing a dystopian world where a Quitch, embodying and personifying queerness and heteronormative deviancy, resides. Lothian argues that “no future” is a concept to study alternative reality or dystopian imaginaries centered on a radical core of negativity: “the idea that the future [...] could be destroyed (445). In my dissertation, the peculiar space also functions, to some extent, as a means to suggest an alternative dystopian futurity without heteronormative orders, where every aspect is wholly destroyed to emphasize heteronormative essentials. Nodelman suggests that it is essential to choose “the right tales” capable of advising means; tales that children can use to promote collective action through their imagination (174). The tales mentioned in this section are already considered among those believed to be right, guiding children’s mutual comprehensions and actions toward both heteronormative order and its counterpart. In the narrative’s conclusion, the peculiar space is either meant to vanish or be left unmentioned, while the narrative celebrates the success of heteronormativity re-consolidation. Ultimately, both worlds can never coexist; neither can live while the other survives.

1.3. Hetero-temporal Chrononormativity: “Once Upon a Time” and “Happily Ever After”

Examined in the preceding section, hetero-structural spatiality constructs an isolated domain, termed the peculiar space, entirely separated from the ordinary world, housing a Quitch. This concept ensures the fulfillment and proper upholding of heteronormative orders in both spaces. This section shifts the focus to another comparably fundamental aspect: time. I introduce “hetero-temporal chrononormativity” as a concept explaining how time, as constructed by heteronormativity, functions in the Quitch narrative, directing and guiding linear temporality toward heterosexual accomplishment throughout a story’s beginning, ending, and overall chronology. Temporality serves as another proof that time is not inherently natural but rather socially and culturally constructed, capable of dictating an individual’s life towards what constitutes the prevailing temporal norms. Hetero-temporal chrononormativity emphasizes the concept that heteronormativity, a defining factor disseminating normative sexual practices through time, dominates the construction of time, thereby leading and shaping a life towards its fulfillment within the constraints of heteronormative chronological order.

As examined by Harvey, our conceptions of time are socially constructed and “forged out of vibrant and volatile social relations” (qtd. in Halberstam 6). Time has long been, and continues to be, perceived as a form of natural progression, leading us to overlook its social construction (7). It is, in fact, a social construct crafted by humans to organize their lives, defining the kind of individuals they become within the temporal framework of the culture they inhabit. The social construction of time manifests in various conceptual temporalities, such as industrial time, working time, family time, studying time, and more (7). Harvey’s study places particular emphasis on the intersection of time and capitalism, highlighting that time is not only manufactured in alignment with capital accumulation but also serves to enable those benefiting from capitalism “to ignore, repress, or erase the demands made on them and others by an unjust system” (7). This social construction of time becomes problematic, exploiting those whose lives are consumed by it, rendering change or even realization of its impact seemingly impossible.

Similarly to how capitalism shapes time, hetero-temporal chrononormativity aims to reveal that heterosexuality and heteronormativity are among the factors that influence the organization of time. Seifert affirms that “chrononormativity” describes the use of time “to organize individual human bodies toward maximum productivity” (22). Therefore, hetero-temporal chrononormativity specifies a kind of productivity to be maximized: heteronormativity and reproductivity. The de-familiarization of time in this section clarifies how hegemonic constructions of time are gendered

and sexualized. Hetero-temporal chrononormativity ensures that the linear temporality of a narrative is directed toward the achievement of heteronormativity or heterotopia by stabilizing the institutions of reproduction, family, and heterosexuality. It works exclusively to perpetuate the normalization of heteronormativity, projecting a life “appropriately” scripted by the conventions of youth, maturity, and adulthood. Halberstam asserts that not only are reproductive and familial time heteronormative social constructs, but it is also implausible for individuals to live outside of reproductive and familial time or labor and production time (10).

To a certain extent, the concepts of hetero-temporal chrononormativity align with the explanations of “austerity” or “straight time”. Latimer asserts that austerity is a future-oriented concept that upholds conventional temporal structures and underscores the importance of preserving the good life, especially for children, by adhering to a heteronormative sequence of events: “birth, childhood, adolescence, marriage, reproduction, and death” (22). Additionally, the concept is sometimes understood as “straight time” or “straight line”, embodying a reproductive, biological, and generational script of life (22). It promotes a normative sense of belonging within the conventional temporal structure of reproduction, family, and longevity. Both concepts function similarly in effectuating and provoking a person’s need to conform to normative conventions by directing the life’s timeline toward heteronormative temporality.

Neikirk highlights that “fairytale are the common thread throughout the fabric of childhood in the United States” (38). Therefore, since European children’s tales form the basis for numerous stories in various mediums, it is imperative to examine how they contribute to shaping the construction of childhood, particularly through the utilization of temporality. According to Curatolo, fairytales, serving as influential socialization agents, reinforce heterosexual norms and heteronormality, playing a crucial role in socializing children into these norms (1). Moreover, they are used as a medium through which children learn how to behave in a society, [...] what the society expects them to act, [...] and pattern their lives according to heteronormacy (2). In the Quitch narrative, hetero-temporal chrononormativity establishes, through its “once upon a time”, a heteronormative linear temporality that guides the respective protagonist on a journey leading to the story’s conclusion, encapsulated in the “happily ever after”. This narrative structure forecloses any future beyond family, marriage, and children.

As Zipe proclaims, fairytale narratives have been misused to instill normative social behaviors in children (qtd. in McVey 19). I elaborate on this idea, asserting that it has been achieved through the use of fairytale temporality, indicating such normativity. This section examines the Brothers Grimm’s *Rapunzel* (1812) with a focus on how hetero-temporal chrononormativity

emphasizes the achievement of heterosexuality and familial reunification through the protagonists' linear heteronormative timeline. The same strategic close-reading approach is applied to other selected fairytales: *Hansel and Gretel* (1812) and *The Sleeping Beauty (Briar Rose)* (1812). Additionally, I employ this strategy to close-read Charles Perrault's *The Sleeping Beauty in the Wood* (1697) and investigate the construction of heteronormative chronology in the textual narration of Hans Christian Andersen's *The Little Mermaid* (1845) and *The Snow Queen* (1844). The analysis concludes with the Brothers Grimm's *Little Snow White* (1812). At the end of the analysis, these fairytales reveal that hetero-temporal chrononormativity is implemented as a linear, unalterable, and one-directional temporality that emphasizes and affirms the development of heterosexuality in the story's protagonists. Reimer's assertion that the trajectory in most children's literature is to "home the child, both inside and outside the book" (qtd. in Nolte-Odhiambo 3) applies to the Quitch narrative, adopting this normative temporality to home children both inside and outside the book within the virtue of heteronormativity.

In *Rapunzel* (1812), the tale begins and ends with an emphasis on one of the values that heteronormativity promotes: a traditional nuclear family structure. At the beginning of the tale, Rapunzel's parents long to fulfill this virtue, while the later part of the tale sees her and the king's son achieving the heteronormative goal. The desire to succeed in heteronormative biological kinship propels the narrative forward. Towards the end of the tale, when Rapunzel is reunited with the king's son, they, along with their twin children, go to his kingdom and conclude the tale with them living "for a long time afterwards, happy, and contented" (Grimm 47). "Happily Ever After" represents the promised temporal endpoint of the plot and the pledge of the future, symbolized by marriage and children (Seifert 23). On one hand, through normative temporality, the tale validates the heteronormative family structure and kinship as something that needs to be accomplished and is fundamental. On the other hand, it simultaneously invalidates other non-normative life structures employed by queer individuals who formulate their own kinship networks not composed of a biological nuclear family structure.

Moreover, another aspect dominated by hetero-temporal chrononormativity is how Rapunzel undergoes personal growth from childhood to adulthood by following heterosexual desires. After years of being encaged in the tower, Rapunzel's growth development remains suspended until heterosexual desire is introduced to her upon meeting the king's son. Subsequently, heterosexual impulses between them dictate the path they must navigate together: to get married and live together. As a consequence of attempting to escape the tower, the wicked Quitch, Dame Gothel, takes Rapunzel to a desert while the king's son becomes blind during his escape. After wandering in

the desert for several years, Rapunzel gives birth to a pair of twins. Fortunately, the king's son and Rapunzel are able to reunite. The only path that propels Rapunzel from childhood to adulthood is to go through the script of heterosexuality: falling in heterosexual love, defending heterosexual kinship, and living a life on it. The tale aligns with Nolte-Odhiambo's assertion that "children's literature captures the carnivalesque elements found in contemporary constructions of childhood; nonetheless, the genre also serves to train child readers and guide them along the straight path toward normative adulthood" (3). Normative temporality offers child readers a prospect to explore their desires "in order to integrate themselves into the realm of heteronormativity and to internalize the imperative to marry" (McVey 20).

In *Hansel and Gretel* (1812), hetero-temporal chrononormativity establishes a normative linear temporality that complicates the tale through Hansel and Gretel's family structure, revealing how the familial institution is expected to align with heteronormative scripts, emphasizing familial and biological reproduction. The tale's timeline heavily centers on the significance of biological kinship, one of the aspects that heteronormativity concerns, and also one of the aspects perceived as unattainable for non-normative individuals. The narrative is propelled by the family structure, challenging the heteronormative ideal by introducing a non-biological familial member: the stepmother. Cordiano argues that in most narratives, the figure of an evil stepmother is positioned to "reinforce the notion that the only valid or stable familial bonds are based on biological kinship" (qtd. in Damschen 2). This non-normative element introduces adversity and hardship to the family institution, which might not have occurred with a biological maternal figure, fostering a more conventional two-parented or mother-father family within the patterned relationship to time. The stepmother is portrayed as a factor that needs to be disposed of.

Additionally, the involvement of the non-normative figure in the family is depicted as a detrimental attribute to Hansel and Gretel, the children representing the hope of reproductive futurism, which "promotes perpetual sameness based on generational succession and heteronormative temporalities" (Nolte-Odhiambo 2). Forced to leave their home by the stepmother, the tale's timeline continues to guide Hansel and Gretel through personal development from childhood to adulthood, emphasizing the importance of biological kinship as siblings. The siblings support each other through challenges in the forest, reinforcing the normative temporality that underscores the significance of biological relationships. As the tale progresses, with the removal of the evil stepmother from the temporality, the father, Hansel, and Gretel reunite to live together in perfect happiness (Grimm 59). It is noteworthy that this perfect happiness is only achieved when the non-normative figure in the family is absent, transforming them back into an ideal familial structure

that, even without a natural mother, constitutes a wholly biological kinship. As Nolte-Odhiambo emphasizes, “the happily-ever-after of the tale is thus achieved via the reunion of the father with his children” (9). Throughout the beginning and end, hetero-temporal chrononormativity allows no alternative reformulation of conventional biological kinship and family institutions.

Even within a few pages, the Brothers Grimm’s *The Sleeping Beauty* (1812) projects a temporality densely centered on the fulfillment of heterosexuality and reproductive futurism. Similar to *Rapunzel* (1812), the narrative commences with a king and a queen who have long wished for a child, thereby normalizing the fundamental ideal of heteronormativity that children are essential for heteronormative futurity. Port points out that the desire to have a child in children literature represents “the fetishistic fixation of heteronormativity: an erotically charged investment in the rigid sameness of identity that is central to the compulsory narrative of reproductive futurism” (9). The tale reinforces this desire throughout its narrative, portraying the hardships of the king and queen in their quest for a child and emphasizing that it is eventually fulfilled, either through reproduction or a miraculous event. Reproductive futurism promotes the idea that it is necessary to fight for and protect children to confirm its absolute values. Consequently, the child is endowed with magical gifts such as virtues, beauty, grace, and prosperity by wise women, ensuring her ability to succeed in retaining normative futurity and protecting her from misfortunes that might hinder the completion of the normalized mission.

Moreover, hetero-temporal chrononormativity guides Briar Rose’s sequential development into adulthood through heterosexuality. As soon as the curse is fulfilled by her pricking her finger on a spinning wheel, everything begins to cease living. Heteronormative temporality operates to illustrate the idea that without accommodation for heterosexuality, there is no futurity, joy, laughter, or celebration. Therefore, the only solution to reawaken all lives is to embrace heterosexual fulfillment, dispensed by a king’s son who gives her a kiss that dispels the curse. Immediately after the path to heterosexual fulfillment is re-established, flowers bloom, people appear alive, and everything is brought back to life. Textual materials for children often depict a life of tragedy and disaster when heterosexuality is disregarded and a life of happiness and a future when heterosexuality is embraced. A kiss of true love validates the fact that the redemption of heterosexuality is a savior to this temporality that once annihilates. It concludes the termination of the temporality with a happy marriage, [...], the crowning achievement of maturation, [...], and the portrayal of cultural ideas of human relationship: heterosexual relationship (qtd. in McVey 20). “They lived contented to the end of their days” (Grimm 180) towards the conclusion of the narrative, leaving no room for unorthodox possibilities beyond marriage, family, and children.

Charles Perrault's early variant of the sleeping princess, *The Sleeping Beauty in the Wood* (1697), continues the story beyond the marriage after the prince has awakened her. However, it still emphasizes the importance of the family institution as an aspect that must be maintained, despite attempts to destroy it by non-normative individuals. In *No Future: Queer Theories and the Death Drive*, Edelman indicates that reproductive futurism is systematically ingrained in the political discourses of heteronormativity, and queerness is perceived as a threat to the social order and an obstruction to reproductive futurism (2-3). Reproductive futurism is grounded in the belief that the future is uncertain and unpredictable. To cope with such uncertainty, marrying, having a family, reproducing, and cultivating children become the prescribed formula to defend the existence of the future, gradually becoming naturalized and eventually the norm. *The Sleeping Beauty in the Wood* carries the story's timeline with the idea of ensuring that there will be a future.

After his marriage to the awakened princess, the prince journeys back to his kingdom. After 2 years, he becomes the king and invites his wife and his twin children, Day and Dawn, to his regime. The queen's mother-in-law inherits an ogreish bloodline and desires to have the twin children as her dinner, along with the queen. This non-normative figure is portrayed as a terror to the family institution, not only aiming to destroy the hope for the existence of the future but also challenging the normative family structure. Edelman argues that this child-hating force is "so strong as to disallow parents the occasion to cherish their children, so profound in its virulence to the species as to put into doubt 'our collective future' that relies on them" (112). Hetero-temporal chrononormativity, of course, brings an end to this non-normative figure's life and concludes the tale's final moment with the king finding ample consolation with his wife and his children. In the end, normative temporality still directs the timeline towards the systemic heteronormative and anthropocentric ideals believed to preserve humanity without the need for any unconventional queer futurities beyond heterosexual family and children.

Even though *The Little Mermaid* (1845) by Hans Christian Andersen does not conclude with a traditional romantic heterosexual marriage, the tale remains focused on highlighting the ideal and importance of fulfilling heterosexual norms, illustrating the consequences if one fails to adhere to them. Hetero-temporal chrononormativity governs the little mermaid's personal growth and development toward heterosexual adulthood. Upon reaching her eligible age, she is granted permission to visit the human world where she encounters a prince whom she saves from a shipwreck. Her timeline aligns with what heteronormativity emphasizes for a woman: growing up with grace and beauty, meeting the right man, falling in love, striving for it, getting married, and reproducing to uphold the norm. The little mermaid's sole endeavor is to fulfill this heterosexual

goal, escaping her family and sacrificing her valuable asset to the sea witch, all to conform to heteronormative patterns that pre-schedule her life while eliminating alternative possibilities.

In addition to everything else, the little mermaid's mission to achieve the heterosexual goal is exemplified as an essential attribute that cannot be overlooked and is non-negotiable. The epitome of romantic love, living "happily ever after", is contingent upon heterosexual marriage, established as the ultimate goal on which heterosexual life hinges (Damschen 1). The sea witch imposes a specific condition that the little mermaid must adhere to: winning the prince's heart; failure to do so results in her death. As the tale nears its conclusion, the little mermaid is on the edge of losing the deal. Despite an offer from her sisters to help her by impaling the prince's heart and using his blood to grow her fish tail once more, she refrains from this act. Killing the prince would signify a position contrary to what heteronormativity upholds, disrupting reproductive futurism and the family institution itself. According to McVey, "Heterosexual marriage and husbands become lethal for young women" (qtd. in McVey 22). Ultimately, she chooses not to accept the help and dissolves into the ocean, becoming foam. Therefore, hetero-temporal chrononormativity presents only one possibility for the future: the heterosexual achievement through marriage, children, and familial reunification. If this virtue remains unfulfilled, there is no future ahead but death, demise, and a downfall of life.

In *The Snow Queen* (1844) by Hans Christian Andersen, the narrative transcends a typical tale of a friend going out to rescue another friend from a magical captor. Instead, the story significantly revolves around Gerda's progression from childhood to adulthood as she endeavors to free her friend, Kay, from the clutches of the snow queen. Throughout their journey, both characters are subjected to normative conceptions of time and the transition from childhood to maturity. To be more specific, the influence of hetero-temporal chrononormativity dictates Gerda's path to maturity by guiding her temporality towards heterosexual realization, ultimately achieving heterosexual adulthood as the end result. By the tale's conclusion, it aligns itself with heteronormative values by celebrating the future of the children who have followed the path to heterosexual adulthood.

Although both are not biologically related, Gerda and Kay develop a close intimacy between one another. As Greenhill suggests, *The Snow Queen* concerns not only "mutual (sexual) attraction between a young boy and an adult woman" [...] but also "mutual (sexual) attraction between two children" (110). Due to textual analysis of the tale, it indicates that such a close intimacy suggests deeper emotion and affection than a usual companionship. For example, the tale states that for Gerda, she loved Kay with all her soul (181) and when he is held captive by the snow queen, she is the one who sobbed the hardest of all (182). Greenhill urges that, given how often the idea of "close

friendship between a woman and a man precluding sexual relations” is demonstrated in popular culture, [...] “the two will realize they are really in love” at the end (110). After having recognized that Kay has gone missing, she decides to take on the journey to find him. It is specifically this journey that leads her to the development from childhood to heterosexual adulthood. The reaffirmation of the path to heterosexual adulthood not only defines where children’s lives in the tale should be directed towards to but also children’s perception of adulthood in reality. As Nolte-Adhiambo suggests, children literature serves to “train child readers and guide them along the straight path toward normative adulthood” [...] and remain “steeped in heteronormative notions of what constitutes a good and a desirable life” that journeys “on the path toward reproductive futurism” (3).

Upon reaching the Snow Queen’s palace, where Kay is held captive, initially, it appears impossible to lift the curse placed upon him by the queen. However, it is the enactment of a heterosexual act that possesses the power to revoke the curse. Similar to both variants of *The Sleeping Beauty*, it is the heterosexual kiss that manifests a supernatural ability to eliminate the magical disturbance that interrupts heterosexual unification. Towards the tale’s ending, Greda gives multiple kisses to Kay’s body, each kiss making a remarkable transformation. His cheeks turn pink, his eyes sparkle, and his hands and feet become robust and well (196-197). After the curse is lifted, they successfully escape from the icy palace. By the story’s conclusion, they have matured, holding hands to celebrate the reunification of heterosexual aspirations, entirely oblivious to the prior threat to heteronormativity. They have learned to navigate the transition into adulthood through heterosexual scripts that dictate their path. The repetition and reaffirmation of heterosexual acts prove effective in overcoming the disruption to heterosexuality and reproductive futurism.

The analysis of *Little Snow White* (1812) is strategically placed at the conclusion of the corpus, as it vividly illustrates how hetero-temporal chrononormativity runs parallel to both the heterosexual resolution and a dystopian outcome for a non-normative representation, a theme further explored in the next section. In this fairy tale, hetero-temporal chrononormativity underscores the imperative of establishing a family institution, one that adheres to heteronormative interpretations by being constructed from authentic biological kinship—an aspect considered unattainable for the queer. Edelman’s insights into reprofuturism and the concept of “No Future” reveal that reproductive futurism grants parents the opportunity to cherish their children “so as to ensure our collective future” (112). Similarly to *Rapunzel* and both variants of the *Sleeping Beauty*, *Little Snow White* commences its timeline with the queen’s intimate desire to have a child. Reproductive futurism assumes a particularly vital role in a royal family, given its obligatory

commitment to inherit and perpetuate the royal throne and bloodline. Finally, the queen successfully gives birth to Snow White.

After the demise of the queen, the king takes a new wife who becomes Snow White's stepmother. Much like the narrative structure in *Hansel and Gretel*, hetero-temporal chrononormativity steers her life's trajectory toward the realization of the significance of biological kinship through the relationship between Snow White and her stepmother. Damschen posits that fairy tales, as a genre, etch the definition of the family, portraying it as grounded in biological reproduction and monogamy (2). Due to the non-conforming nature of the family institution to heteronormative ideals of a nuclear family, Snow White is perpetually threatened and exposed to various dangers stemming from her stepmother's hatred and jealousy, emotions deemed difficult to cultivate from a stepmother to her stepdaughter within the systemic framework of reproductive futurism. Hetero-temporal chrononormativity guides Snow White and the actual readers of the tale through this temporality, emphasizing the implausibility and potential life-threatening consequences of reformulating a family structure that defies the dictates of heteronormativity and reproductive futurism. This normative temporality accentuates the disruption to the family only when the family institution chooses to defy heteronormative understandings of its structure. While the tale concludes with the classic "happily ever after" of Snow White's marriage to the prince, it simultaneously draws a parallel with the Witch's life, depicting the disruption to this heterosexual goal and suggesting its conclusion: dancing on red-hot slippers until she drops down dead.

In summary, hetero-temporal chrononormativity encapsulates the concept of time that delineates the normative timelines of protagonists in alignment with heteronormative objectives, guiding time toward either a heterosexual marriage or familial reunification to sustain reproductive futurism and thereby reaffirm the promise of the future. Simultaneously, this normative temporality "limits other reading possibilities of non-heteronormative individuals" (Baker 7). As Kirsteva conceptualizes, writing in societies serves "to describe and disseminate an order, a framework, which could be called "a writing of the real" or a systematic discourse that positions borders and establishes and reinforces taboos" (qtd. in Baker 10). This mode of writing time in hetero-temporal chrononormativity not only constructs the normative temporality within a given fairytale but also effectively shapes and ingrains such a heteronormative pattern of life in the consciousness of actual readers who are exposed to it. Nolte-Odhiambo acknowledges this normative understanding of time and concurs that a child is anticipated "to follow the path that leads her into the safe arms of the prince and the presumed happiness that marriage represents" (6), perpetuating the normalization of heteronormativity while marginalizing non-normative individuals. It decisively forecloses

alternative interpretations of time, idealizing only heterosexual marriage and biological family, fostering a mode of existence in time that fortifies heterosexual relationships, and facilitating a linear pattern of development from childhood to adulthood. Hetero-temporal chrononormativity, therefore, exemplifies the impetus to achieve heterosexual goals at a fairytale's "Once Upon a Time" and concludes its "Happily Ever After" with the notion that heteronormativity is the sole trajectory for the future.

1.4. The Quitch and its Narrative: Disruption of Heteronormativity and Queer Abjection

The preceding sections have emphasized each facet of queerness, encompassing a form of physical appearance that challenges reproductive futurism, an isolated space that stands distinctly apart and marginalized from a culturally perceived ordinary domain, and a timeline that shapes life towards the achievement of heteronormative objectives. In this section, the focus shifts to the final component that culminates in the Quitch structure: the Quitch, embodying queer abjection. This segment emphasizes how the Quitch is interlinked with the previously introduced three elements, serving as the medium for queer abjection and operating distinctly in its function to disrupt heterosexuality, mirroring the significance of the other three elements. Furthermore, the session encapsulates the narratological structure of the Quitch narrative at its conclusion, providing a comprehensive synthesis of all the discussed ideas.

The Quitch, serving as the final component in the Quitch narrative, embodies all three queer elements within a singular character. Specifically, the Quitch functions as a medium for the disruption of heteronormativity, heterosexuality, and reproductive futurism. The Quitch narrative relies on the Quitch as the figure that connects and completes these three queer elements. In terms of bodies, the Quitch challenges normative body and beauty standards, diverging from conventions that sustain the longevity of heteronormativity. Concerning spaces, the Quitch resides in an isolated domain that faces social, cultural, and economic ostracization from hegemonic ideals of spaces. Regarding time, the Quitch exists within a marginalized temporality dictated by normative timelines that prioritize the heteronormative aims of protagonists striving to achieve heterosexual goals. Moreover, this section highlights the objectives pursued by the Quitch in parallel with the endeavors of heteronormative protagonists, highlighting how the Quitch's temporality concludes alongside the achievement of heterosexual happiness.

As explored in the previous section focusing on hetero-temporal chrononormativity, the dominance of heteronormative temporality dictates the lives of heterosexual protagonists, directing them toward the achievement of heterosexuality. Halberstam's perspective characterizes this temporal pattern as "the false narrative of continuity and the normative understandings of time and transmission" (Nolte-Odhiambo4). Consequently, the narratives primarily revolve around both parties overcoming adversities that threaten to disrupt the path to heterosexual success. It is crucial to examine how and by whom these adversities are instigated and propelled. This is precisely the point where the Quitch emerges. While heterosexual protagonists strive to adhere to the prescribed path leading to heterosexual success, the Quitch concurrently tries to disrupt their journey by either

inflicting hardships or misfortunes upon them or separating them from each other, rendering the achievement of heterosexual success impossible. Beyond pursuing the aim of disturbing heterosexual accomplishment, the Quitch is fated to confront an abject terror that determines the conclusion of their life, an outcome intrinsically tied to the breach of heteronormative orders. As heteronormative individuals celebrate the triumph of heterosexual accomplishment, the Quitch is either entirely eradicated or, worse, confronted with tragic endings that run parallel to it.

The Quitches in *Hansel and Gretel* (1812) and *Little Snow White* (1812) serve as striking examples illustrating how a Quitch represents the abjection of heteronormative intrusion. In *Hansel and Gretel*, besides the stepmother who embodies the non-normative notion and poses a threat to reproductive futurism, defies ordinary spatial expectations, and depicts the “preoccupation with the dangers of familial instability” that often revolves around women who are non-biological mothers (Damschen 49), the Quitch, or the old wicked witch, similarly functions as a threat to the children whose lives are governed by normative temporality ensuring the perpetuation of heteronormativity. At the moment when the siblings strive to support each other to uphold the family institution through their survival, the Quitch intervenes with the intent to murder both of them. The Quitch, whose body deviates from conventionally normative feminine physical appearance, critical for facilitating an ordinary woman’s success in prolonging heteronormativity, resides in an isolated candy house deep in the forest, entirely unknown to dominant societies. The Quitch chooses the path that diverges from maintaining the continuation of heteronormativity..

Towards the narrative’s conclusion, the wicked witch meets a tragic fate, burned to death by Gretel in the oven preheated to bake Hansel. This horrifying demise symbolizes the dire outcome for an individual who defies hetero-temporal chrononormativity by attempting to dismantle the promises of reproductive futurism, which, in the future, would sustain familial institutions, heteronormativity, and heterosexuality. Additionally, although not explicitly labeled as a Quitch, the stepmother, due to her non-normative indications, also meets her demise by the story’s end. Her fate mirrors that of the Quitch, both embodying “immoral” intentions to harm the hope of heteronormative futurity. They personify notions of deviance, nonconformity, and abnormality, or broadly categorize these notions under the umbrella term: queerness. This queerness is derived from the Quitch’s dwelling place, its non-normative physical appearance, its defiance of prescribed normative familial structures in an ordinary space, and its resistance to heteronormative temporality. Consequently, they are left with no alternative but to experience a destructive and fatal ending paralleled with the celebration of a biological familial reunification involving Hansel, Gretel, and their father.

In the Brothers Grimm's *Little Snow White* (1812), the embodiment of queer abjection is manifested through the character of the evil queen. As discussed in the previous section, the narrative in *Little Snow White* predominantly aligns with hetero-temporal chrononormativity, shaping characters' attitudes and actions towards the realization of heteronormativity, except for the evil queen. While Snow White is underscored as crucial to the longevity of heteronormativity, designated to inherit the throne and perpetuate the royal bloodline in the future—an individual whom everyone refrains from harming or threatening—the evil queen explicitly directs her hatred toward the girl. Every character adheres to the script of reproductive futurism, emphasizing the obligation to protect children. For instance, the seven dwarfs offer shelter and care to Snow White; despite receiving an order from the queen, the huntsman chooses to spare the child's life; and the prince, along with his followers, expresses a willingness to care for her even in the face of apparent hopelessness for survival.

Furthermore, the evil queen personifies a certain level of deviance from normative scripts written to determine a woman's life, thus fortifying her embodiment of queerness. In contrast to other female characters in the narrative, the evil queen is the only one who defies conventional hegemonic femininity. Despite having only a few lines written about Snow White's queen mother, even a few lines indicate how much the queen mother values the importance of reproductive futurism due to her wish to have a child. On the other hand, regardless of her precious beauty, the queen presumably never has a child and will potentially never reproduce one owing to the fact that she might not be willing to risk having another potential that might, in the future, surpass her beauty. She constantly demonstrates “the obverse of all the positive qualities associated with mothers by denying children nourishment” and children reproduction, thus reaffirming that “alternative forms of motherhood are a site of danger” (Damschen 49). Additionally, she disregards to perform behaviors that correspond traditional feminine expectations. During the time that Snow White reaffirms her feminine qualities through her acts and values as she insists to take care of domestic responsibilities that hegemonic femininity regulates upon a woman's life: sewing, cooking, cleaning, making beds, washing, knitting, the evil queen never even mentions such duties but only seeks for power and authority, aspects that oppose hegemonic feminine traits.

Similarly to the stepmother in *Hansel and Gretel*, the evil queen in *Little Snow White* serves as an embodiment of queerness, symbolizing a deviation from the normative familial structure within an ordinary space. She not only represents the perceived impropriety of existing as a non-biological family member but also reinforces the notion that kinship outside biological bloodlines is implausible and potentially detrimental to the traditional familial construction. Halberstam contends

that a normative family is culturally defined as “a form of belonging that binds the past to the present and the present to the future via the progression from one generation to the next” (Nolte-Odhiambo 4). Damschen adds that fairytales commonly emphasize the idea that “blood ties are the only legitimate measure of kinship outside the bounds of heterosexual marriage” (48). Aligned with the significance of biological inheritance in the normative family structure, the narrative consistently conveys the discourse asserting the impossibility of transcending linear and conventional notions of family structure and biological reproduction. The evil queen’s menacing actions towards Snow White aim to confirm that a non-biological familial structure, deviating from the pre-established script, poses fatal harm to the promise of the future. Additionally, it is noteworthy that the evil queen often chooses to disguise herself as an old post-menopausal woman, underscoring how both non-biological kinship and post-menopausal women are perceived as threats to the longevity of reproductive futurism.

As a consequence of deviating from the sacred heteronormative temporality, the evil queen faces a tragic punishment at the narrative’s conclusion, depicted against the celebration of a happily ever after for those strictly adhering to heteronormative life patterns. During Snow White’s wedding to the prince, the evil queen is invited to attend the ceremony with a gift specifically prepared for her: a pair of iron shoes heated with burning coals. Upon her arrival, the shoes are presented to her, and she is forced to wear them and dance until her demise. The concluding narrative once again reinforces the normalization of acts in accordance with heteronormative scripts, promising a joyful future to those who adhere to them and an unfortunate fate to those who choose otherwise. The celebration of the heterosexual marriage and the achievement of heteronormative goals, marked by joy, happiness, and laughter, stands in stark contrast to the tragic downfall of the queer, who is denied the possibility of a happily ever after.

Similarly, it is noteworthy that in narratives where a Quitch does not suffer a tragic punishment, they are typically destined to vanish as the celebration of heteronormative fulfillment takes center stage. In *Rapunzel* (1812), the wicked Quitch disappears after Rapunzel is left in a desert, and her fate is never revisited until the narrative concludes with the heteronormative reunification of Rapunzel, the prince, and their twin children. The Quitches in *The Little Mermaid* (1844) and *Little Briar Rose* (1812) meet a similar fate after cursing the protagonists. Additionally, another character representing a certain level of queerness, apart from the Quitch in *The Sleeping Beauty in the Wood* (1634), is killed by hideous creatures, swiftly followed by the joyous celebration of familial reunification without the non-normative figure. In *The Snow Queen* (1844),

once the snow queen departs, Greda successfully aids Kay, restoring the path to heterosexual adulthood and forgetting all traces of their tragic childhood memories.

After identifying and discussing all the foundational components that shape the Quitch’s narrative, I now present the “Quitch Narratological Framework” that unfolds the story of a Quitch with the four elements interwoven throughout the narration. The summarized framework is presented in Table 5. While acknowledging that some elements may not always be present or chronologically organized in the proposed order, they exert significant influence over the narrative, forming the essence of the framework. It is essential to delve into Vladimir Propp’s analysis of basic folktale elements to understand how the proposed narratological structure aligns with queer theory and explore how Quitches can seamlessly integrate into this framework.

Table 4: Categorization of Propp’s Fairytale Narratological Orders

<p>1. Introduction</p> <ol style="list-style-type: none"> 1. Absentation: One of a family member is missing 2. Interdiction: The hero is addressed with the issue. 3. Violation: The interdiction is violated. 4. Reconnaissance: The villain is introduced. 5. Delivery: The villain receives a sort of information. 6. Trickery: The villain attempts to deceive the victim. 7. Complicity: The attempt to deceive is successful. 	<p>2. The Body of the Story</p> <ol style="list-style-type: none"> 8. Villainy and the Lack: The villain literally causes harm to a member of a family and the lack is identified. 9. Mediation: The hero becomes aware of the lack and is requested to embark on the quest. 10. Counteraction: The hero responds to the request. 11. Departure: The hero is officially dispatched, leaving home on the quest.
<p>3. The Donor Sequence</p> <ol style="list-style-type: none"> 12. First Function of the Donor: The hero is tested to prove his qualities in order to gain a helper or a magical item. 13. The Hero’s Reaction: The hero accepts the challenge. 14. Provision of a Magical Agent: The hero acquires the magical item. 15. Guidance: The hero arrives the desired destination. 16. Struggle: The hero meets the villain. 17. Branding: The hero is branded. 18. Victory: The hero defeats the villain. 19. Liquidation of Lack: The initial misfortune or the lack is resolved. 	<p>4. The Hero’s Return</p> <ol style="list-style-type: none"> 20. Return: The hero journeys home. 21. Pursuit: The hero is once again pursued or challenged. 22. Rescue: The hero is safe from the pursuit. 23. Unrecognized Arrival: The hero arrives home without being recognized. 24. Unfounded claims: A false hero reveals unfounded claims. 25. Difficult Task: A challenging task is given to the hero. 26. Solution: The task is successfully resolved. 27. Recognition: The hero is recognized. 28. Exposure: The false hero or villain is exposed. 29. Transfiguration: The hero is transformed into a new appearance. 30. Punishment: The villain is punished. 31. Wedding: The hero is married and ascends the throne.

Being a folklorist, Propp identifies 31 core elements, as depicted in Table 4, that, while not all mandatory in a fairy tale, serve to propel the storyline along a comparable trajectory. Although his formulation of fairytale narratological components enjoys widespread recognition, the application of diverse theoretical approaches from gender and queer studies to this framework remains notably under-explored. Consequently, my initial effort is directed towards scrutinizing how Propp’s structure can be interpreted through such scholarly lenses, shedding light on its pronounced gendered nature and the potential imposition of negative connotations on queerness. This examination sets the stage for the emergence of the Quitch Narratological Framework, a pivotal tool delineating the parallel sequential narrative of a Quitch in contrast to the dominant hero-centric structure.

Examining the introductory stage, the Absentation, the first element proposed in the structure, signifies an event where a family member goes missing. Commencing a narrative with this element underscores the tension in the storyline initiated by the family's disunion. Consequently, the structure starts by reinforcing the heteronormative notion of a traditional family composition and the significance of prioritizing a familial structure aligned with normative ideals. On one hand, if the absence involves a parental figure, steering the narrative towards family reunification, it implicitly rejects non-normative family structures, like single-parent families. On the other hand, if the absence is of a same-sex partner, though rare in traditional fairytales, it may perpetuate the notion that queer relationships are short-lived and more prone to facing loss. Additionally, families are often depicted residing in an "ordinary space", untouched until the interruption of heteronormative order. This step is followed by the Interdiction, where a hero is warned against a certain matter and endeavors to find the absent one, and the subsequent violation of the Interdiction to progress the storyline. Beyond emphasizing the importance of a heteronormative familial structure, the narrative also employs this step to intertwine heterosexism and hegemonic gender structures into its temporal order, typically featuring a princess figure as absent and assigning a male hero the quest to rescue her.

Moving to the fourth step of the Introduction stage, the Reconnaissance introduces the villain, typically the Quitch, for the first time. The villain initiates their primary attempt to capture someone, steal something valuable, or imprison someone or something. Notably, the introduction of the villain often occurs within the family, previously perceived as a safe space. Additionally, the villain, frequently portrayed as an old witch, embodies a significant level of queerness through physical appearance, serving as a grotesque and deviant figure that can impose negative connotations upon queerness. This portrayal was especially conventional during the time when Propp developed this theoretical framework.

The last three components of the Introduction stage collectively contribute to portraying the Quitch as the primary disruption to heteronormative temporality. In the Delivery step, the Quitch acquires crucial information from either the hero or the victim, generating fear surrounding their presence and creating anticipation for the Quitch's actions against the hero and heroine. Moving to Trickery, the villain employs various means to deceive the victim, such as assuming a disguised form, using coercive acts, or attempting capture. This manipulation is subsequently successful in the Complicity step, where the hero or victim unknowingly aids the villain. Following the Quitch's physical introduction, this process allows the Quitch to communicate their purpose in the story: to oppose the hero and heroine's pursuit of fulfilling heteronormative temporal order. The Quitch, by

engaging in intimidatory acts for personal gain, intensifies the tension around queerness as a major disruption to heteronormativity. As the trickery works on the hero, the audience is prompted to rally behind the hero, hoping they will not succumb permanently to the dominance of queerness over the heteronormative temporal order.

The narrative progresses to the second stage, *The Body of the Story*, featuring the Villainy and the Lack. In this stage, the Quitch overtly engages in subversive actions against the heteronormative order and identifies the lack within the storyline. The threats posed by the Quitch manifest in various forms, including injuries, murders, or magical curses, all serving to validate queerness as a disruptive force against heteronormative longevity. This step solidifies the Quitch's role as the primary subtextual queer antagonist, posing a threat to the stability and heteronormative order of society while reinforcing hegemonic ideologies and dominant power structures. The Quitch emerges as the actual agent of disruption, actively working to undermine the hero's efforts to restore the heteronormative order. In this context, the Quitch is perceived primarily as an obstacle to overcome rather than a member of the mainstream order.

This step is followed by Mediation, Counteraction, and Departure, transitioning to the next stage. In the step of Mediation, the hero receives a command or authority to embark on the heroic quest, even if he may not yet realize his heroic qualities, with the expectation that these qualities will be proven in the later stage. Counteraction follows Mediation, signifying the hero's agreement to the command and preparedness for the quest. Counteraction serves as an initial exploration of gendered compositions of heroism, typically associating integrity with a male hero in traditional narratives. Heroism is often constructed with gendered attributes, portraying integrity as a key element for the male hero, showcasing his willingness to face danger and make sacrifices. Departure concludes the second stage, symbolizing the hero leaving his space to pursue the heterosexual goal. This departure often signifies the transition from adolescence to adulthood, portraying acts of courage and decisions on a life trajectory that are wholly self-dependent. Importantly, this transition to adulthood is exclusively driven by heterosexual means, reinforcing the heteronormative temporality as the optimal life progression for the hero.

Subsequently, the stage of the Donor Sequence is primarily dedicated to the process that justifies the hegemonic gender structure through the affirmation of the hero's heroic qualities and the consequences of being disruptive to the normative order by the Quitch. The Testing or the First Function of the Donor narrates the moment in which the hero, during his journey, is challenged by a donor character to prove his heroic qualities, often involving a side adventure, and to gain magical items or important information that can contribute to the quest's success. The challenge can take

various forms, including physical acts, riddle-solving, or serving a mutual purpose, all aimed at ascertaining the hero's inner qualities associated with male heroism. The justification of male heroism reinforces heteronormative gender ideas by portraying the male hero as conforming to hegemonic masculine traits such as strength or bravery. This is contrasted with the princess figure and the Quitch, whose portrayals highlight hegemonic and non-hegemonic femininity, respectively, confirming their inferior position in the dominant power structure. In the Reaction phase, the hero abides by the challenge, sacrificing his life on additional obstacles like defeating a monster or solving a riddle to showcase the gendered qualities of heroism. As a result of proving his worth, the hero is granted the magical item or relevant information in the Acquisition phase before moving to Guidance, where he reaches the journey's destination, marking the turn to the third stage.

From Struggle to Resolution, these steps can be seen as the pinnacle of the narratological order, where the comparison of hegemonic gender perceptions is most prominent. The Struggle details the moment when the hero confronts the Quitch face-to-face, determining the triumph or defeat of one over the other and revealing the rewards for those who conform to the heteronormative life trajectory and the consequences for those who choose a different course. The comparative representation between the two figures is further highlighted in the step of Branding, where the hero is marked and set apart from the Quitch. This marking can take physical forms, such as scars or tattoos, or can be represented through characteristics or traits. On a subtextual level, this process differentiates between the normative and the non-normative, with the hero labeled with traits conforming to societal perceptions of gender roles, while the Quitch is indicated with aspects challenging such normative expectations. The consequence is decided in Victory, during which the Quitch is defeated, and the hero achieves success. Victory can manifest in various ways, such as the Quitch being killed, spared, imprisoned, or wholly banished, accompanied by the triumph of the hero. This step suggests the idea that happiness and success can be achieved through the heterosexual pursuit of a goal and through traditional romantic relationships, excluding the Quitch from the achievement and rendering the character into a tragic figure incompatible with the heteronormative idealization of a happy ending. This stage concludes with Resolution, also known as the Liquidation of the Lack, marking the moment when the initial struggle or lack is resolved. Resolution appears as the act where the Quitch, originating with an attempt to threaten the heteronormative order, is settled, which can occur in multiple ways, such as a curse being revoked or a captive being set free. Some stories conclude at this step, while others continue to the next stage to reach the "proper" happy ending.

The final stage of Propp's narratological framework is the Hero's Return, where the narrative adds another layer of challenge to the hero, aiming to legitimize the hegemonic power structure of gender. This stage commences with the Return, describing the hero's journey back home. As previously discussed, the framework reflects a gendered "home-away-home" pattern, where the "home" stage signifies the "ordinary space" that serves as a safe sphere for the hero and the heroine. They journey into the "away" stage or the "peculiar space" to explore and develop heterosexual progression from adolescence to adulthood, prescribed by heteronormative order. This growth into heterosexual adults leads them to return to the same normative space, celebrating the terminal stage of the narrative. Departure marks the step in which the hero leaves home or the ordinary space to embark on the mission and represents the initial phase of the hero's developmental growth in the peculiar space. Here, he learns and practices the proper path of personal development via heterosexual scripts. Resolution highlights the success of the development of heteronormative adulthood.

The narrative presents another challenge to the hero during his journey back to the ordinary space through Pursuit and Rescue. In the Pursuit step, the hero once again faces the hardship of being pursued, either by a competitor or a false hero. The moment of being chased concludes with Rescue, where something appears to help rescue the hero from the pursuit, which can take various forms: the hero fighting back, the reappearance of the donor, or the helper. However, towards the later stages of his journey, the hero is promised to arrive home safe and sound in the Unrecognized Arrival step, emphasizing the hero's unacknowledged return to the ordinary space.

Nevertheless, the reaffirmation of the hero's heroic qualities revisits the narrative in the step of Unfounded Claim. At this point in the narrative, a false hero reveals an unfounded claim and is portrayed as almost another villain in the story, possibly a traitor foreshadowed since the beginning. Regardless, the purpose of this step is to re-establish the tension surrounding the hero and provide him, once more, with a moment where he can guarantee his heroic qualities. The hero is provoked in the Difficult Task step, during which he is presented with a challenge to demonstrate his actual worthiness. This challenge can involve riddles or physically demanding battles that are visible to the princess and the public. It is notable that this step serves to depict a clear differentiation between the hero and the false hero. While one aims to disrupt the previously promised happy ending that the hero is about to achieve, the other strives to overcome the hardship by proving his heroic qualities that adhere to hegemonic masculine values, ultimately defeating the disruption. The function of this step is to extend the storyline by adding another layer to the narrative where the hero reaffirms his continual integrity of male heroism.

The step of Difficult Task is followed by Solution, which provides the moment when the challenge earlier proposed to the hero is successfully resolved, confirming the notion of heroism and resulting in another triumph for the hero over the false hero. This step serves as the reassurance of the hero's status and heroic worth. As a consequence of his constant efforts in proving his notion of heroism, the narrative enters Recognition, during which the hero's determination is recognized, and his heroic qualities are accepted and realized. Subsequently, Exposure narrates the moment that the false hero is exposed to the public through non-heroic actions that are not foregrounded by male heroism: cowardice, dishonesty, and corruption. Transfiguration provides the hero with a new outer appearance to recognize his heroic accomplishment.

To conclude the whole storyline, the narrative is completed with the parallel portrayal of the two parties: the Quitch or the villain and the hero, via Punishment and Wedding. As a result of deviating from the normative order, either the Quitch or the false hero, if not earlier penalized, is forced to face punitive justice performed by society as both a punishment and a warning against challenging the normative order. Coincidentally, in the step of Wedding, those who conform to the norm are permitted to celebrate in the heterosexual marriage of the hero and the princess and the perpetual ascendance of the throne. The notion of "happily ever after" is only promised to the normative, serving as an approach to indicate the classic ending of true-life romantic endeavors, but also as the inevitable punishment for a different life course. In traditional fairytales, further proven by this narratological framework, the conclusion of the normative "happily ever after" is commonly reserved for characters whose depictions adhere to heteronormative expectations of gender and excludes characters such as the Quitch from the ending but offers them what is traditionally perceived as an "appropriate" punishment to penalize their subversive acts.

Therefore, it can be concluded that Propp's narratological compositions, which define and detail 31 major elements as the structure of fairytale narratives, can serve as a means to promote heteronormativity and underpin underlying negative perceptions towards queerness. Each stage focuses on the effort to reaffirm heteronormative and heterosexual orders through each protagonist and supporting characters, and to connote villainy onto Quitches by proposing them as a major threat to it throughout the narratological direction. That being the case, the narratological compositions by Propp can be seen as a tool for instilling the socially constructed significance of heteronormativity and heterosexuality, simultaneously legitimizing the perpetuation of queerness as a harmful element to the normative order, thus reinforcing negative stereotypes on queerness and the marginalization and oppression of queer individuals. As a result of the study of Propp's narratological compositions, the Quitch Narratological Framework emerges to detail not only the

four major compositions of what constitutes a Quitch but also to provide the stages that Quitches are introduced and how they are related to each composition and each stage of the Quitch Narratological Framework.

Table 5: Quitch Narratological Framework

Stage 1: Establishing Stage
1. Introduced within an ordinary space with an aim to achieve heteronormative desires
2. A Quitch (or a non-normative character) introduced with a hint to disrupt the desires
3. Heteronormativity promised
Stage 2: Striving Stage
4. The Quitch literally interrupting the act to succeed the heteronormative desires
5. Heteronormative hope introduced
6. The heteronormative hope striving to restore the heteronormative desires
Stage 3: Sustaining Stage
7. The heteronormative desires reinstated
8. The Quitch either simply vanished or dead
9. Heteronormative fulfillment celebrated within the ordinary space

As seen from the table above, the framework consists of three stages: Establishing Stage, Striving Stage, and Sustaining Stage. It begins with the Establishing Stage that functions to “establish” the central goal of the narrative, which is to move towards the achievement of heteronormative norms: either to have children or to get married, or both. Compared to Propp’s framework, this stage echoes the step of Absentation where it is applied to foreground fundamental characters and the setting of the story, as well as introduces its context and background for the story. In this case, the Establishing Stage’s way of introducing such elements is reinforced by heteronormativity, which results in positioning each character and space as elements that revolve around such a normative idea. In this stage, the narrative often starts by introducing a character in an ordinary space, such as a castle or a home, whose primary aim is to fulfill a heteronormative desire: the couple who long wait to have a child in *Rapunzel* or the king and the queen in *The Little Briar Rose* and *The Sleeping Beauty in the Wood*, and the queen mother in *Little Snow White*, who all wish for a child to inherit the thrones and to preserve their respective futures.

What comes next is the introduction of a Quitch who slightly develops an ambition to disrupt the initially established heteronormative desire. In comparison with Propp’s framework, the introduction of the Quitch in the Quitch Narratological Framework includes the steps from

Reconnaissance to Complicity in the Introduction stage where the main villain is introduced with the attempt to disrupt the heteronormative order. For example, in *Rapunzel*, the wicked witch claims to have Rapunzel as her own as soon as the couple manages to have a child. Furthermore, if it is not the Quitch that is introduced to the narrative, it is sometimes another non-normative figure who projects the similar aforementioned intention to create adversity on the path to heteronormative success, such as the stepmother in *Hansel and Gretel* who primarily happens to display such hardship and difficulty. However, it is also possible that this element is sometimes omitted and skipped to the next one, which is when the heteronormative hope is promised according to what has been desired at the beginning. For instance, in *The Little Briar Rose*, *The Sleeping Beauty in the Wood*, and *Little Snow White*, all of their wishes are finally fulfilled as they all manage to have a child who will ensure their future.

Next, the narrative enters the following stage: Striving Stage, as the way to proceed itself. When compared with Propp's narratological framework, this stage resembles the technique of narration from The Villainy and Lack onwards. The stage officially begins as soon as the Quitch manages to "literally" disrupt the heteronormative desire and when everyone else "strives" to protect and secure it from the Quitch. By marking the Quitch's hostile action towards the heteronormative goal, the narrative has already overcome the previous stage. To provide an instance, the stage starts when the Quitch queen attempts to kill Snow White, when the curse upon the Sleeping Beauty is enacted, resulting in her falling into an eternal sleep, or when Rapunzel is taken away from her parents by the wicked Quitch.

Additionally, this stage serves as a means to introduce a heteronormative hope whose obligation is to help restore the heteronormative desire that is being interrupted by the Quitch. Compared to Propp's framework, this stage reflects his steps from Mediation to Departure when the hero realizes the mission and departs to accomplish the quest. This stage is the moment when the princes in stories such as *The Little Briar Rose*, *Little Snow White*, and *Rapunzel* come into play as a key factor towards the reclamation of heteronormative desires. They all need to compete, to struggle, and to strive to overcome adversity, hardship, and misfortune that the Quitches attempt to place upon the path to fulfill the heteronormative desires, such as wandering around while being blinded to find Rapunzel, or struggling to get through the thorn forest to help dispel the curse on the Sleeping Beauty. Upon the later part of this stage, the Quitch is inevitably defeated, as echoed in Propp's Struggle, Branding, Victory, and Resolution.

Once the heteronormative hope is able to restore the heteronormative desire that was once interrupted, the Quitch Narratological Framework now enters its final stage: Sustaining Stage.

Comparing to Propp's elements of fairytales, Sustaining Stage is, to one extent, a combination of Return, Punishment, and Wedding to introduce the later part of a Quitch narrative. In this stage, the narrative works to ascertain the fact that the heteronormative desire is, at present, returned to its normality and will be forever sustained. This stage starts with the narrative confirming that after constant hardship and adversity, the heteronormative desire is now unharmed, shielded, and rescued from the interruption initiated by the Quitch. For examples, *Rapunzel* develops into the stage when Rapunzel and the prince are able to reunite or when the prince and the sleeping beauty are able to come into contact with one another. These narratives serve as a means to reassure that the hope for the heteronormative future is once again illuminated.

After returning the hope to heteronormative futurity, the narrative is generally followed by an event that further emphasizes the certainty affirming that the cause of the interruption is also dissolved and will never have a chance to disrupt the path again, either via a destructive punishment or simply being vanished, forgotten, or unmentioned. It is prominent to observe instances from *Rapunzel* that the Quitch is suddenly vanished and never present again after successfully separating Rapunzel from the prince, from *Little Snow White* that the Quitch receives a fatal fate by being forced to dance on heated-up iron shoes until dead, or from *Hansel and Gretel* that the Quitch is pushed into the oven and burnt to death. As aforementioned, a few other Quitches in *The Little Mermaid*, *The Sleeping Beauty in the Wood*, *Little Briar Rose*, and *The Snow Queen* are in the similar case of *Rapunzel*'s that they are simply removed from their respective narratives. These final incidences provide the identical purpose which is to permanently guarantee the fact that the future will persist and be prolonged without non-normative interference.

Lastly, after the narrative has justified an ending of a Quitch, it is then able to reach the final phase of this stage which is to travel back to the ordinary space when it has started: at home, in a castle, or a similar normative space. Furthermore, the core objective of this phase is to celebrate the fulfillment of the heteronormative desire that is being accomplished after having gone through continuous hardship and adversity cultivated by the Quitches. In this phase, the narrative commonly concludes with a heterosexual marriage or a heterosexual relationship that is reinstated, as recognized in *Rapunzel*, *Little Snow White*, *Little Briar Rose*, or *The Snow Queen*, or a heteronormative familial reunification as perceived from *Hansel and Gretel* and *The Sleeping Beauty in the Wood*. What continues and lasts is the existence of heteronormativity, whereas queerness is eternally dematerialized, becoming an entity that is entirely marginalized and ostracized.

Taking everything into consideration, both the *Quit* narrative's compositions and its structures interdependently function in regards to one another to help define their respective discourses. The *Quit* firstly starts with its configuration of the four related elements that contribute to the narrative structure by inserting the elements that represent a notion of queerness throughout. The structure is obliged to acquire a witch character who possesses a non-normative physical appearance whose aim is to indicate his or her deviation from heteronormativity and reprofuturism. The narrative projects a body form whose definition transgresses from "the boy of white integrated subject" or a body "whose multiplicity inevitably undoes the very idea of normativity" (Dahl 196;207). Such a queer body is predominantly taken in a form of a post-menopausal woman who is wholly unable to conform the heteronormative reproductivity. The representation employing this narratological technique merely intensifies and asserts the ideology that queer individuals are "widely stigmatized in regard to family formation, deemed unworthy to reproduce, unfit for rearing children, and contrary to the very notions of parenthood and family" (qtd. in Smietana et al. 113).

Secondly, the *Quit* is primarily situated in an isolated "peculiar" space where it is entirely detached from a normative one, an "ordinary" space. The designation of this peculiar space is to assert the idea to justify the queer's societal status and position. Given their non-normative aspect, either due to their physical appearance or the non-compliant timeline they decide to follow, they are considered as a discrepancy to the normative orders. In addition, the space also serves as a means to define attributes that should be sustained in the "ordinary space" and ones that should be eliminated if they happen to exist within the space. In a given narrative, there is always a constant repetition of normative discourses indicating the idea that, in an ordinary space, the biological family created through heterosexual marriage is the only real family and any other non-normative characters are only "reduced to a secondary status due to a lack of blood ties" (Damschen 50). In the normative space in which the queer are unable to live, there places an evident emphasis on formulating a familial structure that corresponds to David Schneider's definition of Euro-American kinship as "diffuse, enduring solidarity" originated from biogenetic ties and that of Judith Butler as a "reflection of underlying heterosexual human biology" (Smietana et al. 114-115).

Additionally, the *Quit* pursues a life timeline that misaligns with the heteronormative temporality. Whereas other characters strictly obey what the linear normative temporality defines and provides them a guidance towards the achievement of heteronormative success, the *Quit* is the only figure that insists to adhere to it and even positions themselves as a threat to it, hence going through the queer temporality. Other conforming characters, besides the *Quit*, never start to

complicate and dislocate the linkage between heterosexuality, reproduction, and marriage to the normative pattern of the temporality. This composition is considerably connected to and even constitute to be the last element that reveals what happens to those who conform the normative orders and those who decide not to, the Quitch itself.

The Quitch plays a crucial role in acting as a medium who embodies the other three compositions, adding up to become a tangible character who acknowledges expected patterns of life for the non-normative. They are a monstrous embodied cultural phenomenon that is “deeply entangled in kinship and reproduction” (Dahl 196). Most importantly, they represent an experience of a justification the queer need to face due to the disobedience of heteronormativity they behave. In contrast to the fact that all normative characters, especially major heterosexual protagonists, whose physical appearances conform heteronormative beauty standards, whose spaces are not distinguished and normatively well-structured, and who follow the temporal path to the heteronormative achievement, are destined to have a future ensured and preserved, the queer are given no other alternatives than death and dematerialization in order to reaffirm that the future is able to live on but without them. As Baker concludes, in a fairytale narrative, the privilege of hetero-dominant influence results in the queer read as a threat to hetero-patriarchal order and a scapegoat which must be exiled so that the hetero-narrative is maintained (21).

All the compositions construct a narratological structure that the Quitch journeys through from the beginning until the end as noted from the Table 5. All the stages and all the phases in each stage reaffirm a narrative pattern that tells a story of the Quitch and their relations to heteronormativity, heterosexuality, and reproductive futurism. Both the compositions and the narratological structure are customarily perceived in European children literature, hence able to propagandize an ideology to comprehend queerness by incorporating the employment of a witch’s story since then. As a result of this dominant way to narrate the witch’s story, American literature and popular culture during the early to the late twentieth century adopted such a narrative structure and its compositions to establish a comparable pattern to engage with the witch and queerness.

Chapter 2: Reproducing Quitch Narrative in American Popular Culture

In the previous chapter, a selection of European children's literature from the late seventeenth to the mid-nineteenth centuries was analyzed to initiate the compositions that give rise to the figure of the Quitch and the narratological structure they must follow. In this chapter, such compositions and structures will be used to examine selected American popular cultures from the early to late 20th century that feature stories of witches whose qualifications can be considered Quitches according to the compositions they possess and the identical narrative structure that manifests in their stories. Therefore, the purpose of this chapter is to prove that in the given period, American popular culture began to adopt the Quitch narrative from European children's literature to demonstrate its version of the Quitch and continued to reproduce such stereotypes until the late 20th century through various means such as written materials, films, and, one of the most technological advances of the time in the Hollywood industry, animation.

This chapter analyzes a corpus of American popular culture from the 20th century. The corpus includes *The Wonderful Wizard of Oz*, a classic children's book by L. Frank Baum published in 1900, as well as its 1939 movie adaptation, *The Wizard of Oz*. Additionally, this study includes a few selections from Disney that feature characters with Quitch qualities. Disney began to acquire its national and global reputation with the launch of its classical animation, *Snow White and the Seven Dwarfs* in 1937. These selections include *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989). Lastly, in the later period of the 20th century, another movie that features Quitch characters was introduced: *The Witches* (1990) which is worth investigating and marks the end of the compilation.

2.1. Demonizing and Queer-Coding the Quitch's Body: The Wicked Witch, Disney's Quitches, and The Hags

In the first session of the preceding chapter, the physical appearance qualification in European children's literature is discussed. It is important to note that there is a deployment of a process to project the traditional perception of a queer body on screen by cinematizing and animating it onto the Quitch characters. This session explores how various queer villains in popular culture, such as the Wicked Witch of the West from *The Wonderful Wizard of Oz* (1900) and *The Wizard of Oz* (1939), the evil queen from *Snow White and the Seven Dwarfs* (1937), Maleficent from *Sleeping Beauty* (1959), Ursula from *The Little Mermaid* (1989), and the hags from *The*

Witches (1990), have utilized the process of physical appearance queerification to showcase a non-conforming body type that challenges societal norms.

As previously mentioned, Quitches typically possess a body that deviates from normative or heteronormative beauty standards. Often, they take the form of an old woman who has already gone through menopause, making it impossible for the character to conform to heteronormative reproductive expectations that can only be fulfilled through biological reproduction. This session reveals that Quitches not only maintain their threat to heteronormativity with a body that is “queerified” in a specific manner but the body is also demonized and significantly queer-coded to maintain this perception.



Fig. 10. The Evil Queen in her Disguised Form Threatening Snow White from: *Snow White and the Seven Dwarfs*. 1937.

Disney Quitches not only represent Quitches as an old woman but also highlight the physical characteristics associated with them, indicating deviation from the norm. In the 1937 animation of *Snow White and the Seven Dwarfs*, the queen chooses to transform the body into only one form: an old and poor woman, as seen in Fig. 10. This is in contrast to the Brothers Grimm’s fairytale, where the Quitch disguises the body in several forms, including an old peddler, an old woman, and a typical country woman. The character is wearing this particular outfit when becoming a significant threat to Snow White, who represents the hope of reproductive futurism. This action serves to reinforce the idea that this type of body and queer identity, embodied by an

older unmarried woman in a position of power, typically undermines heteronormativity and reproductive futurism.

In the early 20th century, Disney's Quitches introduced a new approach to portraying non-conforming characters by demonizing them with queer-coding connotations. This was a departure from the traditional physical queerification. It is important to note that this representation of the body as a demonized creature was used to distinguish non-conforming characters from heteronormative ones and became more prevalent during that time. Unlike other gender-conforming protagonists, the bodies of the Quitches are portrayed as unnatural and demonized to emphasize their nonconformity to normative physical appearance ideals.



Fig. 11. A Compilation of Maleficent's Different Physical Representations from: *Sleeping Beauty*. 1957

In the 1959 film *Sleeping Beauty*, Maleficent is depicted with a long face and phallic horns on the head, while the fairies are portrayed as pocket-sized humans. Later in the movie, Maleficent transforms into a dragon-like monster during the final battle with the prince (see Fig. 11). Not only does the Quitch's physical appearance deviate from normative perceptions, but the inner motives also transgress hegemonic femininity. In comparison to other female characters, particularly the princess, Maleficent is the only one who disobeys hegemonic feminine qualities. While others conform to traditional feminine gender norms by being conventionally obedient, performing domestic duties, and behaving with modesty and a sweet disposition, Maleficent constantly breaks every conservative feminine value by striving for power and authority and standing as an opponent to the hegemonic understanding of gender. As a result of not conforming to typical heteronormative codes of conduct, Maleficent is portrayed as unfeminine and wholly evil.

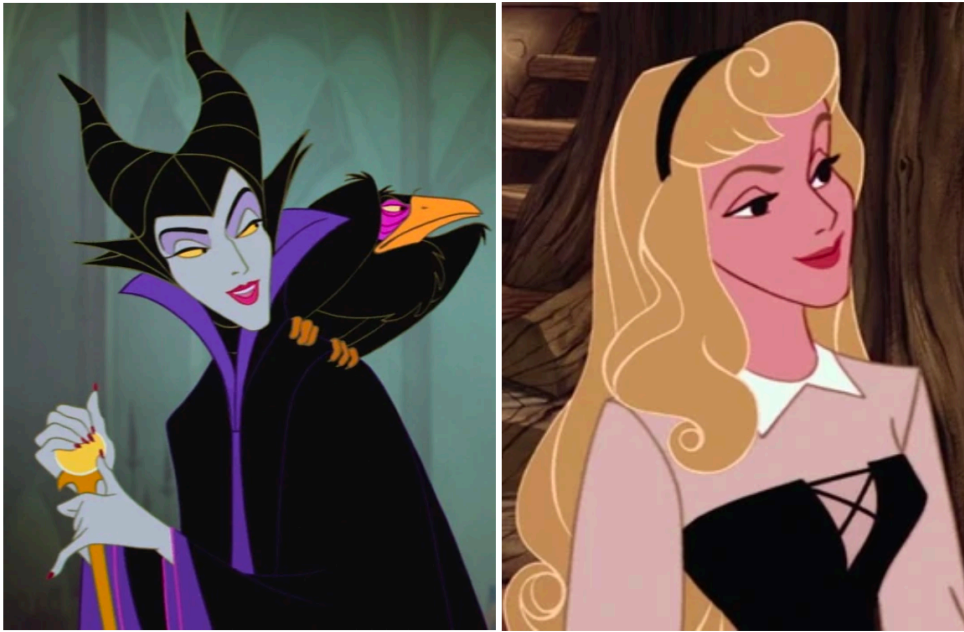


Fig. 12. A Comparison Between Maleficent's and Aurora's Facial Representation from: *Sleeping Beauty*. 1959.

Furthermore, it is important to note that Maleficent is the only character in the narrative whose notions of queerness are implied. As Kim argues, queer-coding is a process in which stereotypical traits, behaviors, physical appearances, and performances that are often associated with the LGBTQIA+ community are implicitly attributed to a character whose sexuality is never explicitly described (156). The process of feminizing male characters and masculinizing female ones is often used to deviate from gender norms. The process of coding queerness onto characters may have been influenced by the Hays Code, a set of standards that regulated American movies from 1934 to 1968. The code enforced strict censorship of what was considered “improper”, including sex perversion. Consequently, in the past, the only way to include queer characters in a story was through queer-coding a villain character who would be defeated by heteronormative heroes to punish the queer’s perceived sinful qualities. As Svobodová suggests, this led to the imposition of queer subtext and the adoption of stereotypical attributes as the only means of including queer characters in the narrative (65). Kim argues that the media industry has historically encoded queerness and gender abnormality onto villains, perpetuating traditional gender roles and equating deviancy with villainy (156). Reinikainen’s study on queer-coding in literature supports this idea, as it often used to imply queerness in contexts where it is taboo to discuss (1). The codification of queerness enforces readers to “discover allusions to homosexuality and to crack coded references to it” (qtd. in Reinikainen 1). Therefore, the process of queer-coding contributes to linking queerness with wickedness.

In the 1959 film *Sleeping Beauty*, Maleficent's appearance and performance have been analyzed and interpreted as having queer undertones. This is due to the distinctive physical features, such as a long face, curvy eyebrows, and heavy makeup, which resemble those of drag queens. Moreover, when examining the facial portrayals of Maleficent and Aurora, as shown in Fig. 12, it becomes clearer how the technique of queer-coding operates. The heroine conforms to hegemonic feminine characteristics by appearing naturally modest, self-deprecating, and humble without makeup. In contrast, Maleficent appears cunning, deviously mischievous, and wicked due to the deviation from traditional femininity. In the animation, Maleficent is the only female character whose voice is projected with a seductive tone, compared to other female figures who speak with expectedly feminine voices. In addition to the physically strong appearance, which includes a masculine jawline, unusual height, and a deep, husky voice, the character also exhibits traits typically associated with men, such as a commanding presence. This reinforces the non-conformity to traditional feminine standards and distinguishes the Witch from other female characters.



Fig. 13. A Compilation of Ursula's Queered Outer Representation from: *The Little Mermaid*. 1989.

Ursula from *The Little Mermaid* (1989) is an example of a Disney character whose physical appearance is processed through queerification and demonization, indicating an explicit level of queer connotation. It is important to note the difference in designation between Ursula and Ariel, as well as the other merfolks. While they have fish tails for their lower bodies, the Witch has squirming tentacles that give the character a demonic appearance, thus looking dangerous. It is worth noting that towards the end of the animation, Ursula transforms into a giant monster to harm the heterosexual protagonists. Like the previously mentioned Witches, Ursula's body suggests a specific physical appearance that poses a threat to the heteronormative longevity (See Fig. 13).



Fig. 14. A Comparison Between Ariel's and Ursula's Physical Representation from: *The Little Mermaid*. 1989.

Furthermore, the process of physical appearance queerification becomes more apparent when comparing the portrayals of Ariel and Ursula. It is evident that Ursula's physical appearance does not conform to hegemonic feminine beauty ideals, in contrast to Ariel's. As wisely argued, these hegemonic beauty standards are associated with Eurocentric perceptions of beauty that idealize thin bodies, fair skin, and long, straight hair (Avery et al. 35). Karacan supports the claim that the construction of femininity emphasizes the appearance of slim, young, and fit bodies (65). This is in line with Klein's emphasis on the study of beauty standards and normative power structures, which asserts that the veneration of pale skin, whiteness, and a thin look acts as "the normative benchmark of beauty" that women are socially enforced to oblige (5). It is apparent that Ariel's physical appearance includes fair skin, long straight hair, and a slender waist. In contrast, Ursula's non-conforming features, such as her skin color, short hair, and curvy body, are often considered less attractive and not traditionally feminine. In contrast, Ursula's non-conforming features, such as her skin color, short hair, and curvy body, are often considered less attractive and not traditionally feminine.

While Ariel's face is portrayed with natural beauty and minimal makeup, Ursula's is depicted with extravagant makeup, similar to that of a drag queen's transformation techniques. The character of Ursula is, indeed, inspired by American actor and drag queen, Divine, in both appearance and demeanor. Ursula's body portrayal embodies a definitive notion of queerness.

Ariel's body represents innocence, a characteristic that women are often expected to possess. In contrast, Ursula's body is associated with negative traits such as cunning, mischievousness, and a threat to the established hegemonic order. These traits are not traditionally associated with women, which reinforces Ursula's non-conformity and queerness.



Fig. 15. A Comparison of Ursula's, Vanessa's, and Ariel's Physical Representation from: *The Little Mermaid*. 1989.

In addition, Ursula can be considered a closeted creature, a stage of psychological suffering associated exclusively with queer individuals, when the Quitch transforms into Vanessa (See Fig. 15). Queer identities are considered closeted when they are kept confidential due to social anxieties. The experience of being in the closet is not always followed by coming out, which is the step of revealing queer identities to the public. This can happen for various reasons. In the case of Ursula, the Quitch spends a whole life as an outcast, hiding in their cave. However, the only time the Quitch appears in front of the public is not in the evil-octopus form but as Vanessa, a completely different form from Ursula's. As Vanessa, the physical appearance rejects all the queer aspects that are previously mentioned and acquires the ones that are now conforming to the standards or the ones similar to the heteronormative protagonist's. Vanessa's hair is no longer short but straight and long. Her body is no longer huge but now with much smaller waist. From the colored skin, it is now fairer and lighter. Therefore, it can be clearly noted that the queer aesthetics can be expressed only when closeted. However, if the queer desire to come out of the closet, it is mandatory to conceal the queer identities and to assimilate themselves into what is expected as the normative standards



Fig. 16. A Comparison of Ursula's and Divine's Facial Drag Makeup from: *The Little Mermaid*. 1989.

Furthermore, based on contextual and discourse analysis, Ursula's character is portrayed with a sense of queerness. This is further emphasized by the facial features, which resemble the exaggerated makeup commonly seen on drag queens, particularly the high and curvy eyebrows, colorful eyeshadow, and bold lipstick. It is worth noting that this portrayal is inspired by the American drag queen, Divine. In reference to Fig. 16, which compares Ursula's and Divine's makeup, it is evident that Divine's drag facial makeup is similar to Ursula's, suggesting a high level of queerness conveyed through facial representation. According to Brown, the character's queerness is intentionally portrayed as a recognizable drag queen, rather than simply resembling a celebrity who has done drag, due to their appearance because the character is overweight, physically imposing, has a mohawk hairstyle, and wears heavy makeup (6).

Moreover, Ursula embodies several homosexual stereotypes throughout the portrayal that are stigmatized within the LGBTQ+ community and conventionally associated with villainy and evilness. Similar to Maleficent, the Witch often speaks with a seductive sensibility, using vain and low-pitched voices with a commanding presence. Brown argues that Ursula's speech reflects a drag persona and corresponds to typical drag language (7). It is important to note that this particular method of voice projection is often accompanied by sassy movements and a sexualized demeanor, which is a conventional social stigma that is stereotypically associated with queerness. This method of representation not only socially constructs queerness onto the character by associating Ursula with unwomanly and unfeminine notions, but also perpetuates negative connotations and establishes a permanent link to villainy and wickedness.

The physical appearances of the Disney Quitches add to the codification of queerness, as they are imbued with a “Camp sensibility”. This aesthetic mode is strongly associated with queerness, gender performativity, and body representation. As Sontag states, “Camp” refers to “its love of unnatural: of artifice and exaggeration”, it is “a certain mode of aestheticism” to perceive the world “as an aesthetic phenomenon [...] in terms of the degree of artifice”, and it is a way to express feminine aesthetics in men and masculine aesthetics in women with “a relish for the exaggeration of sexual characteristics and personality mannerism” (1-4). The definition aligns with how Merriam-Webster dictionary describes it as “a style or mode of personal or creative expression that is absurdly exaggerated and often fuses elements of high and popular culture”. Some scholars suggest that the term may have originated from the French term “se camper”, meaning “to pose with an exaggeration”. Additionally, the Oxford English Dictionary defines the term with queer connotations as “ostentatious, exaggerated, affected, theatrical; effeminate or homosexual; pertaining to or characteristics of homosexual”.



Fig. 17. A Compilation of the Wicked Witch of the West's Body from: *The Wonderful Wizard of Oz*. 1900.
The Wizard of Oz. 1939.

Taking all aspects of the definition into consideration, having a “Camp” sensibility means acquiring a significant notion of queerness that deviates from normative expectations through exaggerated representation on both the physical and performative levels. This sensibility is evident in the depiction of both Disney witches. Ursula displays masculine-coded aspects through the low-pitched voice and commanding presence. Additionally, the Quitch places great importance on the appearance, as evidenced by the constant application of makeup and attention to the hairstyle. These

actions are exaggeratedly fashionable and include sissy movements throughout the narrative. Similar to Maleficent, the character possesses a deep and husky voice, a strong jaw, and a domineering presence. Ursula wears exaggerated makeup and dresses in a drag-queen-like style. Additionally, the Quitch repeatedly expresses queer stereotypes associated with homosexuality through the gestures, such as performing a limp wrist or the concept of effeminate “gay hands” when speaking.

In 1900, L. Frank Baum published what is considered America’s first fairytale. The story follows a girl from Kansas who finds herself in a magical land and tries to return home. One notable character in the tale is, the Quitch of the story, the Wicked Witch of the West, whose physical appearance conforms to the concept of body queerification, as seen from the dehumanization of the character’s physique. The book states that the Wicked Witch of the West has only one eye with superhuman visibility, as if it were a telescope. Prior to the 20th century, queer witches were typically portrayed as old, post-menopausal women who were unable to reproduce, reinforcing the system of reproductive futurism. It is worth noting that when American culture began to incorporate the concept of queering witches through their physical appearance, this stereotype was not only perpetuated but also further demonized, distinguishing them from humanity. In certain instances, the physical portrayal of the Wicked Witch appears to be compared to that of a Cyclops, a well-known monstrous creature from Greek mythology.



Fig. 18. A Comparative Demonstration of the Bad Witch’s and the Good Witch’s Body from: *The Wonderful Wizard of Oz*. 1900. *The Wizard of Oz*. 1939.

Currently, the portrayal of witches is often associated with the stereotype of a green-skinned crone. This representation became prominent after the successful 1939 movie adaptation of *The Wonderful Wizard of Oz*, which depicts the Wicked Witch of the West with a long face, hideous voice, and most significantly, green skin. Prior to this, the trope of a green-skinned witch was not

common. As McRobbie explains, according to Professor Gibson, a specialist in popular depictions of witches, witches are often depicted with peculiar colored faces, such as red or orange. However, the green witch from *The Wizard of Oz* was the first to introduce a major physical conception of an entirely non-human skin color for witches. This trend has since been constantly employed to illustrate witches throughout numerous genres, including the Disney witches mentioned above. Depicting the Wicked Witch of the West, whether as described in the book or as seen in the movie, serves the same purpose: to make the character unambiguously non-human (see Fig. 17). The representation of witches is often either sexualized, portraying them as individuals who disobey traditional scripts of feminine performance, or dehumanizing, or both.



Fig. 19. A Portrayal of the Grand High Witch's Body from: *The Witches*. 1990.

Additionally, the physical portrayal of the Wicked Witch of the West significantly differs from that of Glinda, the Good Witch of the South. This comparison serves to distinguish a Quitch from other witches. In the book, Glinda is described as having a normal human body with blue eyes. She is portrayed as young and beautiful, in absolute contrast to the Wicked Witch of the West, whose physical appearance embodies the notion of evilness and monstrosity. In the 1939 movie adaptation, Glinda is referred to as the Witch of the North, but still possesses the qualities of a Good Witch. She is beautiful and compassionate, and confirms that “only bad witches are ugly” (See Fig.18).

It is important to consider that this particular physique is often associated with queerness and is sometimes unfairly associated with wickedness and monstrosity. This body deviates from the heteronormative norm, either by being an old post-menopausal woman who is unable to reproduce

to facilitate the longevity of reproductive futurism, or by being dehumanized to become a monster-like being, or both. Moreover, this figure opposes heteronormative values by posing a threat to Dorothy, who represents the hope for reproductive futurism. However, Glinda's body type does not conform to the queer sensibility that is associated with bodies that comply with heteronormative standards of femininity and non-demonization. Her body type is the expected norm for women to continue the system of reproductive futurism. Furthermore, Glinda's body archetype reinforces heteronormative norms and reproductive futurism by portraying her as helpful, compassionate, and kind-hearted towards Dorothy.

The 1990 film *The Witches* was released to reinforce negative stereotypes of witches, particularly through their physical appearance. The main character, the Grand High Witch, is portrayed as hating all children and is depicted with a stereotypically queer physical appearance. Like other witches, the Grand High Witch's appearance deviates from traditional ideals of feminine beauty and normative individuals. The Quitch has long claws instead of human fingers, a bald head full of blisters and deformities, a long and sharp nose, and bent ears (See Fig. 19). The Quitch's body is gaunt and bumpy. The feet are square with no toes. Queering the body in this way serves only to dehumanize and distinguish the character from normative human beings.



Fig. 20. The Grand High Witch's Queer Codings from: *The Witches*. 1990.

Furthermore, the text implies that the character represents a queer trauma through the Quitches' attempt to conceal themselves. Scott asserts that the notion of the closet homosexually refers to "a secret that is hidden due to its social stigma", is like "a skeleton in the closet" that refutes "the social condemnation of sexual and gender minorities" (2). All aspects of their non-heterosexual identity may not be disclosed and may need to be kept private in order to present themselves as "normal". It is mandatory for the witches to wear a wig to cover their head, gloves to hide their hands, and shoes to keep their toes unseen. The Grand High Witch must wear a leather

face of an ordinary woman to successfully assimilate to societal norms. These measures are taken to help them blend in and conceal their true identity. Due to the discomfort of wearing wigs for extended periods, they may feel compelled to conform and continue wearing them despite experiencing irritation on the scalp.

Additionally, despite their efforts to conceal their non-normative identity by conforming to traditional feminine norms in their physical appearance, they still exhibit a corrupted form of femininity, which reinforces their non-normative aspects irreversibly. Although the Grand High Witch appears as an ordinary woman, there are clear indications of queer coding in the Quitch's body representation, which can be perceived through Camp aesthetics. As Horn thoroughly and collectively summarizes, "camp" is a mechanism to "undermine the heterosexual normativity through enacting outrageous inversions of aesthetics and gender codes" [...] and offers "a mode for rejecting middle-class values" (qtd. in Horn 1). These queer sensibilities are evident through the individual's physical appearance and performance. The Quitch wears excessive and extravagant accessories, including a large Gatsby-style hat, a grand sparkling diamond necklace, numerous bracelets and rings on both hands and arms, and an evening gown-like dress. The use of immoderate facial makeup should also be noted. Additionally, the Quitch frequently exhibits stereotypical gay gestures and poses commonly associated with drag performances, impersonating a notion identical to that of a drag queen (See Fig. 20).

Considering everything, American popular culture in the 20th century adopted a prevalent way of portraying witch characters. This technique was developed in European children's literature before that time. Its purpose was not only to reproduce a stereotypical convention of depicting a queer witch but also to bring it closer to the mainstream. The Quitch narrative in European children's literature portrays a queer witch by depicting the character as an old post-menopausal woman, emphasizing her incompatibility with reproductive futurism. In contrast, queer witches in 20th century American popular culture not only repeated this cliché but also demonized them, further emphasizing their normative deviancy. The portrayal of Quitches is often in monster-like forms, with non-human organs and varying skin colors.

In addition to having their bodies dehumanized, the Quitches are associated with queerness and "Camp" sensibilities, which serve to emphasize their non-normative role. Reinikainen speculates that the process of queer-coding is conducted through heterosexual perspectives which structure queer stereotypes on a character [...] by encoding traditionally feminine traits to male villains or [...] predetermining the aspect of gender transgression on a character based on derogatory, culturally embedded stereotypes of the queer (qtd. in Reinikainen 3). Such queer

codings and “Camp” aesthetics can be commonly regarded by their exaggerated makeups, passionate obsessions with glittering accessories, jewelry, and beauty, gender-transgressed body movements, and gestures that violate expected femininity. These aesthetics also include performative behaviors and voices that go beyond traditional femininity. In some cases, they may feel compelled to conceal their non-heterosexual identity and conform to societal norms, resulting in a traumatic experience similar to being in a closet. Therefore, American popular culture of the time was responsible for perpetuating stigmatizations imposed upon queer individuals by reproducing conventional patterns of representation and leading them to the mainstream perception.

2.2. Identifying the Quitch's Covens: The Lairs and the Forbidden Mountains

As explained in the previous chapter, the structure of the Quitch requires not only the representation of a queer body but also a queer place that can be identified through the application of hetero-structural spatiality. This hetero-structural spatiality plays a crucial role in a Quitch narrative by providing a queer space for a queer character to inhabit. I argue that hetero-structural spatiality is a non-normative site that is physically and socially constituted by and through hegemonic gender ideals, as opposed to a normative locale that is constructed completely differently. It is conceptualized that a queer space is “a space collectively appropriated by non-heterosexuals as an alternative to heteronormative urban space” (qtd. in Stella 111). Stone supports the claim that “queer spaces - those spaces intentionally created and occupied by queer individuals - are valorized for their fluidity, flexibility, and liberatory potential” (1647). Furthermore, the queer space “involves the construction of a parallel world, one filled with possibility and pleasure, while functioning simultaneously as an intervention in the world of dominant culture” and provides a locale where the queer express themselves in “flexible, unspecified, and unpredictable ways” (qtd. in Stone 1647). In contrast, an ordinary space reinforces heteronormative conventions with positive associations that are in opposition to those of a queer space.

In the Quitch narrative, the concept of hetero-structural spatiality highlights not only the physical space but also the values associated with family and kinship. The queer space is portrayed as both peculiar and ordinary, with queer individuals living in the former and heteronormative individuals in the latter. While both spaces coexist to represent both parties, each serves to demonstrate an entity that is crucial to the longevity of heteronormativity and reproductive futurism: a familial configuration. In the ordinary space, the site is presented as a safe place for the hope of reproductive futurism, whose obligation is to sustain the continuation of heteronormativity, and as a place without a factor that complicates a biological familial structure, a social stigma imposed upon the queer. In short, any aspect that challenges the traditional view of family formation based on heteronormative ideas is not accepted in a conventional setting and will be removed if it persists. The only reason to act accordingly is to reaffirm the idea that queer individuals can only exist in non-conforming spaces that disrupt both conventional spaces and normative values regarding biological family formation.

In this session, the concept of hetero-structural spatiality is applied to investigate a selection of American popular culture carefully shortlisted for this chapter with a focus on how the representations of both spaces are portrayed. Hetero-structural spatiality displays the peculiar spaces

existed in selected animated movies: *Snow White and the Seven Dwarfs* (1939), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989), as a site where a significant notion of negative connotations is excessively encrypted. Likewise, the identical sensibility regarding the queer spaces is recognized in them when examining the spaces where the Quitches reside in.

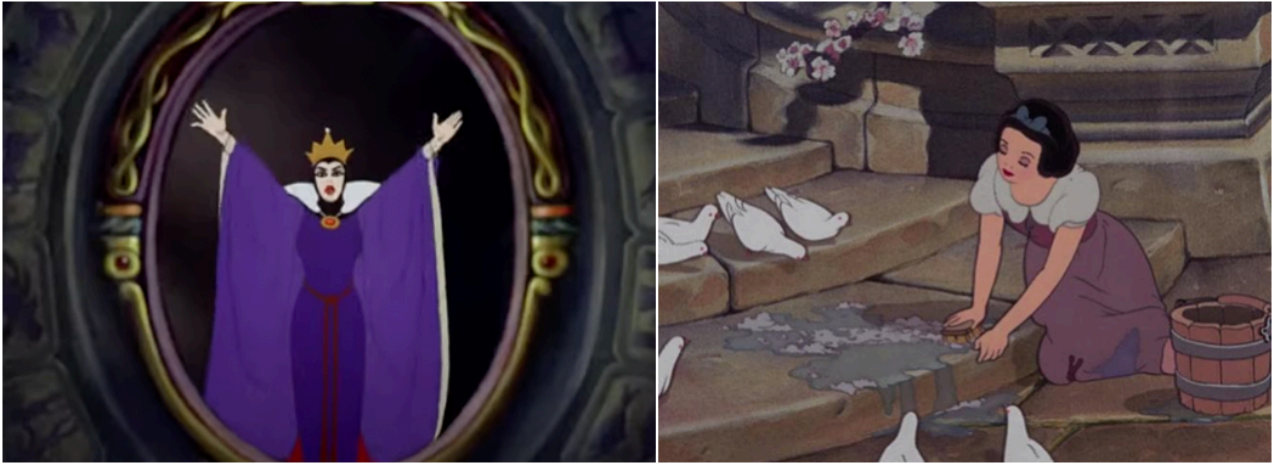


Fig. 21. The Differences between How Snow White and the Evil Queer are introduced in the Space from: *Snow White and the Seven Dwarfs*. 1937.

In *Snow White and the Seven Dwarfs* (1939), the evil queen is portrayed as a means of reaffirming the queer incompatibility in the normative space, despite living in an ordinary locale. It is noteworthy that both Snow White and the queen live in the same domain without their biological parents, as described at the beginning of the movie. It is interesting to note that both characters demonstrate different ways of practicing femininity in a given space (See Fig.21). The evil queen subverts hegemonic femininity by transgressing from expectations. From the opening scenes, the Quitch justifies the femininity by constantly expressing the commanding and ordering presence and the obsession with beauty. On the other hand, Snow White is initially portrayed in the same setting as she conforms to the conventionally idealized images of women who adhere to hegemonic feminine behaviors, joyfully and innocently undertaking her domestic responsibilities.



Fig. 22. The Differences of the Castle's Depiction with and without Snow White from: *Snow White and the Seven Dwarfs*. 1937.

Furthermore, the castle is presented as the setting where the heteronormative goal of the narrative is introduced, which is for Snow White and Prince Charming to meet. However, the wicked stepmother is portrayed as a potential threat to Snow White's path towards achieving this goal. As both of them are presented as heterosexual protagonists, it is foreshadowed that, as their prospective disruption, the evil stepmother queen must be removed to allow Snow White and the prince to achieve their heterosexual goal.

Due to the expectation that the evil stepmother and Snow White cannot coexist within the same space, the narrative separates them spatially. This highlights the inability to reconcile normative and non-normative aspects in the same space and illustrates how a space would be without the possibility of heteronormativity. The narrative of the space with Snow White presents the castle and its surrounding environment with positive connotations such as brightness, liveliness from animals like doves, melodious songs, and an appealing depiction of nature. However, without her, the narrative reworks the projection of the castle into a place loaded with darkness, mysteries, impurity, aversion, corpses, skeletons, terrifying and suspenseful sounds, and magic. This technique of representation serves only to establish the idea of how a place where reproductive futurism can flourish would appear. It is a site where the promise of life is guaranteed. Meanwhile, it emphasizes how a place where the hope of reproductive futurism is diminished and contains only non-normative factors would be represented. It is a domain where destruction is solely envisaged. It is worth noting that towards the end of the narrative, after the queen's death and Snow White's awakening from the curse by the prince, the castle is once again bathed in a golden light. Although it is not explicitly stated that it is the same castle, it implies that the space is redeemed once the notion of queerness is lifted.

The narrative employs the concept of hetero-structural spatiality to justify gender acceptance and belonging in a given space. Those who conform to traditional gender patterns are socially welcomed, while those who do not are rejected. The protagonist, who is consistently portrayed as conforming to hegemonic feminine standards like Snow White, is depicted as unsuitable for the outside world. This is evident from the moment she struggles through the forest after being expelled by her wicked stepmother. After discovering the dwarfs' home, Snow White is welcomed warmly by them. She expresses her willingness to conform to traditional gender roles by offering to keep the house clean, sew, sweep, and cook for them. These traits are expected of women according to the concept of hegemonic femininity, which Snow White has already acquired. The evil queen, on the other hand, will never comply with these traits. Due to the failure to conform to heteronormative expectations, the evil queen is never fully accepted in the same social space and is constantly

chased out by the dwarfs until dead. This use of spatiality reinforces the idea of domesticated femininity and ostracized queerness within the heteronormative system. As long as the traditional gender pattern is reinforced, there will always be a place for those who were once outcasts.

The concept of hetero-structural spatiality highlights how a family's structure should be formulated. According to Braswell, hegemonic ideals of motherhood perpetuate the representation of a mother who is excluded from fulfilling normative conceptions of maternal care within alternative kinship structures (234). The narrative composition uses the living space of both the villainous stepmother and Snow White to convey an idealized standard of family construction based on heteronormative values that prioritize biological relationships. This can be socially stigmatizing for queer individuals who may not conform to these norms. The narrative explores the concept of a family that is not bound by biological bloodlines. It does so by portraying the castle as a place where a girl, who is seen as a symbol of hope for heteronormative longevity and reproductive futurism, is persecuted, mistreated, and enslaved. Zanghellini states that it is socially structured that alternative way of parenting tends to deviate from essentialist ideas of parenthood, "disrupts the neatness of the M/F binary", [...] and repeats the "flawed evolutionary psychology-based argument that non-biological parenting" is less effective in nurturing (652). Several social misconducts, performed by the wicked stepmother who entirely disowns biological connections to Snow White, that tend to expose her to dangers, are firmly represented only to point out to the idea of how precarious the continuation of the heteronormativity would be if there was a reformulation of a familial structure. A child, a promise of the future, without genetic intimacy and kinship may be maltreated, leading to dysfunction in heteronormative relationships. As Mamo claims, queerness means the denial of "the natural, normality, normalization, and normativity" (25), the space occupied by the evil queen embodies a certain notion of queerness within due to its familial structure that refuses how a family is defined by normality.

Moreover, the movie highlights the use of spatiality to develop a cognitive model towards queerness, employing the home-away-home concept. According to Nodelman and Reimer, this pattern is the most recognized narrative formula in children's literature (197). It portrays a typical plot where children leave home, go on adventures, and eventually return home with peace and happiness (223). In his article titled *Pleasure and Genre: Speculations on the Characteristics of Children's Fiction*, Perry Nodelman argues that the concept of home typically symbolizes safety that is separate from danger (9). Home is, therefore, linked with security, preservation, and stability, while danger and freedom are associated with what lies beyond the home. In other words, the home is a place for normative values that resist any changes that may harm what is preserved.

The concept of home-away-home is applied in *Snow White and the Seven Dwarfs* (1937) to idealize queerness in the narrative. The home is where Snow White is introduced as a child of the home and represents reproductive futurism. The goal for heteronormative fulfillment is presented with the appearance of Prince Charming in the same location. However, hetero-structural spatiality undermines the promised safety and security of the space by introducing a non-normative character, the evil queen, who represents queerness - an entity that is hostile to preservation. As depicted in the animated movie, the home environment is no longer able to sustain the hope of reproductive futurism and the longevity of heteronormativity with safety due to the presence of queerness in the normative space. Due to the conflict between gender norms and non-conforming gender identities, Snow White is compelled to leave this home and enter the “away” stage.

The “away” stage in *Snow White and the Seven Dwarfs* (1937) serves as a means to justify separate spaces for genders. The narrative reinforces the idea that normative and non-normative factors cannot coexist in the same space. In this case, Snow White is forced to leave her safe and protected space and enter an unfamiliar and potentially dangerous environment. The animation portrays her as constantly terrified of this outside world, communicating the idea that traditional femininity may not be suitable for spaces outside of the domestic sphere. In the “home”, this model of traditional femininity is able to live contentedly by abiding by her socially prescribed feminine responsibilities. By doing so, on one hand, it is enacted as an attempt to subjugate femininity to comply with the hegemonic perceptions. This expectation both reinforces hegemonic perceptions of femininity and suggests what is considered appropriate for the locale: queer identities.

To fulfill the narrative pattern of the story, Snow White is brought back home towards the end of the movie. Although it is not confirmed whether the sparkling golden castle shown later in the movie is the same as the one repeatedly shown throughout, it is implied to be a place where gender abnormality is removed and eradicated, considering the evil queen’s tragic death. Hetero-structural spatiality achieves its objective by affirming a safe space after the gender-rebellious factor is removed. It signifies a secure space where heterosexual and gender-conforming protagonists can spend their happily-ever-after life, perpetuating the permanency of heteronormativity.

In *Sleeping Beauty* (1959), the use of hetero-structural spatiality constructs a particular perception towards queerness through the utilization of different spaces. The application of the home-away-home concept is still evident. The narrative begins with a castle, which serves as the stage for the celebration of the princess’s royal birth. The princess is seen as a symbol of hope for reproductive futurism and the perpetuation of heteronormativity. Matos asserts that the figure of the “Child” is, from time to time, employed as a means to foster “a politically conservative sense of

futurity” (29). This narration is, indeed, a significant reference to the queer, who refuse and are unable to contribute to “the notion of the Child as the herald of futurity” (30). It also introduces the concept of heterosexual union through the presence of the little prince, who is intended to be the future husband of the princess, ensuring the continuation of the monarchy and heteronormativity.



Fig. 23. The Differences of the Castle’s Settings between without and with Maleficent’s Introduction from: *Sleeping Beauty*. 1959.

However, the introduction of hetero-structural spatiality creates a narrative that aims to position queerness as a disruption to normative social perceptions. Queerness is interjected into normative spaces as a disruption. The narrative settings are portrayed positively with bright, enjoyable, and melodious music until Maleficent emerges. The surrounding settings have suddenly been redesigned: from brightness to greenish darkness, from enjoyment to feelings of terror and fright, and from melodious music to suspenseful tones. Maleficent is portrayed as an unwelcome figure, equipped with essential factors that can disrupt and halt whatever is cherished by heteronormativity. While people in the space reaffirm “the notion of the Child as the herald of futurity: If there is a baby, there is a future, there is a redemption” (Matos 30), Maleficent appears in the space only to curse the baby, assuring that “If, however, there is no baby, in consequence, no future.” (30). As Merryweather, one of the fairies in the movie, claims, she is “not wanted” (*Sleeping Beauty* 00:07:55 - 00:08:18). As a result of her curse upon the princess, Maleficent has successfully turned the “home” into an unsafe space, forcing her to leave and enter the “away” phase.

Sleeping Beauty uses the “away” stage to symbolize the place where the heteronormative female protagonist never belongs. It is where she is forced to go and where the promise of being taken back home is often made after the non-normative character is defeated. The concept of “away” is portrayed as a temporary location where the heterosexual character resides temporarily, only to return to the “home”, the actual place where heteronormativity is expected to persist. This

representation projects the idea that there is a permanent link between heteronormativity and its appropriate space.

Although the final stage of “home” is approached differently, it still presents a consistent perception of queerness and its relationship to spaces. This stage is divided into two distinct parts: one that is similar to the first “home” stage in demonstrating queerness and its intrusion into a heteronormative space, and the other that serves as a reaffirmation of the heteronormative promise. This pre-final “home” stage portrays the intrusion of queerness into a heteronormative space. Maleficent interrupts this space once again, reinforcing the fulfillment of the prophecy by disturbing the heteronormative space and causing the princess to fall into an eternal sleep. This transformation of the entire space leads to a nearly permanent hibernation, suspending its reproductive capacity. The ability to reproduce is not only taken away from the princess, but also from all inhabitants in the heteronormative sphere. This greatly diminishes the potential for reproductive futurism and the longevity of heteronormativity.

The only way to save this space is to rely on the hope of heterosexuality, which is seen as a savior for this destructive space. The space would have remained in its dormant state if it had not introduced the hope of heterosexuality in the form of a prince. With the introduction of the prince, whose goal is to awaken the princess with a true love’s kiss, the promise of life is once again assured. The prince not only breaks the curse on the princess, but also restores the entire space. The previously dying space is now revived by the heterosexual union, which was disrupted by a non-normative factor. This restoration reinforces reproductive futurism and heteronormativity. The princess is saved and the interruption of the Quitch in the heteronormative space is eliminated. The space is redeemed at the end with narrative implications of normative tendency and heterocentric ideals (Matos 30). The heterosexual desire becomes the key to the elimination of queerness and preservation of heteronormative values.

The narrative uses the home-away-home concept to portray the queerness and heteronormative norms. It also draws a parallel between the ordinary space where heteronormative individuals live and the peculiar space where queer individuals reside. Although the castle is associated with positive representations such as laughter, enjoyment, fertility, and festivity, the Quiche’s domain is characterized by the opposite. Maleficent resides in the isolated “Forbidden Mountain”, which is separated from the “ordinary” space. The described domain is characterized by non-normative aspects such as thunder, terrifying surroundings, darkness, lack of signs of life, ruins, destruction, and a variety of non-human creatures. It is worth noting that this is the only environment where the Quitch can thrive.

The film *The Little Mermaid* (1989) employs the concept of hetero-structural spatiality to convey a perception towards queerness through the use of double entanglement apprehension. Double entanglement has been predominantly studied in relation to postfeminist discourses in media representations. It is argued that the double entanglement offers a discourse where traditional gender roles and power structure are simultaneously highlighted with personal agency (Seybold). Regarding postfeminism, Seybold argues that it emphasizes female empowerment but also implies gender inequality in the same narrative. Therefore, it promotes deviation from gender normative patterns while legitimizing the preservation of normative conventions and oppressive social structures.

Ariel's space is used to communicate the idea of disobeying normative patterns of life that one is required to conform to. The normative space attempts to domesticate Ariel and reinforce her rebellious attitudes and desires to escape the space. As observed through the actions of her father, King Triton, who consistently attempts to suppress Ariel's non-conformist beliefs, the space in which she resides becomes a place where she cannot fully express her personality. This leads her to seek a way out, highlighting her non-normative behavior. Furthermore, her famous song "Part of Your World" contains several discourses that imply her defiance of normative expectations. : "what would I give if I could live out of this water ?" and "bright young women, sick of swimmin', ready to stand", for example. Hence, it is prominent that, on one extent, this space is employed to promote the defiance against the normative patterns by encouraging the mermaid protagonist to go explore something beyond the norm.

On the other hand, the narrative demonstrates that all she has been searching for is to fulfill heteronormativity. Although she left the underwater world to explore the human world, she soon realized that she was expected to conform to heteronormative gender conventions, despite defying normative patterns in her underwater life. This was due to her heterosexual relationship with the prince. Although the narrative hints at resistance to gender normative patterns earlier, which establishes a linkage to queerness, it ultimately concludes that there is nothing beyond fulfilling the heteronormative ideology through heterosexual marriage, thus revoking the previously indicated queer agenda.

Furthermore, the narrative emphasizes the apparent difference in terms of the settings between King Triton's and Ursula's domains. On one extent, it is prominent that the space where Ariel lives in is well-conveyed with positive connotations. Despite located under the sea, it is filled up with brightness, celebration, and joy. Apart from that, in spite of being non-human creatures, the representation of mer-folks is still depicted as normative-look. In addition to that, it is in King

Triton's space where the hope of heteronormativity, Ariel, is well nourished, nurtured, and thoroughly protected in order to assure its longevity and maintain reproductive futurity.

In contrast, Ursula's domain is located in a physical space that presents a different representation compared to King Triton's. It is situated deep under the ocean, making it nearly impossible to reach. The area is inhabited by non-human creatures that are difficult to link to normative human-like portrayals. The domain is full of mystery, suggesting discourses regarding disgust, banishment, exile, and isolation from society. Furthermore, Ursula's abode poses a threat to heteronormative ideals, potentially jeopardizing numerous aspirations for reproductive futurism. It is prominently admitted by the Quitch, within this space, the Quitch has confined countless heterosexual souls who long to settle with one another but are struggled by their hardship, hence journeying along the way to Ursula to seek for help. Similarly, Ariel has also journeyed to the Quitch with the same wish: to fulfill her heterosexual desire at any cost, without realizing that Ursula has been patiently waiting to seduce her in this realm. Therefore, Ursula's realm not only conveys a sense of queerness through the narrative settings but also through the suppression of heteronormative expectations within it, ultimately showcasing an alternative space where heteronormativity is challenged.



Fig. 24. Ursula Turning her Space into the Seduction of Heteronormativity from: *The Little Mermaid*. 1989.

It is noteworthy that the song “Poor Unfortunate Souls”, sung by Ursula in this scene, highlights the opposition to heteronormativity and the commitment to it. The song contains several discourses that indicate the harmful behaviors, which are perceived as “inappropriate” for maintaining a heterosexual existence. For example, the song evidently states that Ursula particularly uses the magic to accommodate “this one longing to be thinner” and “that one wants to get the girl” to fulfill what they desire to acquire. It is noteworthy that both “this one longing to be thinner” and “that one wants to get the girl” are attempting to conform to heteronormative values: one trying to be thinner in order to fit in the idealized image of a body driven by hegemonic beauty standards and

the other thriving to fulfill the heterosexual union. Ursula initially assists individuals in achieving their desires, only to reveal that the true intention is to trap them in the space through seduction, thereby obstructing their path towards heteronormative fulfillment. The Quitch's space serves as a means to entice heterosexual aspirations into her snare.

Additionally, the animated film consistently highlights the conflict between two significant domains: the merfolk and the human worlds. Various factors hinder the unification of these two worlds, including hatred, antagonism, alienation, and vengeance. However, it is important to note that the narrative pattern utilizes a factor that acts as both a solution and a link, resolving and connecting both worlds: the achievement of heterosexuality, which is evident in the marriage of the two heterosexual protagonists. Towards the end of the animation, it becomes clear that the unification of heteronormativity resolves the conflict between the spaces, allowing them to be harmonized. The narrative concludes with the reconciliation of both spaces and their people, celebrating the heterosexual marriage. The narrative ends with the reconciliation of both spaces and their people together with the celebration of the heterosexual marriage.

Therefore, American popular culture during the 20th century employed the concept of hetero-structural spatiality to convey a particular way of negotiating spaces and constructing a certain perception towards Quitch characters and queerness. The concept reinforces the idea that normative and queer cannot coexist harmoniously within the same space. The concept portrays queerness and spaces by isolating them from ordinary society. This creates a connotation that ordinary spaces have positive connotations while peculiar spaces are represented as an annihilating dystopia. The Quitch can only enter the normative space by disrupting it, thus highlighting queerness in the normative sphere. Additionally, the concept emphasizes the importance of preserving biological kinship to maintain a family's longevity and problematizes structures that deviate from normative familial concerns. Similar to the previous chapter, this concept follows the home-away-home pattern commonly found in children's literature. This pattern often features a Quitch character and is used to highlight a specific understanding of queerness by problematizing the initial "home" that contains a queer character or deviates from normative familial composition, queering the "away" as a place that is harmful to heterosexual protagonists but regularly is a home to a Quitch, and normalizing the "home" by eliminating the queer factor and redeeming it into the proper home for the heteronormative protagonists.

2.3. Normalizing Hetero-temporal Chrononormativity: No Realities beyond “Happily Ever After”

The concept of hetero-temporal chrononormativity is vital to the completion of the Quitch narrative. It highlights how the linear temporality in a given narrative, featuring a queer witch, drives the major plot's timeline towards the normative understandings of heterosexual life courses. The fulfillment of heterosexual norms directs each structure, composition, and character in the narrative towards success. Therefore, the narrative's chronological sequence is shown to be socially constructed in a heterosexual context. It is clear that the concept of time is responsible for guiding linear temporality towards a heterosexual outcome in both fictional and real-life scenarios.

The concept of hetero-temporal chrononormativity posits that time is a social construct that is heteronormative in nature. This linear temporality moves an individual's or character's life timeline towards the goal of achieving reproductive futurity through “straight time” or a linear path towards heteronormative success. As Goltz states, the heteronormative timeline or temporal trajectory focuses on the “naturalness, correctness, and the inevitability of heteronormative time orientation” and on “the logics of straight time” as “cultural understandings of childhood, adulthood, marriage, procreation, and productive citizenship” (qtd. in Hess 3). Moreover, Boellstorff demonstrates that straight time is a “real construction of temporality across a wide range of political and social positions” [...] and “is shaped by linked discourses of heteronormativity” (228). It is to direct characters to go through their own personal development from childhood to adolescence to finally become a heterosexual adult. As argued by Halberstam, heteronormative time projects “the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance” (qtd. in Kozaczka 4). This pattern of normative time is continuously repeated, perpetuated, and normalized. Towards the end of this timeline, the only possibilities left to be imagined are a heterosexual marriage, traditional family values, and biological reproduction, which are presented as a happy ending.

Chrononormativity refers to the systematization of time into normativity, emphasizing the direction towards it. Hetero-temporal chrononormativity aims to establish heteronormativity as the ultimate goal of a normative linear temporality towards which time flows. To achieve this idealized heterotopia, one must strictly adhere to the prescribed path of life. It is important to ensure the continuity of future generations through reproduction. This can be achieved through adherence to heterosexual patterns, finding a heterosexual partner, and eventually establishing a heterosexual marriage based on biological kinship. The temporal cycle then repeats itself indefinitely. As Gray argues, “this matter of time has only one foreclosed possibility, one determined trajectory, one

precise teleology” (12). The future is never open to alternative visualization or ascertainment. The proper temporal pathway has already been systematically framed through “Once Upon a Time” and “Happily Ever After”, and it is so unbreakable that one cannot live outside of it.

In *The Wonderful Wizard of Oz* (1900), the book never clarifies the bloodline relation between Dorothy and Aunt Em and Uncle Henry. However, there are a few indications that suggest the possibility of a biological relation between them. For instance, in *The Emerald City of Oz* (1910), Uncle Henry refers to Dorothy as his little niece. *The Wiz Live* (2015), an American television special reinterpretation of *The Wonderful Wizard of Oz* (1900), suggests that Dorothy is originally from Omaha. After her parents’ accident, Aunt Em becomes her closest relative as she is her mother’s elder sister. Therefore, it could be assumed that Dorothy has a biological relationship to either Aunt Em or Uncle Henry. The concept of hetero-temporal chrononormativity utilizes bloodline kinship to narrate the timeline that separates but ultimately reunites them.

During her journey to the Emerald City, Dorothy receives help and protection from her companions. The Witch of the North grants her silver shoes, the Scarecrow provides good sense, the Tin Woodman offers kindness, the Cowardly Lion paradoxically shows bravery, and Glinda, The Witch of the South, explains how the magical silver shoes work. The character of Dorothy is portrayed as an innocent child in need of guidance and protection, with a hope for a future that includes reproductive heteronormativity. As well-argued, future is a place for a child to extol reproductive heteronormativity (qtd. in Gray 29). Towards the end of the story, the narrative is concluded with a joyful reunification of a family, whose structure is properly organized, without any further reinterpretations.

In *Snow White and the Seven Dwarfs* (1937), the concept of hetero-temporal chrononormativity is most apparent in the linear portrayal of Snow White’s personal development. Her ultimate goal is to find a prince charming and marry him. As Disney princesses are well-known for both their stories and songs, Downey conducted an analysis of selected Disney princess songs and found that they can be categorized into different groups. One of these groups is called the “I Want” song, which often centers around the theme of “true love”. In my analysis, this “I Want” song is shaped by hetero-temporal chrononormativity that drives a princess’s lifetime ultimate goal, desire, and passion and presents them in a form of song. As Downey suggests, an “I Want” song emphasizes “true love” as an entity that is so deeply-ingrained in Disney princesses that they are always in search for a man, preferably a prince charming, “to romance and marry her” (5). It not only thoroughly adheres to heteronormative narrative but also perpetuates a belief that “all love is heterosexual and begins with love at first sight” (5).

The narrative instantly begins with Snow White fetching the water from the wishing well and whispering her wish to it. Her wish, through the lyrics of the song “I’m Wishing”, is straightforward, simple, innocent, and sincere: she longs for the one she loves to find her today. There is nothing else beyond it mentioned in the song and there seems to be nothing else she desires apart from the true love. She is not only well-influenced and directed with hetero-temporal chrononormativity to set her ultimate goal according to heteronormative scripts but she is also represented in compliance to it. She is constructed “within narrowly defined gender roles, as exceptionally kind, and extraordinarily beautiful” (Downey 8). In spite of her prominent need of the heterosexual love, she still ensures that her hegemonic feminine characteristics are still well-maintained as noticed from when she runs away from the prince after he has appeared to her and sends a dove to kiss him to emphasize her passivity.

In *Snow White and the Seven Dwarfs* (1937), there is a song titled “Someday My Prince Will Come” that emphasizes Snow White’s desire for heterosexual true love, which is a recurring theme throughout the narrative. The lyrics are clear and straightforward, as Snow White eagerly awaits the prince’s arrival to rescue her, reunite with him, and marry him in his castle. It is evident that although the two songs are placed at different points in the story, with one appearing at the beginning and the other occurring later, Snow White’s ultimate goal remains unchanged. While some scholars argue that Disney princess characters like Snow White lack character development, it is clear here that she undergoes personal growth from childhood to heterosexual maturity.

In addition, hetero-temporal chrononormativity considers a kiss of true (heterosexual) love as a vital element of this temporality. After Snow White has bitten the apple poisoned by the evil queen, she falls into a near-death state, and all hope for the future is lost. The scene is portrayed with grief and gloominess, without any sign of joy, happiness, or celebration. However, the prince’s kiss acts as a heterosexual savior to the once-perishing temporality. As soon as the prince kisses the princess, joy, and hope are restored, reassured by the promise of the future. Both the temporality and the future are once again re-established.

The narrative focuses on the motivation and obligation to move towards heterosexual success, which is introduced through the prince and princess characters. Despite facing obstacles, Snow White is aided and protected by the seven dwarfs who provide her with shelter and food. Although he is ordered by the evil queen to assassinate Snow White, the Huntsman decides otherwise. Perhaps, he realizes that Snow White is just a child and that she represents the promise of the future that everyone needs to safeguard. It is argued that the heteronormative time aligns with “conventional logics of development, maturity, adulthood, and responsibility” (qtd. in Kozaczka 4).

In the conclusion of the narrative, the prince and princess are successfully reunited in a heterosexual relationship. The story ends with a joyful celebration and the implication of a happily ever after. This system of time is “all-encompassing, arrested, static, and atrophied” [...] and adheres to the heteronormative matrix of straight time which is compulsory and always challenges those who decide not to conform (Gray 12).

Likewise, in *Sleeping Beauty* (1959), the princess song in this animated movie is shaped by hetero-temporal chrononormativity which, through the lyrics, projects Aurora’s intrinsic desire and life-long passion towards the success of heteronormativity. “Once Upon A Dream” can be considered one of the “I Want” songs that communicates a Disney princess’s wish that she attempts to spend her whole life accomplishing it. The song constantly highlights Aurora’s vision of a prince whom she longs to meet, the one she meets in her dream, and the one she loves and believes that he is her soulmate. Here is the moment where the promise of heterosexual success is introduced. Through this song, it is indicated that there is nothing else she aims for, apart from setting her life towards the heterosexual success. Through this song, to fall in a heterosexual love is effortless and straightforward.

Hetero-temporal chrononormativity also thoroughly structures the chronological sequence of the narrative according to the pre-scripted heteronormative values from the beginning to the ending. Since the beginning of the narrative, to have a child to preserve the royal bloodline is placed as most essential. As soon as the king and the queen are able to have the child, the narrative is filled up with delightful celebration and cheerful festivity. The child not only serves as a royal heir but as a promise of the future in general who helps contribute to the longevity of heteronormativity. Therefore, she is welcomed and gifted with several blessings from the fairies to ensure that she will grow with hegemonic feminine traits that will be helpful for her in participating in the accomplishment of heterosexuality: beauty and a nightingale-like voice. As indicated by both fairies, together with her beauty which marks her long golden hair and red-rose lips, her voice will attract the other half of her to her door. The purpose of all these blessings is heavily centered on accommodating her finding the true love which is pre-written as the path her life needs to direct towards to.

During her journey to adulthood, the princess is protected from potential dangers. After being cursed by Maleficent, the entire kingdom comes together to ensure her safety until she turns sixteen, the age at which the curse is prophesized to take effect and she becomes an adolescent. She is kept in a secure location far from the forest threat, under the watchful eye of the fairies. In the kingdom, everyone is willing to give up their spinning wheels to ensure the safety and longevity of

the princess. This not only prolongs the existence of the royal throne but also secures the future as a symbol of hope for the future. These acts serve to facilitate the princess's personal growth and development towards heterosexual maturity.

However, the concept of hetero-temporal chrononormativity demonstrates how an alternative future without heteronormative values would appear. This is exemplified by the moment when the princess pricks her finger on a spinning wheel and falls into an infinite sleep. It is theorized that the notion of futurity is, most of the time, imagined through the lens of normative temporality in a way that non-normativity has long been tied up with a no-future discourse by being deferred from “the notion of future through a supposed consensus about the ideal future” (qtd. in Wälivaara 228). When the expectation of a successful heterosexual reunion is not met, this normative temporality is suspended, leading to a loss of hope for the future. During this hibernating stage, all life is paused, unable to grow or reproduce. Trees and flowers cannot thrive, and joy, happiness, and liveliness are replaced with silence, darkness, and hopelessness. Within a narrative driven by heteronormative temporality, Gray writes, “the deterioration of hope offers only the forgetful now” [...] “the end is erasure and compliance, a loss of the past and an elimination of the future” (12). This is how the future might look if heterosexual success ceases to exist.

Similar to *Snow White and the Seven Dwarfs* (1937), the only way to restore the normative temporality is through the kiss of true love from the prince charming. The prince, as a heteronormative hope, appears later in the narrative only to serve as a savior to this temporality. He overcomes multiple obstacles with the sole purpose of kissing the princess and breaking the curse so that she awakens. Once the act of heterosexual love is consummated, hope for the future is rekindled, leading to the fulfillment of heterosexual desires. Life begins anew; plants, flowers, and trees bloom; time resumes its course; and joy and happiness are eventually restored, as the promise of a future is re-established. Without the hope for heterosexual fulfillment, the normative temporality is disrupted. By reclaiming it, heterosexuality helps restore the once-interrupted temporality.

Therefore, it is important to note that the temporal chronology of *Sleeping Beauty* (1937) strictly adheres to heteronormative patterns, as evidenced by the chronological flow of the plot. The narrative places significant emphasis on the importance of having a child from the beginning, highlighting repro-futuristic ideals that value the obligation to reproduce a child to sustain humanity's future. Once a child is successfully conceived, they are immediately bound by the expectation of heterosexuality. It is proclaimed that to render the relationship between gender and temporality “poses a threat to heteronormative temporality” [...] a notion of time that is “intimately

connected to sex between a man and a woman” [...] “structured around reproduction and family” (Kozaczka 4). Towards the end of the narrative, it only ends with a heterosexual marriage of the princess and the prince with the celebration of the witnesses to indicate that there are no alternative possibilities apart from reproducing a child, directing his or her path towards heterosexual goals, and successfully maintaining the longevity of heteronormativity.

Although some critics argue that *The Little Mermaid* (1989) promotes feminist ideals, the timeline of the movie is still heavily influenced by heteronormative views. One of the main factors contributing to this academic debate is the song “Part of Your World”. The song demonstrates Ariel’s intrinsic desire, which, on the one hand, deviates from the timeline of other Disney princesses, but on the other hand, falls back into the stereotypical representation of Disney princesses. The song appears twice in the movie: first when Ariel is in her secret underwater cave, and again after she rescues the prince from the shipwreck.

The song highlights the contrast between Ariel’s desires and those of other Disney princesses. While other princesses strive to conform to traditional gender roles and societal expectations, Ariel has different aspirations. She seeks to challenge the norms of femininity rather than conform to them. Based on the song Ariel sings in the cave, she constantly questions what is prohibited from being acknowledged. She tries to break rules that attempt to confine her, desiring freedom and striving to seek answers to her curiosities. The lyrics do not mention any references to heterosexual desires. Based on the song analysis, it is possible that Ariel could have taken a different path towards adulthood that deviates from heterosexual fulfillment.

On the other hand, the song is re-introduced when Ariel is on the beach with Prince Eric, who is unconscious due to the shipwreck. Unlike the previous time, the song now elaborates on what “Part of Your World” means to Ariel. She refers to what she would have to sacrifice to spend her life with the prince, explicitly stating her desire towards him. It is worth noting that when she sings the song under her cave, she refers to the human world as “part of that world”. However, when she sings it again with the prince, she slightly adjusts the lyrics to “part of your world” instead. This adjustment indicates that she does not desire to live in the human world in general, but specifically with the prince, with whom she has recently fallen in love. Her passion is entirely shifted from escaping the world under the sea for her own freedom to for her own heterosexual desire. As Downey points out, her initial motivation is to be physically free from the ocean, but “it evolves into an entirely new goal centered on true love instead” (18). In this case, her personal development towards maturity, which initially appeared to deviate from the norm, has now been re-

aligned with the appropriate direction, conforming to the normative temporality shaped by hetero-temporal chrononormativity.

The plot of *The Little Mermaid* rigidly adheres to the concept of hetero-temporal chrononormativity. After Ariel's passion shifts to fulfill heteronormative values, her intrinsic desire is directed towards achieving heterosexuality. She escapes her father and seeks out the sea Witch, sacrificing her voice in exchange for human legs to unite with her prince on land. Although the path is challenging, she strives to overcome every obstacle that comes in her way in pursuit of success. This act resembles what Whitfield refers to as "the heteronormative dramaturgy" [...] "that works towards the completion of a heterosexual love story as a happy-ending", which claims that "heteronormativity is forward moving chronology", and which concerns a heterosexual man and woman who meets and overcomes obstacles to fall in love (2-3). Hetero-temporal chrononormativity echoes the assumption of heteronormative temporalities proclaiming that "time is ultimately linear" and "straight" (Boellstorff 229). Towards the end of the narrative, both heterosexual couples manage to reunite and establish a successful heterosexual marriage. This perpetuates the normative ideal that marriage, reproduction, and children are the only social norms, which is a stigma that queer individuals are often considered unable to achieve.

The concept of hetero-temporal chrononormativity can structure a timeline that shows how non-normative individuals mistreat children who engage with the queer or choose an alternative temporality. This is exemplified in *The Witches* (1990), which tells the story of Luke, who unfortunately encounters a group of wicked Witches with a deep hatred for children. The movie's plot emphasizes the idea of avoiding queer individuals. The characters Luke and Bruno are portrayed as examples of children who are traumatized by queer individuals. The Witches are depicted as luring and tempting innocent children into their traps and turning them into mice.

The movie utilizes the concept of hetero-temporal chrononormativity to depict the life of a child who struggles to conform to societal norms regarding interactions with queer individuals. The purpose is to teach children to avoid such prejudices. The queer characters are portrayed as threatening and seeking to separate children from their families, disrupting the heteronormative system. In the movie, Luke and Bruno represent the hope of reprofuturism but are both accidentally encountered and intentionally lured by the Witches, despite having been carefully taught not to get involved with them. The Witches manipulate the children's innocence for their own benefit and desires, which are always harmful to the children and distract them from developing into heteronormative adults. Towards the end of the movie, both children are able to reunite with their

family again after struggling against heteronormative values. They pursue a path to adulthood that deviates from the non-normative alternative.

In conclusion, hetero-temporal chrononormativity is a theory of time in a Quitch narrative that flows towards the success of heteronormativity. This section discusses a type of temporality that is constructed by heteronormativity, resulting in a linear chronology that is driven towards the fulfillment of heteronormative ideals, such as heterosexual marriage or biological family reunification. This is often portrayed as the ultimate terminal stage of the timeline in narratives. Both heterosexual marriage and familial reunification contribute significantly to reproductive futurism, an idea asserting that the only way to secure the future is through biological reproduction. Both methods involve the possibility of sustaining the future by forming a family through biological reproduction and kinship. As a child develops into adulthood, there is often pressure to conform to heteronormative expectations in order to become a heterosexual adult and perpetuate the normative cycle. Within this heteronormative series of events, there is no alternative temporality to this means of securing the future. The concept structures the timeline, plot, and characters' desires to normalize heteronormativity through the use of time. The narrative constructs a heteronormative version of "Once Upon a Time" and "Happily Ever After" to perpetuate heterosexuality and reprofuturism. As Edelman argues, the future is not only a place for a child to develop to reproductive heteronormativity but also a place to debase the non-reproductive queer by rebelling them with "the negativity opposed to every form of social viability" (9). This statement establishes a connection to the next section, which focuses on how the Quitches interact with hetero-temporal chrononormativity and Quitch narrative compositions.

2.4. Perpetuating the Quitch's Fates: Dangers to Heteronormativity and Catastrophic Destiny

The previous three sections have emphasized the factors that contribute to the narrative of the Quitch, including body, space, and time. This section focuses on the final element that brings all of these together and becomes a character: the Quitch themselves. The Quitch embodies the queer abjections recognized in the notions of body, space, and time. To become a Quitch, a fusion of queer and witch, a witch must possess a body that deviates from the norm and rejects heteronormative understandings of physique. This body type indicates a disruption of heteronormativity, heterosexuality, and reproductive futurism. The structures of heteronormativity determine a certain condition to understand what “constitutes a legitimate body” (Chandran 362). It is argued that the compulsory normative type of body is “conscripted within the imperative to compulsory heterosexuality” [...] which refers to the “regulatory systems” that normalize heterosexuality and problematize queerness as deviant or different (363). The witch’s physique is perceived as “other” and is discriminated against due to its non-conformity. Queering a body is the rejection of a “prescribed code of conduct” that specifies that bodies should be utilized in specific ways (363). Cultural norms and gender expectations often dictate how a person represents their own body, which can be oppressive and lead to social isolation and marginalization.

Furthermore, the witch character lives in a socially, culturally, and economically excluded space from the mainstream hegemony. This exclusion is paralleled to a normative world where heteronormative values are sustained, but not in a Quitch’s domain. In a broader sense, queer space refers to a site that is inclusive of queer people, where they can develop a sense of belonging, community, and acceptance, especially for those who feel rejected by mainstream society. However, hetero-structural spatiality never emphasizes the positives and instead projects a socially isolated space where an individual reigns alone, without anyone who is able or willing to share a sense of belonging. Additionally, hetero-structural spatiality projects a queer space that is hostile to reproductive futurism which highlights the importance of the Child as the “guarantor of futurity” [...] and contains the queer who are “non-reproductive, anti-social, opposed to viability, and so as threats to the Child who assures and embodies collective survival” (Edelman 148).

Additionally, the witch character is constrained by a heteronormative timeline in which the ultimate objective is achieved through a heterosexual marriage or biological familial reunification. Hetero-temporal chrononormativity refers to the cultural assumption that heterosexuality is innate and prescribes it as the default ultimate goal for characters in narratives featuring witches. This assumption can influence people’s attitudes, desires, behaviors, and drives towards heteronormative

success. This idea is so essentially heterosexual and heteronormative that any deviations are deemed as opposition against “the concept of children and the continuation of time”, thus determining queerness as an entity that seeks to cease the heteronormative temporality (O’Rourke). The concept of hetero-temporal chrononormativity reinforces cultural assumptions by projecting a timeline that favors heterosexual norms. This timeline promotes a specific life path that includes getting married, having children, and valuing biological family development.

In the previous session, it discusses how hetero-temporal chrononormativity establishes a heteronormative timeline for personal growth and development. This session continues the discussion by exploring the functionality of a Quitch within a heteronormative temporality. Hetero-temporal chrononormativity reinforces traditional gender roles and stigmatizes those who deviate from them as morally wrong and abnormal. While it establishes what should be done within a heteronormative timeline, it also reinforces discrimination and prejudice against those who do not conform to heterosexual norms, leading them to either death or disappearance. Edelman argues that queerness is placed on a position that it rejects and rebels against reproduction and the potential for a future; and to fight for a child and to reproduce is to fight for a future (3). Queerness is socially perceived as hostile to both reproduction and children, thus no future reserved for its existence.

In *The Wonderful Wizard of Oz* (1900), the narrative focuses less on heterosexual achievement and more on Dorothy’s journey to return home safely. Dorothy is a key figure, not only as the protagonist but also as an indication that it is essential to protect her so that she can grow, develop her path, and eventually become a beacon of hope for securing the future. However, despite everyone’s efforts to help Dorothy, the Wicked Witch of the West is the only one who refuses to do so. In Dorothy’s mission to defeat the witch and return home, the witch sends several obstacles, including a pack of wolves, a flock of crows, a swarm of bees, and a group of Winkie slaves, to prevent her from succeeding. These obstacles disrupt her path and threaten her mission.

To elaborate on every character’s act of protecting Dorothy, it pinpoints Berlant’s conceptualization of “the infantile citizen” which reinforces an American national rigid code of morality to protect and secure the infantile citizen who is perceived as a “mythical being that requires the nation’s complete collective protection (qtd. in Orshan 28-29). As theorized, the nation is entitled to provide the infantile citizen with comfort and safety so that the existence of the future can be reaffirmed (29). In the case of Dorothy, she represents the concept of an infantile citizen, which enforces a heteronormative timeline that everyone must adhere to in order to protect her and ensure her future progress. Therefore, the protagonist receives protection and guidance from several

characters, including the Scarecrow, the Tinman, the Lion, the Good Witch, and others whose timeline adheres to heteronormative standards.

Although the Wicked Witch of the West initially succeeds in capturing Dorothy and her friends, the concept of hetero-temporal chrononormativity reinforces the idea that only the hope for reproductive futurism is allowed to persist once non-conformity disrupts it. This hope serves as a promise for the future. Hetero-temporal chrononormativity pinpoints the “future-oriented politics of hope” [...] and the optimistic displacement of personal and political investment onto the Child and into the future” (Port 2). In the narrative, Dorothy defeats the Wicked Witch of the West by throwing a bucket of water on the Witch, thus melting and liquifying. The hope for reproductive futurism is ultimately fulfilled with a familial reunification. Dorothy can rest assured that her uncle and aunt will take good care of her at home, allowing her to develop personally in a proper manner. It is also implied that those who disrupt the heteronormative pattern of life will face severe consequences, such as death or dematerialization. In the case of the Wicked Witch of the West, death is the chosen consequence, highlighting the abjection that queer individuals are often subjected to.

The concept of queer abjection is evident in Disney’s *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989). In *Snow White and the Seven Dwarfs* (1937), as previously discussed, the influence of hetero-temporal chrononormativity establishes a heteronormative timeline that leads Snow White and Prince Charming to develop a mutual heterosexual attraction. However, there is a significant obstacle in their path: the evil queen, who serves as the Witch of the story. The Witch attempts to kill Snow White twice, disrupting the path to heterosexual success and preventing the two from being together. The Witch’s interference begins just as Snow White is beginning to develop her romantic relationship with the prince. It is noteworthy that queerness is presented as an aspect that can attract innocent adolescents and lead them away from the path to becoming successful heterosexual adults.

The Witch initiates the plan by requesting the huntsman to escort Snow White to the forest and murder her. Nevertheless, the huntsman has developed his moral compass, knowing that killing a child like Snow White is unacceptable, and therefore decides to spare her life and deceives the queen by presenting her with the heart of a pig instead. The Witch reinforces the plan by attempting to carry it out alone and altering the physical appearance to that of an old, menopausal peddler offering a poisoned apple. It is important to note that while the Witch is attempting to kill Snow White, all other characters in the narrative are working to stop it, emphasizing the strong ideal of protecting a child as a hope for the future. The only character in the narrative who does not

conform to heteronormative standards is the Quitch. While all other characters follow the traditional path of life dictated by hetero-temporal chrononormativity, only the queen disobeys it, earning the title of Quitch.

Toward the end of the narrative, after Snow White has already been tempted by the witch to bite the poisoned apple, her path to heterosexual development is officially suspended. Nevertheless, she is saved at the end by the prince's heterosexual kiss, which serves as a savior from this temporality, and is thus restored. Crucially, while the narrative celebrates the foreshadowing of the heterosexual marriage between the prince and the princess, this heterosexual celebration is preceded by the death of the Quitch, who has been chased to the edge of a cliff by Snow White's companions, who in effect support the longevity of heteronormativity. As a result, death is written as the end of life for those who choose to resist the preservation of heteronormativity. In contrast, for those who conform to the heteronormative scripts, it is a joyful celebration of heterosexual marriage that awaits them.

In *Sleeping Beauty* (1959), the Quitch is none other than, undoubtedly, Maleficent. Similar to what happens in *Snow White and the Seven Dwarfs* (1937), the influence of hetero-temporal chrononormativity functions thoroughly to direct the path of every single character to the contribution of heteronormativity's longevity, except for one character who is discounted: Maleficent. Among all those who are welcomed and invited to the celebration of the princess's royal birth, which in fact already indicates the fulfillment of reproductive futurism, in which the princess will grow and be treated to become a heterosexual adult in order to maintain the longevity of both the throne and the longevity of heteronormativity, there is only Maleficent, who never receives the invitation and is excluded from this royal ceremony because she is not wanted by them, although some other magical creatures are: the fairies.

In the celebration of the royal birth, Maleficent plays a key role as the major disruption of the heteronormative norm. While everyone rejoices in the princess's birth, Maleficent is the only one whose sense of objection is most present. Unlike the fairies who give the princess magical gifts, such as the gift of beauty or the gift of song, which would help her fulfill the expected feminine standards as well as the heterosexual goal of finding a prince to marry, Maleficent's gift to the princess will ultimately prohibit her from fulfilling the heterosexual goal: death. Additionally, it is noteworthy that her curse implies a strong defiance of the reproductive futurism and heteronormativity that the princess holds as a potential hope for its continuation. The curse is detailed in that the princess is scripted to prick her finger on a spinning wheel and die on her sixteenth birthday. A woman's initial period of fertility begins in her mid to late teens and is optimal

in her twenties. In short, the primary function of Maleficent's curse is to prevent the princess from growing into a heterosexual adolescent and to stop her from developing at the stage where her reproductive capacity is initially fertile. However, despite Maleficent's vital curse, it is modified from forcing the princess to die, only to be transformed into the stage of eternal sleep by one of the fairies, only to prolong the hope of reproductive futurism to continue.

While every single character in the narrative spends their life timeline adhering to the preservation of heteronormativity by trying every possible way to prevent the curse from happening, Maleficent, on the other hand, spends the life timeline in the opposite direction by trying to fulfill the prophecy or disrupt the success of heteronormativity. Once Maleficent has found the princess, the Quitch hypnotizes her and leads her to a spinning wheel to fulfill the desire against the heteronormative norm. Having removed one hope that is a key to heterosexual success, the Quitch assures that the plan to disrupt it will never fail by attempting to eliminate another hope that serves the same purpose as the princess in achieving heterosexual success: the prince.

Maleficent later goes to the cottage where Aurora and the prince agree to meet, only to lure, kidnap, and imprison him. It is striking that Maleficent, who embodies a significant level of queerness, either through the physical appearance, a space inhabited, or a motive expressed, is presented as a threat to a heterosexual straight boy. Homosexuality or queerness is portrayed as the villain of heterosexuality and heteronormativity. As a consequence of endangering the hopes of the future, the narrative suspends the longevity of the people to indicate the hopelessness of the future. Maleficent becomes what Edelman refers to as "the place of the social order's death drive", meaning that straight culture has long imposed sterility, death, and negativity onto those who deviate from heteronormative conducts and oftentimes initiate the death of a culture as a result of it (Port 3).

The kidnapping of the prince is explicitly presented as a celebration of the failure of heterosexual success. In contrast to the others who adhere to the heteronormative timeline and are led into the stage of ageless hibernation as a consequence of their inability to fulfill the heterosexual goal, the Quitch is the only one who takes this moment to celebrate the success of heteronormativity's intrusion, thus entirely standing against the heteronormative timeline. In addition, it is noticeable that the Quitch demonstrates a prominent opposition to the success of the heterosexual goal by satirizing it. As seen from the animated movie, Maleficent refers to the prince as "a valiant figure, straight and tall" prince who will, nevertheless, be held captive here and set free by the time that he will only realize that he will never be able to accomplish the heterosexual goal either by finding a true love or awakening up the princess (Sleeping Beauty 1:02:27-1:04:10).

However, the hetero-temporal chrononormativity never betrays the success of the heterosexual reunion. It drives the narrative toward the end, where a significant scene can be seen before the narrative ends with the celebration of heterosexual marriage: the death of the Quitch. Toward the end of the story, with the help of the fairies, the prince is freed and equipped with magical tools to defeat Maleficent. The prince's heroic struggle to defeat Maleficent is indicative of the passion and determination for the success of heterosexual fulfillment that strives to overcome the key obstacle on the path: queerness. Since hetero-temporal chrononormativity regulates, heterosexuality always wins. This is why the narrative later depicts the prince's successful triumph over Maleficent, followed by the joyful celebration of the prince and princess's heterosexual marriage, after everyone has been brought back to life as a result of heterosexual fulfillment.

Likewise, *The Little Mermaid* (1989) follows the identical path of life for the Quitch, who is none other than Ursula, the Sea Quitch. As discussed in the previous session, Ariel develops her path to adulthood through heterosexuality. Although she initially seems to have taken a different path, once she is exposed to the influence of heterosexual desire, she undoubtedly shifts her goal toward its fulfillment. Similarly, the prince evolves toward mutual desire once he is rescued by her. On their journey to the common goal of the success of heterosexuality, there is a great obstacle that always comes to interrupt their path: the Quitch.

The way Ursula interrupts the protagonists' attempt to achieve heterosexuality is similar to the way Maleficent does. What is notable is that Ursula decides not to interfere in Ariel's life until it is certain that her development into a heterosexual adult has begun. In the first part of the narrative, Ursula merely observes Ariel, who has not yet expressed her heterosexual desire, but only an intrinsic passion to discover the human world, and decides to wait until it is "time". The Quitch has been waiting until the rescue scene, in which it becomes clear that Ariel has turned her desire toward heterosexual development. This scene is exactly the same moment when the song "Part of Your World" changes Ariel's passion to explore the human world to the heterosexual urge.

Furthermore, as in *Sleeping Beauty*, the Quitch interrupts the heterosexual protagonist's path to her heteronormative goal at the age of sixteen. Thus, it is clear that queerness is a danger to an innocent adolescent who is developing their path to proper growth. It is likely that queerness will interfere with and divert them from heterosexual maturity. At the age of sixteen, Ariel is qualified to become naturally fertile for reproductive futurism. As she attempts to achieve the heteronormative norm by conforming to the heterosexual trajectory, queerness suddenly comes into play and disrupts her.

It is also noticeable that Ariel's voice plays an important role here as proof of her identity, paving the way for heterosexual success. In the rescue scene, the prince's disorientation after the shipwreck prevents him from recognizing Ariel's face. The only thing he remembers is her angelic voice. The Quitch, in fact, realizes its core value; therefore, Ursula decides to deprive Ariel of it in exchange for turning her fish tail into human legs, thus rendering her completely incapable of proving her true identity to the prince and thus completely incapable of achieving the heterosexual goal.

Not only does Ursula take Ariel's voice, but the Quitch also makes it their own. Once Ursula has determined that Ariel will not be able to reveal her identity to the prince, the Quitch, in turn, transforms their physical appearance into a human form whose physique conforms to feminine expectations of the body. In other words, Ursula "unqueers" the body into Vanessa to look "normal". Another key element Ursula disguises in the human form is Ariel's voice, to successfully be able to convince the prince that the Quitch is the girl in his vision. Ursula's act, in fact, reflects a social stigmatization imposed upon a group of the queer community: transgender women. In some societies, it is so shameful for transgender women to have a voice that is socially determined as "unfeminine" that they are socially driven to resort to surgery to make it "socially acceptable" or to feminize it.

As a result of standing against hetero-temporal chrononormativity, the Quitch is inevitably subjected to a tragic death as the final stage of their timeline. Toward the end of the animated movie, the prince struggles to defeat the giant-sized Quitch in the middle of the ocean. Although it is a battle between a typical human and a sea witch who specializes in magical power, it is predetermined by hetero-temporal chrononormativity that it is not simply a battle between a human and a witch, but rather a battle between the hope of heterosexual success and its rebellious interruption, which must be removed. Thus, the Quitch is finally defeated by being impaled on the phallic, splintered bowsprit of a wrecked ship. As a consequence of the Quitch's removal, there follows a joyous celebration of the heterosexual marriage of the prince and Ariel, and nothing else beyond it.

In *The Witches* (1990), the Quitches, especially the Grand High Quitch, are placed in an obvious timeline that opposes the longevity of heteronormativity. As discussed earlier, the Quitches are all in possession of a solidly instilled disgust with children. In a heteronormative culture, reproductive futurism is seen as an essential value for maintaining the existence of the future through the process of biological reproduction, which can take place once children grow up to become heterosexual adults, marry, and reproduce, thus forever securing the idea that the future

lives on. Nevertheless, the Quitches clearly project their defiance of this heteronormative path by attempting to abuse and threaten the first step to heteronormative longevity, which is to impair and endanger all children.

The Quitches' main goal is to turn all the children in the world into mice by using a magical potion created by the Grand High Quitch. They successfully turn Luke, the main protagonist of the movie, and Bruno into mice. In the case of Bruno, the Grand High Quitch has promised to give him six bars of chocolate, but instead he gets one portion. For Luke, he is chased by the entire group of Quitches. Once caught, he is forced to unwillingly swallow the potion, thus turning him into a mouse. This act conveys the idea that queerness is always an antagonist to children, who are the hope of reproductive futurism. The only goal that queerness has toward children is to lure, seduce, and dehumanize them.

As hetero-temporal chrononormativity describes, those who follow the heteronormative timeline are rewarded with happiness, while those who disobey it are given death as a consequence. Late in the film, Luke sneaks into the Grand High Quitch's room to steal the potion and put it in the soup specifically served to the Quitches, turning them all into mice. As Edelman argues, queerness always rejects the promise of future fulfillment materialized in a form of the Child (Port 3). Hetero-temporal chrononormativity seeks to ensure the consequence of those who refuse to conform: death. All the Quitch mice meet a destructive end by being killed by hotel guests in the midst of chaos. The Grand High Quitch in a mouse form gets the most tragic ending of all, being chopped in half by a meat cleaver. The revenge on the Quitches does not stop there, as both Luke and Helge take the Grand High Quitch's trunk, which contains the addresses of all the witches as well as enough money for them, to destroy all the Quitches in the United States.

It is worth noting that there is one witch who survives the massacre: Miss Susan Irvine, the former right-hand secretary of the Grand High Quitch. After a long period of being abused by the Grand High Quitch, she decides to become a good witch and helps to return Luke and Bruno to human form. Miss Susan Irvine is the prime example of a witch who is unqualified to be a Quitch because she adheres to the heteronormative timeline in order to befriend the children who are the main hopes of reproductive futurism, thus being part of hetero-temporal chrononormativity. Furthermore, her physical appearance, once queerified like all Quitches, reveals the fact that she now has real hair and no longer has claws but human hands, thus "unqueering" her physique and no longer being a Quitch in terms of the body. In terms of space, it is implied that given the changes in her motives and body, she may be able to live among others as normally as she wishes.

Therefore, all the Quitches serve as the embodiment of all queer stigmas and traumas and are subjected to face the most tragic terminal stage of their lives as a result of deviating themselves from the proper path to the success of heteronormativity. In contrast to other characters who are imbued with the drive and passion to direct their lives toward heterosexual fulfillment by contributing themselves to become a part of it, the Quitches, on the other hand, strive in every possible way to prevent it from happening and to disrupt it with their best abilities. For them, there are no alternatives to be imagined except the most unhappy endings, which are always paralleled by happy endings that celebrate a heterosexual achievement or a family reunion, thus perpetuating the longevity of heterosexuality, heteronormativity, and reproductive futurism.

After having discussed all the elements that contribute to the completion of the Quitch narrative, as well as how a Quitch is an embodiment of queer stigmas and how hetero-temporal chrononormativity regulates a Quitch's timeline, as introduced earlier in the preceding session, the Quitch Narratological Framework is worth to be stated again to study how it works in American Quitches that appeared in the twentieth century. The summary of the framework can be seen again in Table 5. Although it is not the case that all of them are present in a narrative and are arranged in a chronological order, they mostly appear in a narrative and dominantly drive it.

Table 5: Quitch Narratological Framework-1

Stage 1: Establishing Stage
1. Introduced within an ordinary space with an aim to achieve heteronormative desires
2. A Quitch (or a non-normative character) introduced with a hint to disrupt the desires
3. Heteronormativity promised
Stage 2: Striving Stage
4. The Quitch literally interrupting the act to succeed the heteronormative desires
5. Heteronormative hope introduced
6. The heteronormative hope striving to restore the heteronormative desires
Stage 3: Sustaining Stage
7. The heteronormative desires reinstated
8. The Quitch either simply vanished or dead
9. Heteronormative fulfillment celebrated within the ordinary space

The best examples, containing most of the above compositions of the Quitch Narratological Framework, are to be found in the Disney Quitches. To begin with the Establishing Stage, *Snow White and the Seven Dwarfs* (1937) introduces the heroine in ordinary space, where she longs to

meet her Prince Charming. The Quitch is also introduced a few moments later with an angry look at the prince, paralleling the prince's introduction to suggest a heterosexual link between him and the princess. Similarly, in *The Sleeping Beauty* (1959), the narrative introduces the heroine in the castle, which serves as the ordinary space, together with the little prince, in order to establish a path of heterosexual development in which they are both integrated. At the same time, the Quitch appears in the center of the stage to express the desire to disrupt the path. Similarly, *The Little Mermaid* presents Ariel, who begins to develop her heterosexual desire after rescuing the prince, who also shares their mutual heterosexual passion for her. However, the narrative also introduces Ursula as a potential interruption to their path.

Moving on to the striving stage, in *Snow White and the Seven Dwarfs* (1937), it is when the wicked Quitch finally succeeds in poisoning Snow White, thus blocking the possibility of achieving the heteronormative goal. What follows is the reintroduction of the prince, after his first introduction in the first part of the narrative, who comes to suggest that there is still hope of removing the blocker before he is finally able to restore it by relying on the kiss of true love. Similarly, in *Sleeping Beauty* (1959), the stage begins with Maleficent hypnotizing the princess to prick her finger on the spinning wheel and eventually succeeding in her plan, thus developing a huge block to heterosexual achievement. The hope to restore it is demonstrated with the prince who comes with the intention to defeat the witch. To the same degree, *The Little Mermaid* enters this stage when Ursula takes away Ariel's voice, rendering her incapable of achieving the heterosexual goal she seeks. The hope of saving the way belongs to the prince, who again tries to defeat the Quitch.

To conclude the Sustaining Stage, the narrative in *Snow White and the Seven Dwarfs* concludes with Snow White being brought back to life by the kiss of true love and being reaffirmed in her heterosexual royal marriage after the death of the witch. Likewise, *Sleeping Beauty* allows the prince to reawaken the princess through the kiss of true love, so that the path to heterosexual marriage can be resumed after the death of the Quitch is confirmed. Similarly, in *The Little Mermaid*, the Sustaining Stage begins when Ursula is executed by the prince, thus resuming the path to heterosexual marriage between the prince and the princess.

Chapter 3: Re-telling Quitch Narrative in American Popular Culture: Post-Quitch Era

The previous two chapters foreground the compositions, structures, definitions, and applications of the Quitch narrative, focusing on both its origins and American adoption as represented in twentieth-century popular culture. Throughout this chapter, the goal is to study the development, evolution, and dynamics of the concept in order to observe its functionality through analysis and close readings of 21st century popular culture. The main focus is to continue to work on the concept, addressing not only its origin and adoption in 20th century American popular culture, but also its development and advancement into the 21st century.

In contrast to the Quitch narrative highlighted in the first two chapters, the third chapter is to work on the idea that serves as the counterpart of the concept: the Post-Quitch narrative. The sensibilities of the ideologies of the Post-Quitch narrative will be explored through a selection of 21st century popular culture featuring Quitch characters portrayed through the lens of the concept, namely Maleficent from *Maleficent* (2014), *Maleficent: Mistress of Evil* (2019), and Elsa from *Frozen* (2013) and *Frozen II* (2019).

While the first two chapters place a strong emphasis on foregrounding the theory of the Quitch as well as its compositions, this chapter embarks on the theory's counter-concept, prominent in American popular culture in the 21st century, which projects another narrative similar to the Quitch narrative adopted to tell a Quitch's story, but in a different manner, thus emerging as the "Post-Quitch Narrative". The idea of the Post-Quitch concept is to advance the previous technique of telling a Quitch's story. Traditionally, a Quitch narrative conveys a non-normative physical representation of a Quitch to signify queerness, and ensures that the body is removed at the end. In the Quitch narrative, the concept of space is used to create two parallel locations that separate the world of queerness from that of heteronormativity. In contrast, the Post-Quitch narrative evolves from this stage to project a utopian realm in which the harmonization of both worlds is possible. While the Quitch narrative focuses its linear temporality on the achievement of heterosexual success by all characters in the narrative except the Quitch, the Post-Quitch narrative not only problematizes this linear heteronormative flow of time, but also initiates an alternative ending that departs from the heterosexual pattern. The last modification that the Post-Quitch narrative establishes is on the Quitch, who, previously in the Quitch narrative, is the medium of the queer abject who faces a tragic ending, but now in the Post-Quitch narrative becomes a critique of patriarchal power, an actual origin of the creation of the Quitch.

3.1. Post-Quitich Physical Appearance Queerification: Redefining the Quitich's Bodies

The physical appearance of a Quitich in a Quitich narrative serves as a representation of queerness and its resistance to heteronormativity. There are four main approaches to queering the Quitich's body. During the nineteenth century, Quitich characters in European children's literature were often portrayed as post-menopausal or elderly women who are unable to contribute to reproductive futurism and preserve heteronormativity. Additionally, the physical appearance of a Quitich could deviate from traditional beauty norms. For instance, Ursula's body in *The Little Mermaid* (1989) challenges heteronormative beauty standards by being portrayed as overweight and obese. In twentieth-century American popular culture, queer bodies were often demonized and dehumanized, perpetuating the idea of otherness. Instead of being portrayed as elderly women, queer bodies are depicted as monstrous and possessing non-human organs. During the same era, the physical appearance of the Quitiches was not only dehumanized but also queer-coded. Their bodies were often depicted with flamboyant or androgynous features and exaggerated mannerisms, which were intended to be perceived as menacing. Being against heteronormativity, these types of body representation are always removed towards the end of a narrative that never emphasizes issues of having these bodies in a heteronormative society but merely focuses on stories of those with normative physical appearance.

Post-Quitich ideas on body portrayal offer a new perspective on how a queer body can function and be practiced differently. These ideas still embody the notion of queerness, which can be emphasized by following the above-mentioned approaches. However, the representation of the Quitich's body is developed to communicate societal suppressions and marginalizations experienced by those with queer bodies. Additionally, the concept of a queer body is promoted through Quitich, encouraging greater acceptance and tolerance by celebrating self-worth and confidence in owning these bodies. This also involves harmonizing them with those who have normative physical appearances to advocate for a more inclusive and supportive society.

Queer body is a term used in gender and queer studies to describe physical appearances that deviate from societal norms and expectations, including those related to gender and sexuality. It encompasses individuals with non-conventional body types or representations. The concept emphasizes the rejection of societal norms and the celebration of individuality and uniqueness through non-normative bodies. It is an approach to reclaim and value bodies that have been disempowered and traumatized due to their queerness. It also aims to recognize the experiences of social denial and hardships faced by those with a physical appearance that challenges dominant

cultural ideas. Butler argues that bodily categories are never natural but rather constructed by the repetition of dominant cultural discourses (87). The result of this concept on queer bodies that defy normative expectations can be severe and suppressive for the queer (110). The socially dominant perception of bodies is not only limiting but also threatening to those whose bodies are deemed unsuitable and inappropriate.

From Disney's 2013 movie *Frozen*, the depiction of Elsa's appearance has been the subject of scholarly discussions related to the concept of the queer body. In the animated film, although it is evident that the Quitch is portrayed in a body form that is perceived as normative like other people, one aspect of the Quitch's body that challenges the norm is the magical ability that Elsa possesses inside. Having this queer body, Elsa is led to suffer a notion of stigmatization that comes with it: invisibility. Beginning with the family, Elsa is forced to hide it from the public and isolate own self from others because of the potential danger it could cause. Farris emphasizes that what Elsa experiences is similar to that of queer individuals in American society where their secret identities must be protected from others who might develop fear towards them after having been exposed to this radical sexual stance (35). Queer members in American society are recognized by conservative individuals and social traditionalists as "freaks" or "monsters" which are employed as metaphors to refer to Elsa throughout the movie (41). The Quitch is constantly told to hide and control this aspect of the body in order to appear "normal".

Another aspect of invisibility that Elsa faces as a result of having a queer body is being in the closet. Being in the closet is a term in queer studies that refers to the experience of hiding and concealing one's notion of queerness from others as a consequence of fear of social rejection and discrimination. According to Travers Scott, the original metaphor for the term was "a skeleton in the closet", referring to a secret kept buried as a result of social stigma (2). The practice of hiding one's identity in the closet leads to a dual personality, the queer face: one derived from hiding a fundamental aspect of one's identity, and the other resulting from carefully expressing one's manners and performances to protect oneself from social skepticism and exposure. McLean summarizes that hiding in the closet is a negative step in the process of being queer and "the least momentous act in life" by living it with dishonesty (152). It materializes a detrimental effect on one's identity and its development (153). Through physical appearance, only what is perceived as appropriate to normative standards is allowed to be demonstrated, while what is inappropriate is trapped inside the body and mentality.

Elsa's body serves as a prime metaphor for hiding in the closet, as seen in the struggle to deal with the concealment of the magical ability. The Quitch is driven to conceal own identity,

which cannot be publicly acknowledged. Elsa must be very careful about how to express own self to others. For example, it is mandatory for Elsa to always wear a pair of gloves to cover the hands, since the power is usually produced by them, in order to appear normal and behave like normative people. Similarly to other queer members, Elsa is unable to reveal the fundamental aspect of the bodily identity so as to be safe from social stigmas and discrimination. The strong effort to withhold the power is an analogy for the closet. Another notion of being in the closet that Elsa shares with the queer community is that this force to stay hidden is sometimes generated by a family. Without acceptance and understanding, it is painful and oppressive for the queer when a family drives them to hide an important aspect of their bodily identity, which only causes anxiety and shame upon the queer themselves. On the one hand, being forced to be in the closet already provides a certain level of difficulty for the queer. On the other hand, coming out of the closet or revealing this queer aspect of the body to the public also leads to another experience that the queer need to encounter: stigma and discrimination.

Apart from invisibility, having a queer body not only forces queer people to hide themselves in the closet, but also imposes social stigmas and discriminations upon them when they either unintentionally or intentionally come out of it by revealing the secret of their bodies. Stigmas and discrimination lead to the negative attitudes and actions aimed at the queer whose bodies are marginalized and oppressed by the public. Often, the queer are subjected to confront with verbal or physical abuse. In many cases, having a queer body leads to being limited to equal employment, housing, healthcare, and several other aspects of social benefits. In addition, they often face social exclusion, silencing and ostracism. Additionally, as a consequence of owning a queer body that is constantly perceived as abnormal and deviant, such a perception leads to pathologization that classifies their bodies as mental disorders, largely prominent in the past.

In traditional Quitch narratives, stigmas and discriminations regarding the possession of a queer body have never been examined. Such bodies are merely exploited to indicate queerness upon a Quitch and associate it with negativity and disgust, therefore legitimizing the removal of the bodies. However, Post-Quitch physical appearance not only connects queerness to a Quitch body to imply their queer identity, but also explores how the body is treated. In *Frozen* (2013), Elsa's queerness is symbolized by the magical ability, which the Quitch once had to keep hidden. Nevertheless, once the secret is exposed, Elsa experiences stigmas and discrimination from the public.

Once everyone has seen Elsa's power, they are all afraid of it and see the Quitch as a monster. Elsa realizes that staying in the kingdom is no longer safe and must flee. It is important to

note that such social denial and exclusion leads to the isolation and exile. Not only is the Quitch forced to flee, but Elsa is also pursued and harassed by a group of soldiers. As a result of having this body, Elsa suffers several stigmas and discriminations from the public through various means: verbal and physical harassment, social rejection and social exclusion, which are aspects that the queer in reality experience due to the common cause.

In contrast to the traditional Quitch narrative, in which these bodies are removed at the end only to reaffirm the idea that queerness cannot coexist with heteronormativity, the concept of the Post-Quitch physical appearance points to the harmonization of both queer and normative physiques. The narrative applies this body to convey approaches to balance both embracing the concept of a queer body and ways to live with heteronormative society. By practicing these approaches, it leads to the possibility that all types of bodies can coexist and live in harmony, thus reworking the traditional framework of the Quitch's ideas regarding a queer body.

The narrative highlights the essentiality of self-acceptance of a queer body for the queer. To accept one's own queer body, it can be a process full of complications for the queers themselves. As a consequence of negative attitudes reinforced by social stigmas and discrimination, queer people are instilled with a sense of self-shame and self-loathing, which can sometimes be troublesome to control or overcome despite its significance as part of being able to embrace their queer bodies and identity and live a peaceful life. During her social isolation, Elsa chooses not to be overwhelmed with desperate feelings, but instead uses the moment to explore own self and the power without restrictions. The Quitch deliberately removes and throws away the gloves that once kept them from their true self and power. Although the Quitch is still suffering from the social denial, they discovers own self and wholly embraces their queer body.

From being in the closet, the consequence of self-acceptance; furthermore, leads the queer towards their "coming out of the closet". "Coming out of the closet", as Scott writes, refers to a queer escape from isolation [...] and becomes visible through it which can be regarded as a form of liberation (2-4). It means rejecting and changing one's integration into a dominant cultural idea about one's body. "Coming out of the closet" is one of the initial steps that the queer should practice, which cannot be achieved by themselves without self-acceptance. The result of coming out is so powerful that it could change the ideas and perceptions behind homophobic laws and violence (4).

Additionally, the narrative underlines the important aspect of inclusivity and diversity as a part of creating the possibility for greater queer body acceptance. Towards the later part of the animated film, it is demonstrated that it is not sufficient to grow the attitude of body acceptance

only in the queer but also in the public eyes. The acceptance would still be partially fulfilled without the understanding of inclusivity and diversity from the surrounding people. The people of Arendelle are portrayed as finally realizing that this body is indeed different, but not threatening as they have been led to believe. They eventually welcome Elsa with open arms, promoting a more fluid and non-binary understanding of body types, that all queer bodies are worth valued and celebrated regardless of identity, sizes, shapes, and forms, and subverting the idea once reaffirming that there is only “one” correct way to look or present oneself.

Therefore, the concept of post-Quitch physical appearance presents a contrasting idea to the one constructed by the process of physical appearance queerification in a conventional Quitch narrative. The Quitch narrative presents a queer body to align with heteronormative ideas, but later removes it towards the end of the narrative. In contrast, the concept of Post-Quitch physical appearance portrays a queer body with a sense of queerness, while challenging traditional social expectations and norms surrounding the perception of queer bodies. In a Post-Quitch narrative, a non-conventional body is utilized as a powerful tool to examine and challenge social stigmas, discrimination, and invisibility experienced by the owner. The narrative promotes the idea of individual self-acceptance, inclusivity, and diversity of non-conventional bodies, while subverting heteronormative ideas and practices. As Scott reaffirms, by doing so, the liberation model is established and asserts “queer difference and cultural transformation to accept that difference” (4-5).

It is worth noting that in *Frozen II* (2019), the people of the Northuldra share similarities with Elsa in terms of the queer experience. Although they have a human-like appearance, they believe in magic and possess the ability to use it. Farris argues that due to this magical ability, the people of the Northuldra also represent the queer community, especially in terms of “being different” and non-normative, compared to normative citizens (50). These individuals face similar hardships as they are marginalized by society, denied social acceptance, oppressed by the dominant cultural group, and remain hidden in the closet and unknown.

In the movie *Maleficent* (2014), the narrative reaffirms the representation of a non-conforming body through the physical appearance of the character Maleficent. Maleficent’s body challenges heteronormative ideas of feminine beauty and human appearance, embodying an evident level of queerness. Maleficent is portrayed as having androgynous features, including eye-catching cheekbones, strong facial features, and noticeable horns. This highlights the Quitch’s queerness and otherness, distancing the character from traditional portrayals of femininity. Sattar and Sharmin point out that the bodily representation is “subtly masculine” as seen from the face, body shape, and

performance that impose “mannish” traits into the character (55). This physical appearance is; moreover, represented as performing “manly” activities: horseback riding, sword-fighting, or hand-to-hand combat to loosen the notion of femininity and inflate masculine traits in order to queer the character’s gender recognition (53). Aside from the Quitch’s non-conforming physical appearance, the fairy’s magical abilities further codify queerness within the character’s physique, similar to Elsa’s.

This type of body leads to the experience of invisibility that Maleficent must face. Due to the Quitch’s magical ability and powerful but non-normative presence, Maleficent is a complete reflection of the ways that the queer are rendered invisible by the heteronormative ideas that impose privileges upon particular perceptions of human bodies. The invisibility that Maleficent is forced to confront is reinforced by the fact that the Quitch is relegated to the margins of society, living in a remote area and only needed by other characters when there is something they can provide. The marginalization of this body is associated with the ways in which the queer are often denied to be a part of the public sphere and life as well as chained to the margins of society.

In addition, *Maleficent: Mistress of Evil* (2019) emphasizes the need to conceal or suppress this type of body in public spaces. Aurora and Maleficent have been invited to a family dinner with Prince Philip’s parents at Ulstead Castle. However, Maleficent and the Moors people are viewed as abnormal, odd, and monstrous by the castle’s inhabitants. Aurora asks Maleficent to cover their horns so that the Quitch appears more normal and less peculiar, similar to Elsa wearing gloves to conceal their magical abilities. The movie highlights that not only Maleficent, but also other fairies with similar body types, face social adversities and oppression. The narrative reinforces traditional perceptions of queer bodies to some extent by depicting them with “normal” and “acceptable” reactions and treatments, while also highlighting the social hardships they face, such as social rejection and pressure to cover and isolate their queer bodies and identities. The experience of invisibility encountered by both Maleficent and other fairies serves as a critique of how societal norms can be used to silence and marginalize queer individuals in a heteronormative society that rejects non-conforming bodies.

Maleficent’s physical appearance is not only subject to social denials but also to the stigmas and discrimination that result from possessing a non-conforming body in a heteronormative community. In general, humans develop hatred and fear towards Maleficent due to their magical abilities, which are seen as antagonistic and threatening. This perception also applies to other fairies in the 2019 sequel. A huge group of fairies is traumatized by humans who exile and constantly hunt them, nearly driving them to extinction. Humans construct normative understandings of how a

person is expected to look, using this idea to marginalize and exclude fairies with non-conforming bodies, ultimately denying their right to exist as individuals.

One example of how a queer body is perceived as a threat and must be controlled or rejected is demonstrated in the 2014 movie when Stefan betrays Maleficent. The king declares that whoever can defeat Maleficent will be named his successor. Stefan, full of greed, devises a plan to cut off Maleficent's wings while the Quitch sleeps, effectively stripping the character of their power and denying their right to exist. This renders them powerless and easier to control. This violent act on Maleficent's body serves as an indication of how agency and autonomy over the bodies of queer individuals are denied, leading to their marginalization and control. Owning a non-normative body results in social discrimination, fear, and ostracism of both Maleficent, the fairies, and the queer community, who are often viewed as monstrous and chased away.

The movies use the concept of the queer body to imply social denial and disapproval, resulting in invisibility, stigmas, and discrimination that a queer body must endure. Maleficent and the fairies, seen as "evil" and "monstrous" due to their magical power and deviant bodies, are considered a threat to the dominant social order and are marginalized by society. Furthermore, this kind of narrative explores the experiences of individuals with queer bodies who are subjected to various forms of brutality, omission, and elimination by a heteronormative society. Eng suggests that although a queer body, similar to other non-normative physiques, is a prime subject of social marginalization and disempowerment, as a form of resistance and transformation, it can be adopted and utilized as a tool to challenge a dominant power and establish an alternative form of social possibility (56). The movies critique societal norms and expectations that lead to the oppression and marginalization of those with non-normative bodies, rather than merely perpetuating traditional ideas about them.

Maleficent's physical appearance promotes self-acceptance for queer individuals, challenging the traditional understanding that queer bodies are associated with villainy and need to be eliminated. This is a positive step towards inclusivity and representation in media. Representing queerness through the application of a queer body can establish a perpetual linkage between queerness and monstrosity, which can further instill a sense of disgust and social denial, making it difficult for queer individuals to fully accept their identity and physique. However, Maleficent's acceptance of their body offers an alternative way to understand a queer body that is no longer tied to wickedness, but rather as an anti-hero. The concept of immorality is associated with characters like King Stefan and Queen Ingrith, whose bodies are traditionally seen as "normal", thereby reshaping the perception of queer bodies.

Furthermore, it is noteworthy that Maleficent never conceals their bodily queerness to conform to societal norms, except for the moment when Aurora asks them to cover their horns. Instead, the Quitch embraces their uniqueness and employs their magical abilities to protect own self and others from persecution. While Maleficent initially attempts to assimilate into human norms to comfort Aurora, the Quitch ultimately recognizes that it is not obliged to do so. In the 2019 sequel, Maleficent initially struggles to accept the other identity that comes with their birth as a Dark Fey Phoenix. Nevertheless, the Quitch later accepts and fully embraces it, becoming a better version of their own self.

The concept of the Post-Quitch body emphasizes political activism as a critical means of transforming inclusivity and diversity into action. The notion of political power is depicted as a crucial way to regulate collective perceptions of bodily expression. This is exemplified by King Stefan and the former King from *Maleficent* (2014), as well as Queen Ingrith from *Maleficent: Mistress of Evil* (2019), serving as an example of how people in political power are able to construct and authorize a particular pattern of perceiving bodies by antagonizing those with different bodies, such as magical creatures like Maleficent. This can stimulate a sense of fear and disgust in those with bodies considered “normative”, creating a disunion between the two and hindering inclusivity and diversity.

Towards the end of the 2019 sequel, it is shown that while political activism can negatively influence people’s perception of queerness by humiliating and alienating a queer body, it can also be used as a tool to subvert this idea. Prince Philip and Princess Aurora announce that there will be no more fighting and that all creatures will live together in peace from that moment onwards. They also announce a wedding, not to celebrate a heterosexual union between two people but to celebrate the union of all creatures, where everyone is welcome and safe. This establishes an allyship through the use of political power. Political activism can create both positive and negative collective perceptions towards a particular subject, thus encouraging people in power to advocate for a more inclusive and diverse environment. On the one hand, it is important to recognize the potential for both positive and negative outcomes. On the other hand, it can also be used as a weapon to harm a group of people or as a means of protection for the same group.

Therefore, the concept of Post-Quitch physical appearance queerification provides an alternative way to understand a queer body, as opposed to the way a traditional Quitch narrative reinforces it. In a conventional Quitch narrative, queerness can be associated with a particular bodily representation. This includes depicting queerness through a post-menopausal woman who is unable to participate in reproductive futurism, projecting a body that defies normative ideas of the

body, demonizing it, or encoding certain characteristics, bodily gestures, and expressions of queerness onto it. The purpose of attributing queerness to a body is not only to acknowledge its queerness but also to justify certain practices that aim to eliminate or erase it.

Nevertheless, the concept of reworking physical appearance in the Post-Quitch narrative extends from the traditional Quitch idea of a queer body by exploring the stigmas and traumas that come with it. It also establishes a way to harmonize all different bodies instead of denying those collectively seen as abnormal. The Post-Quitch body allows for the further representation of social hardship as an experience that a person with a “deviant” body may encounter. In a society with a dominant heteronormative order, possessing a queer body often leads to social denial, discrimination, violation, and marginalization. These are aspects that a Quitch narrative never examines, but empathizing with such Quitches can help the queer audience relate to them better. In addition, the concept of the queer body in the Post-Quitch narrative provides the opportunity to bring together all different types of bodies by highlighting the importance of self-acceptance, inclusivity, diversity, and political activism as viable approaches to creating a more inclusive environment for all body types.

3.2. Post-Hetero-Structural Spatiality: The Reconciliation of Both Spaces

As discussed in the previous chapters, the concept of hetero-structural spatiality creates two distinct spaces in a Quitch narrative. It separates the space for queer individuals, referred to as a “peculiar” space, from the heteronormative individuals residing in an “ordinary” space. This division indicates a sense of isolation and exclusion for queerness from the normative mainstream. Additionally, within this context, they serve to highlight the correct way to form a kinship and family structure, while also questioning any constructions of family that deviate from the norm or are established outside of biological kinship. This reaffirms the dominant pattern of a family that is expected to exist within this space.

The purpose of post-hetero-structural spatiality is to counteract the idea of traditional Quitch narrative patterns by using spaces to create an opposing perception of queerness and family structure. The concept initially resembles these patterns but eventually subverts them. In a Quitch narrative, the two spaces are never reunited and one must survive at the expense of the other. Post-hetero-structural spatiality works in the opposite direction. Furthermore, it is important to note that this concept challenges the conventional idea of forming a family in a heteronormative space and problematizes its essentialist perceptions. In the conventional Quitch narrative, there is only one possibility to articulate a family’s composition, which is to adhere to a heteronormative pattern. In contrast, the spatial Post-Quitch concept reaffirms an alternative mechanism to materialize a kinship that no longer adheres to heteronormative norms.



Fig. 25. Space Separation between Anna and Elsa from: *Frozen*. 2013.

In *Frozen* (2013), a highly financially successful Disney project, the animated film demonstrates the adoption of post-Quitch space concepts in mainstream representation. Elsa represents queerness through their connections to space. Despite living in the same castle as Anna, Elsa is greatly prohibited from having contact with her or other members of the castle due to their magical ability, which the Quitch still lacks control of (See Fig. 25). Elsa is entirely detached from other people, even though they all share the same space. Elsa is obediently forced to conceal their

true identity in a closet. To some extent, the statement implies that individuals who are deemed “socially different” cannot coexist with those who are not. Arendelle’s society exemplifies the isolation that queer individuals may experience when living among heteronormative individuals. Elsa’s struggle to conceal their powers and conform to societal expectations in Arendelle is comparable to the challenges faced by queer individuals living in a society that fails to accept their differences.

“Do You Want to Build a Snowman” is one of *Frozen*’s most streamed songs that challenges the conventional pattern of dividing spaces between the normative and non-normative. The queer community is often confined to a specific space, which is difficult to reach and implies deviancy from the norms. This confinement is seen as a threat to the normative order, leading to isolation and negation. The animation pertains to this spatial concept without resembling a conventional trope of creating a space for the queer. Its purpose is to challenge the confinement of Quitches to peculiar spaces, where they are unable to cause any more harm to the heteronormative orders. Nevertheless, the lyrics of “Do You Want to Build a Snowman” challenge this restricted space by encouraging Elsa to come out of it. The lyrics communicate the younger sister’s desire and passion towards her elder sister, who is socially deemed queer, to empower them to overcome this space that aims only to conceal their genuine identity.

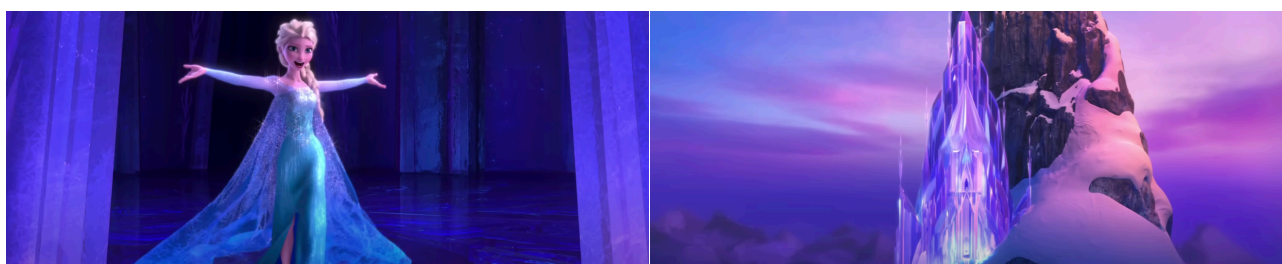


Fig. 26. Elsa’s Icy Palace as her Social Liberation from: *Frozen*. 2013.

It is also thought-provoking when Elsa finally flees Arendelle as a result of their secret being unintentionally revealed to the public, which only brings them shame and social rejection. The Quitch flees to the North Mountain, where Elsa builds their own icy palace from the liberation of their magical ability (See Fig. 26). In the castle of Arendelle, Elsa has never brought their magical power close to the public, completely hiding their true identity in this space for fear of social rejection. While in hiding, Elsa spends their life in fear, panic, and shame of their own individuality. The Quitch indeed embodies the real collective stigmatization that the queer are socially driven to face as a result of living in a spatial setting where non-normativity is contemplated out of social rejection.

In the self-created space, Elsa demonstrates a striking change when their true identity is no longer suppressed. The icy space indicates not only the sense of isolation that Elsa must experience, but also a certain degree of liberation. It is, in fact, a peculiar space in which the Quitch can thrive and express their true distinctiveness without hiding, thus coming out of the closet completely. On the one hand, it is true that this space serves as a means to emphasize the emancipation of queerness from the expectations and restrictions of society. On the other hand, in spite of its sensibility of queer liberation, the space still implies a trauma that queers inevitably need to undergo: the systemic trauma that reaffirms the fact that the liberation of queerness comes only at the expense of their own social isolation, hence still paralleling both spaces.

As seen in the popular song “Let It Go” from the animated film, the icy palace also serves to highlight the societal struggles faced by the LGBTQ+ community in a world that rejects their identity. It represents a space where their individuality and uniqueness can be celebrated without hindrance. The lyrics utilize the unique space not only to contrast the Quitch with the normative space but also to challenge it by using it to empower the Quitch and critique its construction by heteronormative orders. Examples of such lyrics include “a kingdom of isolation and it looks like I'm the queen” and “it’s time to see what I can do to test the limit and break through. No right, no wrong, no rules for me. I'm free”, suggesting that although this space provides the queer with social isolation, it is both a place where they can feel empowered and a place that reveals the queer as victims of social construction in terms of gender, which originates the peculiar space and forces them to live in it. The lyrics encourage letting go of the fear of being different, realizing one’s true self, and resonate with the notion of coming out within the queer community.

The concept of post-structural spatiality still uses the icy palace to resemble conventional Quitch patterns by communicating its danger to heterosexual hopes before reworking it at the end. In the scene where Anna reaches Elsa’s icy palace, even though her intention is to persuade Elsa to return to Arendelle with her, certain lines indicate that Anna is unsuitable for this palace and belongs in the normative space:

Elsa: You belong down in Arendelle.

Anna: So do you.

Elsa: No, Anna, I belong here alone where I can be who I am without hurting anybody.

The above-mentioned conversation between the two sisters suggests that this particular space is not suitable for a heterosexual promise like Anna, but rather for Elsa, who is isolated from mainstream society due to their social deviancy.



Fig. 27. The Imprisonment of Elsa and Her Escape from: *Frozen*. 2013.

Not only does the animation use the icy palace as an indicator to communicate Elsa's space-derived queerness, but it also uses Arendelle again to emphasize the same purpose, suggesting Elsa's inappropriateness to normative space despite the fact that it is her home. Towards the later part of the cartoon, Elsa is framed as a villain and returns to Arendelle as a prisoner (See Fig. 27). What can be observed from this scene is that although Arendelle is Elsa's home, their sense of belonging to this space is completely invalidated simply because of their own social non-conformity, only to highlight the idea that queerness must be exiled from the normative space, albeit its own home. Despite being brought back home, Elsa still has to run away from it.



Fig. 28. The Harmonization of Both Spaces from: *Frozen*. 2013.

The concept of post-hetero-structural spatiality challenges conventional perceptions of the relationship between queerness and space and reworks the ending to create an alternative space where both queerness and heteronormativity can coexist. Unlike traditional Queer narratives, which often end with the annihilation of a peculiar space and its inhabitants, leaving only a heteronormative space to survive, *Frozen* (2013) concludes with the acceptance of Elsa's social non-conformity, paving the way for the harmonization of both spaces (See Fig. 28). The spatial telling resonates with Halberstam's concept of queer utopianism, which explores how utopian thinking can visualize an alternative space for queerness that is free from oppressive social norms,

arguing that queer utopian thinking is an influential tool for envisioning an alternative site where ways of living can rework heteronormative standards and dominant norms (89). Arendelle becomes a space for both normative individuals and Queen Elsa, where the Quitch no longer needs to conceal their identity and can freely express their own self, creating a utopian space for both groups.

Anna: I like the open gates.

Elsa: We are never closing them again.

Frozen II (2019) continues to explore the concept of post-hetero-structural spatiality to convey perceptions of queerness through the relationship between the Quitch and the surrounding spaces. The animated film introduces another space, the “Enchanted Forest”, which shares similarities with the peculiar space. As seen from the animation, the Enchanted Forest embodies notions of peculiarity, oddity, and mystery. The location is situated in the forest and unknown to most people. The concept initially resembles a conventional space, but is reworked at the end to challenge the idea of hetero-structural spatiality.



Fig. 29. The Discovery of the Enchanted Forest and the Northuldra from: *Frozen II*. 2019.

Furthermore, it is important to note that Elsa has discovered the Enchanted Forest due to a mysterious voice that called to her magical abilities. The forest is home to the Northuldra, a group of ingenious people who live in the northern part of Arendelle (See Fig. 29). The people of Northuldra have been isolated from other people for a long time and have a unique way of life. In addition, Elsa has a strong connection with this group of people, particularly in regards to queerness. They are commonly referred to as “the people of the sun” and have a significant association with the forest’s magic and elemental spirits. It appears that Elsa’s magical abilities are linked to this group. Although the indigenous people of Arendelle pose no harm, there was a past incident that led to their isolation in the forest for thirty-four years. The narrative depicts a group of people, including Elsa, who are considered socially deviant and are not accepted by the outside

world, leading them to hide. Together with Elsa, they share a similar sense of queerness but also a sense of belonging to each other.

Separated by a dam built by the Arendellian king, also known as Elsa's father, the two lands are in need of reunification. This is a pivotal moment where post-hetero-structural spatiality comes into play, redirecting perceptions towards queerness. Elsa discovers their ability to help bring the lands together. Elsa embarks on a quest to resolve the conflict and becomes the heroine of this narrative. Towards the end, the two spaces are reunited as a result of Elsa's heroic act. Unlike *The Little Mermaid* (1989), where the human and undersea worlds are united through a heterosexual relationship between the prince and the princess, *Frozen II* takes a different approach. The Quitch, representing queerness, helps to resolve the conflict between normative and non-conforming individuals, thus stabilizing and reconciling both spaces without relying on heterosexual acts. It is an act of a queer who has come out of a closet and helps liberate those who still cannot, an aspect that is further discussed in the next following session.

The concept of post-hetero-structural spatiality aims to problematize the existence and traumas imposed upon queer individuals, rather than being antagonistic towards them. This concept later transforms the space into a "queer space", which is welcoming and inclusive to individuals who identify as queer or are coded as such. It is a space where individuals who identify as queer can feel safe, supported, and connected to others who share similar non-conforming identities. The concept of queer space is not only explored, but also connected to mainstream society, which has historically rejected it. By bringing together these two worlds, the concept of queer utopianism expands to include not only Elsa, but all individuals who identify as queer. While *Frozen* only uses the concept of queer utopianism to explore Elsa's oppression within the story, *Frozen II* expands on this concept to promote inclusivity and challenge various forms of oppression and marginalization experienced by the queer community in normative spaces. The animated film reimagines a world that is more just and inclusive for queer individuals.

Additionally, both *Frozen* and *Frozen II* highlight the theme of valuable and genuine kinship that is not limited to biological relation. The concept of space in a Quitch narrative is heavily emphasized, with an appropriate perception of family formation in a given space. Hetero-structural spatiality conventionally values biological relationships over non-biological ones. It confirms that any elements that deviate from this essentialist notion of familial kinship will be deemed "inappropriate" and removed, leaving only what is considered valid. Moreover, if a relationship develops between individuals who are not biologically related, it will be framed as

heterosexual intimacy to promote the success of heterosexuality in the future. This, to some extent, rejects the possibility of promoting non-bloodline kinship in a given space.



Fig. 30. The Loss and the Rebirth of Olaf from: *Frozen II*. 2019.

However, the concept of post-structural spatiality reworks this aspect in certain parts of the animated movies by introducing Olaf and his close connections to the other characters. Olaf is a snowman materialized by Elsa's magical ability and has been loyal to both of them since their childhood. This was before Olaf came to life when Elsa excelled in their magic. Throughout the course of the *Frozen* movies, Olaf has become an important figure in the relationship between Kristoff, Sven, Elsa, and Anna. After his creation, Olaf becomes a close companion to both sisters and is considered a part of Elsa's family. Olaf develops a close relationship with them over the course of the movies. Olaf and his friend share a strong bond and are always there for each other in times of need. Olaf brings joy, humor, comfort, and a sense of home to their relationship. Their kinship is not based on biological relations but on mutual respect, trust, and love.

The formulation of a family that disregards bloodline relations rejects the systemic perception that reproductive futurism legitimizes as the only proper way to build a family. Reproductive futurism often idealizes the concept of space to portray a family that adheres to a certain sensibility. Reproductive futurism is a cultural and technological movement that aims to improve the human species through genetic procreation of future generations. The focus is on creating a better future for humanity by genetically producing children. It is important to note that this perspective could largely exclude queer individuals from this system of belief.

However, Elsa's reliance on their magic instead of biological means to create a family challenges traditional perceptions of familial relationships. The Quitch, to a certain degree, subverts the idea of constructing and developing a familial kinship that is able to exist "properly" in a specific space. It is still feasible to have a close-knit family without a bloodline linkage. During Olaf's de-realization, Anna's emotions were so genuine that she would have felt the same way if she had lost Elsa, her biological sister. Queerness, in this manner, presents a challenge to reproductive

futurism, resulting in new options for building a family and having children, particularly for members of the LGBTQ+ community who have faced obstacles to traditional parenting patterns.



Fig. 31. Princess Aurora and the Moors from: *Maleficent* . 2014.

The film *Maleficent* (2014), a live-action remake of Disney’s animated movie *Sleeping Beauty* (1959), also prominently uses a similar approach to represent both spaces. The movie places paramount emphasis on the separation of two lands that are “the worst of neighbors”: the Moors and the human kingdom. As depicted in the movie, the human kingdom is referred to as a place of “folks like you and me”, implying a separation from the Moors, which is home to strange creatures, including Maleficent, and is wholly isolated from the human kingdom. The narrative portrays a division between the Moors and the human kingdom, as well as between a magical realm inhabited by fairies and mythical creatures and the human kingdom, which is home to humans. Additionally, it highlights a division between queer and normative individuals. This division of spaces highlights a central conflict and serves as a metaphor for discrimination, intolerance, and the consequences of labeling one group as “other” due to fear and hatred.

After addressing the spatial conflict between them, the concept of post-hetero-structural spatiality redirects perceptions towards queerness in spaces. The spatial arrangement of hetero-structural spatiality is conventionally associated with the peculiar spaces that are not only inhabited by Quitches but also pose a danger to children. This is in contrast to ordinary spaces that depict these sites as a source of hope for the future, such as Maleficent’s ruined castle in *Sleeping Beauty* (1959), Ursula’s cave in *The Little Mermaid* (1989), or the Quitch’s candy house in the *Brothers Grimm’s Hansel and Gretel* (1812). In contrast, the Moors is represented as a place that is not only harmless and friendly to Aurora, but also a place where she enjoys herself (See Fig. 31). This

peculiar space no longer portrays queerness as something antagonistic to normativity, but rather as something that can coexist.

Furthermore, *Maleficent* (2014) uses the concept of post-hetero-structural spatiality to critique traditional family patterns and suggest alternative mechanisms. The Moors and the human kingdom represent different perceptions of familial kinship. Traditionally, heteronormative spaces prioritize and validate family structures based on bloodline relations, legitimizing intimate relationships that are expected to occur within that space, as reproductive futurism explains. By this means, Edelman states that queerness confirms itself as entirely opposed to it and serves as what is called “the place of the social order’s death drive” through its defiance of reproductive futurism (qtd. in Harada 46). It also raises concerns about families who choose to deviate from traditional patterns, highlighting the challenges faced not only by queer individuals in conforming to traditional norms, but also in forming and maintaining their own families due to a lack of bloodline intimacy.

The concept of post-hetero-structural spatiality is exemplified in the relationship between Aurora, her biological father, and Maleficent. Despite not being biologically related to Aurora, Maleficent develops a strong emotional bond with her, similar to that of a biological mother. Braswell argues that the concept of motherhood is predominantly rooted in Western discourses that institutionalize a mother who lacks normative instinct into maternal neglect, the accusation of a mother whose motherhood is under-qualified as a result of non-normative maternal status (234). However, *Maleficent* projects a notion of motherhood that is as valuable as the normative one, despite its non-biological maternalism, thus subverting Western concepts of motherhood. Throughout Aurora’s development, Maleficent has played a crucial role in her upbringing. Maleficent has provided emotional support, care, and love to Aurora, ensuring that her physical needs, such as food and shelter, are met, and promoting her developmental maturity. Maleficent saves Aurora when she is about to fall off a cliff and makes sure she is well-fed when she needs to.



Fig. 32. Different Portrayal of Kinships between Aurora, Maleficent, and King Stefan from: *Maleficent* . 2014.

In contrast, in the human kingdom where her biological father reigns, the perception towards a binary and essentialist way of understanding a family is challenged. When Aurora escapes the cottage she has lived in with her aunt fairies to return to her kingdom after realizing that she is a princess and has a father, she finally meets him for the first time with joy and delight. Despite their bloodline connection, the father shows no love or affection towards his daughter due to a lifelong deficiency in their relationship. Instead, he fears the curse and orders soldiers to lock her up in a room. The relationship between father and daughter is depicted as quarrelsome, with no signs of affection from the father. Even when Aurora hugs him, he shows no reaction. Throughout his life, the king likely has never missed his daughter, but has instead lived in fear and hatred of Maleficent.

Exploring the perception of familial kinship in different contexts provides a new perspective on family construction. Traditional notions of family formation, which rely solely on bloodline relations, are challenged. It is no longer sufficient for a biological relationship to provide a “proper” familial kinship in a given space if the bond between the two members is not well-established. On the other hand, it is possible to form a family without a bloodline connection. A “proper” family can be established as long as both parties have a strong bond and maintain intimacy over time. This rejects the heteronormative conventional pattern of family formation (See Fig. 32). Developed from Butler and Winnicott’s account of parenthood, Braswell asserts that parenthood is performative practices which recognize the possibility of multiple maternal figures (236). A conception of parenthood, as Winnicott reaffirms, is rather “the being who guides the infant to self-development, thus already including and legitimizing queer parents (qtd. in Braswell 236). The redefinition of parenthood in this regard shifts the focus from the biological connection to parents-children relationships, offering maternal practices that cover both normative and non-normative means (236). Maleficent and King Stefan serve as prime examples of the idea that proper parenting requires practice and is not solely based on genetic bonds.

Maleficent’s affection and intimacy towards Aurora is so genuine that it breaks the curse on the princess, reuniting both spaces at the end of the movie. As stated, Aurora is prophesized to fall into a sleep-like death on her sixteenth birthday after pricking her finger on the spindle of a spinning wheel. She can only be awakened by a true love’s kiss. As the curse is fulfilled and Aurora falls into her eternal sleep, the Quitch apologizes for their actions and gives Aurora a farewell kiss on her forehead. This kiss turns out to be the kiss of true love, a genuine expression of the motherly love the Quitch has for Aurora, despite not being biologically related. The spell is broken, challenging the rigid notion of reproductive futurism. As a result of King Stefan’s death, towards the end of the movie, the two kingdoms are reunited. The narrative leaves us with the idea of queer

kinship where one remains “non-anthropocentric, non-reproductive, and non-heteronormative companionships between human and nonhumans” (Harada 48). Representing a family structure in this regard leads to the hope that “rests on new visions of relationality untethered from the conventional scripts of hemp and family” that may have long been omitted (Nolte-Odhiambo 12). The Moors serves as a place for both queer individuals and those who conform to societal norms, such as Aurora.

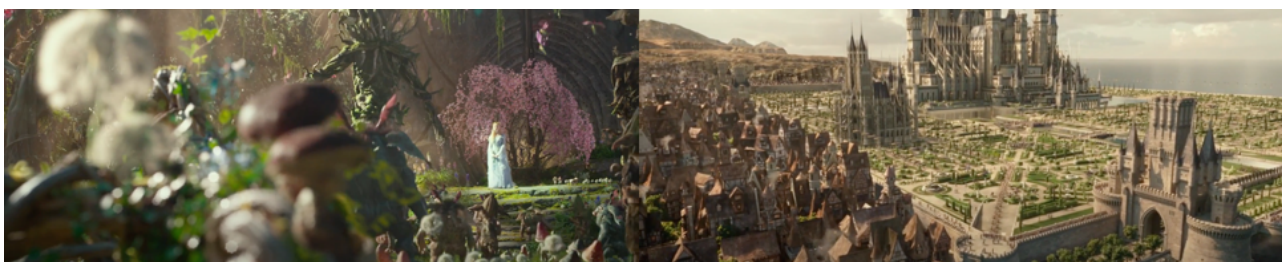


Fig. 33. Comparison of the Moors and the Human Kingdom from: *Maleficent: Mistress of Evil* . 2019.

Compared to *Frozen II* (2019), *Maleficent: Mistress of Evil* (2019), the sequel to *Maleficent*, explores the concept of space in shaping perceptions of queerness. The movie opens with the division of two lands: the Moors, home to magical creatures including Maleficent, and Ulstead, a human kingdom ruled by King John and Queen Ingrith, parents of Prince Philip, with whom Aurora develops a romantic relationship. It is important to acknowledge the separation between the queer and normative individuals that each space represents. Ulstead is home to normative individuals, while the Moors is inhabited by non-human creatures (See Fig. 33). Similar to the people of Northuldra in *Frozen II*, the creatures of the Moors are portrayed as a threat to the people of Ulstead, particularly Queen Ingrith, who develops internal hatred and disgust towards them and Maleficent due to their magical abilities. The creatures are depicted as deviating from societal norms, embodying a specific notion of queerness.

Towards the middle of the movie, Maleficent is shot in the middle of the ocean by a special bullet, causing them to temporarily lose their magical ability and physical strength. The Quitch is rescued by Conall, a creature that looks exactly like Maleficent, and carried to a cavern which later turns out to be a huge nest of humanoid winged fairies like the Quitch. The introduction of this new peculiar space offers a sensibility of queer space. The Nest of Origin is home to a group of winged fairies who resemble Maleficent and have been hiding from humans since they were nearly hunted to extinction (See Fig. 34). The space is located far off the coast of Ulstead and is inhabited by fairies from different tribes, resulting in a variety of physical appearances.



Fig. 34. The Nest of Origin from: *Maleficent: Mistress of Evil* . 2019.

The concept of queer space refers to a site where individuals gather due to social and political oppressions faced by the queer community. This space can be a source of resilience and empowerment for those who have experienced mutual social oppression and discrimination due to their gender identity or sexual orientation. The Nest of Origin can be seen as a representation of a queer space, as the fairies who reside there embody a certain level of queerness. They are considered peculiar in comparison to the normativity of mainstream society and are cast out to live in a place that is un-recognized by humans from every kingdom. This space serves as a gathering place for non-human characters to provide mutual support and freedom from judgment and persecution. They are a group of diverse individuals who share common burdens. Due to social rejection, these peculiar spaces become valuable resources for the queer community, promoting equality, acceptance, and visibility - all essential elements of queer spaces.

In the twenty-first century, the isolation of the queer community remains a prevalent issue. Members of this community often experience significant disconnection from mainstream society, as evidenced by the separation of their nightlife from their everyday lives. Nightlife serves as a safe space for marginalized individuals to connect with one another (Moran). It is the only space where queer individuals are allowed to define themselves and creates a sense of “universal loneliness” among the queer community and is considered a hideaway from the dominant world where queer individuals are often socially marked as a “subculture”. The Nest embodies this sense of isolation that queer individuals face. The fairies can be interpreted as a metaphor for marginalized or non-normative identities, or for queer individuals who experience a rigid separation between their nightlife and everyday life. They represent a subculture of humans who are marginalized and disenfranchised.

The divisions depicted in the movie - between the Moors, the human kingdom, and the Nest of Origin - are shown to have arisen from the intersection of two forms of discrimination: racism and speciesism. Queerness also experiences similar discrimination to some extent. Racism and speciesism are both discriminatory practices that treat individuals differently based on their identities. Racism involves discriminatory acts towards people whose racial or ethnic identity is perceived as different by the dominant group, while speciesism involves discrimination based on species. Both forms of oppression are considered morally unjust because they devalue minorities. To some extent, queerness is subject to discrimination based on arbitrary characteristics that deviate from normative standards, resulting in injustice and unfair treatment due to its inherent peculiarity. As a result, these forms of misconduct lead to social denial, oppression, marginalization, and ultimately social and physical isolation from dominant groups.

Towards the end of the movie, the concept of post-hetero-structural spatiality merges all spaces and indicates what needs to be considered and practiced to achieve it. Intersectionality becomes prominent as a key to resolving conflicts among groups of people by urging them to realize the interconnected nature of various forms of oppression and discrimination that a person may experience. Moreover, the movie highlights multiple approaches to better understand and practice differences in personal identities, creating a more inclusive space based on trust and acceptance. In the latter part of the movie, Maleficent and Prince Philip develop a mutual understanding of each other's differences and perceptions, ultimately strengthening the bond that unites all groups and lands. The reunification of both spaces offers a narrative of a queer utopian where it serves "as a haven from the drudgeries of heteronormative inculcation" and [...] "embraces the odd and the unique" (Pugh 218-220). The resolution emphasizes accepting each other's differences and diversities in every regard. The success of heterosexual union is no longer the primary reason to harmonize the spaces, but rather intersectionality and acceptance.

Maleficent: Mistress of Evil challenges and criticizes the essentialist understanding of forming a family through the characters of Queen Ingrith and Maleficent. The character of the Quitch is employed to ridicule the mode of constructing a family that does not align with the conventional norm. It is acknowledged that Maleficent has adopted Aurora and raised her as their own daughter in the Moors. During the dinner at the palace of Ulstead, Maleficent and Aurora are invited to participate by the queen, with internal hatred towards fairies whom she sees as the embodiment of queerness. She makes fun of this concept of family by stating that Maleficent has broken the natural way of building a family and that it is not "real".



Fig. 35. Queer Kinship between Maleficent and Aurora from: *Maleficent: Mistress of Evil* . 2019.

The concept of post-hetero-structural spatiality presents a significant idea of queer kinship through the intimate connection between Aurora and Maleficent, which surpasses that of the previous movie. The notion of queer kinship emphasizes the importance of non-traditional family structures, connections, bonds, and relationships that exist outside of blood ties. The main objective is to challenge traditional ideas about family formation and highlight the various possibilities for creating authentic connections. This concept is particularly relevant to the queer community, who may not feel safe in their biologically-constructed families due to their non-normative identities or who may need to create their own non-biological families based on love, support, and a sense of belonging in the future. Furthermore, queer kinship focuses on the concept of queer parenting, which involves creating families through means other than biological reproduction, such as adoption or surrogacy. It sees these as new opportunities for queer individuals to build families and become successful parents, despite social pressures and discrimination. Hilson asserts that due to the rigid normative image of family and its prolonged naturalization and normalization, “it lulls us into conflating a legal conception of “next of kin” with a biological one”, hence regarding the alternative means as impossible and unreal (201-202).

Maleficent’s love and care for Aurora are just as real and genuine as those of a biological mother. The movie portrays a non-traditional form of motherhood that challenges conventional notions of family. As the story progresses, their relationship deepens and becomes more meaningful. Although their intimacy may be perceived as unusual or even threatening by some, it is a testament to the strength of their bond. However, their love and bond continue to grow stronger, and they consider each other as their true family. The movie’s portrayal of motherhood challenges the essentialist notion that motherhood is solely based on biological connections and provides an unconventional perspective on family and parenting. Maleficent’s motherhood exemplifies the idea that love, support, and a sense of belonging can exist between individuals with different identities. Maleficent’s bond with Aurora is so strong that the Quitch even sacrifices their own self to save Aurora’s life (See Fig. 35).

Aurora faces a desperate feeling of despair of losing her adoptive mother. Family, as a concept, is culturally shaped as “the promise of belonging that binds the past to the present and the present to the future” which can be achieved only by genetically-connected generation (qtd. in Nolte-Odhiambo 4). This perception, in itself, already rejects the participation from queerness. Nevertheless, the depiction of an intimate bond they both share criticizes the concept by offering an alternative form of belonging with the identical ability to bind the past, present, and future but without a need of genetic transmission but honest and genuine affection to one another. Even having been reborn as a massive phoenix, the genuine instinct as a mother is still so true to Maleficent that the Quitch uses their body to save Aurora from falling off the castle.



Fig. 36. False Motherhood by Queen Ingrith from: *Maleficent: Mistress of Evil*. 2019.

The narrative explores the concept of queer kinship and critiques traditional forms of familial construction through the relationship between Queen Ingrith and Prince Philip. Despite their biological relationship as mother and son, Queen Ingrith expresses a deficiency in the quality of motherhood. She is portrayed as a cruel and manipulative character who lacks genuine maternal care to her son but merely focuses on the gain of power and authority, while Maleficent is a true protector of her adoptive daughter and the creatures of the Moors. Throughout the narrative, the false and political approach to motherhood is heavily contrasted with that of Maleficent that is filled with love and nurture. Branswell states that, by portraying the diverse accounts of queer mothers, queerness is reaffirmed that it never refrains the “mothers from attending to the basic needs of their children” [...] and that “there is no appropriate rationale” for motherhood (235). The position of a mother of a prince grants her the authority of the queen of the kingdom, the source of power and control she seeks, while the role of a mother that Maleficent holds is a source of love and support.

The portrayal of the queen presents her as a deceitful mother who manipulates motherhood for her own benefit, seeking power and superiority through her position in the royal hierarchy. She assumes the role of a mother with dishonesty and deception. The queen claims to have created the war to protect the throne, but this suggests her inner desire for power. As long as the throne belongs to her son, she can maintain her royal control and authority. Despite their biological connection, the

queen orders soldiers to lock up her son when he discovers the truth about her. This action shows that she is rejecting her role as a mother (See Fig. 36). The concept of false motherhood has often been linked to queer individuals, implying that they are unable to practice it due to the absence of biological ties. However, in this film, the portrayal of false motherhood by the queen serves as a powerful critique of essentialist and binary notions of motherhood, while also celebrating the love and family bonds formed through alternative means. Milson emphasizes that such modifications of a family representation reveals that “the conventional family tree structure - a linear representation of one’s closet blood relatives” - could be a “poor substitute for real trees” (200). It could sometimes be “more like a wooden coat rack: treated, sterile, and inert” (200). The roles of Queen Ingrith and Prince Philip are to highlight the challenges and complexities of family structures.

Reformulating the concept of space in this way complicates the conventional correlation between queerness and spaces argued by Nolte-Odhiambo. It is asserted that the representation of space’s concepts, remarkably in children’s literature, perpetuates an idea that, albeit the enjoyment they may bring, their non-conformity must be left behind the narrative so that children are allowed to return their “safe” and “familial” home (3). In this case, modifying the pattern creates a narrative that maintains the notion of non-conformity while also transforming the peculiar space into a “safe” and “familial” site for children. This challenges and rejects the heteronormative illusion of utopian space and familial kinship and construction.

The concept of post-hetero-structural spatiality, therefore, outlines the idea that resembles, problematizes, challenges, and rejects the initial concepts of hetero-structural spatiality apparent in a Quitch narrative. To a great degree, the adoption of hetero-structural spatiality leads to a construction of two spaces: a peculiar and an ordinary space where one represents queerness and heteronormativity for the latter, and their disunion. The peculiar space is formulated to connote disgust and negativity upon queerness through the place where a Quitch lives in. It is a domain that is both a home of a Quitch, who embodies queerness noticed by their physical appearance, and filled up with harms and threats towards the longevity of heteronormativity. As a consequence of its antagonistic position to the heteronormativity, the space is either wholly disrupted or vanished from the narrative with the Quitch towards the end.

An ordinary space is used to represent a utopian environment that is safe for nurturing children with the aim of growing up to be heterosexual adults and preserving longevity through the achievement of heterosexual marriage. Furthermore, this space is used to legitimize the idea of using appropriate techniques to form a family in a society that traditionally relies solely on biological bloodlines to maintain genetic intimacy and bonds, thus ensuring the existence of

heteronormativity. If a family in a certain space does not conform to the essentialist pattern, the space corrects itself by removing the non-conforming element and returning the family to its “proper” status. Both spaces serve the same purpose of upholding heteronormativity and marginalizing queerness.

However, the use of post-hetero-structural spatiality concepts leads to the reconstruction of hetero-structural spatiality. The traditional perception of space in a *Quit* narrative is maintained by initially depicting separate spaces. In the hetero-structural spatiality concept, the spaces remain divided until the end to indicate the inability to harmonize both entities. However, it redirects the narration by problematizing the separation and works to reunite them by highlighting the influence of acceptance and inclusivity. The concepts reveal that discrimination and prejudices imposed upon the queer community lead to the disunion of the two.

Additionally, it places significant importance on challenging the binary understanding and formation of families, in contrast to conventional narratives that heavily emphasize the necessity of building a family based on blood ties. The concept of bloodline relationships is often seen as crucial for the growth, development, and sustainability of a successful family. However, deviating from this predominant pattern and creating a non-traditional family structure is not necessarily impractical. Nevertheless, the concept of a family in a *Quit* narrative has evolved to no longer rely solely on bloodline bonds, but rather on genuine feelings of internal sensation, affection, and intimacy towards one another. Even with genetic relation, success in building and maintaining a family is not guaranteed without these complex layers of mutual bonds.

The challenge of forming a queer kinship or family remains significant, particularly in the current American legal context. Although there has been progress in recognizing and legitimizing the rights of queer relationships and families in American law, societal discrimination against non-biological parenting relationships still persists. This progress is due to the Supreme Court’s 2015 legalization of same-sex marriage, which granted queer individuals the right to adopt, marry, and have equal access to spousal benefits. Although some states, including New York, California, Massachusetts, and Washington, have successfully enacted laws to protect the legal rights of non-biological parents, there are still states without such laws. This results in a lack of access to legal rights for children being raised in queer families. As Mathur concludes, in spite of progressive movements towards equal rights for the queer, both legal and social, the prestigiousness of heteronormative-like values has still had competitive advantages over the queer (82). Heterosexual spouses and heteronormative families are provided with the most access to legal rights (82). “The genuineness of relationship” is still largely evaluated on the “traditional familial and martial model

(82). The mainstream adoption of post-hetero-structural concepts in family formation allows for a better understanding of the structures of queer families, as well as the social difficulties and obstacles faced by large groups of people.

3.3. Post-Hetero-Temporal Chrononormativity: Deconstructing Heteronormative Linearity

In a Quitch narrative, one of the most important compositions is how a story centralizes its plot development along a linear timeline that drives each character according to a heteronormative pattern. By adhering to heteronormative chrononormativity, the main protagonists and their supporting characters place a strong emphasis on living their lives according to the script written by heteronormative ideas, growing into heterosexual adults, traveling through various circumstances that lead them to the success of heterosexual union, and fulfilling the goal of reproductive futurism or facilitating the path to it. In this heteronormative temporality, a Quitch serves as the main disruption of it. Not only are they unable to be a part of this linear timeline, but they also position themselves as its primary disruptive characters. Toward the end of the narrative, as a medium of abject terror, the Quitch is destined to be removed from the timeline during the celebration of heterosexual reunion and marriage.

The goal of post-hetero-temporal chrononormativity is to challenge the marginalization and silencing of a Quitch character by the heteronormative temporality, using the concept of queer temporality. In queer studies, time is viewed as being constructed by social and cultural norms surrounding gender and sexuality, which can effectively exclude and ostracize queer identities. Queer temporality is used to critique heteronormative discourses of time by challenging the prioritization of heterosexual accomplishment and the erasure of the experiences of queer individuals who experience temporal dislocation and disorientation as a result. In addition, the concept of queer temporality refers to an alternative timeline developed by the queer community that deviates from the repeated heteronormative trajectories of life. It addresses how dominant cultural norms regulate an individual's perception of the flow of time and suggests a different life course that recognizes queer identities.

Several academic scholars have studied the concept of heteronormative time and its relation to queer identities. Freeman argues that queer individuals experience time differently, facing perpetual exclusion from the temporal order while also resisting normative ideas by developing a queer futurity through a different life pattern that no longer adheres to the conventional script (95). Halberstam argues that queer temporality challenges traditional patterns of adulthood development, such as fulfilling heterosexual marriage and engaging with reproduction, by establishing alternative temporalities that serve as an escape from the restrictions of heteronormative time (17). Hutfless argues in the study of Halberstam's theorization of queer temporality that a connection is made between queer time and non-normative ways of living, embodiment, and practice and this

connection deconstructs and denormalizes conventional understandings of temporality, attempting to address the mode of time that exists outside normative accumulation and reproduction (2). The purpose of queer temporality is to reaffirm that “straight time is not naturally given” (2). Curatolo summarizes that the purpose of what the author mentions as “queer fairy tales” is to expose the oppression resulted from heteronormality by portraying “an alternate temporality that goes against society’s expectation that all actions should lead up to heterosexual coupling and reproduction” (1). Due to the representation of non-heterosexual characters who challenge the reproductive norms of society, queer temporality has the ability to convey an unknown future (4).

Furthermore, Moñoz examines the concept of queer futurity and argues that the future is not simply a continuous flow of time, but rather a temporal pattern that can be radically transformed by queer temporality (14). The future of queer individuals is often restricted by dominant norms, marginalizing them from mainstream visions of the future that are centralized on homogenous, monolithic, and normative understandings of gender, sexuality, and race (16). By infusing the notion of queer temporality into a narrative, numerous alternative possibilities to imagine the future exist. This allows for the unfolding of a utopian future for the queer community and resistance against normative perceptions of time and temporality. Love argues that queer temporality allows for an exploration of being “out of time” from hegemonic historical narratives and it can also be used to reclaim oppressive pasts and envision alternative temporalities that reject normative scripts of time (27).

One significant aspect prominent in a Quitch narrative that adheres to heteronormative temporality is the conclusion of a narrative with a “Happily Ever After”. As discussed in the previous chapters, the concept of happily-ever-after is constructed through heteronormative understandings of happiness, which reinforce the idea that the ultimate life goal is the success of heterosexuality. This urges people to direct their lives towards heterosexual marriage and reproductive futurity, leaving no room for other possibilities. Nevertheless, reconstructing the concept of time through the lens of queer temporality and queer futurity results in what Cole refers to as “Queerly Ever After”. This describes an alternative way of concluding a narrative that rejects perpetuating hetero-patriarchal ideals of a heterosexual marriage and liberates itself from heterosexual pre-occupations. This opens up new and endless possibilities beyond the heterosexual happy ending that are not limited to the accomplishment of hetero-patriarchal goals (214-215).

The concept of post-hetero-temporal chrononormativity highlights the importance of queer temporality and queer futurity in a Quitch narrative that resists conforming to and subverts traditional developmental trajectories aimed at heterosexuality. Furthermore, it presents a different

timeline where the Quitches can be acknowledged and recognized without conforming to the normative life trajectories, resulting in an ending that challenges heterosexual norms. The idea of post-hetero-temporal chrononormativity is evident *Frozen* (2013), *Frozen II* (2019), *Maleficent* (2014), and *Maleficent: Mistress of Evil* (2019) that portray characters whose lives and personal developments deviate from conventional heterosexual scripts and embark on alternative life courses beyond normative understandings of time.

In *Frozen* (2013), it is noticeable that the movie uses the post-Quitch idea to challenge the traditional perception of the temporal pattern constructed by heteronormativity, mainly through Anna, the princess protagonist. In the film, the narrative initially seems to focus on heterosexual love fulfillment, which is narrated as the optimal goal that the princess is destined to achieve. There are several discourses that point to the idea that Anna's developmental growth is deeply rooted in heteronormative temporality. As discussed in the previous chapter that "a princess song" is capable of revealing a princess's inner desire and passion. In this case, "For the First Time in Forever", one of the most famous soundtracks of the animated film, communicates the princess's personal urge to find her true love in order to fulfill the heterosexual goal. While the song begins by expressing Anna's excitement at the opening of the palace gates after years of isolation, implying a sense of liberation after a period of confinement, it later recedes to emphasize what she expects to happen after the opening: to be "noticed by someone" and to find "the one", a beautiful, tall, and fair stranger whom she longs to marry.

In addition, the song "Love is an Open Door" reinforces the idea of heteronormative temporality. It is a romantic duet between Anna and Hans, which turns the narrative into a heterosexual love story. The lyrics of the song promote traditional ideas of heteronormative temporality that are generally regarded as important discourses commonly present in other princess songs earlier discussed: the need of finding a heterosexual soulmate, the notion of love at first sight, and its sudden lovesome synchronization. The normalization of heteronormative temporality is portrayed as deeply ingrained in both characters and perpetuated as their ultimate goal of life trajectory that is mandatory to be fulfilled, which can only be achieved by the reliance of a heterosexual relationship. Therefore, in the initial stage of the animation, it is clear that the movie follows heteronormative and traditional Quitch narratological patterns for the flow of time in each character.

The animated film, moreover, takes the connection between a Quitch and the heteronormative timeline one step further by using Elsa as the main disrupter of the timeline in order to further resemble the conventional flow of time. While both Anna and Hans approach Elsa

to discuss their marriage, Elsa officially becomes the Quitch who interrupts heteronormative temporality by firmly insisting that it is absolutely not possible for them to marry. By attempting to disrupt the pattern of heterosexual marriage that both characters are trying to achieve in this heteronormative temporality, Elsa is fully qualified by the definition of a Quitch, whose goal is only to disrupt heterosexual protagonists who long to achieve their heteronormative goal, thus resembling the traditional notion of heteronormative temporality.

Moreover, the characters in the animated movie are portrayed as adhering to heteronormative temporality. For instance, when Kristoff takes Princess Anna to the group of ancient trolls who can help her after she is unintentionally cursed by Elsa, they discover that the only way to save her is through “the act of true love”. Although it is not explicitly defined, it is generally presumed that only the “kiss of true love” can break Elsa’s spell. As discussed, the concept of “true love” has been heavily gendered and shaped to be perceived as exclusively heterosexual. In this case, “true love” is defined by heteronormative temporality, as every character regards it as a romantic relationship between a man and a woman. It is not only essential that a person is assumed to follow such a linear trajectory that includes falling in love, fighting for it, getting married, and living a heterosexual happily ever after but also vital that, if not directly participating in it, everyone helps facilitate its fulfillment as a part of the contribution.

However, the animated movie also demonstrates that the flow of time corresponding to the conventional script is not the only way to tell a story as the narrative’s true intention is to satirize the rigid and one-dimensional heteronormative temporality that is often taken for granted. Elsa and Kristoff’s actions challenge the normalization of this temporality, which is rarely questioned or doubted. For example, when Anna and Hans ask Elsa for a blessing on their potential marriage, she expresses concern about the idea of marrying someone they have just met. The action critiques the heteronormative concept of love at first sight, which is a narratological element deeply ingrained in heteronormative temporality. Kristoff also critiques heteronormative temporality by questioning Anna’s decision to marry Hans. Similarly to the Quitch’s assertion, when Anna informs him of her potential marriage to Hans, Kristoff immediately points out the absurdity and possible dangers of marrying someone after only knowing them for a short time. This highlights the skepticism surrounding the idea of love at first sight, which has been heavily promoted as the ultimate goal to achieve by heteronormative temporal pattern. Therefore, it is clear that, despite its similarities to traditional Quitch narratological patterns regarding heteronormative temporality, the animated movie subverts and challenges the linear temporal pattern by problematizing and caricaturing it. In many Quitch narratives, a Quitch only has a one-dimensional motive to disrupt the path to

heterosexual success in order to oppose normative orders. However, in *Frozen* (2013), Elsa and other characters do not simply interrupt the path, but rather intend to problematize it by highlighting its complexity. This helps Anna realize that she should not blindly follow the path.

In addition, it is not enough to simply mock the concept. Post-hetero-temporal chrononormativity provides an alternative pattern that individuals can follow instead of the long-perpetuated heteronormative script. Elsa's disruption of the heterosexual marriage in the story challenges the idea that heterosexual love is the only legitimate form of love. Additionally, it promotes the possibility and value of relationships, connections, and intimacy that exist outside of heterosexual perception and understanding of gender and sexual orientation. This subversion of the heteronormative trajectory of a man and a woman pre-determined to fall in love and get married also raises questions about the authenticity of Anna's romantic connection with Hans. In this case, the most prominent instance portrayed is sisterhood. It is then evident that queer storytelling of temporalities is able to "challenge all stable, singular identities as well as the illusion of utopian, happily-ever-after closure" (Nolte-Odhiambo 5).

Conventional Quitch narratives typically depict true love as a construct that is inherently heterosexual, conforming to the idea of heteronormative temporality. However, the concept of post-hetero-temporal chrononormativity separates the notion of true love from its heterosexual associations, transforming it into a love that exists between non-romantic sisters, free from the constraints of heterosexuality. The concept of an "act of true love" is dissociated from romantic love and instead focuses on the deep and meaningful bond shared between two sisters. It is no longer a romantic kiss given by a prince to a princess to revoke a curse. Instead, it is Anna's own will to sacrifice herself out of love for her sister in order to protect her. Damschen argues that the application of queer temporality can validate queerness as a possible way of life and problematize the internalized institution of heterosexuality regarding people's life trajectory (9). Instead of concluding the animated movie with a disruption of a family, the narrative replaces it with the reunification of "a family that is, through its composition and experience of time, queer" (11). The importance of sisterhood lies in its ability to challenge the notion that heterosexual love is the only valid form of love upon which one's life should be based. This opens the door to a new definition of true love.

It is noteworthy that even though representing true love from Anna and Elsa's perspective might lead to the idea that centers on the importance of biological familial bonds, the narrative ensures to offer other formulations of relationship in a form of a chosen family which includes Kristoff, Sven, and Olaf as a part of it despite being non-biologically related, thus still working on

the same purpose in promoting non-romantic relationship that is based on the strong bonds of friendship, trust, and mutual support. The narrative presents “non-normative forms of belonging and rationality that challenge the ideology of family as well as reproductive futurism that accompanies it” (Nolte-Odhiambo 6). Moreover, in *Frozen II* (2019), the narrative presents the song “Some Things Never Change” as a means to celebrate the enduring relationship that develops outside of heteronormative constraints. Despite the changes that occur throughout the story, the bond provided by this chosen family remains stable and comfortable. Therefore, *Frozen* (2013) portrays sisterhood as a means to challenge heteronormative temporality by presenting a new understanding of love and relationships that deviate from traditional heterosexual norms. This suggests that there are alternative temporalities towards which one can direct their life.

In a traditional and heteronormative society, individuals are expected to follow a linear and one-dimensional life path. This includes growing into adulthood through a heterosexual lens, with finding true love and getting married to start a family as the ultimate life goal. However, this narrow view excludes non-normative individuals from this trajectory. They often begin their lives by isolating themselves, internalizing social marginalization and discrimination, and experiencing cultural detachment. Seifert studies the narratological order of traditional fairy tales, which often contain the temporal pattern of normative chrononormativity and argues that by deviating from “the ordered consequence of time and emphasizing other possibilities”, fairy tales can serve as a space to open for the imagination of alternative ways of being and desiring despite its deeply rooted usage of normative temporal order (23-24). To a certain extent, the animated movie follows traditional patterns of temporality in its portrayal of Elsa and Anna. Anna embodies heteronormative temporality, aspiring to grow into a heterosexual adult and find her soulmate. In contrast, Elsa’s life is shaped by social discrimination and exclusion, confirming conventional perceptions of a queer life. However, the traditional view of time and relationships is challenged in the end as both characters choose to deviate from the norm. Anna no longer sees heterosexual fulfillment as her ultimate goal, and Elsa is able to envision a different, more positive outcome for queer characters that no longer involves being removed or eliminated.

In *Frozen II* (2019), the animated movie subverts heteronormative temporality by replacing the aim to fulfill a heterosexual goal with the importance of self-discovery for queer characters. As the queen of Arendelle, Elsa would have traditionally been expected to follow heteronormative patterns, such as marrying a king and producing royal heirs to continue the monarchy’s lineage. Nevertheless, the narrative focuses on Elsa’s journey of self-discovery rather than conforming to

these societal expectations. The importance of achieving heterosexuality is considered less significant than the value of self-discovery.

In addition, Elsa's two iconic songs, "Into the Unknown" and "Show Yourself", support the idea of how a Quitch in a post-Quitch narrative can be used to rework how temporality is constructed in the narrative. *The Little Mermaid* (1989) discusses how the princess sings a song that adheres to heteronormative temporality, while the Quitch's song indicates their defiance against and deviation from such a linear normative timeline. In contrast, the Quitch's song, "Into the Unknown", centers on self-discovery and personal growth, aspects rarely emphasized in the Quitch narrative. The song focuses on Elsa's journey to discover the truth about their own self, disregarding social expectations and traditional heterosexual relationships. The lyrics, such as "[...] or are you someone out there who's a little bit like me? Who knows deep down I'm not where I am meant to be?" emphasize the importance of rejecting heteronormative expectations and embracing individual agency and self-determination.

"Show Yourself" also helps highlight the celebration of queerness and individuality by encouraging the notion of coming out of closet and expressing one's true identity that has long been suppressed by heteronormative temporality. By being pressured to conform to the normative temporal pattern, one's queer identity can be constantly rejected by the fear of the unknown, thus forcing the queer to proceed with the heteronormative timeline by hiding and suppressing their queerness and performing what is socially expected. Through its lyrics such as "I am found" [...] "You have secrets too, but you don't have to hide" [...] "You are the one you have been waiting for", "Show Yourself", together with the Quitch, promotes the rejection of such norms and the value of self-acceptance and discovery.

The movie *Maleficent* (2014) subverts and reconstructs the flow of time to modify the collective understanding of the timing order of a life and the concept of post-hetero-temporal chrononormativity plays a significant role in this. The movie uses true love's kiss as the most prominent approach to rework the perception of time. The retelling of Disney's *Sleeping Beauty* offers an alternative perspective on the temporal trajectory that deviates from heteronormative norms. The original 1959 narrative heavily adheres to these norms. As Baker explains, following the heteronormative convention of time results in a narrative that "precedes a heterosexual union or reunion" and offers a deadly punishment to a queer-coded character as "a necessary precursor to heterosexual fulfillment" (8). Nolte-Odhiambo supports the claim by asserting that, in most children texts that feature such queer characters like witches, the practice of heteronormative temporality is ensured to represent "straight path to normative adulthood" and "heteronormative notion of what

constitutes a good and desirable life” [...] which is to journey on “the path towards reproductive futurism” to sustain the “normative understandings of time and transmission” (3).

Princess Aurora reaches adulthood through a heterosexual path, while Maleficent is portrayed as the prime antagonist. The temporal order is disrupted when the heterosexual hope is cursed. Nevertheless, the act of true love’s kiss becomes the key to saving both the temporal reality and the princess’s life, serving as a savior to this timeline. Once the order is restored, Maleficent, whose purpose is to break the temporal order, is removed and completely vanishes upon the celebration of the heterosexual marriage. The association of heterosexism with love establishes a perpetual linkage between the two, exclusively legitimizing love as romantically heterosexual and monogamous, while invalidating non-monogamous, non-romantic, and non-sexual relationships and kinships.

The concept of post-hetero-temporal chrononormativity challenges the idea of heterosexual love as the central core of a narrative by redefining the understanding of true love’s kiss and deviating from a heterosexual configuration. This is similar to the narrative in *Frozen* (2013), which initially employs a traditional heteronormative temporal pattern to portray true love’s kiss as a goal to be achieved. In fairy tale narratives, the idea of a true love’s kiss is often presented as a magical solution to curses and problems. However, this notion perpetuates a heteronormative view of romance between cisgender protagonists. In the movie *Maleficent* (2014), the narrative reinforces the idea that true love’s kiss, performed by Prince Philip, is the only way to break Maleficent’s curse on Aurora. This perpetuates heteronormative beliefs and limits the interpretation of what true love’s kiss could mean. Towards the end of the narrative, similar to *Frozen*, the curse is not broken by the kiss of true love attempted by the heterosexual couple. Instead, it is the kiss of a mother to a daughter from Maleficent, who develops a strong maternal bond with Aurora over time, completely breaking the perpetual link between heterosexuality and the kiss of true love. The concept of true love is no longer exclusively tied to the success of heterosexual marriage, offering possibilities beyond it. Maleficent’s kiss of true love is an act of love and sacrifice that a mother has for a daughter, regardless of biological connection. This highlights the idea that love can take on various forms and can be expressed in non-heterosexual and non-romantic ways. Maleficent’s kiss challenges the notion that only heterosexual romance is valid and predetermined to end in a “happily-ever-after” conclusion.

In addition, the concept of a mother’s love is highlighted in this context, extending beyond the traditional idea of romantic love’s kiss. This maternal kiss is given by a non-biological mother, challenging normative notions of reproduction. In a typical heteronormative life path, the sequence

and timing of events are strictly structured around finding a heterosexual partner, forming a family, and having children. Thus, adhering to a heteronormative and reproductive sequence is considered the ultimate purpose of life, as a person is socially expected to journey through heterosexual and romantic relationships, procreation and reproduction, and familial formation in order to achieve this pattern. At the same time, individuals who fail to act accordingly are heavily stigmatized by these patterns. Through Maleficent and Aurora's non-biological connection, the narrative "posits alternative forms of rationality freed from the linearity of family succession and inheritance" and offers a notion that "steps out of straight time and into a queer realm in which characters [...] engage in a productive forgetting of heteronormative temporality (Nolte-Odhiambo 4). The bond between Maleficent and Aurora is portrayed as loving and supportive, recognizing the importance of chosen family and non-normative relationships that disobey societal norms.

However, *Maleficent* suggests that it is possible to deviate from the traditional heteronormative and reproductive order and still become a parent. In the movie, there is a metaphorical connection between Maleficent's non-conformity and the ability to reproduce. This is shown when Maleficent's wings are taken away, leaving the Quitch vulnerable and powerless. In the case of birds, the loss of their wings means the loss of their reproductive ability. They are no longer able to fulfill their role in fertility and nurturing, as well as their capability to reproduce. This metaphorical indication highlights Maleficent's inability to conform to heteronormative patterns due to the dispossession of the wings. Nevertheless, Maleficent can still choose a different path to become a mother without relying on the heteronormative order or biological reproduction. This allows the character to become a maternal figure without conforming to heteronormative standards. Maleficent's success in becoming a mother without a biological connection to Aurora and without following a heteronormative script demonstrates the potential for life trajectories beyond reproductive ability and heterosexual paths. Damschen argues that such stories offer a queer relationship between two women, replacing the normative happily-ever-after ending with a queer way of living (7). At the end of the narrative, instead of concluding with the celebration of heterosexual achievement upon the removal of the Quitch, as illustrated in several traditional Quitch narratives that follow heteronormative temporality, it ends with the possibility that surpasses the heteronormative convention. Maleficent and Aurora live together in a timeline that rejects the pre-scripted path.

While *Maleficent* (2014) revises the representation of love and relationships to no longer focus solely on heterosexual actions and introduces the developmental narrative of a non-biological familial relationship, *Maleficent: Mistress of Evil* (2019) continues to affirm the idea that alternative

ways of forming non-normative relationships and non-heteronormative families are just as certain and genuine as those constructed by normative patterns. In a traditional temporal approach, a family grows over time in a linear and normative manner, configured by heterosexual couples who marry, have children, and raise them until they are mature enough to repeat the cycle. Normative social expectations on gender and identity reinforce a transitional chronology that emphasizes the reproductive function of heterosexual couples and the establishment of a traditional nuclear family structure, while wholly excluding unconventional kinships and families. Additionally, families that deviate from this normative pattern are often considered failed families. The concept of heteronormative temporality results in a linear understanding of a queer family that is marginalized and not recognized as legitimate. This leads to the family experiencing a lack of legal protection and various forms of stigmatization, ultimately resulting in the family being deemed a failure.

Moreover, it is important to note that within a family that follows societal norms, there is a persistent adherence to heteronormative temporal patterns that legitimize specific forms of motherhood and fatherhood. This perpetuates a model that regulates the proper understanding, practice, and expression of gender and identity. The conventional archetype of motherhood is often associated with hegemonic feminine characteristics, while the concept of hegemonic masculinity is strongly linked to fatherhood. This reinforces gender stereotypes and a binary, essentialist view of gender. It is evident that a heteronormative temporal discipline not only restricts gender deviants from forming their own families but also complicates the practice of parenthood.

In *Maleficent: Mistress of Evil* (2019), the narrative diverges from the traditional heteronormative concept of hetero-temporal chrononormativity and instead explores a non-normative relationship. The film asserts that this non-heteronormative relationship is just as valid and true as the traditional heteronormative relationship developed over the course of the story's chronological flow. The narrative challenges the normative temporal approach that regulates how things should be and how their future should look. The relationship between Maleficent and Aurora serves as a prime example of a non-normative family that disproves the idea that only normative families are valid and successful over time. The relationship between Maleficent and Aurora depicts a bond that centers on multi-dimensional love and trust that grows throughout the narratological sequence. The portrayal of a queer family structure challenges the pre-conceived notion that such families are impermanent, short-lived, and futile. By subverting this idea, the film presents a family structure that is permanent and resilient. Maleficent's love and support are just as valuable to Aurora as those provided by conventional forms of parenting. This invalidates the notion that queer families are considered failed families.

In addition, the reconceptualization of heteronormative temporality redefines the concept of parenthood. Heteronormative temporality prescribes gendered behaviors and performances of parenthood, reinforcing the idea of hegemonic masculinity for fathers and hegemonic femininity for mothers as the standard for being “good” and “appropriate” parents. Motherhood and fatherhood are predetermined, perpetuating gender stereotypes and limiting alternative possibilities. Maleficent challenges the binary perception of gender roles assigned to motherhood, queering the notion to associate motherhood with non-hegemonic feminine traits. Maleficent is portrayed as a powerful and independent mother who is capable of protecting and nurturing a child simultaneously. This challenges traditional gender roles and demonstrates that there are multiple valid forms of parenting. The character of Maleficent suggests the possibility of successfully forming and developing a family outside of heteronormative norms through various parenting methods.

In summary, as Dinshaw et al. proposes, the theorization of queer temporalities refers to the refusal of linear historicism that is able to liberate an approach to comprehend numberless temporalities apart from the normative and one-dimensional one (178). It is, then, crucial to recognize the questions of “what if time’s collapse into history is symptomatic, not historical?” [...] and what if the repetition of the very framing of time creates social reality that prioritizes heteronormativity as the aim of “temporal (re)production?” (Edelman 181). This brings up the urge that temporality is significant and worthwhile to study its construction, development, re-modifications, and impacts on a person’s life trajectory. Thus, the concept of queer time emerges as the “turn away from the narrative coherence of adolescence - early adulthood - marriage - reproduction - child rearing” (182). Harada notes that, by offering resistance to heteronormative temporal order, a narrative concludes with “queer futurity instead of heteronormative reproductive futurity”: a future that prioritizes non-reproductive and non-heteronormative aspects (47-48).

In a post-Quitch narrative, post-hetero-temporal chrononormativity serves to question the commonly accepted ideas about time that heavily influence a person’s life path. As narratives shaped by heteronormative temporality often prioritize achieving heterosexuality as the ultimate life goal, the concept of post-hetero-temporal chrononormativity seeks to mock and problematize this normative view. It challenges the idea that heterosexuality, as defined and led by the linearity of heteronormative temporality, is straightforward and the greatest life goal. Additionally, the influence of heteronormative timelines limits the notion of true love to certain forms and perpetuates a connection with heterosexism. The idea of post-Quitch challenges the traditional view of love by redefining it as something that is not limited to heterosexuality. Love can be expressed through motherhood or sisterhood, for example, opening up new ways of understanding this concept. The

traditional Quitch narrative typically concludes with celebrations of heterosexual marriage and biological familial reunification upon the removal of the Quitches. However, in this queer temporality, alternative possibilities beyond marriage and reproductive futurism exist, allowing for a Happily-Ever-After that deviates from the heterosexist norm and is instead Queerly-Ever-After. More importantly, heteronormative temporality emphasizes reproductive futurism, which defines the certainty of the future as something that can be derived from biological reproduction through a familial formation. This assigns it as another goal to achieve alongside heterosexual accomplishment. The concept of post-hetero-temporal chrononormativity challenges the traditional notion of family formation based on reproductive futuristic ideologies. Instead, it proposes the formation of queer families that defy traditional family structures and develop over time. This alternative approach allows for various forms of parenting and family preservation. In most cases, Quitches serve as parents of such families to communicate their subversive position in the heteronormative temporal order.

3.4. Post-Quitch Narrative: Quitches as a Cultural Critique of Patriarchal Oppression

In a Quitch narrative, the major function of a Quitch as a character is to serve as a medium of queer abjection. This is embodied through deviant physical appearance, clear separation of spaces, and a linear heteronormative timeline that constructs a perpetual linkage between queerness and Quitches. The purpose of traditional theorization of the Quitch narrative is to reaffirm how queerness should be perceived in accordance with heteronormative ideas. This is represented through Quitch characters as a medium.

Nevertheless, it is striking that the representation of Quitches is re-conceptualized to project an alternative form of representation of a Quitch character who still embodies the notion of queerness through bodies, spaces, and time, but in a different way. The aim of the post-Quitch narrative is no longer to associate queerness and Quitches entirely with negative connotations, but to use the figure of a Quitch as a cultural critique of patriarchal oppression to expose various forms of discrimination, social stigmas, and social oppression imposed upon queerness, as well as to critique and expose patriarchy as the source of such social persecutions. The usage of queer characters as a critique of patriarchal power serves as a powerful means to problematize the dominant cultural narratives of gender by exposing the social restrictions of heteronormative binary gender norms and uncovering the vial outcomes from practicing the normative standards. Through the revised narratological framework, the portrayal of a Quitch in the post-Quitch narrative employs three approaches to challenge the patriarchal order and establish a new way of perceiving queerness: the exposure of Quitch oppression, the empowerment of queerness, and the concept of sisterhood.

In contemporary popular culture, queer characters are increasingly represented as challenging patriarchal influence on queerness in 21st-century movies and shows. For example, in the TV series *Pose* (2018-2021), queer characters are used to critique the oppressive patriarchy by highlighting social struggles and stigmas, such as poverty, violence, and HIV, that queer individuals, particularly queer people of color, are subjected to due to dominant power dynamics. The show addresses the empowerment of queerness and visibility through various subjects, such as the notion of peculiar space in “ballroom culture”, where queer characters can express and perform their true identities. Additionally, the show represents non-biological relationships where marginalized queer individuals gather to establish their own platform to share support and a sense of belonging. Likewise, *Moonlight* (2016) portrays the life of an African-American queer person who grows up in poverty and examines how homophobia, racism, and economic hardship intersect to oppress queer

individuals in society. *Moonlight* is a notable exception to the trend of disregarding or erasing the representation of queer individuals in narratives. The film focuses on the hardships faced by an African-American queer character, highlighting the marginalization and disenfranchisement experienced by non-normative groups. This is in contrast to the common portrayal of queer characters in American popular culture, which often uses them as a means of critiquing the patriarchal order and exposing the social struggles faced by the queer community. The revision of queer characters has been identified in various character types, including the Quitches.

In the animation *Frozen* (2013), the character of Elsa is used to portray the struggles faced by queer individuals. Elsa's powers make the character queer, thus facing social oppression and discrimination and leading the Quitch to conceal the powers and live in isolation to assimilate into dominant expectations. The technique used to depict queerness in this manner reflects the nature of queerness in a heteronormative society. Due to the patriarchal order, anything that exists outside of heteronormative identities is perceived as peculiar and dangerous, forcing queer individuals to keep their unique identities hidden and resulting in the notion of "being in the closet". In the animated movie, Elsa's fear of being exposed is emphasized throughout the narrative, paralleling the social anxiety of queer individuals who refrain from coming out due to the terror of losing friendships or experiencing social persecution.

In addition, the animation addresses the fear of queerness instilled in families by patriarchal norms. Elsa's parents play a crucial role in forcing the character to conceal their identity by constantly brainwashing them to suppress their power and keep it hidden from the public for their own safety and that of others. The actions of the parents reflect how patriarchal power can influence a family's perception of gender and lead them to reject their queer children's identities. Ryan and Rees suggest that parents who pressure their queer children to conform to a more "culturally appropriate" sexual orientation or gender identity may cause their children to perceive these actions as a rejection of their core identity and can lead to a sense of self-hate and stagnation in personal growth (8-9). In many cases, queer children face oppression and are greatly limited by patriarchal norms enforced by their own parents. These norms pressure them to hide their true identities and conform to traditional gender roles. The control of Elsa's power by their family can be compared to the patriarchal control and suppression of queer identities. This can result in the development of personal stigmas among queer individuals, making them feel obligated to conform to dominant mainstream norms.

On the other hand, it is interesting to note the contrasting portrayal of Anna and Elsa in the animated movie. While Elsa is forced to live in isolation due to societal stigmas surrounding their

queerness, Anna lives her life with joy and happiness, embodying the traditional notion of heterosexuality. Elsa experiences social anxiety while Anna enjoys the freedom to play in the castle without societal pressure due to her alignment with traditional gender roles. The comparison between the sisters reflects the divergent experiences of those who conform to societal norms and those who do not.

The narrative emphasizes two significant male characters who internalize patriarchal power and oppress Elsa's non-normativity. One of these characters is Elsa's father, King Agnarr. As previously mentioned, Elsa's family plays a crucial role in passing on patriarchal suppression to them, and their father is often the one who enacts these suppressive acts. The protagonist's father takes measures to control their magical abilities by providing them with gloves to conceal them, teaching them emotional regulation, and preventing Princess Anna from getting close to them. These actions aim to transform Elsa into a compliant and "normal" daughter.

Another character who embodies a strong notion of patriarchal power is Prince Hans. In contrast to his seemingly kind-hearted appearance and personality he expresses at the initial stage of the movie, he personifies a deceptive form of toxic masculinity, a variant of hegemonic masculinity that outlines its harmful aspects that are traditionally practiced: "domination, the devaluation of women, homophobia, and wanton violence (Kupers 714), which turns him into a manipulative and power-hungry individual. His personal pursuit of power and control is the manifestation of patriarchal orders that prioritize dominance and supremacy over anything else. As the youngest heir to the throne, the result of patriarchal gender expectations generationally transmitted in a royal family causes the prince to be assertive in trying every possible method to conquer a throne of his own, including exploiting a woman. To Prince Hans, due to her wealth and royal status, Princess Anna is the source of positional power where he can exploit at her utmost vulnerability and emotional state. Additionally, he is able to utilize his the privilege of his positional power as a prince to antagonize Elsa in order to create fear and distrust from the people on them, further easing him scheming to seize the power and the control of the kingdom. The depiction of Prince Hans can be seen as a result of a man whose attitudes are framed by patriarchal toxic masculine traits to perform dominant and aggressive actions towards the achievement of power and control although it might involve the exercise of manipulation and exploitation of others whom patriarchal system deems inferior and vulnerable.

Due to consistent experiences of stigmas and discrimination, Elsa internalizes shame and self-hatred, which hinders their ability to accept their own power and identity. Elsa is only able to truly embrace their true self when escaping from Arendelle and creates their own space using their

magical abilities. However, it suggests that self-acceptance for queer individuals can only be achieved through complete social isolation. When Princess Anna discovers Elsa at the icy castle, Elsa once again struggles to balance their power, therefore unintentionally cursing Princess Anna. The struggle Elsa faces in accepting their own self resonates with the challenges that queer individuals face in accepting their own identities in a society that often rejects them.

In addition to highlighting the various forms of social oppression caused by the patriarchal order that Elsa experiences, the animated movie also explores the concept of sisterhood, which challenges the notion of patriarchy. Sisterhood is a term frequently used in the academic field of gender studies, making it difficult to attribute its origin to a specific individual. Nevertheless, the term is frequently linked to the feminist movement that emerged in the 1960s. This association was popularized by Robin Morgan's 1970 book, *"Sisterhood is Powerful: An Anthology of Writings from the Women's Liberation Movement"*. In her collection of essays on the second wave feminist movement, the author discusses the concept of sisterhood as a political tool and as a way for women who are victims of patriarchal oppression, regardless of their race or class, to collaborate and establish solidarity in the fight against it. In certain instances, the idea of sisterhood is expanded to include the concept of "feminist solidarity", which promotes collective activism among women. Mohanty argues that feminist solidarity recognizes the struggles of women oppressed by patriarchal power and builds a mutual force to resist such oppression (7). Moreover, Rich expands on this concept by stating that sisterhood can include queer people in the fight against patriarchal structures because the oppression faced by women is not solely based on gender, but also on different sexual orientations, thus integrating queer individuals into its movement (27). Therefore, the core concept of sisterhood is to unite a collective force of the oppressed, including those who identify as queer, who have suffered from systemic patriarchal power, in order to challenge it.

The animated film *Frozen* (2013) portrays the theme of sisterhood through the relationship between Elsa and Anna. While Elsa's experience of patriarchal oppression is evident, it may be less clear for Princess Anna on how she is oppressed by it. Despite that being said, Anna is also a victim of this oppressive power structure and suffers from it. Princess Anna, living in a patriarchal society, feels obligated to find the right man and marry him as soon as possible. This harmful societal expectation forces women to base their self-worth on their ability to attract a man, disregarding other important aspects of their lives.

In addition, Princess Anna exhibits traits associated with hegemonic masculinity as superior and dismisses those of hegemonic femininity. This is most evident when she goes on a journey to find her sister without assistance. Kristoff becomes the potential helper to succeed her plan. In the

scene where the princess requests Kristoff's help, she adopts a more commanding presence by deepening her voice and using a commanding gesture. This change in behavior is noteworthy as it involves the princess shedding her feminine characteristics for a more masculine demeanor. It is clear that the princess is uncomfortable with this behavior, as evidenced by her exhalation after leaving Kristoff. The expression reflects the patriarchal notion that certain traits, such as leadership, giving orders, or commanding, can only be associated with masculine presence.

Apart from the internalization of heterosexual desire and the disempowerment of femininity, Princess Anna is engaged with post-feminist double entanglement agenda through her representation to reaffirm that the princess is a victim of the oppressive power structure in spite of several claims pointing out to her positive portrayal in a feminist sense. Frasl argues that the concept of post-feminist double entanglement offers dual discourse as a way to represent a female character in a narrative that, on the one hand, emphasizes the empowerment of the character but, on the other hand, still poses persistent cultural pressure on women to regress them to conform to tradition notion of hegemonic femininity, consequently refraining them to fully become independent (343). Post-feminist double entanglement proves both ideas that the princess is still a victim of the patriarchal control and that she might not yet be a feminist princess as she is believed to be.

Although the princess displays some agency, which could detach her from patriarchal control and lead her to embark on a quest to save her sister and become an active participant in her own story, her independence is still somewhat limited. This is partly due to her reliance on male figures like Kristoff to fulfill her mission. The narrative portrays how Kristoff is depicted through post-feminist masculine discourse, which portrays male characters as incompetent and idiotic to criticize hegemonic masculinity and promote feminist agenda. This results in Princess Anna being regarded as a feminist princess, but neglects the sensibility of post-feminist double entanglement. The portrayal of Princess Anna in the narrative suggests that women may still need to be partially dependent on men, even if they are portrayed as independent and empowering, therefore reinforcing the idea of patriarchal oppression on this character.

The emphasis on sisterhood between the two sisters not only highlights their biological bond but also emphasizes the idea of a strong and unbreakable non-romantic relationship between women. This relationship can help liberate them from patriarchal control and de-internalize it. The concept of sisterhood allows Princess Anna to prioritize other aspects of her life over heterosexual desire, leading her to ignore Kristoff towards the end of the story. She willingly sacrifices herself to save her sister, rather than using Kristoff as a means to revoke the curse. In Elsa's case, it is the love between sisters that drives her to realize the existence of a valid form of love she can rely on. This

realization enables her to accept her power and dispel the curse. The notion of sisterhood reaffirms the idea that subverts the patriarchal belief that female relationships are only valid when they revolve around male figures or romantic discourses. Therefore, connecting the concept of sisterhood with the idea of emancipation benefits not only one, but two oppressed groups from patriarchal suppression: a queer person who can confidently come out and embrace their identity, and a woman who discovers a form of love that is free from patriarchal norms and does not require her to devalue herself to maintain it.

The post-Quitch narrative challenges patriarchal ideas by empowering queerness, which is typically portrayed negatively and disempowered in a typical Quitch narrative. This narrative depicts queerness in a more positive light, avoiding its removal at the end. In *Frozen*, the sense of queerness portrayed through Elsa is initially shown through traditional discourses of the conventional Quitch narrative. However, this portrayal only serves to resemble the idea of how queerness is conventionally perceived. Later, the movie subverts this portrayal by heroizing queerness as a savior of the people. The discourse of self-acceptance, liberation, and breaking free from patriarchal limitations recognizes alternative practices with queerness. Rather than rejecting queerness, these practices embrace it and potentially turn it into a greater good. While the internalization of patriarchal ideas leads to antagonism towards queerness, the post-Quitch concept reveals that the root cause of associating villainy with the Quitches is patriarchal oppression, offering a better understanding of the issue.

In *Frozen II* (2019), it is considerable that the animated movie adopts a specific approach to subvert the notion of patriarchy by revising how each major character is portrayed in a way that defies the traditional gender expectations commonly seen in a Quitch narrative. In a conventional Quitch narrative, the influence of patriarchal idea determines how protagonists and Quitches are depicted accordingly to the way that the perception of gender is traditionally defined. In case of a male protagonist, he embodies certain characteristics of hegemonic masculinity: assertiveness, strength, aggressiveness, and similar traits, and expresses them with an attempt to form a precise pattern that masculinity is viewed and practiced. Moreover, the purpose of a female protagonist either in a Quitch narrative or in a fairytale in general is to contribute to the appreciation of hegemonic masculinity by representing a woman whose gender expression conforms hegemonic feminine personalities by being passive, helpless, and obedient, only to pave the way for the narrative of a hero coming to save the day for a damsel in distress. Furthermore, the depiction of a Quitch precisely plays a crucial role here in establishing a notion of non-conforming gender expression and becomes an antagonist of a story who imposes a vital threat to the heroine and is

later defeated by the hero, thus, in any case, perpetuating both the idea that the result of reworking the conventional perception of gender is deadly and a means to preserve the patriarchal power.

According to traditional Quitch ideas, Princess Anna would have been portrayed as a typical Disney princess who is submissive, emotionally vulnerable, and passive, waiting for a male figure with authority to rescue her. Elsa, on the other hand, would have been seen as a typical Quitch model, cursing Anna to disrupt the fulfillment of heteronormativity by separating them from a heterosexual prospect. In this scenario, Kristoff would have played the role of the male hero who would have entered the narrative as a savior to rescue the princess and subdue Elsa. This mode of representation serves to preserve the power of patriarchy and limit the possibility of the cooperation of the oppressed.

Nevertheless, *Frozen II* challenges patriarchal gender norms through the representations of Elsa, Anna, and Kristoff. Princess Anna takes on a more assertive and active role, becoming an important part of the narrative and taking charge of her own agency. In this sequel, she shows no signs of romantic interest despite Kristoff's frequent attempts to indicate it. This portrayal separates her from the stereotype of a helpless damsel in distress waiting to be rescued, instead depicting her as a strong and capable princess who helps and saves others. Moreover, Kristoff challenges hegemonic masculinity by engaging with characteristics that are traditionally considered feminine, such as being emotional, sensitive, and caring. He supports Anna's agency on her quest instead of dominating her.

In contrast to the common evil witch trope in Quitch narratives, Elsa is portrayed as a powerful Quitch who uses their magical abilities as the story's heroine. This depiction avoids the negative connotations associated with malevolent witches who use their magic to harm others. Elsa is not a one-dimensional villain who uses magic to cause destruction and control others, linking queerness with villainy. Instead, the Quitch is a complex and multi-dimensional character who uses magic associated with queerness for personal growth and self-discovery, subverting conventional perceptions of a Quitch.

In addition, a Quitch narrative emphasizes the possession of magic as a means to indicate queerness and its deviation from norms, positioning it as antagonistic. Conversely, magic in *Frozen II* highlights the importance of self-acceptance and empowerment of queerness, breaking away from the conventional pattern of associating a Quitch's magic with negative connotations. The purpose of Elsa's magic is to promote the acceptance of queerness, as the Quitch learns to embrace it and love their own self. This provides a new representation of a non-conforming Quitch, breaking away from patriarchal patterns of understanding Quitches.

Similar to its prequel, *Frozen II* emphasizes the concept of sisterhood through the relationship between Elsa and Anna. Traditional Quitch narratives often highlight female rivalry over a man's attention or approval, undermining the idea of female collaboration towards a common goal and diminishing the importance of sisterhood. *Frozen II* shifts the focus from female competition that reinforces the patriarchal power structure to female cooperation that challenges it. The animation portrays the teamwork of two sisters who work together to save their kingdom. Throughout their journey to discover the truth about their family and explore Elsa's queer identity derived from their power, Anna constantly supports Elsa in overcoming their fears. As Elsa's power grows, which can be metaphorically interpreted as them exploring their queerness, the Quitch frequently overhears a mysterious voice that creates anxiety and paranoia within them. Anna supports Elsa in their personal exploration of their power and the truth about their family and identity. She acknowledges Elsa's discomfort and assures them that she is always by their side. Anna provides necessary support throughout their journey. An individual who identifies as queer may often experience isolation and alienation, especially from their own family who may reject their queer identity. However, the relationship between Elsa and Anna in *Frozen* demonstrates an alternative path to exploring a queer identity that is fully supported by family.

Frozen II presents a thought-provoking narrative that challenges the traditional power structure of patriarchy through the portrayal of Elsa's grandfather. His representation addresses the patriarchal issues of imperialism and colonization. As seen in the animated movie, Elsa's grandfather is the source of the conflicts throughout the narrative. He creates distrust and disgust towards queerness and separates traditionally normative people from those who are potentially queer. His internal desire is to dominate and exploit the people of Northuldra, who place their magical belief in the spirits of natural elements and share a certain level of queerness with Elsa. Elsa's grandfather holds pro-imperialistic and colonialist attitudes, and has traveled to the territory of the Northuldran people with the intention of exploiting their resources and expanding the kingdom of Arendelle. Therefore, Elsa's grandfather built a dam to reserve hydropower for the kingdom of Arendelle, creating tension between two groups that later led to war. *Frozen II* demonstrates imperialism and colonization by using this character to illustrate the patriarchal idea of one group oppressing another deemed inferior and different by systemic perception. The implementation of this idea has resulted in a wide range of oppressive actions, including genocide, slavery, and the exploitation of indigenous peoples. This has been achieved by constructing a particular perspective to alienate them, facilitating domination.

The animated film uses the Quitch to reveal the cause of oppression against queer individuals and to empower and liberate marginalized people who have been similarly oppressed by systemic patriarchy. The narrative depicts the Northuldra people, including Elsa, as a group who live in harmony with the magical natural elements, leading a way of life that differs from the normative traditions. Nevertheless, this is due to the patriarchal idea that opposes them by exploiting their identity differences, which challenges the dominant cultural norms and justifies their domination and assimilation into the normative patterns. Towards the end of the animated movie, Elsa, as the story's heroine, empowers and liberates marginalized characters who have been silenced and oppressed in the patriarchal narrative.

Post-Quitch ideologies are also present in *Maleficent* (2014). The narrative uses the character to critique patriarchy by emphasizing its oppression of queerness, sisterhood, and the empowerment of queer identity. The narrative portrays Maleficent as a critique of patriarchy through the depiction of two male patriarchal figures. In the story, King Henry and King Stefan are used to reveal that it is the patriarchy that demonizes queerness. Initially, King Henry is depicted as a stereotypical patriarch who perceives queerness or difference as a threat. As the king of the kingdom, he fears the growth of Maleficent's power and seeks to strike it down. The Moors possesses a certain magic that humans perceive as different and mysterious, leading to its demonization and the belief that it must be eradicated. This perception extends to Maleficent, who is heavily demonized due to their queer identity, in contrast to the fairy godmothers. Although fairy godmothers are magical creatures, they are warmly welcomed by humans due to their adherence to hegemonic feminine personalities, such as being kind, obedient, and heterosexually amiable. In contrast, Maleficent is significantly rejected because of their non-hegemonic feminine characteristics, such as being subversive and powerful and refusing to abide by patriarchal norms. Therefore, it is evident that a patriarchal figure, with their social power, can regulate the collective perception of queerness as a threat to the stability of the patriarchal power structure. This reinforces the idea that it is impossible to be fluid in gender roles, identities, and conventional social expectations.

King Stefan is, moreover, portrayed as the embodiment of patriarchy due to his greed and thirst for power. He believes that violence and domination are the only means to achieve power, which is exemplified by his betrayal of Maleficent and the theft of their wings, which represent their agency. Stefan's exploitation of Maleficent, who challenges societal norms, highlights the oppressive nature of patriarchal power. The power of patriarchy seeks to maintain its authority through violence and aggression, often at the expense of marginalized groups such as the queer

community. In this case, King Stefan's patriarchal motivations lead him to betray Maleficent's trust and disempower them by taking away their wings in order to secure his own power. Therefore, Maleficent is not inherently evil but rather a product of the patriarchal authority that seeks to suppress anything that may challenge it. This portrayal depicts patriarchy as a destructive force capable of imposing evil on queerness.

Furthermore, the movie presents a narrative that challenges the rigid structure of patriarchy by highlighting the self-destructive and unsustainable nature of seeking power through it. King Stefan, driven by his fear of Maleficent, lives in constant panic and mistreats both his servants and his own daughter. In contrast, Maleficent, who lives freely in the Moors, develops a sense of happiness and joy through their queer kinship with Aurora. Towards the end of the story, the protagonist meets his demise due to his adherence to patriarchal attitudes, highlighting the negative consequences of such power dynamics.

Maleficent (2014) highlights the theme of sisterhood through the relationship between Maleficent and Aurora. The movie portrays a bond between the oppressed that transcends patriarchal restrictions and promotes solidarity. This theme is particularly relevant in a patriarchal society that often promotes rivalry among women for male approval or validation. In a traditional Quitch narrative, Maleficent would have cursed Aurora out of hatred from their position as a disruption of heteronormativity. This would have minimized the opportunity for further development of the relationship between the two. However, Maleficent's curse on Aurora is based on the patriarchal oppression, allowing for their relationship to develop without patriarchal control. Maleficent eventually develops a maternal attachment to Aurora, forming a female bond that is not based on jealousy or competition, but companionship.

It is worth noting that both Maleficent and Aurora are victims of the oppressive social system. Maleficent faces direct suppression due to their queer identity that resists the norms, while Aurora, despite conforming to societal norms, experiences indirect consequences of the system. Despite being misinformed by the fairy godmothers that her father is still alive and is the king of the kingdom, and that she has been cursed by Maleficent, Aurora disregards the fact that Maleficent has carefully nurtured her with love and care. Instead, she believes in the patriarchal power that has led her to perceive queerness as evil, thus prioritizing the biologically related person whom she has never met over the non-biologically connected person who has provided her with maternal love and support.

However, the concept of sisterhood is most prominent when the princess realizes that even though they are biologically related, the king mistreats her solely for his own benefit and never

regards her as his own daughter. Instead, the intimacy resulting from the queer kinship she shares with Maleficent is so genuine that it is able to revoke the curse, saving her life. Towards the end of the movie, the princess offers Maleficent her assistance, which ultimately helps Maleficent win the battle. This liberates two individuals from an oppressive system that disempowers both women and the queer.

In addition, *Maleficent* (2014) takes a unique approach that showcases the empowerment of queerness through the heroization of Maleficent. This is achieved by deconstructing patriarchal male heroism, which subverts both patriarchal power and traditional gender roles. In a conventional Quitch narrative, Prince Philip in *Maleficent* would be depicted as the sole hero of the story, defeating the Quitch to break the curse and save the princess. This perpetuates rigid gender roles through traditional prince archetypes. However, he is not portrayed as aggressive, dominant, or emotionally closed off. Instead, he lacks these toxic masculine traits and appears to be kind, empathetic, and sensitive. This challenges the archetypal notions of hegemonic masculinity and transfers the role of the hero to the Quitch.

On the other hand, Maleficent is now subjected to all the conventional aspects associated with male heroism that were previously used to perpetuate the superiority of masculinity and patriarchy. The Quitch is portrayed as a heroic, brave, and loyal character who fights for justice and their daughter. The traditional image of a prince on a white horse defeating a dragon to save a princess with a kiss is replaced with a new image of a heroine riding a black horse to overthrow the patriarchal power and save a princess with a maternal kiss. The concept of male heroism often undermines femininity and queerness, while also suppressing the importance of sisterhood. However, Quitch heroism presents a unique perspective of a queer mother fighting to save their daughter, thus elevating the value of queerness through the process of heroization. Maleficent's heroic nature is demonstrated by their sense of mercy. Despite the immense harm caused by King Stefan, the Quitch forgives him but allows him to experience death as a result of his own self-destruction. This is in contrast to the patriarchally-shaped male heroism that advocates for literal defeat of the enemy.

Maleficent: Mistress of Evil (2019) uses the character Maleficent to explore the oppression faced by queer individuals under patriarchal power structures and challenge normative notions. The sequel challenges traditional gender roles present in fairytales through the characters of Queen Ingrith, Prince Philip, and King John. The representation of male characters in the sequel is negotiated and deviates from typical fairytale and Quitch narratives. As previously discussed, Quitch narratives employ a patriarchal concept in creating characters. This results in male

characters, portrayed as either a prince or a king, being depicted as powerful and infallible figures who express no emotional vulnerabilities and demand loyal obedience from their people. They are portrayed as absolute sources of power in their kingdoms, distant, unapproachable, and unquestionable. They are obliged to maintain their own strength and decisiveness to gain trust and respect from others. Nevertheless, the characterization of King John and Prince Philip is negotiated and shifted away from such rigid notions of gender construction. Both are portrayed as compassionate and supportive figures who are empathetic and willing to create the reunification of their kingdom and the Moors, rather than seeking to stimulate further wars and conflicts. In the case of Prince Philip, the use of physical force to gain positional power and authority is an aspect that he is reluctant to perform. Similarly, his father, King John, declares that his kingdom has no need for arms and weapons.

In contrast, Queen Ingrith embodies patriarchal values. A portrayal of a queer usually indicates a woman's duty to be nurturing, caring, and submissive, and to support her husband and rear children. This is a departure from a Quitch narrative where she would have been portrayed as a subordinate character. However, Queen Ingrith internalizes patriarchal forces to seek power and authority that she can use to oppress others and maintain her grip on royal privilege. The movie shows that she exercises her power to disempower those who are considered inferior by patriarchal standards, including the queer community, thus limiting the possibility of sisterhood between the two groups. Additionally, in an effort to preserve the current state of affairs, the character's xenophobic and patriarchal tendencies lead to the demonization of Maleficent. This reflects the idea that those in positions of power can vilify those who resist conforming to the dominant power structure. Maleficent is accused of cursing the king, further fueling human animosity and fear towards non-conforming individuals. It is evident that in this patriarchal society, magical creatures are subjugated while humans remain dominant.

Additionally, it is worth noting that the reversal of gender roles in these characters challenges and subverts conventional understandings of gender roles and power dynamics. Traditionally, patriarchal ideas reinforce the perception of gender, leading to narrow and stereotypical depictions of hegemonic masculinity and femininity that exclude non-conforming individuals. On the other hand, the representation of gender roles in these characters suggests that gender is fluid and non-binary. This complex and multifaceted structure allows for freedom of expression, which in turn challenges the dominant power structure.

What is worthy of note is that a comparative representation of Maleficent's relationship with Queen Ingrith and Aurora illustrates the point of how the involvement of patriarchy negotiates the

functionality of the collaboration of sisterhood and queerness. The depiction of the relationship that revolves around Maleficent and Queen Ingrith indicates a type of sisterhood that is restricted due to the power of patriarchal aspect. Despite being oppressed, the queen personalizes the patriarchal perspective to justify certain actions towards the marginalized. She prioritizes the exercise of positional power, authority, and royal privilege to perform oppressive acts towards Maleficent as well as other magical creatures whose portrayal is a rejection of patriarchal norms which can be considered a threat to the preservation of such power and authority. According to this societal linkage, the movie projects the idea that reaffirms a clash between two distinct ways of perceiving power and gender roles: one wholly defying it while the other attempting to keep it intact albeit the initial subversive embodiment. As a consequence of the internalization of the patriarchal idea, the queen perceives the disenfranchised through the systemic power structure as a competition, not as potential allies, thus making it difficult to form a societal connection that might actually help challenge what has been oppressing them all that lies underneath. Such an internalization of the hegemonic power structure creates a competitive and hierarchical dynamics to all spheres of gender spectrum.

The relationship between Maleficent and Queen Ingrith serves as a comparative parallel to that of them and Aurora. Through this mode of relationship, the oppressed: either women or the queer, share the mutual understanding of the rejection of the patriarchal power that entirely opens up the door for sisterhood. Aurora is regarded by Maleficent as their ally who suffers from the identical power structure that seeks to disempower them. Towards the later part of the narrative, they cooperate to subvert the oppressive force of the hegemonic power that aims to threaten their autonomy and freedom. Maleficent teams up with their community to come and save the people. Similarly, Aurora risks her life to help free all the magical creatures that have been trapped from the massive genocide. The relationship developed from the pair serves to legitimize the idea of the oppressed sharing the force and power to create sisterhood and to reaffirm that sisterhood can exist outside of the patriarchal power structure, invalidating the narratological archetype that the oppressed are obliged to compete with one another for power and social status.

The aspect of sisterhood is not only prominent via the relationship between Maleficent and Aurora but also most evident when Maleficent meets the rest of their kind. In *Maleficent: Mistress of Evil*, after Maleficent has been shot down into the ocean, the Quitch is rescued by a creature that looks exactly like them and brought to a hidden community where Maleficent discovers the fact that there are a lot of members from their kind who have been chased away by humans to live in this isolated net for the sake of their own survival. The isolated space not only serves as the idea to

project a queer space that the queer are forced to reside in but also offers a sense of belonging to Maleficent to share with the group of people who possess the identical physical appearance, who live in the similar peculiar space that is unrecognized by the mainstream, who resist the heteronormative temporality and embark on their own, and, most importantly, who experience the same societal hardship, discrimination, and social prejudice imposed by the dominant power.

The consequence of the experience that the oppressed share leads to the formation of sisterhood among this community. Even largely disempowered by the hegemony, they lend each other every bit power that they have left to challenge the status quo, to overthrow the human monarchy, and to negotiate the underpinning power of patriarchy. The joint power of Maleficent and their allies communicates a collective bond that transgresses the traditional boundaries of gender and sexuality. They collaborate to not only defend their own community but also to subvert the oppressive force, thus providing a positive light to the existence of the transformative power of sisterhood that is able to liberate them all and help them to overcome the trauma together, which later leads to the empowerment of queerness through the process of heroization.

The narrative in the movie that cherishes the notion of sisterhood paves the way for the empowerment of queerness that can be seen from the heroization of Maleficent in the later part of the sequel. As examined, a traditional fairytale narrative conveys an archetypical framework that constructs the concept of heroism that is shaped by hegemonic masculine ideas by portraying a male figure whose responsibility is to rescue a damsel-in-distress woman in order to reinforce and normalize the heteronormative narrative in which men are the protectors; women are the protected; and the queer are the defeated. On the contrary, the post-Quitch ideology replaces such elements with the empowerment of queerness, thus subverting the rigid notion of gender roles and the hero archetypes. In the post-Quitch narrative, the portrayal of male characters is negotiated and revised to illustrate the male figures as the protected. The queer become the protectors who are provided with the support from the solidarity of women, the queer, and all individuals who are the victims of the oppressive power structure.

In a Quitch narrative, it would have been Prince Philip who would have been heroized towards the later part of the movie only to appraise the hegemonic masculine values and to further antagonize queerness and disempower femininity. Nonetheless, the post-Quitch agenda instead heroizes Maleficent, the embodiment of queerness, as the Quitch heroine of the story who rescues their own community and liberate humans from the patriarchal regulations over their physical and mental entities. The reversal of gender roles in the process of heroization of the Quitch offers a way to empower queerness which cannot be seen either in a Quitch or in a typical fairytale narrative. By

doing so, the post-Quitich framework is able to problematize, negotiate, and subvert the binary and essentialist concept of understanding gender roles and to assert that gender is fluid and non-binary and never restricts an individual.

On this account, one comes to terms with the idea that post-Quitich sensibility is a subversive tool in reforming how a Quitich is perceived and constructed by a convention Quitich narratological pattern. In a Quitich narrative, I argue that the role of a Quitich serves as a medium of queer abjection in which the Quitich embodies the socially-constructed indication of queerness through the aspect of bodies, space, and time in accordance with heteronormative orders. As a result of the possession of exceptional physical appearance, residing in a peculiar space that has no access to the mainstream site, and inhabiting in a temporal pattern that seeks to disrupt the heteronormative chrononormativity, the Quitich is subjected to face abjections and prejudices that are never explored and is regarded as an outcast, an outsider, and a threatening nonconformist, thus legitimizing the belief that this figure needs to be defeated and removed in order to normalize and sustain the heteronormative order.

Contrariwise, it is prominent that, specifically in the 21st century popular culture, there emerges an alternative pattern of retelling a story of a Quitich that adopts the post-Quitich agenda as a mode of representation. The post-Quitich ideology replaces the role of the Quitich as the medium of queer abjection with the Quitich a critique of patriarchal power. In the post-Quitich narrative, a Quitich still embodies a considerable indication of queerness through the notion of body, space, and time. However, the narrative further examines how the acquisition of such queer aspects that are associated with villainy is regulated by the patriarchal control. The narrative criticizes the patriarchal practice on how the possession and the orientation of such bodies, space, and time are oppressed by the dominant hegemonic power structure and how it demonizes the Quitich in order to sustain its continuity which is the feature that has never been emphasized in a Quitich or a general fairytale narrative. In addition to that, the purpose of the post-Quitich narrative is to problematize, negotiate, and challenge the patriarchal authority by emphasizing sisterhood and the empowerment of queerness as the possible ways to perform accordingly.

In contrast to the conventional version of the Quitich Narratological Framework, post-Quitich narratological framework revises the sequential development of a Quitich character in a new way that highlights the experience of one's own progression of queerness under the patriarchal control. As seen from Table 6, the post-Quitich framework consists of 4 stages: Discovery, Acceptance, Resistance, and Synthesis. Each stage emphasizes how the Quitich in the post-Quitich agenda is represented and moved along the narratological sequence. It is notable that not every single element

has to be present in a post-Quitch narrative and organized in the following order but the post-Quitch narrative mostly contains the majority of the elements.

Table 6: Post-Quitch Narratological Framework

Stage 1: Discovery Stage
1. The Quitch feeling one's own queer identity
2. The Quitch experiencing social denial, exclusion, and isolation
3. The narrative exposing patriarchy as a hidden force
Stage 2: Acceptance Stage
4. The Quitch accepting one's own power and identity
5. The Quitch experiencing increased isolation and alienation upon the process of self-acceptance
6. The Quitch being pursued by the patriarchal regulation
Stage 3: Resistance Stage
7. Subversion of heteronormative order
8. Joint force of the oppressed against the patriarchal power
Stage 4: Synthesis Stage
9. Successful integration of the Quitch's own identity
10. Successful integration between queerness and normativity
11. The patriarchal power negotiated and rendered powerless

In Discovery stage, this phase of narration plays a crucial role in foregrounding a Quitch's background story and the experience of one's own queer identity and exploring the cause of such experiences. In this stage, the Quitch comes to terms with the identity of queerness developed from the physical appearance that is queerified. In case of Elsa from *Frozen*, although their physique still takes in a human form, the Quitch largely faces the notion of queerness from their power that runs throughout every part of their body organs. In case of Maleficent, the notion of queerness can be remarkably seen from their physical appearance that sets them apart from human beings.

Additionally, the Quitch not only realizes the presence of queerness but also the state of being socially denied, excluded, and isolated as a result of it. Due to their magical power, Elsa is oppressed by the norm and the fear that the society generates towards their queer presence. The Quitch is required to conceal several parts of their physical organs, to suppress their control in order to suppress the queer identity, and to live in an isolated space. Similarly, humans in surrounding kingdoms develop the fear of the stronger power of Maleficent, thus being pursued and restricted to only live in the Moors that is far separated from the mainstream society.

However, in the first stage, the post-Quitch discourse also adds another layer into the narrative that not only explores the experience of having a queer body and living in a queer space but also what creates and reinforces such an experience: the patriarchal power. While in the conventional version of the Quitch Narratological Framework, the Quitch is simply born wicked and evil as a one-dimensional character with the only motive to disrupt the normative order, the post-Quitch agenda exposes the underpinning patriarchal force that constitutes the traditional perception of a Quitch character. The Quitch is never born evil but rather constructed and shaped by the patriarchal power that also limits the possibility of practices towards a Quitch. In case of Elsa, the Quitch is framed as a monster by an evil prince figure who seeks to overthrow them and exploits their state of confusion when the Quitch tries to understand their power. Likewise, Maleficent is forged to become the mistress of evil as a consequence of the betrayal from a person whom the Quitch trusts at the expense of his gain of the throne.

In the stage of Acceptance, even though this phase points out to the moment of the Quitch accepting the queer identity, the narrative also underlines the hardship and obstacles that are provided to the Quitch upon the process. At a certain point of time, the Quitch starts to reject the oppression driven by the society and starts to gradually accept the notion of queerness. In case of Elsa, this process is most evident when escaping the kingdom to build their own castle and breaks their own self free from the norm that limits their potential. In case of Maleficent, the Quitch decides to leave their anger and hatred towards humans behind and starts to develop a maternal connection to Aurora to form a familial kinship from the queer perspective.

Nevertheless, the process of acceptance is still restricted by the patriarchal control, making it impossible for the Quitch to reach the self-acceptance at its full potential. Being joyful in their own space, it is undeniable to notice that upon the self-acceptance, the queer need to be isolated from the mainstream society, becoming the price they need to pay for upon the acceptance. In addition, despite already living far away from the ordinary space, Elsa is still haunted and pursued by a group of soldiers who seek to execute them to ensure the safety of Arendelle. In case of Maleficent, on the one hand, the Quitch spends their life nurturing and taking care of Aurora as their adoptive daughter. On the other hand, even though Maleficent is never the one who starts off in pursuing humans for the sake of their own revenge but only protects their own self and their home, the Quitch is constantly chased by an army dispatched by the king with the effort to take them down to ensure the safety of the kingdom and the king himself without their presence.

As a consequence of being pursued by the patriarchal control, the narrative moves to the next stage: Resistance, where it marks the subversion of heteronormative order and the joint force

against the patriarchy. As Marchia and Sommer note, the notion of heteronormativity is driven by patriarchal forces to persist gender hierarchies (270). Heteronormativity, then, shares a close linkage to the patriarchal ideas that privilege and position men as dominant, not only over women but also over the queer. Patriarchy posits heteronormativity as a set of hegemonic cultural assumptions that seek to reinforce heterosexuality as a “norm/normal” way of living and as a way to exclude and marginalize the queer. Therefore, the post-Queer discourse offers the narrative that subverts the very presence of heteronormativity as a way to challenge the power of patriarchy as well as its byproducts of oppressive cultural ideas.

The trope of true love’s kiss becomes one of several ways that a narrative utilizes as an approach to challenge this hegemonic practice, especially in a conventional Queer narrative in which the trope is most used to subjugate and oppress the state of queerness. Instead of binding the aspect of true love’s kiss with heterosexual ideas to control women and oppress the queer, the post-Queer agenda revises it and sets it apart from the heteronormative notion. In *Frozen* (2013), the act of true love between a man and a woman is invalid to prove the aspect of true love which is actually derived from the love between the two sisters, thus helping liberate both the princess and the Queer from patriarchal restrictions. Likewise, the kiss of true love from the prince to Aurora is ineffective in dispelling the curse whereas it turns out to be the love of a mother to a daughter despite being non-biologically related, reworking the traditional perception regarding both true love and a familial bond that have long been constructed by patriarchal ideas.

Furthermore, only challenging the power of patriarchy via the subversion of heteronormativity is insufficient. Post-Queer agenda also offers another approach that can be adopted as a way to rework the patriarchal control: the aspect of sisterhood. While a Queer narrative often reinforces the disunion between women and the queer via the rivalry between a female and a Queer figure over a man in order to limit the possibility of the joint power to challenge the patriarchal force, the concept of post-Queer ideology resists and revises the relationship between the two suppressed parties and turn it into a collective force against the patriarchal control. In some cases, this union is also joined with other queer characters who are subjected to the identical oppression to help liberate one another from the dominant power structure. For example, in *Frozen* (2013) and *Frozen II* (2019), it is the united power between the two sisters that helps overcome the patriarchal control that suppresses both Anna and Elsa and that is able to free other oppressed members in the sequel who share the same social hardship. Along the same lines, Aurora and Maleficent manage to help each other out in the final battle in the prequel and it is

Maleficent and their queer members who share the power with one another to win the battle in the sequel.

The post-Quitch narrative concludes with the final stage: Synthesis during which it summarizes what happens in the narrative, or perhaps even what could have happened in reality, after the triumph over the patriarchal force that can be seen from a sort of “heterotopian” world, as emphasized by Michel Foucault, as a space that exists outside the regulation and the control of the dominant culture which challenges its norms and conventions (24). The stage of Synthesis offers the sensibility of a heterotopian world where it no longer adheres to the heteronormative and the patriarchal control. In this stage, the Quitch is able to fully identify the sense of queerness and integrate the identity with other aspects of one’s self, no longer restricted by the hegemonic power. Moreover, the Quitch is able to share the aspect of queerness with other members from other cultural groups with the notion of patriarchy being rendered less manipulative and oppressive. Towards the later part of the narratives, Elsa and Maleficent are able to integrate their queer identity not only to every aspect of their bodies but also to other people surrounding them. The non-normative and the normative are able to be reunited, as well as both peculiar and ordinary spaces.

In conclusion, while the Quitch narrative adopts the Quitch as a character as a way to be the medium of queer abjection to legitimize the hegemonic perception on queerness according to heteronormative structure, the post-Quitch agenda revises the notion into employing the Quitch character as a critique of patriarchy. The conventional Quitch idea only exploits the body, the space, and the temporality that the Quitch owns and inhabits as the way to impose negative connotation upon queerness. In contrast, discourses derived from the post-Quitch concept revisit each composition that contributes to the construction of the Quitch with the examination of the oppressive experiences the Quitch is entitled to confront with. Furthermore, the post-Quitch idea criticizes patriarchy as an underpinning issue that constitutes and reinforces negative stereotypes and stigmatizations upon the Quitch. Furthermore, the Quitch character is utilized to challenge and subvert the patriarchal power via several means: the re-conceptualization of male characters upon the heroization of the Quitch and the notion of sisterhood.

Chapter 4: Promoting Quitch/Post-Quitch Narrative: Quitches in Paratexts

As paratexts contribute to the condition of textual materiality, they are considered constituent components of textuality (Clabaugh 245). In literary theory, paratext refers to the material that surrounds a primary text, although it is not the main composition of the work. Examples of paratexts include the work's title, the author's name, footnotes, illustrations, and other similar features. The main purpose of paratexts is to provide additional information or context on the primary text that they surround. This establishes a certain level of influence on consumers' interpretations and perceptions of the main text. The consumption of paratexts reinforces a certain pattern of interpreting the text by providing background information about the work and controlling the mood and tone of the text that the paratexts revolve around.

In addition, marketing or promotional materials for the primary text can be considered a category of paratexts, such as book covers, reviews, interviews, or marketing campaigns designed to attract and promote the text's target audience. The functionality of paratexts was first studied by a French literary scholar, Gérard Genette. In his book, translated into English as "*Paratext: Thresholds of Interpretation*", Genette argues that the functionality of paratexts plays an important role in directing the collective reception and interpretation of a text by a group of people. For him, paratexts are more like a threshold between the text and its readers, capable of guiding their interpretations and the reception of the work, as well as initiating textual authority.

As mentioned earlier, promotional materials are also a type of paratexts in the context of literature and are primarily used to promote, advertise, and market a primary material. They are carefully designed and produced in an attempt to generate a collective interest among and attract the targeted consumers of the primary material by providing additional information or references to it. While it is true that promotional materials are not part of or directly related to the main body of the text they surround, they are powerful enough to direct the general expectations of consumers toward the main material and to influence their decision to purchase or consume it through the way the text is marketed and presented to them, thus determining the public reception as well as the success of the product.

As Gray speculates from the study of interconnection of paratexts and movies as well as other similar materials, as a result of them surrounding texts and audiences, paratexts can be regarded as "organic and naturally occurring a part of our mediated environment as are movies and television themselves" (23). By providing a closer investigation to the functionality of paratexts, Gray argues that paratexts are closely tied with the notion of "speculative consumption" that seeks

to point out to the idea of what pleasures a text might provide, what information it might offer, and what effect it might produce upon us as audiences (24). Once we are exposed to the functionality of paratexts in promoting a movie or a television it is based upon, as Silverstone notes, the audiences are attracted to a hope that these mundane texts create, “a hope [...] that something will touch us” (qtd. in Gray 24).

From his study on the theoretical ideas of paratexts drawn by Genette, Stanitzek points out to several highlights of paratexts. He asserts that as a mode of “verbal or other productions”, [...] paratexts are able to indicate “a moment of readability and hence textuality” of the primary text to a greater degree (30). The functionality of paratexts reserves an essential role that is both supplementary yet constitutive as a heteronomous discourse that speaks for the content of the primary text but also does not thoroughly explore the full aspect of the text as such (31). Therefore, it is evident that paratexts truly play a role in influencing how the main text is perceived and comprehended at the initial stage before the literal consumption of it follows. Despite the significance of them, paratexts are only recognized as a simple mode of advertisements and remain largely understudied in the field of popular culture under an overwhelming number of studies with the major emphasis on primary texts, changing from perceiving paratexts as a meaning-making approach to a money-making tool.

It is therefore noteworthy to examine how, while the main films analyzed in chapter 3 promote the post-Quitch idea through the portrayal of their Quitches, paratexts negotiate such a concept by attempting to promote the films and draw the public’s attention to them. As Hackley and Hackley details, paratexts, in the present days, can take in several forms, especially in film and television studies, including “movie trailers, virals, advertisements, interstitials, [...], and idents” that are all created in order to promote movies or shows (5). Richards posits that the peripheral nature of paratexts is integral to the process of cultural meaning produced by a movie, is able to influence consumption choices, and fulfills the gap between the main text, the audience, and the industry (27). Therefore, when studying films, it is important to also study their paratexts in order to get a boundary idea of how they are connected. In the preceding chapter, the theory outlines the post-Quitch agendas regarding physical appearance, queer space, and queer time as a mode to criticize the patriarchal oppression upon queerness that results in a conventional Quitch narrative and its predominant perception. In this chapter, two types of promotional materials: posters and trailers, that were produced and used to promote *Frozen* in 2013 and *Maleficent* in 2014 are chosen to be analyzed via this approach.

In addition, in her book “*Girl Warriors: Feminist Revisions of the Hero’s Quest in Contemporary Popular Culture*”, Hohenstein offers an interesting insight to the scholarly study of paratexts: because of the fundamental goal of paratexts, which is to present primary texts in a way that is both appealing and capable of attracting a wider audience, it is possible that paratexts may omit or filter out some ideas and present only those that are “valuable enough” to be used as a marketing tool (17). It is very likely that some aspects of the main primary texts may be marginalized or erased in an attempt to attract a mainstream audience with a lesser cultural and social perception of a particular issue (17). Thus, while it is evident that both films rely heavily on post-Quitch ideas that aim to rework a dominant cultural perception of queerness through these Quitch figures, it is still largely questionable how these ideas are adopted for the sake of marketing such films, thus negotiating Quitch/post-Quitch notions.

4.1. *Maleficent* and its Paratexts

Although the focus of this section is primarily on *Maleficent*, since it is a live-action adaptation of Disney’s *Sleeping Beauty* (1959), it is still worthwhile to look back at the promotional materials used to promote the animated film and observe the negotiation of Quitch/post-Quitch ideas in the paratexts surrounding both films. Claubach claims that paratexts have become even more ubiquitous, especially with the growth of industrial capitalism (246). This assertion marks not only the potential importance of paratexts in the process of cultural meaning-making, but also the success of the process, which places a strong emphasis on generating financial success from general mass audiences. When examining paratexts, Richards highlights that it is highly significant to carefully observe key figures shown in such paratexts upon the separation of cultural capital from queer content (27). Thus, it is worthwhile to examine how the use of paratexts can be a tool to normalize or challenge dominant ideas about gender through their response to mass perceptions of the subject matter. For *Sleeping Beauty* (1959), there is only a 3-minute trailer that provides the audience with a brief summary of what is expected to happen in the one-hour-and-eighteen-minute animation. The trailer closely follows abbreviated scenes from the animation, with a male voice narrating the story.

In the trailer, as a paratext that functions as a promotional tool to generate interest and anticipation for the film, it is quite noticeable that it adopts the conventional notion of Quitch ideas to present key scenes, highlight the story, and introduce the main characters, thus creating general expectations by generating curiosity from the trailer. In the trailer, the aspects of hetero-structural

spatiality and hetero-temporal chrononormativity in the *Quitch* narrative are used to establish its context and setting. During the first 30 seconds, the promotional material begins the narrative at home, specifically in the castle, where a celebration of an event is taking place. The notion of hetero-structural spatiality comes to the fore in the trailer, where the aspect of home is presented as an ordinary space that remains peaceful and filled with happiness and joy without any interruption created by a *Quitch* or relevant queer characters, such as a scene where King Stefan and King Hubert play swords with each other in the castle and are told by a male voice that the audience can definitely share in their fun.

The narrative then begins to introduce the main character of the story, Aurora, who sings her princess song to indicate her ultimate desire, which corresponds to the dominant expectation reinforced by heteronormative temporality. While there are several other scenes in the animated film in which the princess figure appears, the paratext, as a trailer, chooses to show only the moment in which the narrative includes the princess singing her princess song, which implies her heterosexual internal desire. In other words, the trailer only shows the scene where the adherence to heteronormative temporality is most evident, and the princess song is a perfect piece within the overall sequential order. The trailer highlights lyrics such as: “I wonder, I wonder why every little bird has someone to sing to [...]”. The song perpetuates heteronormative temporality through its reference to romance and heterosexual relationships and its emphasis on finding a heterosexual romantic partner. The lyrics sung by the princess in the trailer are a subtraction of the full song titled “I Wonder”, which the princess sings as she wanders through the forest as the first introduction of her mature presence in the animated film. The lyrics of the song are as follows:

*“I wonder, I wonder,
 I wonder why each little bird has a someone
 To sing to, sweet things to,
 A gay little love melody
 I wonder, I wonder,
 I wonder if my heart keeps singing,
 Will my song go winging
 To someone, who'll find me
 And bring back a love song to me.”*

As seen from the lyrics as a whole, there is an obvious tendency to address the aspect of heteronormative temporality that establishes a life trajectory for the princess based on the pursuit of heterosexual fulfillment. The lyrics tend to revolve around the pursuit of true love and present the

obligation to fulfill a heterosexual relationship as the ultimate goal in the princess's life, normalizing the idea that finding a romantic partner is inevitable for personal fulfillment and lasting happiness.

The aspect of hetero-temporal chrononormativity is further highlighted in the next scene that follows the introduction of the princess, which emphasizes the "Prince Charming" narrative, one of several common tropes in fairy tale narratives that revolve around the idea of a perfect and heroic male figure who plays an important role in rescuing and bringing happiness to a princess character. The presence of Prince Philip in the trailer resembles such idealized attributes and hegemonic masculine qualities by being portrayed and narrated by the male voice as "handsome Prince Philip" on a white horse, suggesting archetypal aspects of a Prince Charming on a white horse coming to save the day for a princess. The notion of hetero-temporal chrononormativity functions to its full potential in the promotional material by concluding the trailer with the wedding scene between the prince and the princess, perpetuating the aspect of hetero-temporal temporality to the point of no return and placing a strong emphasis on romantic love as the ultimate love interest and eventual happiness and fulfillment for both.

The arrival of Maleficent, the main Quitch figure in the narrative, marks the introduction of the character's presence in the trailer only as an interruption of this normative pattern, embodying the idea of the Quitch as a disruption of heteronormative orders. Prior to the Quitch's appearance, the narrative of heteronormative space and temporality is overflowing with "positive" features: the laughter and joy of the people, the celebration, and the hope of fulfilling and preserving the longevity of heteronormativity. With the arrival of the Quitch, Maleficent is introduced as the main element that disrupts the ongoing joy. With the presence of the Quitch with their queerified physical appearance, the environment surrounding the heteronormative space and time in the trailer is suddenly transformed into a dark and horrific atmosphere with a suspenseful soundtrack. Paratexts are a tool for seeing how meaning is created due to their power to influence the consumer's "purchase, navigation, and interpretation of the text" according to specific mediation, shaping both the reception and interpretation of the text (qtd. in Richards 27). The mediation of *Sleeping Beauty's* trailer functions in a way that directs the consumer's perception of the Quitch and other general narratological components that conform to hegemonic expectation by selecting and presenting only what the consumers want to see.

The representation of the Quitch is presented not only as a disruption of heteronormative orders, but also as a factor to be eliminated. With their deviant presence and introduction, everyone else in the narrative attempts to remove them from the ordinary space. Furthermore, this notion is

underlined by the scene in which the prince, as the hope for the restoration of heteronormative orders, fights Maleficent, whose representation is opposed to it. In this part of the trailer, there is a strong embodiment of traditional notions of masculinity and chivalry, as seen through the figure of the prince, and that of queerness through the Qutch. To this normative temporal linearity, the Qutch is destined to be defeated for the sake of restoring heteronormativity and heterosexuality before the trailer concludes with heterosexual marriage.

Therefore, it is striking to note that, especially in the mid-twentieth-century American context, the use of paratexts as a tool to promote a film, particularly the one with a Qutch character, as well as to generate public interest and anticipation for it, works in the interest of heterosexual and heteronormative individuals by identifying conventional aspects of the Qutch narrative and binary approach to gender that might be able to satisfy the dominant perception of gender and queerness at the time. By integrating with the compositions derived from the Qutch narrative, the promotional trailer, as a paratext used to promote *Sleeping Beauty* with an interest in appealing to heterosexual perceptions, emphasizes a linear romantic temporal pattern as a central theme, stereotypical gender roles, and conventional perceptions of masculinity, femininity, and queerness to capture the predominant attention and interest of heterosexual audiences.

Prior to its official release in May 2014, the first promotional trailer for *Maleficent* was dropped in November 2013 as a one-minute short video motion that provides a hint of what might happen in this live-action remake of *Sleeping Beauty* in 1959. In the trailer, it is noticeable that this promotional material completely removes the aspect of hetero-temporal chrononormativity, whereas it is strongly emphasized in the trailer used to promote *Sleeping Beauty* in the mid-20th century. The trailer only shows the two main characters coming to terms with each other: Princess Aurora and Maleficent, with no heterosexual discourses involved. However, despite the removal of the emphasis on heteronormative temporality, through the ambivalent conversation they both have and the overall presence of Maleficent in the trailer, Maleficent is still encoded with the Qutch idea, which highlights the tendency of the Qutch to be a possible danger to the heteronormative order.

In terms of the interaction with Aurora, Maleficent is portrayed as a potential disruption to the princess' innocent happiness. In the trailer, Aurora appears in promotional material playing with strange creatures in a mystical forest with happiness and joy. Along with the appearance of Maleficent, such creatures escape from Aurora to get away from Maleficent, making Aurora wonder with their presence. The introduction of Maleficent to Aurora is presented as a factor that takes away the temporary happiness that has previously surrounded the princess. This becomes even more evident when we look at the dialogue between Aurora and Maleficent:

Aurora: "I know who you are. You have been watching over me my whole life. I know you are there, in the shadow. You have been following me ever since I was small. Don't be afraid."

Maleficent: "I am not afraid."

Aurora: "Then, come out."

Maleficent: "Then, you will be afraid."

As soon as Maleficent makes the first real appearance in front of Aurora at her request, Aurora suddenly looks terrified at the sight of them.

What is shown in the trailer is completely misleading to what actually happens in the movie. Focusing solely on the dialogue exchanged between the two in the trailer leads to the misconception that Maleficent has been watching over Aurora as an attempt to reinforce the prophecy to happen, as she does in Disney's original *Sleeping Beauty*. In fact, the amount of time Maleficent spends watching over Aurora in *Maleficent* is the moment in which the Quitch develops their maternal intimacy with the princess, which later turns into a non-biological bond that binds both together and promotes the notion of a subversive sisterhood out of this queer kinship. In the film, Aurora is even happy and excited to finally meet her fairy godmother, who she has known all her life would always be by her side to take care of her, and not as frightened as she is portrayed in the trailer. Nevertheless, the promotional paratext distorts this fact and presents only what might fit into the general public's perception of Maleficent. Because of its popularity, people are familiar with the general plot and characters from the previous version. Richards notes that many of such paratexts, particularly trailers, often present the narratives that contain queer denial (27). Therefore, the trailer is likely to evoke nostalgia and recognition in audiences by presenting only the narrative that corresponds to their conventional understanding of Maleficent and queer ideas in general.

Beyond the interaction between the two characters, the trailer still points to the traditional understanding of Quitch's ideas by still equating Maleficent with a factor that potentially disrupts the normative order. Genette's study of paratexts affirms that paratexts have the power to reframe the primary text, regardless of form: novel, poem, or play, as a text whose meanings are not fixed by the author but can be freely interpreted by the consumer, shaped by the paratexts themselves (qtd. Hackley and Hackley 5). The use of the promotional trailer for *Maleficent* in this way alters the meaning and perception of Maleficent as Quitch differently from how the figure is actually portrayed in the film. After omitting the post-Quitch ideas present in the film, the trailer promotes the idea of the Quitch as the main threat to the heteronormative order through the scene of Aurora pricking her finger on the spindle of a spinning wheel and falling into an eternal sleep. In addition,

there are several scenes in the castle where Maleficent appears to be the main disrupter of the space, unwelcome and unwanted by the normative individuals.

Towards the later part of the trailer, Maleficent is shown building a massive wall of thorns, again similar to what the character does in the original animated film, which is completely different from what happens in the remade version. In Disney's original *Sleeping Beauty*, the purpose of Maleficent building the wall of thorns is to prevent the prince from entering the castle to break the curse on the princess by using a true love's kiss. In other words, the wall serves as the primary disruption to the restoration of the heteronormative order. By contrast, in the live-action version, Maleficent builds the wall of thorns in an attempt to prevent the invasion of humans ordered by the king. In short, the wall in this version serves to protect Maleficent from the patriarchal oppression that seeks to exploit the Quitch. A film or program is never seen as an absolute summary of the text, since its cultural meanings are always dependent on other texts, "in a continuous process of productivity" (qtd. in Hackley and Hackley 6). This comparative rendering of Maleficent in the trailer and in the film addresses the contrast in the process of cultural meaning-making of the character through the use of paratexts. This is to note the idea that Maleficent in the film would still be the same Maleficent that audiences are made to know in order to assure them that the longevity of the heteronormative order is still being preserved and practiced by omitting and distorting the possible subversive discourses in the trailer. Nevertheless, Richards argues that as a result of trailers failing to underline the queer potential of these texts, it is feasible that such movies themselves can also fail to reach their ultimate potential in producing "a queer critique of heteronormative society" (28).

In light of his study of trailers in his work "*On the Concept of the Deceptive Trailer: Trailer as Paratext and Multimodal Model of Film*", Oja concludes that from the viewer's perspective, the purpose of the trailer is to pre-construct "a truthful experience of the forthcoming film", which is in contrast to the marketing establishment's view that the purpose of the trailer is to present the film as attractively as possible (200-201). Nevertheless, in the process of designing the trailer to be so attractive, it sometimes results in the creation of a deceptive promotion by advertising the film as a material that highlights codes that are simpler and more familiar to its audience (201). In this case, it is evident that the first trailer, which was designed with the aim of making Maleficent as conventionally attractive to the audience as possible, presents it in a way that conforms to heteronormative codes that emphasize the traditional perception of the Quitch in the majority of people's perceptions.

Oja also points out to Jakobson's notion of "dominant" which explains the way that the dominant is able to help demonstrate "the organizing principles in model-making, discerning the trailer's pivotal elements, and describing how they manage, determine, and transform other components" (201). By focusing on the dominant, the concept opens for the possibility to examine how both the main material and its trailer negotiate or differentiate the dominant contained in both texts "in order to reveal the discordances in the process where trailer communicates the genre of film" (201). Jakobson's concept of the dominant allows us to explore the idea that *Maleficent's* movie and its first trailer address different kinds of dominants. While the dominant of the film seems to address post-Quitch ideas, the trailer emphasizes otherwise by conforming the representation of Maleficent to the Quitch concept in order to still keep the traditional hegemonic perception of Maleficent intact for the sake of promoting the film and commercial success.

On January 27, 2014, another promotional trailer for *Maleficent* was released to provide a small piece of the film's context. In the trailer, the paratext still adheres to the adoption of the Quitch discourses to formulate the representation of Maleficent. The trailer begins with the introduction of the Quitch's appearance, which is understood as a disruption of ordinary space. Although it is not explicitly confirmed in the trailer, the audience can assume that the space Maleficent interrupts is the castle where the princess's royal birth ceremony is taking place. Maleficent's existence in the ordinary space, where it celebrates the success of reproductive futurism, is represented in accordance with the traditional Quitch agenda as an unwelcome and unwanted figure in this normative site.

In addition, the promotional trailer makes sure to highlight several points surrounding the character of Maleficent that are familiar to the majority of audiences and correspond to a conventional Quitch narrative. For example, the trailer shows the scenes that portray the Quitch as a danger to the promise of heteronormative futurity, such as the scene with the spinning wheel and the infant princess cursed by it, which likely indicates the position as opposed to accommodating the longevity of heteronormativity. Similar to the first trailer, this promotional material is distorted and filtered with a possible attempt to equate the depiction of Maleficent with conventional Quitch notions. There is also a scene in the trailer where Maleficent hypnotizes the princess and takes her into the forest. Reinforced by a heteronormative perception of the Quitch, this scene can be read as Maleficent kidnapping the princess, possibly for the sake of the success of their curse.

Nevertheless, in the movie, this act takes place when Aurora is wandering around the wall of thorns that Maleficent is building to prevent the human invasion, while the human army is also investigating the area. Maleficent realizes the potential harm that could come to the princess if the

two were to begin fighting upon meeting. As a result of a maternal instinct the Quitch is subconsciously developing for the princess, Maleficent realizes that it is better to keep her petrified during the brief confrontation between the Quitch and the army for the princess's own safety. The power of paratexts can influence the way the primary text is read by playing an important role in "the construction of a broader, abstract textuality" (Clabaugh 245). The promotional material can then reshape the way that the context of the movie should be comprehended by its means of functionality on the queer aspects. Therefore, it is striking to note that the act of non-biological maternal care from a queer kinship is disregarded and rendered as not valuable enough to be marketed on the trailer to draw audiences' attention to the film. Richards asserts that the consequence of the mere focus on the "quality" of cultural capital in these promotional materials is the dilution of the queerness that is intended to be represented in the films (28). At the same time, it is the presentation of a conventional narrative of a Quitch that is potentially able to appeal to hegemonic heteronormative audiences.

There is, however, one small aspect that can point to the adoption of the post-Quitch notion that emerges in this second trailer, where it begins to provide a hint that there might be something beyond the conventional perception of a Quitch. In the trailer, while the sequential order is presented as described, after the introduction of Maleficent's appearance as a disruption of the normative site, a line is shown: "You know the story", which is followed by the scenes that emphasize the infamous perception of Maleficent as the Quitch: cursing the princess. On one level, the pairing of the statement with the scenes can be seen as a way of suggesting that the prevailing perception of Maleficent has been generally framed and shaped by the story, which in my analysis is heavily Quitch-based. This is followed by another statement: "Now find out the truth", which comes before the scenes of Maleficent looking at something and the young princess running with joy. The trailer thus drops a hint that there is the truth behind the constructed perception of Maleficent that the princess might have to deal with. The emphasis on the truth is picked up again in the later part of the trailer, where Maleficent is heard saying, "There is evil in this world. Hatred and revenge". Although it is unclear to whom or with whom Maleficent is speaking, the promotional trailer on one level addresses the potential of the post-Quitch idea in the film by suggesting the possibility of revealing the construction of wickedness in the Quitch.

On March 18, 2014, the final promotional trailer for *Maleficent* was released, a month and a half before the film's official release date. Some parts of the promotional material are very similar to the second trailer. The trailer begins with the phrase that appears in the previous one: "You know the story", and later emphasizes the scenes that adhere to the Quitch discourses: depicting

Maleficent as the great unwelcome and uninvited disturbance in the normative space and as a danger to the hope of reproductive futurism through the moment that highlights Maleficent cursing the infant princess. It is noteworthy that when the narrative in the trailer shifts to the other phrase: “Now find out the truth”, the emphasis of the trailer changes to adopt the post-Quitch ideas to imply what can be expected in the movie. The later part of the trailer generally focuses on a positive relationship between Maleficent and Aurora, which would have been impossible if the movie had decided to use the traditional Quitch concept to tell Maleficent’s story. Furthermore, the sensibility of queer kinship is slightly addressed when Maleficent refers to Aurora as a “curious little Beasty”. While it is true that the interpretation of subtextual elements can vary from persons to persons, the way in which Maleficent addresses Aurora could be seen as a playful and endearing term of affection that hints at a possible non-traditional familial relationship between the two characters, subverting the dominant perception of their connection framed by the Quitch concept.

Additionally, this trailer takes a moment to incorporate the post-Quitch idea to communicate the potential of using the Quitch character as a critique of patriarchal oppression. During their conversation, Aurora asks Maleficent: “All the other fairies fly, why don’t you?”. In response to her question, Maleficent replies: “I had wings once. They were strong, but they were stolen from me”, which is followed by the scene showing the appearance of King Stefan, implying that they were stolen by him. On one level, the potential implication of the post-Quitch idea during these scenes is to both suggest that the notion of the Quitch is not essentialist, but rather constructed, and that it is likely that such a social construct is a result of patriarchal exploitation at the expense of the Quitch, thus potentially antagonizing the character.

The third trailer also reveals that it is Aurora to whom Maleficent says: “There is evil in this world. Hatred and Revenge”. It is noteworthy that towards the end of the sentence where Maleficent says, “There is evil in this world”, the statement parallels the scene depicting the human invasion and attack on the forest where she builds the wall of thorns. When she mentions: “Hatred and Revenge”, the scene is juxtaposed with King Stefan being angry and wanting Maleficent’s head, and a human army of soldiers marching toward something. The back-and-forth comparison between Maleficent’s sayings and the scenes is meant to suggest that the corruption and darkness that Maleficent embodies, and that is perpetuated and normalized by the idea of the Quitch, could be related to the humans, the king, and their invasion, challenging the traditional binary of good and evil and pointing to the gray areas of morality as well as the systemic oppression that shapes a person’s choices.

Another aspect of the post-Quitich idea that is touched upon in the trailer is the concept of sisterhood. As stated in the previous chapter, the concept of sisterhood emphasizes the bond, support, and solidarity among those who share experiences and identities and are oppressed and exploited by patriarchal power as an approach to challenging and subverting it. Toward the end of the trailer, the promotional material shows the battle between the humans and Maleficent. After the invasion, Maleficent says, “I call on those who live in the shadows. Fight with me now”. This moment can be seen as an expression of sisterhood and solidarity in which Maleficent recognizes the shared experiences of those who have been exploited and invaded, metaphorically referred to as “those who live in the shadows”. The quote underscores a sense of empowerment and the possibility of overcoming shared experiences through the collective power of the oppressed. However, it is still important to consider that, as Richards examines, the queer elements are often hidden or at least prioritized when promoting the films to mass audiences (28). These acts of incorporating post-Quitich ideas to promote *Maleficent* were only taken as a last step to launch the final trailer a month and a half before the official release of the film, after the previous two trailers that heavily emphasize the traditional approach to understanding the Quitich.

Although it is likely that promotional materials are generally designed to attract the attention of mainstream audiences, which are presumably predominantly heterosexual, it is noticeable that such marketing tools tend to prioritize the heteronormative perception of the Quitich as a means to maximize commercial success, resulting in the removal and distortion of subversive queer elements present in the film. What distinguishes the three trailers for *Maleficent* (2014) from the one for *Sleeping Beauty* (1959) is the deliberate refusal to include the romantic storyline as a central aspect of the film. Despite the numerous adaptations of the story, the main plot of the *Sleeping Beauty* story, as commonly understood by the public, revolves around the use of the prince’s kiss of true love as a tool to break the curse and pave the way for the heteronormative “happily ever after”. Especially during the time when *Sleeping Beauty* was released to the public, the dominant social norms tended to center around heterosexual pathways. As a result, the promotional trailer created for the animated film largely focuses on the romantic storyline between the prince and princess.

Nevertheless, none of the three trailers for *Maleficent* (2014) mention the achievement of heterosexuality as a central part of the film; none of them even includes the presence of the prince, who would have expected to be the main character of the film and at least to appear in the trailers, since the same character occupies the majority of the original animated film as well as its promotional materials. The sensibility of post-Quitich ideas is taken up in the design of the promotional materials, which indicate the potential to offer a different perspective that could

challenge or subvert traditional tropes concerning the Quitch, by fully emphasizing the backstory and motivations of the Quitch and omitting and downplaying the heterosexual discourses, which in this case, does not distort the actual storyline of the film.



Fig. 37. *Sleeping Beauty's* Official Poster from: *Sleeping Beauty* . 1959.

The analysis of the *Sleeping Beauty* poster also provides a similar notion to that of the promotional trailer, in that it adopts the Quitch idea of designing another type of paratexts in a form of visual illustration of the animation to appeal to the dominant heterosexual audience. As seen in the bottom right of the poster in Fig. 37, the strong emphasis on the representation of the Quitch, in a physically distinct form, as the major disruption of the ordinary space, the castle, is evident. The normative space is represented as being invaded by the Quitch through the thorns created to cover it. The use of thorns to cover the castle, which is conventionally associated with heterosexual romance and heteronormativity, results in the representation of queerness as the intrusion that disrupts the heterosexual framework, implying the idea that queerness is seen as a factor that is undesirable and dangerous to this normative site.

The Quitch is not only the disruption of this normative site, but also of the heteronormative temporality that the poster potentially aims to communicate. As seen from the top of the poster, it can be understood that the prince's sole intention is to overcome the queer intrusion into the normative space in order to dispel the curse upon the princess through the kiss of true love. The implication of hetero-temporal chrononormativity successfully conveys the emphasis on heterosexual achievement and trajectory in the animation on its poster, reaffirming that the ultimate goal of the animation is to achieve it at the end.

The character of the Quitch serves as the main disrupter of success, preventing the prince from reaching the princess and creating obstacles for him to overcome. The queer-coded actions and characteristics of the Quitch are demonstrated as something to be defeated and eliminated. The role of the Quitch is equated with a queer disruption, making triumph over the figure a necessary duty for the fulfillment of a heterosexual goal. The portrayal of Prince Philip as the hero who must overcome the Quitch in order to achieve heterosexual success reinforces and normalizes the binary understanding of gender that is appropriated by the hegemonic perception of gender of the domain heterosexual audience, thus making the animation seem appealing and attractive to them. By perpetuating harmful elements that associate queerness with negativity, villainy, and otherness, the poster promotes an exclusionary understanding of relationships and romance.



Fig. 38. *Sleeping Beauty's* Poster
Comparing the Quitch and the Princess
from: *Sleeping Beauty* . 1959.

Fig. 38 is another promotional poster for *Sleeping Beauty* that clearly shows the direct contrast between the Quitch and the princess. In the poster, the clear juxtaposition between Maleficent and Aurora addresses heteronormative and gendered stereotypes of both queerness and femininity. On the one hand, the princess embodies a traditionally feminine aspect that complements her modest and princess-like physical appearance. The castle in the background suggests an association with a normative space. On the other hand, on the left side of the poster, a strong deviation from normative femininity is emphasized by the Quitch's threatening expression towards the princess, accompanied by a dark, mysterious and smoky background, which may refer to the aspect of peculiar space. The portrayal of both characters in the poster aligns the two figures

with the Quitch's ideas that place the queer-coded Maleficent upon negative and stereotypical depictions of queerness as “other” and associate the princess with normative and heteronormativity.

The use of this promotional piece in the form of a poster of an animation highlights the emphasis on the idea of queerness in the process of its creation, which addresses the problematic nature of such a paratext used in this way. This promotional poster underscores the heteronormative discourses that seek to promote the superiority of heteronormativity as well as to devalue its queer counterpart by presenting queerness as a disruptive force to be defeated for the sake of heteronormative fulfillment. Therefore, it can be seen that, on one extent, the use of paratexts can be a powerful way to perpetuate and normalize heteronormativity and simultaneously undermine queer identities.



Fig. 39. Maleficent's Poster 1 from: *Maleficent* . 2014.



Fig.40. Maleficent's Poster 2 from: *Maleficent* . 2014.

On the other hand, the analysis of the visual promotional posters for *Maleficent* (2014) offers another way to communicate a certain perception of the Quitch idea. As can be seen in Fig. 39 and Fig. 40, the official posters for *Maleficent*, the use of these visual paratexts in this way reflects the adoption of the post-Quitch approach. As emphasized earlier, the promotional posters for *Sleeping Beauty* (1959) promote the traditional notion of the Quitch concept by placing a strong emphasis on heteronormative achievement. In contrast, the promotional posters for *Maleficent* take a different approach by shifting the sole focus to only Maleficent and removing the emphasis on heterosexuality. In its simplicity, the movie poster in Fig. 39 places the main character on top of a plain background so that all of the consumer's attention is focused on the main character. Although

the poster in Fig. 40 includes some other characters in the background, it still does not indicate any hetero-temporal chrononormative discourses.

In the posters for *Maleficent*, the presence of Prince Philip is completely omitted, while he is heavily promoted in the posters for 1959's *Sleeping Beauty*. Rather than pointing to the central focus on a linear and heterosexual story and life trajectory between the princess and the prince, Maleficent's promotional posters place the entire focus on Maleficent, drawing attention to the reflection of a broader cultural movement toward more diverse and inclusive storytelling of a Quitch wholly at odds with the traditional Quitch concept. The implication of the post-Quitch aspect into the promotional materials for Maleficent serves as a possible tool to subvert the established Quitch perception via the removal of heteronormative discourse.

The omission of a heterosexual plot in the promotional materials designed for *Maleficent* opens up space and possibility for alternative patterns of love, kinship, and relationship that are no longer motivated by heterosexual means. Fig. 40 shows a different kind of relationship between Maleficent and Princess Aurora that is no longer presented in a competitive form. The 1959 poster heavily promotes the aspect of rivalry and antagonistic relationship between women and the queer. On the contrary, such a combative sensibility is not emphasized in the 2014 poster, suggesting an alternative relationship between the two, the form of which may still be questionable, but it is certain that it is the form that goes beyond the limitations of a conventional heterosexual context.

It is also noteworthy to question why there is a slight discrepancy in how the trailers and posters are used as promotional paratexts to promote Maleficent. Oja provides an opinion on this question, explaining that the trailer has a greater opportunity to deceive its consumers compared to other types of promotional material, as it only promotes a product with a relatively short lifespan, usually depending on its running time in theaters (202). Due to the fact that the movie is expected to be seen only once, there is a need to simplify or misrepresent the actual themes of the movie in an attempt to make it more inviting to a wider audience (202). After this simplification, if the nature of the film is not easily defined by common conventions or hegemonic familiarity, there is a tendency for the simplification to lead to its transformation by putting on a more familiar categorization to attract the audience.

All in all, the purpose of paratexts is to serve as an advertising tool that promotes the main material it surrounds. The paratexts not only provide additional context to the main material, but also generate public interest in the audience by offering a message that attracts and regulates the audience's attention and guides the initial interpretation and reception of the main text. However, the scholarly study of paratexts is often neglected because of the tendency to focus on the primary

material itself, thus rendering paratexts less significant. Therefore, it is equally important to examine not only the Quitch/post-Quitch concepts of the primary materials, but also how paratexts negotiate them when it comes to promoting the main texts or materials.

In examining the promotional trailers surrounding *Sleeping Beauty*, it is evident to notice the implication of the Quitch concept in developing promotional trailers for animated films that cater to the dominant group of heteronormative audiences by offering a depiction of Quitch that corresponds to the animation and its general reception. However, in the 2014 trailers for *Maleficent*, a retelling of *Sleeping Beauty*, it is still possible to notice the continuation of such a legacy in the promotion of the Quitch character that works in the interest of heteronormative individuals by omitting subversive elements that are present in the film but largely hidden in the promotional trailers. While it is true that the second and third trailers for *Maleficent* tend to incorporate the post-Quitch idea, it took the production two months to release the second trailer and four months to release the third trailer, which was only a month and a half before the official release date in May, after the first trailer slightly incorporated the post-Quitch idea. This can be seen as a consequence of marketing strategies that prioritize mainstream appeal and potential profitability in order to reach a wider audience by promoting the notion of the Quitch concept, which conforms to dominant heteronormative perceptions, and suppressing non-heteronormative discourses by concealing post-Quitch agendas. While Clabaugh posits that paratexts can sometimes be implemented as a tool to provide a site that acts as a staging ground for political ideas or strategies that exist outside the doxa (251), I argue that paratexts are commonly used to promote ideas that are more prevalent within the doxa for the sake of profitability, marketability, and accessibility of the subversive political ideas of the main material, especially with regard to binary gender perceptions and their counterparts.

Because of its power to frame the cognitive process that results from the alteration of things and textual status (Clabaugh 248), this creation of paratexts that omits and filters the post-Quitch discourses by not explicitly addressing or sidelining them aims to create the marketing format that is more accessible and marketable to a broader audience by marginalizing subversive queer agendas and reiterating conventional gender reception, thus failing to overtly address and promote the core of the film. Hackley and Hackley notes that the growth of paratextual advertising is at a speed of circulation (21). Under this rapid growth, “mass media audiences have collapsed, [...], the cultural authority [...] of marketing [...] has been eroded, and “fake news, “gaslighting”, and propaganda are common (qtd. in Hackley and Hackley 21). This examination of the use of paratexts is relatively relevant to see how such a promotional tool can be adopted to offer an alteration of a potentially subversive queer message that might produce an impact on the process of cultural meaning-making

of mass audiences to a queer figure. With its power to reframe a core message of its primary text, it is evident that there is a need to study the functionality of paratexts in order to better understand their role in destabilizing authority (21). As a result of the analysis, it can be seen that this marketing strategy legitimizes the power of dominant gender norms and reaffirms the idea that subversive queer qualities are considered less marketable and less valuable to appeal to a mass heterosexual audience, highlighting an attempt to conform to heteronormative practices and prioritizing the need to accommodate the comfort of heterosexual consumers. While the innovative aspect of perceiving the Quitch is obviously addressed in the film, the marketing and promotional materials are instead designed through the binary gender approach to offer a direct contrast to the post-Quitch discourses emphasized in the film.

Nevertheless, there is one aspect that both promotional trailers and posters have in common in adopting a composition of post-Quitch agendas: the removal of heteronormative achievement. While the promotional trailers incorporate other aspects of the Quitch discourses in order to project Maleficent as still compatible with the dominant heteronormative perception of a Quitch figure, both types of paratexts disregard the emphasis on the need to fulfill heterosexual achievement through the prince and princess characters, which would have been the film's central focus. This slight inclusion of subversive queer ideas in the promotional posters for *Maleficent* can be considered a purposeful attempt to indicate the movie's subtextual queer elements and appeal to another group of audiences seeking an alternative story. With more visual space and artistic freedom, the use of posters provides an opportunity to explore alternative themes and representations that may be more difficult to incorporate into a short trailer.

Upon analyzing how promotional trailers and posters integrate Quitch or post-Quitch ideas to market and promote a movie featuring a Quitch figure, the results highlight the struggle for subversive queer representation in mainstream media and popular culture. The analysis discusses the tension and incompatibility between marketability and the importance of genuine and diverse Quitch narratives. It emphasizes the need to challenge dominant heteronormative norms and advocate for more inclusive and accurate promotional portrayals of Quitch. Richards argues that this process of marketing a promotional paratext upon the exploitation of queerness reaffirms the fact that the queer narrative is a stigma that these marketing campaigns need to overcome to appeal to a mass audience (28). When promoting subversive post-Quitch agendas, it is possible that the marketing process may prioritize only specific discourses of the movie for promotional purposes, which may sometimes come at the expense of addressing subversive queer notions. As Claubagh summarizes, with paratexts, people are wired in an approach "that privileges the interpretation of

paratextual messages as principal components in the cognitive process of meaning making” (248). Messages produced by paratextual means can serve as a key in the cognitive process by which a consumer derives meaning from a text, which becomes a fundamental aspect of understanding and making sense of the primary text. The important question to consider is what kind of messages a consumer is framed to perceive and how they are created.

4.2. *Frozen* and its Paratexts

In *Frozen* (2013), the central Queer character is Elsa as their portrayal embodies a distinct level of post-Queer discourse, which challenges the conventional perception of a queer witch character as perpetuated by Queer ideologies. While the animated film prominently highlights the concept of post-Queer ideas, it is important to examine how such a subversive representation of the Queer character is navigated within the promotional materials created and employed by Disney to market the film. These materials are designed to capture the public's interest and thereby ensure the film's financial success. Greenhill and Lamari propose that gender hegemony in North America often manifests as "white cisheteropatriarchy"; this construct frequently emerges in the media and functions to reinforce binary gender roles by underscoring the unconventionality of queer characters and framing it as an issue (169-170). In contrast, although the actual animation attempts to undermine this notion, the way in which paratexts are used to promote it seems to uphold and perpetuate the very gender assumptions and patriarchal perspectives regarding queerness. Consequently, this inadvertently perpetuates the propagation of rigid gender binaries. In *Frozen* (2013), a specific two and a half minute trailer offers a glimpse of the anticipated content within the film.

The trailer begins with an unidentified male voiceover outlining the overarching plot of the animation. Notably, the initial introduction of Elsa is conveyed by this male voiceover. Although the Queer is central to this animation, which is characterized by post-Queer themes, Elsa's portrayal is presented through the lens of a male-dominated perspective. This establishes the framework for Elsa's character as a potential antagonist. The male voice continues to narrate:

The male voice over: "Summer in the city of Arendelle, it couldn't be warmer; it couldn't be sunnier. But that's about to change, forever"

Anna: "Arendelle..."

Kristoff: "is completely frozen!"

As the male voiceover's statement draws to a close, the narrative vividly illustrates the concept of hetero-structural spatiality. This is achieved by depicting the normative space of Arendelle, full of positive associations such as bustling gatherings of people and picturesque natural landscapes. However, this harmonious depiction takes a dramatic turn with the late introduction of Elsa's presence, which disrupts the carefully constructed ambience. Elsa's actions, including their use of

curse and the exercise of their powers, serve as pivotal moments in this male-dominated narrative. In this interpretation, the Quitch character is cast as the primary antagonist, emblematic of a major disruption to the prevailing normativity. This portrayal positions them as the force that significantly disrupts the established space. Elsa's act of casting a spell that results in an eternal winter enveloping Arendelle is presented as a transformative event that renders the space in need of restoration.

By using the promotional trailer in this way, it becomes possible to analyze Elsa's representation as misleading. Kelso's observations underscore that the intention behind introducing a queer character often aims to maintain and reinforce heteronormative characteristics under the guise of a "depoliticized queer subject" (1059). Taylor's standpoint bolsters this notion by contending that the creation of such queer personas fortifies "existing systems of oppression in exchange for institutional recognition" (137). The negotiation of Elsa's representation in both the animation and the promotional materials is consistent with the arguments of these scholars. In contrast to their representation in the animated film, the Quitch character is aligned with a significant disruption of normative space. This representation, as guided by the male voiceover, has the potential to lead audiences to perceive the Quitch as a villain. Although the movie integrates Elsa's powers as a struggle emblematic of the challenges faced by queer individuals in accepting their unique and unconventional identities, the paratext highlights the Quitch's use of power as a source of chaos that threatens the stability and normativity of their space. This accentuates the perceived danger inherent in the Quitch, framing their actions as problematic and in need of resolution. The interplay of visuals and narration in this specific way creates the initial impression that the Quitch serves as a disruptive force within the narrative. This, in turn, oversimplifies its multifaceted nature, which is more thoroughly explored in the film, and misleads consumers by presenting an inaccurate perception of its role in the actual story. From the outset, the trailer deliberately neglects the post-Quitch discourses that permeate the film, while simultaneously incorporating the Quitch agenda to ensure compliance with traditional perceptions of the character.

The portrayal of Elsa as a potential threat within the context of the ad reinforces the idea that the queer are shaped by patriarchal influences. In this case, the portrayal of Elsa as a negative entity serves to perpetuate gender conventions and reinforce stereotypes associated with queerness, all for the purpose of marketing and financial gain. In many popular narratives, queer characters who deviate from social norms and challenge conventional orders often assume the role of antagonists, a pattern that aligns with the narrative structure of queer narratives. This underscores the notion that patriarchal power structures seek to maintain control and reinforce adherence to established norms.

Greenhill and Lamari articulate that subversive queer personas can be deemed excessively disruptive and confrontational to the cisheteronormative societal framework, proving challenging for both conventional mainstream creators and audiences (171). Addressing the overtly subversive agendas that these characters embody within a media platform designed to attract a mainstream consumer base is therefore perceived as too risky in the pursuit of financial success. As a result, characters who challenge established gender roles or norms are often portrayed as inherently negative or dangerous, in line with prevailing hegemonic ideologies.

In the context of *Frozen*'s Quitch, the initial portrayal as a potentially dangerous figure in the promotional trailer is heavily influenced by prevailing social norms. By highlighting their powers and actions as disruptive and problematic, the promotional tool adheres to the patriarchal narrative of suppressing queer figures who dare to challenge established gender norms. This not only underscores broader patterns, but also highlights the cultural influences that shape the representation of queer individuals in media, driven by financial considerations. Studios and marketing teams often develop strategies based on perceived financial success and catering to a broad audience. This marketing approach is consistent with the concept of "symbolic annihilation" coined by Gaye Tuchman. This theory suggests that lack of representation or underrepresentation in the media contributes to the perpetuation of social inequality (qtd. in Greenhill and Lamari 171). When queer characters are omitted from certain forms of media, it becomes a mechanism to negate their identities and propagate dominant stereotypes associated with them. Consequently, this exclusion erases both subversive queer agendas and the queer community from mainstream media (171). The omission of Elsa's subversive discourses in the trailer serves to pique consumer interest by aligning their portrayal with traditional expectations of a queer witch. This promotional approach taps into existing stereotypes and familiar tropes surrounding Quitches that are likely deemed more marketable, commercially viable, and relatable to audiences. This orientation ensures financial gain by reinforcing and capitalizing on common stereotypes associated with the Quitch persona.

Aside from their introduction, Elsa barely appears in the trailer, despite their central role and subversive post-Quitch discourses within the film. Instead, the trailer shifts its focus primarily to Anna and Kristoff, keeping them in the foreground until the end of the promotional piece. This shift draws attention to their heterosexual relationship rather than emphasizing the post-Quitch agenda. The inclusion of Elsa at the beginning not only casts them as a potential threat, but also hints at their potential to drive the animation's plot, framed by the attempt to stop the never-ending winter through Anna and Kristoff's joint efforts. The omission of Elsa's character and their subversive post-Quitch dialogue in favor of emphasizing the heterosexual bond between Anna and Kristoff

could be interpreted as a strategic move to achieve commercial success through promotional materials tailored to attract the widest possible audience. The focus on heterosexual romance in the trailer may have been influenced by the perception that such a narrative would have universal appeal and marketability. Throughout the trailer, numerous heterosexual themes are woven into the fabric, effectively sidelining the queer subversive message present in the animation. Examples include the introduction of a love triangle between Anna, Kristoff, and Hans, the journey of a heterosexual couple to break the curse that may lead to their union, and Kristoff's act of rescuing Anna from the curse. By emphasizing the romantic subplot between the characters, the promotional trailer was deliberately designed to conform to conventional storytelling patterns and norms. This approach might be seen as safer and more commercially viable because it conforms to familiar expectations and thus appeals to a broader audience.

However, it is obvious that such an approach leads to the omission of the Quitch character and their post-Quitch storyline. In the two and a half minute trailer, Elsa is shown for only 5 to 6 seconds, while the entirety of the trailer revolves around Anna and Kristoff's heterosexual journey. Moreover, even in these fleeting appearances, Elsa is consistently portrayed as an antagonist, framed to evoke a sense of threat throughout the paratext. This portrayal deviates from the actual narrative within the animation. For example, one particular scene in the trailer shows Elsa seemingly attacking people who seem to fear their magic. However, this portrayal distorts the reality of the animation, where the Quitch is actually defending their own self from the intrusion into their castle. By neglecting to adequately emphasize their role as the central protagonist and disregarding their personal journey as a queer individual - including their struggles with self-acceptance and harnessing their powers - the paratext dismisses a pivotal aspect of the story. In doing so, it risks potentially excluding and marginalizing the representation of queer experiences.

This method of creating promotional materials for films can be interpreted as a strategy to appeal to a broader and predominantly heterosexual mainstream audience while minimizing potential controversy or negative reactions. The decision to prioritize a more conventional and commercially viable storyline often comes at the expense of fully representing a diverse range of characters and narratives. In particular, paratexts, especially those tailored for marketing purposes, are often reluctant to fully encapsulate the underlying themes of the film they accompany. Instead, they tend to emphasize certain elements that have greater potential to generate interest and ensure commercial success. However, it is crucial to recognize that this marketing approach often entails the exclusion or marginalization of queer narratives, which could be perceived as less marketable and valuable.



Fig.41. One of *Frozen*'s Official Posters from:
Frozen . 2013.

A closer examination of the other category of promotional paratexts associated with *Frozen*, such as posters, reveals a parallel perception of Elsa similar to that presented in the trailer. Buzdar and Sajid assert that movie posters function as a central instrument for the propagation of preferred gender ideologies, serving as a means of instilling powerful gender perceptions that garner general consensus. These posters use visual structures to convey specific gender ideologies and solidify them in the minds of viewers (431). Posters are recognized as influential tools that are strategically used to publicize a film and generate interest by encapsulating its central themes and character dynamics. The arrangement of characters on a poster has the potential to subtly convey messages about the meaning of the film and its overarching themes. The poster for *Frozen*, shown in Fig. 41, departs from the expected layout by placing Elsa in the back, behind Kristoff, Anna, and Prince Hans. This positioning underscores a marketing strategy that potentially obscures the subversive post-Queer discourses beneath a more conventional love triangle plot or heterosexual discourse. In fact, Elsa serves as the primary character within the animation, a fact that is overlooked in the poster's layout.

The placement of Elsa within the poster creates a visual hierarchy that validates the presence of a heterosexual love triangle that includes Princess Anna, Prince Hans, and Kristoff. This prioritization veers away from spotlighting Elsa's crucial role and their journey through queer experiences. Through this marketing strategy, the paratext intentionally omits and sidelines queer narratives. This approach aims to increase commercial viability among a wider audience by

conforming to what mainstream audiences are accustomed to and comfortable with. As a result, traditional romantic dynamics and established norms are used to ensure maximum marketability. In general, movie posters skillfully manipulate their elements to “encode the social meanings of the gendered ideologies”. This is achieved by using visual language to emphasize familiar gender stereotypes and expectations (Buzdar and Sajid 427). As the *Frozen* poster illustrates, it openly endorses gender ideologies that align with existing hegemonic beliefs while marginalizing those that do not. Furthermore, the adoption of this marketing tactic serves the purpose of averting controversy and potential backlash that might stem from explicitly addressing subversive queer themes. This, in turn, diminishes the prominence of the subversive queer agenda and crafts the paratext to exude a more universally appealing and less polarizing image.



Fig.42. One of *Frozen*'s Official Posters from:
Frozen . 2013.

Examining another official poster from *Frozen*, as depicted in Fig. 42, the effort to downplay the subversive queer essence embodied by Elsa in the animation becomes even more evident. Notably, the poster amplifies the effort to omit any suggestion of a subversive queer narrative associated with Elsa. A prominent feature of the poster is a renewed focus on the heterosexual dynamic between Kristoff and Princess Anna. This emphasis draws attention to a recurring trope within Disney's narrative conventions, which often revolve around the achievement of heterosexual unions. On the one hand, it is accurate to recognize Elsa's depiction on the poster, which shows a facial expression seemingly in line with the heterosexual promise conveyed by the

poster's central theme. On the other hand, however, it is equally discernible that an attempt has been made to conceal the subversive queer agenda that Elsa embodies in the animation, an agenda that is notably absent from this particular poster.

Disney films, as a dominant presence in mainstream media, have historically shown a distinct tendency to prioritize and promote traditional heterosexual narratives. This tendency can be seen in the recurring compositions and narrative archetypes that appear in the promotional materials that Disney carefully designs and distributes to support its offerings (see Fig. 43). In particular, the general compositions of Disney's posters consistently emphasize romantic relationships as a recurring motif. This is accomplished primarily by placing heroes and heroines prominently at the center of these posters, effectively communicating the centrality of heterosexual discourse within the narrative structure. This strategic emphasis aligns seamlessly with prevailing social norms that revolve around heterosexuality. Conversely, the depiction of Quitches in these posters often takes a peripheral position, distinctly separated from the main heroes and heroines. Typically, Quitches are portrayed in ways that suggest antagonism toward the main characters, projecting them as opposing forces. This portrayal positions them as outsiders who disrupt the trajectory of heterosexual achievement shared by the protagonists. This disruption is often manifested through their use of power or their dangerous involvement with the main characters. This consistent portrayal of Quitches as disruptive entities in promotional materials has become a recurring trope observed across a spectrum of film posters.

A closer look at the *Frozen* poster, shown in Fig. 42, reveals that a similar pattern of depicting a Quitch character on a movie poster seems to have been applied to the depiction of Elsa. The poster emphasizes their deliberate exclusion from the central space occupied by the main hero and heroine, whose heterosexual bond is prominently displayed. This positioning effectively places Elsa outside the scope of the heterosexual norm, thus diminishing their role within the narrative and suggesting a potential detachment from the central storyline, which is expected to revolve around the heterosexual theme. Furthermore, Elsa's placement on the poster conveys visual signals that associate queerness with villainy. This is achieved by imbuing their portrayal with an antagonistic quality, as evidenced by their apparent attempt to harness their power, although their facial expression suggests otherwise. Griffin's perspective is noteworthy in this context, wherein she highlights that despite the growing acknowledgment of queer discourses, such texts paradoxically counteract the fluid nature of queerness by inadvertently working against the very essence of being queer (181).



Fig.43. A Compilation of Selected Disney's Posters from: *Snow White and the Seven Dwarfs*. 1937, *Sleeping Beauty*. 1959, *The Little Mermaid*. 1989, and *The Princess and the Frog*. 2009.

Misrepresenting Elsa in this way dilutes the post-Quitch concept the Quitch embodies in their narrative arc throughout the film, effectively sidestepping the implications of the alternative Quitch approach. As a result, the promotional poster cultivates the misconception that Elsa conforms to the archetype of a conventional villainous Quitch. This portrayal diverges from their authentic character development and the profound exploration of the subversive queer agenda Elsa undergoes, which is depicted in a positive and empowering light within the film. However, by obscuring the post-Quitch dialogue, the poster contributes to the distortion of the subversive queer essence that inherently exists within the narrative. Simultaneously, it reinforces heteronormative norms by sidelining the representation of queer experiences and the themes deeply ingrained in Quitch's journey toward self-acceptance and the empowerment of queerness. This ultimately limits the audience's understanding and appreciation of the animation's inclusive themes, hindering their ability to engage with the film's complex and nuanced exploration of queerness.

The use of the promotional paratext in this particular way serves to underscore the animation's promotional strategy, in which adherence to dominant notions of queerness overrides the post-Quitch discourses embedded in the actual film. This strategic pattern revolves around accentuating the heteronormative appeal of the promotional poster. In order to achieve this, the Quitch is sidelined from the central narrative and potentially imbued with villainous traits. The underlying goal is to appeal to a heteronormative audience by reinforcing traditional romantic dynamics, hero-heroine relationships, and the Quitch's disruption of heteronormativity. These aspects are seen as more marketable and relatable to a broader audience. Mehta's perspective is instructive here, as he suggests that paratexts strive to ensure the profitability of the primary text

through their own “spreadability”, which must be in line with the sensibilities of a global audience (128). In adhering to this strategy, the marketing approach facilitates the animation’s pursuit of expansive commercial success and marketability. Simultaneously, this approach employs a subtle and veiled approach to incorporating queer themes. In doing so, it effectively mitigates the possibility of controversy, backlash, or negative reactions that might arise from audiences with conservative views of queerness.

In 2019, however, *Frozen II* was unveiled as a sequel to the 2013 film, accompanied by a promotional strategy that clearly positions Elsa as the central character in both trailers and posters. This deliberate approach can be seen as a more positive and progressive shift, especially when contrasted with the dynamics that prevailed in previous years. This shift may have resulted from evolving perceptions of queerness during this period. Looking back to 2013, the dominant view of queerness in mainstream media and its corresponding representation differed markedly from the earlier years, particularly in light of the context surrounding the release of *Frozen II*. In the earlier years, the depiction of openly queer characters and themes within media was relatively uncommon and considerably less pervasive than it has become in present times, particularly as of 2019. When the prequel was introduced, the representation of queerness in media was by no means abundant; it remained relatively scarce. Nonetheless, the queer community still faced challenges and adversities during that era.

During the early 2010s, a discernible shift began to emerge, characterized by the gradual emergence and development of queer characters in media. This trend continued its upward trajectory and gained momentum into the 2020s. This period was marked by a mix of progress and ongoing struggles. On the one hand, it witnessed notable political advances in the area of gay rights. A salient example lies in the tenure of President Obama, who championed the expansion of opportunities and rights for all Americans, including queer individuals. This was evidenced through significant actions such as signing legislation that permitted queer individuals to serve in the armed forces and endorsing marriage equality. However, it is important to acknowledge that despite the heightened visibility, queer members remained politically disenfranchised at the federal level. In addition, they continued to face the scourge of hate violence, a deeply troubling aspect that persisted despite the broader changes.

In addition, the prevailing social attitudes toward queerness in earlier years differed markedly from the progressive stance of the present. This discrepancy gave rise to concerns regarding how audiences would react to the inclusion of queer elements within mainstream media, especially within a family-oriented animated film. Notably, prominent film studios like Disney,

renowned for their family-friendly content, may have exercised caution due to the anticipated potential for controversy surrounding queer themes within *Frozen*. Interestingly, Disney's concerns were not entirely unfounded, as there was a notable "pushback" in response to speculation about Elsa's queerness. Following the release of *Frozen* in 2013, a campaign titled #CharmingPrinceforElsa gained traction on CitizenGo.org. This campaign featured a petition calling for a prince for Elsa to romantically connect with, highlighting a fundamental notion that resonated with elements inherent to queer ideas: hetero-temporal chrononormativity and hetero-structural spatiality. The petition emphasized that young children should be encouraged to dream about love, marriage, and the importance of the nuclear family, rather than being exposed to what was considered a "crucial political agenda" or a "liberal agenda". To date, this campaign has garnered over 350,000 signatures. Given the expectations set by this movement, it is conceivable that Disney's decision to adopt a more conservative marketing approach was influenced by a desire to avoid alienating conservative viewpoints.

In the period leading up to the release of *Frozen II* in 2019, a notable surge in positive representations of queer characters and themes within various forms of mainstream media became evident. This shift can be attributed to the advocacy efforts of both consumers and critics, who actively demanded more inclusive narratives. This collective demand contributed to a heightened awareness of the importance of queer representation. For example, a comparison of attitudes over time reveals significant changes: in the past, only 13 percent of Americans believed that sexual orientation was innate, while 49 percent currently hold this belief. Similarly, opinions on queer adoption have shifted from 14 percent supporting it in the past to a substantial 75 percent in the present. Furthermore, the proportion of Americans favoring equal employment opportunities for queer individuals increased from 56 percent to an impressive 93 percent (Salam). In 2019, evolving societal attitudes toward queerness sought greater recognition for diverse representations of queerness in the media. As a prominent cinematic powerhouse, Disney seemed attuned to this evolving landscape and seemingly sought to adopt a more progressive marketing approach in response to these audience demands. This manifested itself in the increased prominence of Elsa, a key queer character in *Frozen II*, in both the film's trailers and promotional posters.

Nonetheless, it is crucial to recognize that despite the observable shift toward more positive queer representation in promotional materials, the fundamental objective may remain consistent: achieving commercial success remains a driving force. Media conglomerates, including industry giants like Disney, often base their decisions on marketability and how to present themselves in the most appealing way to the widest possible audience - a stance that is heavily influenced by the

prevailing perceptions of queerness at the time. Valocchi's research underscores the link between capitalism and queer identity, contending that financial power dynamics shape queer identity and sexuality. The operation of capitalist processes contributes to the formation of collective perceptions of queerness by supporting dominant discursive frameworks, often propagated by these very organizations (327). Thus, it becomes clear that capitalism profoundly shapes the content creation and marketing strategies of media organizations, as well as the dominant understandings of queerness. In the context of representing queerness within promotional paratexts, film studios may opt for marketing strategies aimed at maximizing commercial viability. The evolution towards more positive queer representations in these promotional materials could be attributed to heightened audience demands for diversity and inclusivity. It is worth noting, however, that these changes may not come directly from the studios or producers themselves; rather, they may be responses to audience demand. Ultimately, this approach serves to make these promotional materials more appealing to a wide range of audiences, thus ensuring the financial success that comes from heightened public interest.

Furthermore, the positive portrayal of the Quitch character in the promotional materials may have been influenced by the fact that Elsa's character and transformative journey were already well established in the prequel. This insight underscores the notion that because of the audience's familiarity with the Quitch character, there may be no need to downplay their queerness. As a result, it becomes understandable that queerness may not need to be relegated to the background in the first effort. Following the resounding success of *Frozen* in 2013, which garnered significant financial acclaim, there may be less reluctance to navigate the risks and cautions associated with featuring the Quitch character and their post-Quitch agenda prominently in promotional materials. The promotional paratexts that accompanied *Frozen* in 2013 could be seen as a means to cautiously test the waters and gauge audience response to the incorporation of queer themes within the actual animation. Once a character or narrative is solidly established and front and center, there is greater confidence in presenting queerness more prominently and positively in subsequent episodes. Consequently, subversive queer or post-Quitch discourses may be deemed risky and thus less likely to be integrated or considered in the primary promotional materials during the initial phase. Instead, they may be introduced after the market has been tested and established. This tendency stands in stark contrast to the situation when heterosexual characters or queer figures conform to traditional perceptions of queerness, where such testing is seldom a requirement.

Prior to the official introduction of *Frozen II* (2019), the first trailer was released in February of that year, exemplifying a distinct approach to the creation and presentation of a paratext centered

on a Quitch character and the post-Quitch concept. This trailer departs from the earlier pattern by shifting the focus entirely to Elsa and their journey of self-exploration and empowerment. This shift is accompanied by a narrative that significantly reduces the emphasis on heterosexual discourse, which was the primary focus of the 2013 trailer. In the first segment of this trailer, the narrative focuses primarily on Elsa's determined efforts to use their strength to overcome the challenges posed by the ocean. The marked emphasis on the character of Quitch and the personal journey, along with their exploration of queer power, serves as a clear indication within the promotional paratext that Elsa will assume a central role within the narrative of the actual animation. This, in turn, suggests that the film will likely focus on her personal growth and journey of self-discovery. Through this promotional approach, the possibility of exploring facets of their queer identity outside the confines of traditional heterosexual narrative patterns becomes increasingly apparent.

In addition to the primary focus on the Quitch character within the trailer, the promotional material intentionally reduces the prominence of heterosexual discourse - a shift that is evidenced by the diminished presence of Kristoff. This deliberate move suggests a departure from the conventional narrative centered on romantic relationships as the driving force. Instead, it lays the groundwork for narrative alternatives, the exploration of queer themes, and the representation of nontraditional bonds. This newfound narrative trajectory, moving away from the heteronormative pattern, opens up possibilities for different storytelling approaches that challenge the norm. It also facilitates the inclusion of queer themes and the representation of non-conventional relationships. This approach stands in stark contrast to the 2013 trailer, which focuses predominantly on the journey toward traditional heterosexual achievement, often at the expense of subversive queer elements. It is crucial to keep in mind that trailers, as paratexts, are designed to pique the audience's interest by providing a glimpse into the film's narrative. In *Frozen II*, the examination of the trailer signals a willingness to integrate subversive queer discourses that authentically exist within the actual animation. This approach signifies a departure from distorting certain aspects to conform to traditional acceptability, affirming the intention to incorporate true queer elements without compromise for the sake of financial success.

Equally intriguing in the trailer is the increased prominence given to the character of Anna. She plays an integral part in her sister's journey of self-exploration and self-identity. Unlike in the past, Anna is no longer positioned alongside Kristoff as a tool for signifying heterosexual discourse. This notable shift underscores the significance of sisterhood and familial support for queer individuals. The depiction of Anna as a crucial component of Elsa's journey highlights the strong bond and connection between the two sisters, which goes beyond conventional romantic

relationships. In the trailer, Anna is shown as a source of support for Elsa, expressing concern when Elsa's unique powers cause abnormal events and watching over her sister with care and concern as Elsa undergoes their transformative journey. The promotional text emphasizes Anna's role as a support for Elsa, highlighting the strength of their sisterly bond. This is noteworthy in the context of queer representation, as it adds an additional layer of intimacy and understanding that may not be present in heterosexual dynamics. The promotional paratext intentionally shifts the focus away from romantic discourses, which are often associated with traditional Disney narratives and highlighted in promotional trailers, by emphasizing the sisterly bond between the two characters. This departure represents a conscious effort to include diverse and multifaceted relationships, including those that are often marginalized or overlooked, such as the bond between sisters.

In June 2019, a new trailer for *Frozen II* was released. The trailer focuses on the character Elsa and challenges traditional norms by subverting prior stereotypical portrayals. The intention could be to defy the conventional strategy of promoting a character like Elsa. Rather than perpetuating the earlier misleading depiction of Elsa as the primary antagonist, this trailer takes a fresh approach by casting them as the central protagonist. Their unique powers are pivotal to the progression of their quest. This strategic shift in the promotional paratext boldly confronts conventional paradigms that often cast characters like Elsa as antagonists. The paratext accurately positions Elsa as the driving force of the narrative, in contrast to the previous misleading image of them as a villain. This transformation amplifies their significance, as their power becomes indispensable in the pursuit of the formidable quest the Quitch embarks upon.

As stated in the paratext of *Frozen* in 2013, Elsa's powers are depicted as a source of destruction and fear. This portrayal positions her as an antagonist, requiring elimination, which aligns with the prevailing perception of Quitch characters. However, the 2019 promotional trailer presents a contrasting narrative, highlighting Elsa's journey towards a specific objective where their power plays a vital role in the storyline. In the middle of the trailer, the old troll Grand Pabbie characterizes this journey as essential for Elsa to uncover the truth. Their ability to achieve this truth is intrinsically linked to their powers, making them a crucial component.

Grand Pabbie: *“Elsa. The past is not what it seems. You must find the truth. Go north across the enchanted lands and into the unknown. But be careful. We have always feared Elsa’s powers were too much for this world. Now we must hope they are enough.”*

Contrary to the idea that their powers evoke fear and destruction, the Quitch's magical capabilities are now depicted as sources of empowerment. They have become indispensable to the quest she undertakes, aligning more accurately with the events of the actual animation. This marketing strategy accentuates the agency and mastery the Quitch possesses over their powers. It revises the conventional belief that queerness and superpower aptitudes are inherently malevolent and ruinous. This departure from the prior misleading representation in the 2019 trailer separates the Quitch from being solely a symbol of terror and otherness, and from being a secondary and peripheral figure.

Moreover, an additional facet addressed within the 2019 promotional paratext, viewed through the lens of queer critical theory, involves the deliberate subversion of conventional heterosexual narratives. This subversion not only leads to the empowering depiction of Elsa as the central character but also places significant emphasis on the bond of sisterhood with Anna. This departure is evident when contrasting it with the 2013 trailer, where the Quitch is deceptively cast as the antagonist and marginalized in favor of the heterosexual protagonists. The incorporation of the Quitch character into this heterosexual framework serves to position them as an obstacle to be overcome, facilitating the achievement of heteronormative objectives. However, through the strategic elevation of Elsa as the primary figure, equipped with agency and potency, and the omission of storylines that presage conventional heterosexual narratives, the paratext spotlights the Quitch's expedition of self-discovery and self-acceptance. This approach directly challenges the established heteronormative patterns by refraining from the customary fixation on heterosexual relationships and romantic entanglements. This shift diminishes the prioritization of heterosexuality, as demonstrated by the Prince Hans, Princess Anna, and Kristoff love triangle. The defiance of heteronormativity evident here reflects the post-Quitch era's influence, departing from the narrative pattern that centers around heterosexual romance as the paramount plot line. This departure opposes the historical marginalization of queer themes in media. It asserts that Quitch characters are capable of possessing complexity and multidimensionality in their individual contexts.

Due to the misleading promotional strategy, the 2013 trailer misrepresents Elsa's true identity and role in the animation. The concealment is intended to capture audience attention by aligning with prevailing perceptions of Quitch characters and secure commercial success while minimizing possible risks from embracing queer representation. However, this marketing approach limits the potential scope of sisterhood that could have been cultivated. The 2013 trailer predominantly portrays Elsa as a formidable antagonist, which diminishes their integral presence and distorts their relationship with Anna into a source of conflict. This distortion affects the dynamics of their sisterly bond, relegating sisterhood to a mere backdrop against a conflict-driven

narrative. In contrast, the 2019 trailer subverts conventional heterosexual themes, seeking to expand the realm of possibility for the notion of sisterhood. This is accomplished by emphasizing the emotional bond between the sisters and making it a central theme in the animation. In the 2019 trailer, when Grand Pabbie explains Elsa's mission and its potential dangers, Anna strongly affirms her deep dedication to sisterhood, emphasizing her loyalty to Elsa.

Grand Pabbie: "Elsa. The past is not what it seems. You must find the truth. Go north across the enchanted lands and into the unknown. But be careful. We have always feared Elsa's powers were too much for this world. Now we must hope they are enough."

Anna: "I won't let anything happen to her"

In this promotional piece, Anna plays an important role in Elsa's journey of self-discovery and exploration of their powers. The emphasis is on the importance of their sisterly bond in navigating challenges and finding solutions, highlighting the value of collaboration and emotional support between siblings. By following the conventional character promotion pattern shown in the 2013 trailer, the narrative constraints become clear. These constraints are intended to cater to the audience's preferences, positioning Elsa as a potential threat and casting Anna as a cursed princess. This approach undermines both characters and diminishes the potential for a strong portrayal of sisterhood. Thus, the 2013 trailer for *Frozen* presents Elsa as an antagonist and promotes a misleading heterosexual storyline, which sidelines the concept of sisterhood. In contrast, the 2019 trailer adopts a different strategy by centering Elsa as the focal character and diminishing heteronormative themes. This shift in approach elevates sisterhood to a central role within mainstream media, rectifying the prior oversight and emphasizing its importance.

The theme of sisterhood is prominent in the additional trailer introduced in September 2019. The trailer highlights the aspects of Elsa's quest, which involves following a mysterious voice to uncover the truth about their kingdom and abilities. Anna's unwavering support for Elsa is a recurring theme throughout the trailer. It emphasizes the importance of sisterhood and how it can serve as a supportive pillar, especially in the pursuit of self-discovery for queer individuals. The trailer not only reveals the events in Arendelle but also highlights the depth of Anna's devotion to her Quitch sister. This devotion resonates across various discourses that envelop the theme.

Elsa: "What would I do without you?"

Anna: "You'll always have me."

Anna: "I'm going with you"

Elsa: "Anna, no."

Anna: "Excuse me, I climbed the North Mountain, survived a frozen heart, and saved you from my ex-boyfriend. So, you know, I'm coming."

Elsa: "You can't just follow me into fire."

Anna: "Then, don't run into fire!"

Anna: "I believe in you Elsa, more than anyone or anything."

Although the contrast between the 2013 and 2019 trailers is evident, the 2013 version does not incorporate the theme of sisterhood into its promotional narrative. This omission contradicts the animation's core values, where sisterhood holds significant importance. The 2013 trailer prioritizes the love triangle dynamic over portraying sisterhood, shaping its promotional content. In contrast, the 2019 trailer takes a different approach. The 2013 trailer for *Frozen* lacks the theme of sisterhood as a supportive element for the queer character, likely due to prevalent societal norms and commercial considerations. The trailer adheres to the predominant media narratives of that time, which centered on heterosexual discourses. The promotional material aimed to conform to audience perceptions, ensuring resonance with a wider spectrum of viewers, which contributed significantly to the movie's initial box office success. Although the incorporation of post-Queer theory ideals, such as highlighting the theme of sisterhood within the paratext, represents a more affirmative approach, it is important to acknowledge that such marketing tactics are not pioneering endeavors. They adjusted promotional materials to harmonize with dominant expectations, allowing the market's reception to be tested.



Fig.44. *Frozen II*'s Promotional Posters from: *Frozen II*. 2019.

Upon examining the official posters of *Frozen II*, it is possible to discern post-Quitch concepts (see Fig. 44). Although movie posters are often overlooked in scholarly discussions as a type of advertisement, they have a powerful communicative influence. These posters provide a concise representation of how viewers perceive the movie while attracting a diverse audience (Aley and Hahn). Movie posters serve as a powerful tool to pique consumers' curiosity and interest by encapsulating key facets of the film (Uchida et al. 64). The primary goal is to select core elements from the movie and compose them in a manner that is comprehensible to consumers (Ivasic-Kos et al.). Juliantari proposes that a movie poster communicates the essence of the movie's theme and requires a creation process that ensures a positive viewer reception (6-7). Therefore, the use and crafting of a movie poster carry an underlying agenda, which could involve shaping and manipulating select movie elements to present a visual advertisement that aims for a positive response from its audience. As explained earlier, this process involves placing certain characters that may hide one agenda while highlighting another. Therefore, the resulting poster directs a dominant interpretation while possibly concealing certain intentions, subtly influencing the viewer's perception.

A movie poster often reflects established societal norms that resonate with diverse audience groups. These posters signify the movie's relevance and alignment with prevailing social values. However, they may omit subversive elements in favor of conforming to conventional ideals. The promotional poster for *Frozen II* represents a departure from the previous approach used to portray the Quitch in 2013, as well as the narrative focus of the animation. In the 2013 poster, Elsa is situated behind other characters, subtly relegating their role from a central focus within the animation to a secondary support, largely overshadowed by the dynamics of their love triangle. This strategic character placement diminishes the prominence of the Quitch, reinforcing the heteronormative pattern that places other heterosexual personas in the spotlight. This approach can also be seen as an attempt to minimize any potentially subversive queer agendas observable within the animation. The poster directs attention toward more conventional romantic dynamics, aligning itself with the societal norm.

In contrast, the 2019 poster features Elsa and Anna prominently, emphasizing their roles as the main characters. This is a departure from the 2013 marketing strategy, which did not accurately represent Elsa's importance. As shown in the trailers, Elsa's determined expression reflects their drive to embark on the upcoming journey. This determination is complemented by the theme of sisterhood, which is evident in Anna's expression. Anna shows concern for her sister's challenges

and is resolute in safeguarding them at any cost. The poster highlights the strength of sisterhood and mutual support between the two characters, without any heterosexual themes. This emphasizes the central theme of their bond. This thematic alignment accurately reflects the narrative content of the animation without any distortion introduced for commercial success.

In contrast to the promotional posters used for *Frozen* in 2013, the visual materials created to promote *Frozen II* clearly emphasize the differences in design between the two films. This contrast highlights a significant change in the portrayal and promotion of the Quitch character and the central theme of the narrative (see Fig. 45). As previously discussed, the 2013 posters depict the Quitch character in a background position, suggesting that the Quitch is a secondary character or even a villain. This portrayal is in contrast to their true role as one of the animation's central figures, marked by their character growth. The queer theme is obscured by the prioritization of a heterosexual narrative. This is evident in the emphasis on the love triangle involving Anna, Kristoff, and Hans. However, the 2019 posters place Elsa at the forefront in a more central and commanding posture, accentuating their autonomy and aligning with the narrative's focus on their quest. Additionally, the visual promotional pieces intentionally downplay heterosexual themes. Although romantic relationships between Kristoff and Anna are present in the animation, they are intentionally absent from the trailers and posters. The visual materials instead focus on the themes of the Quitch's journey of self-discovery, the empowerment of queerness, and the depth of sisterhood.



Fig.45. *Frozen II*'s Promotional Posters from: *Frozen II*. 2019.

In summary, it is important to acknowledge that when presenting a Quitch character through mainstream media, the implications of post-Quitch concepts are often overlooked in paratexts that aim to promote such a narrative. The extensive discussions surrounding these post-Quitch concepts are not usually prioritized as commercial factors that would attract a wider audience. Consequently, promotional materials rarely depict or acknowledge a Quitch character embodying post-Quitch ideas. Instead, these materials concentrate on dominant themes aligned with prevailing gender perceptions. Stepping away from the conventional promotion approach may be deemed too risky. Adhering to established norms and familiar references, such as the trope of a true love's kiss breaking a Quitch's curse, is often perceived as a safer route. This conventional path aims to secure maximum public engagement with the primary content, thereby ensuring commercial success.

This approach results in a marketing strategy that relies heavily on familiar themes rather than exploring innovative concepts. This strategy relegates more progressive notions, such as the post-Quitch concept, in favor of incorporating traditional notions of gender. As Myren-Svelstad concludes, films like *Frozen* blend these elements into a package that has marketing appeal and generates profit within subcultural practices. This is achieved, however, without contributing substantially to queer emancipation (21). Griffin also notes that while some major film studios, including Disney, are acknowledging queerness and incorporating it into their products, it is premature to fully credit them for this action. Despite encouraging consumers to interpret their products with queer perspectives, the advertising of these products subtly dictates how this interpretation should be undertaken and who has the authority to do so. This process transforms a subversive approach into a means to greater profit (214). The promotion of a narrative featuring a Quitch character that is imbued with the post-Quitch concept typically involves portraying the character as either marginalized within a narrative steeped in heterosexual themes or as a villain who disrupts those themes. This choice aligns with the prevailing perception of the Quitch, effectively catering to various demographic groups except for the queer community. This exclusion is due to the belief that the subversive queer context might hold lesser value within marketing campaigns.

However, upon examining the paratexts surrounding *Frozen II*, it becomes evident that there is potential for positive strides in promoting a Quitch character with post-Quitch narratives. These paratexts demonstrate a greater willingness to embrace and spotlight the Quitch in a central role within the narrative, without disempowerment or marginalization. It should be noted that this willingness may be a secondary option, influenced by the audience's previous exposure to the Quitch in the previous installment. In these earlier paratexts, the subversive queer agenda was

completely omitted to ensure commercial success. This familiarity may play a crucial role in promoting the post-Quitch agenda in the promotional materials for the sequel. The representation change of the Quitch signifies a positive evolution as there is no longer a need to conceal its queerness. Nevertheless, this change also suggests that subversive queerness may not be prioritized initially to avoid jeopardizing audience engagement. It may be more prudent to opt for conventional themes, such as heterosexual discourses, to gauge audience reception and preferences.

Nonetheless, when the paratext incorporates post-Quitch narratives to highlight a Quitch character, it avoids altering the narrative's fundamental elements that emphasize these discourses. This deviation from traditional queer conventions results in a singular emphasis on the Quitch's progressive role, both within the main text and its accompanying paratexts. In the past, movie producers may have been hesitant to include subversive queer subtext in mainstream promotional materials due to concerns about attracting a broader audience. However, there has been a transformation in marketing techniques, and now Quitch characters can be promoted in a way that resonates with a wider audience. Griffin asserts that despite the queer sensibilities now openly produced by major movie producers like Disney, these sensibilities are no longer obscured from mainstream and hegemonic perceptions. This shift might be attributed to heightened visibility of queer individuals within American society, among other factors. Nevertheless, there remains a substantial risk that this subculture, even with its increased awareness within mainstream society, could be "colonized and commodified by mass culture". This commodification aims to exert control over sexual discourses (177-180). Regardless of whether a paratext conceals the post-Quitch agenda in favor of a more traditional approach or openly portrays a Quitch embodying post-Quitch ideals, the ultimate goal remains the same: to generate profit from the character, albeit through different methods.

Examining the depiction of Quitch characters within primary texts and paratexts reveals the influential role of capitalism in shaping their representation in media. Capitalism significantly guides the decisions made by movie studios and marketing divisions regarding the portrayal of Quitch characters. This guidance pertains to presenting characters in a way that maximizes financial and commercial success. Market trends and audience preferences in 2013 and 2014 suggested that portraying characters like Maleficent and Elsa with the potential to assume villainous roles, which aligns with the dominant perception of Quitch figures, and emphasizing heterosexual themes would be more attractive to a broader audience. This strategic approach aligns with current market trends for those movies. It emphasizes the risk-aware nature that capitalism may introduce into the equation. There may have been concerns that fully portraying Elsa and Maleficent as subversive

Quitch characters, along with their associated post-Quitch concepts such as sisterhood, the subversion of heteronormative temporality, or queer kinship, while overemphasizing heterosexual romance, could be perceived as excessively progressive or risky for family-oriented animated movies during that period. Consequently, paratexts may have chosen a more cautious and traditional strategy to engage mainstream viewers who were more accustomed to the conventional perception of a Quitch character. This approach then helps minimize potential financial risks.

In 2019, it is important to recognize capitalism's responsiveness to changing societal norms and attitudes towards queer representation, as well as the increasing demand for inclusive narratives. As a result of these changes, the trailers for *Frozen II* (2019) may have been more in tune with the evolving audience expectations. As societal awareness of diverse representation increased, major movie studios recognized the value of adopting more progressive portrayals of Quitch characters. This recognition led them to embrace this thematic trajectory, revising their approach to develop and market paratexts with the aim of enhancing audience engagement and securing commercial success. Elsa's character gained iconic status as a result of their portrayal as a Quitch in the initial release of *Frozen* in 2013. Subsequently, recognizing their commercial potential, creators of the movie industry decided to elevate their role and their queer identity in subsequent paratexts. However, incorporating the authentic essence of post-Quitch notions directly into paratexts as the primary approach remains a challenging decision. It is possible that paratexts might conceal subversive queer elements behind the seemingly predominant focus on heterosexual discourses, a tactic aimed at sustaining market interest. The incorporation of post-Quitch concepts could either be initially postponed and later integrated or implemented as a secondary effort after the success of the initial approach.

Chapter 5: Responding to Quitch Narrative: Fandom and the Critique of Quitches

While the term “fan” has historically conjured up stereotypical images - such as the iconic scenes of screaming girls at a boy band concert or a fervent crowd of soccer fans gathering for a game - over the years, the term has experienced a surge in popularity and has moved significantly closer to mainstream recognition, making it worthy of study to assess its value within American culture (Wurst). Fan Studies, as an interdisciplinary field, focuses on the study and analysis of fans and their activities. This is accomplished by examining various aspects of fan culture, including the creation of fan artwork, fan fiction, and the ways in which fans engage with media and popular culture (Jenkins 14). As Fuschillo notes, fan studies focuses not only on those who passively consume media, but also on individuals who exhibit a deep and enthusiastic devotion to a particular figure or phenomenon in popular culture. Such devotion often leads to the creation of original material characterized by unique style and creativity (349-350).

Fandom represents far more than a mere re-creation or re-imagining of mainstream or established texts; instead, it serves as a dynamic space in which individuals can actively engage in critical discussions of hegemonic culture and provides a platform for de-normalizing and problematizing the influences of commercialization and market forces within society (Booth). Jenkins further underscores this point by highlighting fandom as an alternative arena for understanding media audiences, emphasizing the role of fandom in fostering creative transformations and ideological negotiations with mass media texts, allowing audiences to assert their own perspectives in response to the source material (14). Notably, a significant proportion of fan texts originate from individuals belonging to marginalized or disenfranchised groups, including women, queer individuals, and people of color (qtd. in Messina 33). These marginalized voices actively participate in fandom activities, creating alternative interpretations and unofficial cultural productions that are deeply imbued with their cultural identities. These acts of cultural engagement serve as a means for these individuals to interact with the dominant text produced by those in positions of greater power. Consequently, “fan artifacts” emerge as collective expressions of marginalized and disempowered communities and are the by-products of social negotiations of meaning and the subcultural production of fantasy, all aimed at critiquing the hegemonic aspects of the dominant text (Jenkins 19).

It is, therefore, intriguing to underscore the realm of fan-produced content centered around Quitch characters. This exploration seeks to shed light on how fans use these characters as tools to negotiate, problematize, and critique the hegemonic representations found in Quitch characters

created by mainstream producers. While Hohenstein interprets fan works as a form of feminist resistance against societal norms and conventions imposed on women (148), my objective is to examine these fan creations as a form of queer emancipation. They serve as a platform for critiquing, negotiating, and problematizing the overarching queer narrative and its hegemonic influence perpetuated by mainstream popular culture, which is often constrained by capitalist patriarchal ideologies. The fan works of Elsa, the Quitch from *Frozen* and *Frozen II* that I have selected play a significant role in offering a form of queer escapism. Through the process of recreating and reimagining Quitch characters, they allow for a transcendence of traditional gender restrictions.

5.1. Fan Activism and Fan Art: The Politics of Queerbaiting and Quitch Figures

Elsa, as a Quitch character, is inherently imbued with a sense of queerness in their portrayal and underlying subtextuality, as previously discussed in chapter 3 of this study. However, there is another notable aspect that underscores their queerness: queerbaiting. In *Frozen II* (2019), an ambiguously queer relationship unfolds subtextually between Elsa and another female character, Honeymaren. Queerbaiting, as Ng identifies, refers to a situation in which media producers entice the interest of queer viewers by introducing subtle hints of queer subtextuality in characters without definitively confirming the non-heterosexuality of these characters (2). Furthermore, queerbaiting serves as a strategic maneuver employed by the writers or producers of the main text. It involves injecting homoerotic subtext to imply a queer relationship between two characters, yet this relationship is never intentionally realized on screen. In some cases, it may even culminate in denial and mockery, all as a means to captivate the attention of queer viewers, often at the expense of queer representation itself (Brennan 189; Fathallah 491).

In essence, queerbaiting refers to a practice that tantalizes or hints at the possibility of queer content with the intention of attracting queer viewers or supporters, but without offering substantial representations of queerness. As Church emphasizes, queerbaiting is a “false promise” that will never be fulfilled, controlling queer fans and directing them toward “false hope” (218). The results of queerbaiting often manifest as subtextual references that imply the existence of homosexual relationships between characters, though without explicit confirmation. In certain instances, queerbaiting takes the form of brief, isolated scenes that confine queer representation to a single chapter or fleeting moments, only to later dismiss or ignore it. In addition, paratexts or promotional materials can also have a significant impact on this regard. In addition to unequivocally canonical

queer narratives, paratexts also contribute to the utilization of queerbaiting by hinting at queer interpretations solely as a promotional technique for the main text (Ng 17).

While Brennan argues that, despite common accusations, queerbaiting can be seen as a celebratory means for queer characters to achieve more positive portrayals (202) but several scholars in the field hold a contrary viewpoint. Ng asserts that discussions of queerbaiting can serve as a lens through which to examine broader tensions within fan cultures that arise from attempts to gain recognition by exploiting marginalized sexual minorities (2). In most instances, queerbaiting is employed for commercial purposes, serving as an effective branding strategy that commodifies aspects of queer culture, such as the performance of queer genders, for profit (Abidin 627). In such cases, queer representation becomes a mere token gesture, exploited solely for the sake of diversity without genuinely conveying queer narratives. This exploitation may also lead to the perpetuation of stereotypical images due to a lack of nuanced understanding of queerness, thereby reinforcing queer stereotypes and stigmas rather than challenging or dispelling them.

As a result of experiencing initial excitement at the implied representation only to be left feeling regretful later, it is important to acknowledge that while some queer viewers may not take offense, others may have entirely different reactions, potentially leading to disappointment and frustration. This divergence in viewer reactions is where fan engagement becomes important and can manifest itself through fan participation in the form of fan art and fan activism. While fans create fan art for a variety of reasons, such as emotional connection, expression of fandom, support for the primary material, and engagement within their fan community (Samuelsson 22-23), I argue that fan art can also serve as a means to fill in the gaps of representation and address issues that fans have identified in their appreciation of the primary material. Similarly, fans can harness the collective power and solidarity of their communities to engage in fan activism, expressing their passion and advocating for social or political action related to the material they consume, particularly when they identify flaws in its representation. Fan activism emerges as a result of young people's active engagement with popular culture and their critical discussions about the quality of the text; this collaborative effort empowers them to mobilize for social change and engage in democratic politics (Kligler-Vilenchik et al. 1-2).

Therefore, my intention is to analyze specific instances of fan art and activism related to the Quitch character Elsa from *Frozen* and *Frozen II*. This includes examining the hashtag campaign #GiveElsaAGirlfriend, which is a social media initiative advocating for a more authentic queer representation of Elsa, as well as selected fan artworks depicting Elsa's explicit romantic relationship with Honeymaren, a character who has been subject to queerbaiting with subtle hints of

a queer relationship in the official material. I argue that these selected examples represent how fans, often considered a disempowered and disenfranchised group, use their platforms to accumulate influence and actively contribute to the creation of Quitch characters within mainstream productions. This participation allows them to critique, question, and negotiate the representation of queerness and the issue of queerbaiting through the Quitch characters in popular culture.

While Disney has never officially confirmed Elsa as a queer character, several fans, including the focus of this research, have detected a certain level of queerness in their character portrayal. This is where the hashtag campaign #GiveElsaAGirlfriend comes into play as a form of social media activism initiated by fans to express their dissatisfaction with Disney's reluctance to fully embrace Elsa's queerness. Fans have suggested that a meaningful way to authentically represent Elsa as a queer character is to explore her sexuality and portray them as a lesbian by introducing a real-life girlfriend in a sequel. This activism highlights that despite the animated narrative touching on themes of coming out and being in the closet, the mainstream producer has continued to shy away from fully exploring this aspect of queer narrative.

Queer characters in mainstream media are often portrayed as comical, flawed, monstrous, and expendable figures, and their attempts to form meaningful and lasting romantic relationships are usually portrayed as unsuccessful, leading them to end up alone (Chokcharasakul). This recurring representation, perpetuated by mainstream media, contributes to the mistreatment, ridicule, and discrimination faced by the queer community. Even though queer characters have gradually gained recognition in mainstream media, their portrayal remains limited. The narrative of successfully finding love and building a family predominantly revolves around heterosexual characters, while queer characters are more frequently depicted as being unsuccessful in love (Tomczak), facing social stigma and discrimination, and in some cases resorting to self-harm or suicide.

The emergence of post-Quitch characters represents a significant challenge to these deeply ingrained stereotypes. Once depicted as both monstrous and queer, these characters are now being portrayed in an empowering light. However, fans still see untapped potential in these post-Quitch characters, believing that they could reach even greater heights if freed from the constraints imposed by mainstream producers. In contrast to characters like Maleficent, who effectively addresses the issue of forming a queer family, fans argue that Elsa's story has already explored their experience as a queer individual, as evidenced by the queer elements surrounding their body, space, and time, albeit with certain limitations. Despite this exploration, Elsa appears to perpetuate the stereotype often associated with queer characters - that they are destined to remain alone, denied the

opportunity for genuine love, and incapable of engaging in romantic relationships, a narrative aspect that is predominantly associated with heterosexuality.

For fans, the creation of Elsa represents a dual narrative. On the one hand, their post-Quit character persona liberates them from the traditional constraints imposed on queer characters. On the other hand, the Quit is still confined by mainstream producers' hesitation to fully embrace a queer character and their adherence to a heteronormative view of love within queer narratives. In response to this, the social media movement #GiveElsaAGirlfriend aims to normalize the inclusive portrayal of queer characters, particularly in family-oriented media like Disney, so that these characters can exist without being merely associated with queerness (Jones). One effective strategy to challenge negative stereotypes about queer people, such as the belief that they are unable to succeed in love or that their pursuit of a romantic relationship is inherently flawed, is to advocate for Elsa to be depicted in a same-sex relationship. This movement promotes not only the normalization of queer representation, but also the normalization of queer relationships in mainstream media.

In 2016, the movement was started by fans hoping to see significant changes in the sequel (Hunt). However, their expectations were once again met with disappointment when *Frozen II* (2019) was released. The animation continued to portray Elsa as a queer-coded character, but it did not provide any explicit confirmation of their sexuality. To compound matters, Disney seemingly engaged in queer-baiting, a practice that further hindered the potential for authentic queer representation stemming from the original Quit character. Fans and critics alike accused Disney of queer-baiting in the depiction of the relationship between the Quit and Honeymaren, a new character introduced in the sequel (Haq; St. James). Throughout the film, there were many moments of emotional connection and chemistry between the two characters, such as close conversations and meaningful looks. Some viewers interpreted this connection as potential signs of a romantic relationship between the two characters.

Yet, despite ample opportunity, the narrative has never made an official or overt effort to develop the relationship between these characters into a more intimate and romantic one. Instead, it has left their connection open to interpretation without offering a clear acknowledgment of queerness. This ambivalent portrayal of a potential intimate bond between two same-sex characters raises concerns about the possibility of queer-baiting, a tactic that appears to hint at a queer relationship without literally depicting it. The narrative failed to take advantage of a chance to provide positive queer representation and relationships, which could have been achieved through the relationship between the Quit and Honeymaren. Instead, the narrative kept their relationship

ambivalent, seemingly in an attempt to appeal to a broad audience and avoid potential controversy and backlash that might have arisen from openly addressing their queer relationship. As discussed earlier, queer-baiting can lead to frustration among queer fans. It disappoints them by relying on these tactics and failing to provide the representation they desire. However, it also creates an opportunity for these fans to challenge and fill the void that mainstream media has neglected, often through the creation of fan art.



Fig.46. a fan's creation of Elsa and Honeymaren from: tadpole_art. 2020.



Fig.47. a fan's creation of Elsa and Honeymaren from: maddie.drawz. 2019.

As seen in Fig. 46 and 47, these are fan artworks that depict the Quitch and Honeymaren in a same-sex intimate relationship, and they come from two popular Instagram art accounts: tadpole_art and maddie.drawz. These fan artworks can be viewed as a challenge, critique, and commentary on the practice of queer-baiting in *Frozen II* (2019). They serve as a tool to reclaim the narrative and address the type of queer relationships and representation that fans feel is lacking and insufficiently acknowledged in the original animation by mainstream producers. Dhaenens argues that while popular culture attempts to incorporate queer characters into representation, it often does so from a heteronormative perspective, failing to address the underlying structural issue of heteronormativity in queer representation (311). Fan art tackles this issue and provides a queer space where fans can actively depict Elsa and Honeymaren's relationship authentically, without ambivalence, showcasing an intimate connection between the characters that is often overlooked by mainstream media.

It can also serve as a tool that challenges and criticizes the practice of queer-baiting perpetuated by mainstream media, where they hint at a potential queer narrative but refrain from

fully embracing it, leaving fans with unfulfilled expectations. Consequently, fans provide an illustration of what a genuine queer relationship could have been, unrestricted by patriarchal capitalist creation, highlighting the missed opportunity in the original animation due to queer-baiting and advocating for authentic representation of the queer community from mainstream producers. As a tool for marginalized subcultural groups, fan creation offers the possibility to rewrite heteronormative canonical texts with one's own interpretation and creates "heterotopias" that challenge normative discourses by depicting a space where queer is normalized (Llewellyn 1-3).

Fan art in this context can also be seen as a form of escapism for fans, allowing them to escape the constraints of reality and immerse themselves in a more inclusive narrative. Ball and Hayes conclude that fan creation is a powerful tool that "provides a point of agonism towards the social construction of homosexuality and queer identity" [...] and empowers fans to renegotiate the heteronormative depictions of non-heterosexual characters (13). The fan-created portrayals of Elsa and Honeymaren provide an avenue to escape heteronormative ideas, often perpetuated by mainstream media, that confine alternative narratives deviating from traditional relationships or conventional perspectives on queer relationships. The normalization of a non-ambiguous same-sex relationship involving the Quitch and Honeymaren suggests the possibility of a utopian view of queer kinship unrestricted by societal prejudices and stereotypes, thus challenging the limitations imposed by mainstream producers through the depiction of the Quitch figure.

However, while fan activism and fan art seeking successful representations of queer characters openly in same-sex relationships may be a means for fans to challenge the heteronormative standards imposed on characters like Elsa, it is important to consider that by doing so, fans themselves could inadvertently reproduce these heteronormative standards by falling into the trap of homonormativity. In queer studies, homonormativity generally refers to a tendency to normalize queer identities that align with dominant heterosexual norms (Duggan 50). In essence, homonormativity highlights the notion that queer identities adhering to conventional societal norms and heteronormative ideals such as marriage, monogamy, romantic partnership, and procreation are perceived as worthy of greater and better social acceptance. As Duggan notes, homonormativity refers to "a politics that does not contest dominant heteronormative assumptions and institutions, but upholds and sustains them" (50).

In this context, homonormativity refers to the notion that suggests the path for queer individuals to gain acceptance is by adopting and assimilating into heteronormative values and institutions instead of challenging or negotiating them (Brantman 1678). Duggan argues that this

concept promotes those who conform most to gender norms and are most assimilated, while marginalizing and invalidating those who do not (41). While the queer movement advocates for the normalization of non-heteronormative patterns of life, homonormativity highlights the potential assimilation into normative standards as driven by the movement itself. Hermann-Wilmarth and Ryan examine the role of homonormativity in a series of pre-YA fiction and contend that homonormativity signifies the point at which “homonormative constructs are assimilated” into queer communities (849). In addition, the incorporation of homonormative concepts results in constrained portrayals of “neoliberal ideas about sexuality’s relationship” and pushes for queer assimilation “into normative but problematic, non-equitable institutions” (847).

Paradoxically, due to its aim to promote assimilation into mainstream heteronormative discourses instead of deconstructing conventional norms, homonormativity can be viewed as contradictory to the principles and core tenets of queer theory. Rosenfeld concludes that queer theory emphasizes and problematizes the restrictions and limitations imposed by the system of dominant sexual and gender taxonomies, whereas the homonormative approach rather “constitutes an anti-homosexual bias” and facilitates the success of a heteronormative society (631). Queer theory seeks to critically engage with normative perceptions of gender, sexuality, and identity, aiming to make progress towards true diversity within the queer community. In contrast, homonormativity leads to the exclusion and marginalization of queer members who do not adhere to these heteronormative norms, thereby reinforcing hierarchies within the queer community. For example, homonormativity may promise better social acceptance to queer members who value monogamous relationships, marriage, and traditional family structures, while marginalizing those who do not.

The fan response, seen in both activism and fan art, calling for a girlfriend for Elsa can be seen as a reflection of homonormativity. This response seeks to assimilate the Quitch character into more mainstream heteronormative ideals. The desire for Elsa to have a romantic relationship likely stems from an internal drive to see them in a conventional romantic partnership, thereby emphasizing conventional heteronormative romantic narratives and reinforcing a heteronormative view of relationships. However, the call for a monogamous and heterosexual-like relationship for Elsa highlights the limited representation of queer experiences. It is important to note that fans may unintentionally participate in the perpetuation of this idea by using the Quitch character to advocate for a better representation of queerness. This fan activism may contribute to the idea that queer characters and their relationships should align with conventional, heteronormative, and traditional ideals, reinforcing the trap of homonormativity.

As discussed earlier, the presentation of the Quitch character, who embodies discourses surrounding the post-Quitch idea, challenges and negotiates the heteronormative temporal pattern. However, fans may be influenced by consumerist and capitalist factors, seeking a marketable and conventional plot that resembles traditional romantic narrative patterns. Brown argues that normalizing contemporary queer aspects as homonormative life patterns commonly poses issues for queer individuals, while it is better to strive to overcome the “binary oppositions” of homonormative queer life by emphasizing the complicity of all queer possibilities (1507-1508). If Elsa had been portrayed solely in terms of a romantic relationship, it is likely that the Quitch, a character with the potential to challenge heteronormative constructs, would have missed the opportunity to explore queer identities and experiences, returning to a point beyond which the Quitch has already moved. It is more important to recognize and validate complex relationships that transcend normative identity categories (Brown 1508).

Overall, it is interesting to observe that fan-initiated artifacts and movements are not simply a re-creation of popular mainstream texts or media. Instead, they serve as powerful tools for discussion, de-normalization, and challenging hegemony, often used by marginalized and disempowered groups. Just as several scholars consider fan creations a form of feminist resistance, they can also be a form of queer emancipation, addressing issues surrounding the production and creation of queer characters by mainstream producers. One recurring issue is the adoption of queer-baiting as a technique to include potentially ambiguous queer characters in representation, teasing an ambiguous same-sex relationship to attract queer audiences without genuinely exploring and representing queer aspects, often driven by commercial interests.

Harrington asserts that it is impossible to control “what fans get out of a show” and its “fantastic edits, fan vids, artwork, and faction”. As a result, dissatisfaction and disappointment emerge among queer fans due to the limitations and constraints imposed upon queer characters by mainstream producers. This highlights a space where fans can engage and address these concerns by creating fan works, such as fan art or fan activism, that serve as a means of challenging the prevalent trope of queers as unsuccessful in love, unable to sustain romantic relationships or form families. This fan participation fuels a movement advocating for a more accurate representation of queer characters, pushing for depictions of successful romantic relationships between queer characters or visual representations of them engaging romantically, countering the essence of queer-baiting. This can be viewed as a way for fans to escape the heteronormative practices often associated with the creation of queer characters. As Church concludes, “fans will continue to fill in

the gaps left by showrunners” [...] and “continue to create non-canonical ships to satisfy their representational needs” (227).

However, using the power of fandom to critique this aspect can potentially lead to a trap often overlooked in the creation of fanworks: homonormativity. While the queer movement aims to challenge and transcend heteronormative aspects associated with queerness, homonormativity points to the assimilation of heteronormative ideas into queer identity. These heteronormative ideas may include marriage, monogamous relationships, procreation, romantic partnerships, and more. Homonormativity highlights efforts seeking to assimilate these heteronormative constructs into queer identity, striving to fit into a conventional mold of queerness in order to gain acceptance within the queer community. The consequence of homonormativity runs contrary to the objectives of the queer movement. Rather than challenging and denormalizing heteronormativity, homonormativity supports and perpetuates it, often and unfortunately, performed by the members of the queer community themselves.

5.2. Fan Art, Queer Gender-swapping, and the Politics of the Quitch’s Gender

As discussed earlier, fan art is proving to be a powerful tool in the hands of fans, who often belong to marginalized and disempowered groups in societal power dynamics, to challenge norms perpetuated by mainstream representations, particularly those related to gender. Two of the key concepts used by fans to create their visual works are gender-bending and gender-swapping, which provide them with a means of challenging binary gender norms propagated by mainstream producers. While both are related concepts commonly used in creative works, including literature, film, and fan art, they are often misunderstood and employed interchangeably.

Gender-bending involves reversing or reconfiguring a character’s canonical sex and/or gender and exploring how the story’s meaning differs with the change (Kustritz 317). In addition, Suter emphasizes that gender bending provides an avenue for escapism from reality and allows for “critical reflection on gender and cultural norms” (546). Rather, embedded in Judith Butler’s theory of gender performativity, gender-bending is a process that involves altering a character’s typical gender roles and expressions while maintaining the character’s core gender identity. This process involves portraying a character who challenges stereotypical gender norms and roles through various external aspects such as behaviors, gestures, expressions, clothing, and other elements associated with a different gender (Fincken). For example, the result of the gender-bending process might be a male character expressing feminine gestures or wearing feminine clothing.

Gender-swapping, on the other hand, means something different from gender-bending. The term is often used in fan fiction and fan art to describe a process in which a character's binary gender is swapped to the opposite, turning a male character into a cis woman, or depicting a binary-gendered character as a cis person of another gender (qtd. in Director 14). By this definition, gender-swapping emphasizes a more fundamental change in a character's gender identity. In this theoretical concept, the result of the process is that the character's gender is completely changed from male to female or vice versa. Unlike gender-bending, gender-swapping involves, for example, reimagining a male character as a female character with a female gender identity.

Hohenstein wisely argues that fans' reimagining of characters' visual appearance in this similar way is not only a way for fans to participate in the creation of the characters, but also a way for them to engage in a particular discourse that critiques the lack of diversity in both character types and mainstream popular culture in general (192). The practice of gender-bending or gender-swapping in fan art serves to challenge traditional norms and expectations and represents a form of activism against rigid gender stereotypes. Gender-bending or gender-swapping fanworks involve the reimagining of characters' sex and/or gender; this creative exercise opens avenues for challenging and negotiating a character's personality or experiences that might otherwise be constrained by conventional gender expectations. It is a powerful technique for questioning and critically discussing gender constructs within fictional realms and mainstream media. Gender-bending and gender-swapping fan art initiates scholarly dialogues about gender representation in media and popular culture.

In this section, I examine fan works that depict Elsa in a gender-swapped form, essentially portraying a male Elsa. However, it is observed that fans often use the terms "gender-swapped" and "gender-bent" interchangeably, blurring the distinction between the two; this conflation has led to the emergence of a potentially innovative technique of creative expression. While their creative works portray Elsa in a male form, they refer to them as "gender-bent Elsa" instead of "gender-swapped Elsa". The former term would more accurately describe the portrayal of the Quitch wearing masculine attire, minimal makeup, and embodying traits traditionally associated with masculinity, effectively erasing their queer or feminine characteristics. Interestingly, even if they had called their work "gender-swapped Elsa", it would not quite fit the term, as their work depicts something slightly different from what a typical "gender-swapped Elsa" drawing should depict. Their so-called "gender-swapped Elsa" works depict the Quitch in a male form, wearing the same feminine clothing as in the original animations, neither embodying nor expressing a masculine identity, but rather retaining the gender expressions and identity of Elsa from the animations,

whereas the actual “gender-swapped Elsa” would have acted or expressed differently, embodying masculine characteristics and eliminating queer and feminine identities.

The creation of queer gender-swapped versions of the Quitch from *Frozen* (2013) and *Frozen II* (2019) by fans can be seen as a way to escape and challenge the conventional binary gender perceptions imposed on queer characters in popular culture, particularly Quitch characters. In this section, I examine some examples of fan work that reimagine and redefine the representation of the Quitch Elsa’s sex, while maintaining their gender. These transformations represent a form of fan activism aimed at critiquing the gender constructs of Quitch characters and advocating for more diverse mainstream representations. Fans utilize the empowering nature of Quitch characters to engage in activism, challenging entrenched binary gender perceptions within mainstream popular culture and the associated constraints on queer characters.



Fig.48. a fan’s creation of queer gender-swapped Elsa from: ripushko. 2022.



Fig.49. a fan’s creation of queer gender-swapped Elsa from: ripushko. 2021.

Looking at both Fig. 48 and Fig. 49, which were taken from a fan’s Instagram account, we see the recreation of a gender-swapped version of the Quitch. Although the Quitch’s physical appearance has been transformed into a different gender, both depictions retain certain Quitch characteristics discussed in previous chapters. For example, the gender-swapped Elsa in Fig. 48 resembles a scene from the 2013 animation in which Elsa rejects Anna’s request for their blessing for her marriage to Prince Hans. In this gender-swapped version, the Quitch still functions as a major disruption of heteronormative temporality. While the Quitch recognizes the drive to achieve a

heteronormative pattern, Elsa not only chooses not to participate in it, but also interrupts those who attempt to adhere to the heteronormative temporal pattern..

Similarly, the gender-swapped version of Elsa shown in Fig. 49 retains several characteristics of the Quitch, even in a different gender representation. In the drawing, we can observe that the Quitch embodies elements of “Camp” sensibilities - a form of expression and aesthetic that emphasizes a character’s queerness and non-normative status (qtd. in Reinikainen 3). As discussed earlier, Camp involves an exaggerated display of feminine aesthetics in men and masculine aesthetics in women, and includes elements such as makeup, glittering clothing, and specific gestures (Sontag 1-4). These aspects are still evident in this gender-swapped version of the Quitch. Despite having a male body, the Quitch wears a sparkly dress with a cleavage, which is likely based on Elsa’s clothing in the animations, as well as makeup. In addition, this gender-swapped version of Quitch incorporates the notion of the “gay hand” or “limp wrist” - specific hand gestures and mannerisms associated with stereotypical expressions of gay identity, particularly when men display expressive or flamboyant characteristics (Redmond).

The intention behind these fan reinterpretations, I argue, is to confront the prevailing perception of witch/Quitch characters, which has been heavily influenced by a binary understanding of gender. The realm of witchcraft has received considerable scholarly attention from a feminist perspective. Using the Salem witch trials as an illustrative example, these trials are often analyzed in a feminist context due to several factors: the gender inequalities that led to the historical persecution of women, particularly those who defied Puritan gender roles; the historical subjugation of women who displayed independence, wisdom, or unconventional behavior; and the patriarchal assertion of power and authority over marginalized individuals or those from lower socioeconomic backgrounds (Rosen 28-30; Mato 29). Williams argues that the Salem witch trials exemplified the embodiment of sexist attitudes about the perceived inherent deviance of women, who were seen as a threat to the colony’s existence if they did not conform to prescribed Puritan female roles. This dynamic led to the rigorous enforcement of social institutions as a means of curbing this perceived deviance (105).

Unsurprisingly, the Salem witch trials underscore the importance of feminist discourse on freedom and autonomy by illuminating the systemic suppression of women’s power and intelligence and the abuses of patriarchal power structures. From a feminist perspective, the Salem witch trials highlight the deeply ingrained patriarchal attitudes that led to misogynistic beliefs and the persecution of women, revealing the extent to which misogyny and systemic oppression of women played a central role in these events (Snider). In addition, examining the Salem witch trials

through a feminist lens reveals other dimensions beyond misogyny, including the intersectionality of gender, power dynamics, and societal norms.

However, it is important to recognize that analyzing events such as the Salem Witch Trials or other witchcraft-related events solely through a feminist lens could potentially reinforce binary gender perspectives and perpetuate the association between witchcraft and women. Alternatively, these events could also have been explored through a queer theory lens to encompass a broader spectrum of gender identities that challenge the traditional binary concept. Looking at such events solely from a feminist perspective could potentially fall into the trap of binary gender perspectives. This is by no means to suggest that examining such events through feminist theory is entirely inappropriate, but to advocate for an approach that integrates both queer theory and a feminist lens for a more comprehensive and inclusive understanding of these historical events, thus challenging binary assumptions. As Carroll observes, while the circumstances being observed might not be entirely new to feminism, queer theory has the ability to illuminate “new conceptual frameworks for the analysis of gender and sexuality, frameworks not exclusively concerned with the lived experiences of women” (10).

Based on the expected roles of women in Puritan society during the 16th and 17th centuries, rigid gender roles were firmly established based on religious doctrine and societal norms. Women were expected to be submissive and obedient, especially to male figures such as fathers or husbands (Johansson 21). In addition, they were expected to enter into marriages, often arranged by their families, which further reinforced the expectation of childbearing and childrearing as a sign of a woman’s virtue and productivity (Bloch 46). In terms of education and employment, women were severely restricted, often limited to basic literacy and religious instruction rather than pursuing formal education or diverse careers.

Those who deviated from these norms were often accused of witchcraft (Karlsen 231). Analyzing these issues through a feminist lens is appropriate because of their direct connection to gendered challenges and the subjugation of women as a means to limit and stifle women’s autonomy, freedom, and agency under a male-dominated system. However, employing a queer theory to delve into these experiences also holds merit. While a feminist perspective contends that such expectations restricted women’s potential, queer theory views women accused of witchcraft as embodiments of queerness, challenging and straying from dominant normative life patterns that applied not just to women but to anyone who resisted them, especially when not only Puritan women but also men were accused of witchcraft.

Furthermore, adopting a binary perspective on witchcraft perpetuates the ongoing association of witches with women. This association is a product of historical, cultural, and social influences that have shaped the dominant understanding and representation of witchcraft as exclusively female. A feminist analysis of witchcraft highlights the long-standing systematic discrimination and oppression of women, stemming primarily from ingrained misogyny that portrayed rebellious women as threats to the established patriarchal order. It also reveals the patriarchal fear of female power, knowledge, and autonomy as potential challenges to patriarchal systems. As a result, most representations of witches revolve around female figures.

Furthermore, the binary assumptions about witchcraft influence the manifestation of a hegemonic perception surrounding a witch character-consisting of dominant behaviors, characteristics, and appearance-that could also be analyzed through a queer theory lens. While these perceptions are shaped by various elements such as literature, media, folklore, or cultural traditions and representations, they oversimplify and reinforce stereotypes about witches and dictate how they should be perceived. Common aspects of this hegemonic perception of the figure of the witch include her being portrayed as an old woman with warts, ugly features, and a hooked and long nose, implying her wickedness and malevolence (qtd. in Santos 91). The figure is typically located in a dark and eerie setting, residing in mysterious forests or old and creepy houses. Most importantly, they are said to have evil intentions and are constantly committing harmful acts against others, especially children (Jalal 144).

While it is logical to apply feminist theory to examine the hegemonic perception of witch characters, it is worth noting that this perception aligns perfectly with aspects found in the *Quitich* narrative, a theory derived from the application of queer theory. Through the lens of queer theory, the *Quitich* narrative explores the queerified physique of a witch, examining how this non-normative body is excluded and stigmatized within heteronormativity. Exploring hetero-structural spatiality, the theory addresses how heteronormativity marginalizes and denormalizes queerness by establishing parallel spaces, one conforming to norms and the other separated from mainstream normativity. Considering hetero-temporal chrononormativity, the theory observes how heteronormativity normalizes certain ways of life as absolute patterns and excludes queerness from this normative journey. Within the *Quitich* character, the theory analyzes the role of the *Quitich* as a significant disruption of heteronormativity, serving as a central character who strives to prevent the fulfillment of heteronormative expectations.

It is, therefore, crucial to recognize the relevance of queerness within the broader context of witches. The prevailing perception of witches as predominantly female figures has led to the

characters being associated with femininity, often overshadowing their potential connection to queerness. In response, fans are using their creative platforms to challenge this perception. They depict characters like Elsa through a concept of queer gender-swapping, transforming Elsa from a traditionally feminine figure into a male while retaining the character's feminine attire and expression. This artistic endeavor challenges the conventional notion of witches as exclusively female, reimagines the association of witches, and highlights a spectrum of gender expressions within the witch archetype, thus queering the witch narrative.

In addition, these fan creations actively subvert gender roles through the portrayal of Quitch characters. By retaining feminine attributes in a male Quitch character, these artistic creations challenge traditional understandings of gender roles. They question how clothing and expression are typically gendered and normalized, usually exclusively associated with one of the binary gender categories. The reception of these fan works highlights the fluidity and diversity of gender expressions and identities. It reinforces the idea that gender is not fixed or rigid and can be enacted in myriad ways, ultimately challenging the binary perception of gender. This is achieved by using the Quitch character as a medium to negotiate and explore this complex issue, advocating for equal representation and essential central roles for both genders in mainstream popular culture.

All things considered, an examination of fan works that depict the artistic transformation of a female witch into a male character, while retaining femininity and expression, reveals that fans are actively participating in discourses that emphasize the multiplicity and fluidity of gender identities. They subvert traditional gender norms and re-conceptualize the witch archetype, challenging deeply ingrained and historically perpetuated perceptions of witches as exclusively female. They also challenge heteronormative assumptions about gender and sexuality, emphasizing that certain expressions are not exclusively gendered. This form of fan engagement transcends the established gender binary and offers a nuanced examination of gender representation, queerness, and identity in the context of Quitch narratives and witchcraft.

Overall, fan engagement with the Quitch narrative, whether through fan art or fan activism, underscores the celebration of the Quitch figure and its adoption by fans to promote ideas of queer empowerment. As Jenkins argues, fan cultural production is a participation and engagement of fans out of a mixture of fascination and frustration (383). Fans use various forms of engagement to negotiate and challenge issues of queerness. The result of this fan engagement sparks discourses about innovative perspectives on gender roles that queer characters can address. Particularly within online fandoms, Quitch characters have become a contemporary phenomenon, allowing fans to

critique how popular culture, mainstream media, and dominant creators and producers portray and incorporate queer themes into these characters.

On the one hand, fan works can be seen as a form of queer resistance, emancipation, and escapism, disrupting and challenging the limitations and conventions of mainstream popular culture and patriarchal ideologies, particularly when addressing the issue of queer-baiting, overcoming restrictive gender roles, and empowering queerness. These fan works directly critique the problem of queer-baiting in mainstream popular culture, where queerness is exploited to attract attention without providing a thorough exploration of queer experiences or relationships, often resulting in disappointment and frustration among fans. As a response, fan works construct a counter-narrative by re-imagining the unexplored queer relationships in mainstream popular culture. This challenges the dominant discourse and advocates for more inclusive and responsible representation, filling the representation gaps left by mainstream producers by exploring the stories that have been overlooked, using a Quitch character as a figure to achieve it.

Moreover, fans not only communicate these sentiments through fan art, but also actively engage in creating and mobilizing fan activism to advocate for similar causes. Fan activism becomes a potent tool for fans to push back against issues like insufficient or misrepresented representations of queerness perpetuated by mainstream media, such as queer-baiting. It subverts the problem of exploiting queerness for profit by offering a form of queer resistance, allowing fans to challenge the status quo and inadequate depictions of queerness and queer relationships, aiming to dismantle stereotypes that have been created and imposed upon the queer community. Fan activism, moreover, provides a sense of queer escapism from mainstream limitations, creating a space to highlight what is underrepresented or misrepresented in mainstream popular culture.

On the other hand, while fans can use both of these tools to challenge the limitations imposed on queerness by normative ideals, it is crucial to exercise caution and avoid falling into the trap of homonormativity. Fandom often revolves around themes of love and romantic relationships, and this engagement can potentially perpetuate heteronormative norms within queerness. Queerness represents a way of life that resists conforming to heteronormative norms, including advocacy of monogamous relationships, adherence to traditional marriage norms, and an emphasis on reproduction and procreation. The use of fan art and fan activism in this way may assimilate queerness into heteronormative values rather than challenging and resisting them.

Fan art also expands the notion of Quitch to be more diverse and inclusive, critiquing various forms of hegemony imposed on a character. In several cases, fan art incorporates race-bending as a tool to challenge the prevailing racial homogeneity in mainstream media and to

interrogate racial stereotypes present in the original works. By presenting a race-bending character, it resists a single racial perspective and advocates for a more inclusive and diverse racial and ethnic background, undermining the notion that certain traits and narratives can only exist within a specific racial context (Jenkins 384). Similarly, some fans employ queer gender-swapping as a technique in their visual art, altering a queer character's gender without erasing any of the original queer attributes associated with the character. This method of representation functions as a means of challenging specific gender-based hegemonies and norms by presenting a non-conforming character who explores the fluidity and complexity of gender, thereby challenging the rigidity of binary gender norms. Using this technique also empowers marginalized genders by showcasing their portrayals in multiple roles and identities, challenging gendered power imbalances through representations that transcend the dominant gender majority. Simply engaging in gender-swapping or gender-bending, which involves changing a character's biological sex and gender identity to the opposite sex, perpetuates the binary concept of gender. On the other hand, queer gender-swapping transcends this binary understanding.

All in all, it is vital to assess how fan creations contribute to queer discourses by examining how their works engage with them. Quitch characters, embodying queer discourses, serve as a medium through which fans can engage in discussions, becoming active participants in affirming and advancing innovative ideas about queerness. Through these characters and their creative spaces, fans can express their views on the films, media, or popular culture they consume and critique issues such as queerness and gender. They make such discussions more accessible and engaging through their own artistic works and expressions. In their study of the impact of fan engagement on feminist discourse, Martin and Valenti argue that fans play an important role in bringing feminist analysis and voices into the mainstream (14). This observation applies equally to the ways in which fans, through their beloved Quitch characters, can also bring discussions of the intricacies of queerness into broader recognition.

Conclusion

Politics of Quitches

At the level of culture, representation, narrative, and alternative media, new power politics manifest in several ways, reflecting shifts in how information is disseminated, narratives are constructed, and cultural values are communicated (Harris 158). New power politics encompasses a shift in the dynamics of political power and its impact on the contemporary world, predominantly focusing on the distribution, accessibility, and manifestation of power. This concept highlights the transformation occurring in traditional power structures, often centralized and hierarchical, as they give way to emerging, more decentralized forms of power. Considering the conceptualization of this definition opens avenues for examining the narratives and their reinterpretations within the Quitch narrative framework. It provides an opportunity to explore how mainstream producers communicate this narrative and how fans engage with it as a form of political activism. From this standpoint, it becomes evident that the Quitch narrative, its producers, and its consumers are inherently political entities. While some may appear to preserve established norms, others might adopt subversive and resistant stances.

At the primary level, these texts play a crucial role in both shaping and challenging conventional perceptions of queerness through the portrayal of Quitch figures. Examining selected European children's literature reveals their role as originators of prevalent ideas surrounding witches, often associating them with queerness or subtly coding queerness onto the characters to marginalize this identity. In the 20th century, American popular culture embraced and perpetuated these concepts, moving them to mainstream discourse. However, in the 21st century, there has been a noticeable shift in American popular culture, challenging the traditional Quitch narrative and presenting it in a new light and providing alternative role models and interpretations of queerness through the same Quitch figures.

Young or adolescent consumers, the primary audience for such materials, undergo a direct influence that shapes their perception of identity and the world around them. As noted in a study by Sigh on popular culture's impact on youth cultural identity, the globalization and consumerism of media expose adolescents to Western films, TV shows, and media productions, significantly influencing various aspects of popular culture, which, in turn, shape their cultural identity (156). Notably, queer studies scholars have begun highlighting the negative repercussions of the persistent reinforcement of traditional queer norms, coupled with the lack of innovative role models, on queer

youth. For example, despite the acknowledgment and legalization of queer families and their offspring in various countries, the pervasive influence of heteronormativity within institutions, practices, and media continues to hinder the acceptance of queer kinship. It struggles to gain recognition as a legitimate form of family structure and is often unjustly perceived as inadequate for raising children or sustaining non-normative families (Lasio et al. 27). However, the narratives depicted in *Maleficent* challenge the conventional notion that families must be solely based on biological reproduction. Instead, they affirm that queer parents, even without biological ties, are fully capable of providing proper parenting, successfully rearing children, and establishing enduring families. By embracing a post-Queer agenda, these narratives advocate for the right of queer individuals to resist patriarchal and heteronormative practices imposed upon them.

In the 21st century, a discernible trend has emerged, featuring an increasing number of Queer characters whose characterization is shaped by post-Queer notions, prompting shifts in culture, perceptions of Queer characters, and modes of representation. While such characters are still relatively scarce, a careful search reveals an increasing noteworthy instances. As of 2024, there is one potential film, *Wicked*, slated for release in November. This movie offers a retelling of the story of the Wicked Witch of the West from *The Wizard of Oz* (1939) and its original novel *The Wonderful Wizard of Oz* (1900). It unfolds the narrative of a green-skinned woman framed by Oz. Additionally, in 2025, Disney is expected to release a remade live-action version of *Snow White and the Seven Dwarfs* (1937). Rumors surrounding the film suggest a fresh perspective on the story, evoking anticipation among fans who hope to witness a similar transformation as seen in *Maleficent*. In contemporary narratives, these Queers transcend the traditional role of mere antagonists, evolving into protagonists, heroines, rebels, and fighters within their own stories. They actively challenge and resist deeply ingrained norms constructed to suppress their characters, thereby disrupting centuries-old conventions.

It is noteworthy that these subversive Queers predominantly surface in adaptation narratives featuring well-known witch figures like Maleficent, as opposed to having their own unique stories. This trend could be linked to the existing global recognition of these figures, providing a meaningful context to revisit and challenge the established stories through the same characters. This direct confrontation with narratives and narratological compositions originally designed to suppress them adds depth to their subversive nature. Nevertheless, there remains an enticing prospect for the creation of new subversive Queers with entirely original narratives, granting them the agency to own stories that are not designed to marginalize them, similar to the narrative ownership enjoyed by other non-queer characters.

Despite the trend, the culture industries seem to remain unchanged and have not evolved to fully embrace a queer utopia. While these subversive Quitches are empowered, subversive, and potent in their narratives, they still face constraints in certain instances, particularly in paratexts like trailers used to promote films featuring these subversive Quitches. As discussed earlier, the deliberate omission of empowered Quitches in promotional discourses appears to be a necessary step to ensure that trailers can attract audiences and generate revenue. The reluctance to embrace subversive queer discourses in promotional paratexts aligns with the dominant perception of queerness, reinforcing the traditional understanding of Quitches. This choice opts to present aspects of queer enmity, portraying characters as hostile, power-craving, and deviating from norms—characteristics commonly found in typical fairytales or narratives featuring queer witch figures.

Not only are post-Quitch aspects often omitted or deleted in promotional trailers, but they may also be obscured within the main narrative of a film. For instance, the concept of queer kinship, integral to post-Quitch ideas, challenges traditional notions of familial formation, heteronormative approaches to child rearing, and patriarchal oppression over queerness and sisterhood. In the case of the Quitch Maleficent's retelling in *Maleficent* (2014), the remake of *The Little Mermaid* was initially anticipated to follow a similar trajectory. Rumors circulated within the production team, suggesting that the film would embark on a “new” narrative journey, exploring changes in the characterization of Ursula, the primary Quitch of the narrative. Furthermore, actress Halle Bailey, portraying the little mermaid in this live-action version, hinted in an interview that Ursula would assume a maternal role, influencing the little mermaid, and that they would be related in the film. With these speculations, it was expected that Ursula would undergo a journey akin to Maleficent—linked to the little mermaid, framed as evil by King Triton, assuming a godmother-like figure for the princess, and challenging the patriarchal control of the king over both the princess and Ursula by helping each other out.

However, none of these expectations materialized, leaving many fans disappointed that the semblance of *Maleficent* was employed to entice them into anticipating a transformative retelling of *The Little Mermaid*. In the film, Ursula still adheres to traditional Quitch ideas, acting as an antagonist to the pursuit of reproductive futurism, attempting to thwart the path to heterosexual success, and meeting their demise towards the narrative's conclusion, coinciding with the celebration of the heterosexual union between the prince and the princess. This repetition perpetuates the patriarchal, traditional, and heteronormative perception of queerness and queer witches, utilizing the same character. There might be reasons behind this outcome. *The Little Mermaid* (2023) faced various criticisms from an audience upset about the recasting of the white

animated mermaid into an African American actress, with some expressing that the film had deviated “too far from the original version”. Given these controversies, retelling Ursula’s story could have intensified the backlash, and sticking to archetypes that align with the hegemonic perception of queerness may have been deemed a safer approach. Consequently, there was a reluctance to embrace the potential incorporation of subversive post-Quitch ideas in portraying Ursula. Instead, the filmmakers reverted to adopting the traditional pattern of representing a Quitch, a narrative approach employed almost a century ago although there has again been a rumor suggesting the possibility of a sequel that focuses further on Ursula’s character.

Beyond the primary materials and their paratexts, the active involvement of fans and consumers plays a pivotal role in the politics of Quitches, being recognized as a form of political engagement. The participation of fans and audiences can be viewed as a mode of political activism that contributes to shaping the perception of Quitches. Through fan engagement, a sense of fandom emerges, creating an alternative digital space that runs parallel to reality, where the narrative flow, spatial dynamics, and temporal patterns operate under different norms. Moreover, this alternative fan space serves as a platform to champion demands raised by fans, initiating discussions on how to address gaps left unattended by mainstream producers, amplifying diverse voices to gain momentum, and eventually becoming a social media phenomenon. In doing so, it not only challenges the hegemonic ideas perpetuated by mainstream producers but also advocates for a more inclusive representation of queerness.

However, despite its positive strides, fandom and fan engagement may perpetuate oppression against queerness, mirroring the pitfalls of mainstream producers. In certain cases, while seeking to advocate for a more accurate representation of queerness and explore neglected aspects intentionally left unexplored, fan engagement can regress into homonormativity, impeding the progressive movement of queerness that the queer fans themselves aim to drive. Homonormativity is deeply ingrained in societal norms, exerting influence to the extent that it can be upheld and reproduced by the queer community. Instances where fans leverage their platforms to challenge hegemonic perceptions of queerness and call for acceptance and equal representation may paradoxically align with traditional social norms dictated by heteronormative and cis-normative expectations. This paradox results from the continual internalization of such norms, leading to the inadvertent reproduction of homonormative values even within the queer community.

The case of Elsa and how fans engage with this Quitch figure serves as a prime example. The social campaign and fan-generated materials depicting Elsa in a romantic female-female relationship reinforce homonormativity among fans, despite the intention behind these efforts being

to advocate for a more accurate representation of queer love and identity in media. The campaign and fan art indirectly convey a desire for conventional relationship norms, reflecting heteronormative expectations that validate romantic love as a fundamental factor fulfilling a character's life. This perpetuates the notion that a single and independent queer character is incomplete without a traditional romantic storyline. The action of calling for a girlfriend for Elsa unintentionally assimilates into heteronormative tropes and mainstream norms, reinforcing a narrow perception of queerness primarily based on romantic and sexual aspects, while simultaneously disregarding the diversity of queer experiences. Additionally, it is possible that this fan-driven campaign and fan art have been influenced by consumerist and marketable representations that align with homonormative trends, making representations of queerness appealing to mainstream audiences only if they incorporate elements from heteronormative ideas, such as traditional romantic partnerships. As a consequence, the space of fandom still falls short of becoming a queer utopia. Nevertheless, fandom retains the potential to act as a space that subverts hegemonic discourses around queerness and challenges the prevailing perceptions that regulate how queerness is framed. Instead of regarding queer fans and viewers as inactive consumers, it is rather significant to be well aware of their potentials to create a wave of resistance against mainstream media producers, while also maintaining agency over their favorite Quitch figures to reclaim their rights, place, and power.

In numerous instances, the implementation of such a form of activism has proven to be notably efficacious. This success is manifested in profound alterations in the representation modalities of Quitches, the consequential reconfiguration of narratives from the Quitch to the post-Quitch epoch, and a discernible impact on cultural norms. Within the 21st-century era, there is a deliberate effort to introduce and celebrate more empowering Quitch figures into the American popular culture's collection. The traditionally ingrained concept of male heroism, which has historically marginalized and exploited the portrayal of formidable and subversive Quitches, is presently undergoing complicated negotiations. The patriarchal dominance embedded within the Quitch narrative is going through a process of sustained challenge and deconstruction. The ascendancy of the post-Quitch narrative is gradually occupying the cultural landscape, proffering more empowering and subversive Quitch figures that seek to redefine historical oppressions. Noteworthy is the substantive commitment of major mainstream producers such as Disney, historically implicated in perpetuating patriarchal narratives within their fairytale retellings featuring Quitch figures. This effort to rectify the foundational issue underscores the significance

attached to the discerning audience, thus fortifying the transformative trajectory of Quitch narratives within the fabric of American popular culture.

In summary, Quitch figures have occupied a prominent position within American popular culture, wielding considerable influence in shaping societal perceptions of queerness. Their incorporation has been multifaceted, engaging diverse segments of the population with varying degrees of influence. Initially conceived as instruments to suppress queerness by manipulating representations through nuanced depictions of body, space, and time, the concept of Quitch has undergone an evolution. This transformation is linked to concurrent political movements addressing queerness, leading to a reconfiguration of how Quitch characters are portrayed and embraced. The contemporary portrayal seeks to emancipate rather than oppress queerness, symbolizing a paradigm shift aligned with empowering narratives. These Quitch figures assume particular significance within American popular culture, as they are assimilated by mainstream producers in ways that reflect distinct capitalist agendas. Beyond mainstream production, fan engagement plays a pivotal role as enthusiasts critically interact with Quitch figures, actively redefining and reshaping these characters to highlight inadequacies unaddressed by mainstream narratives. This dual dynamic, involving both producers and consumers, contributes to the evolving landscape of Quitch figures within the landscape of American popular culture.

Even at the present moment, while crafting this concluding section, the paradigm of Quitch experiences yet another dynamic transformation in its portrayal. The impending release of *Wicked* (2024), a reinterpretation stemming from L. Frank Baum's *The Wonderful Wizard of Oz* (1900), scheduled to make its theatrical debut in November 2024, has recently disclosed its trailer. Foreseen to present an innovative narrative wherein a green-skinned woman is unjustly framed by the wizard, assuming the role of the antagonist, the trailer serves as the film's paratext, overtly unveiling initial glimpses of the storyline through a post-Quitch perspective. Notably, the paratext accentuates the sisterhood between the green witch, portrayed by Cynthia Erivo, and the virtuous witch, embodied by Ariana Grande as Linda, challenging well-established notions and positioning the green witch as a potent force that evokes fear in the wizard, thereby subverting prevailing power dynamics. This inventive utilization of paratext in narrating the Quitch narrative signifies a paradigmatic shift, bringing out a reassessment of the foundational tenets within the Quitch theory. The prospect of the film potentially presenting the Quitch in a different manner, distinct from the trailer, introduces an element of uncertainty that can only be definitively ascertained upon the film's release. This uncertainty raises the question of whether we already stand on the cliff of entering a subsequent period, transcending the post-Quitch era.

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The Little Mermaid. Directed by John Musker and Ron Clements, Walt Disney Pictures, 1987.

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2019.

Sleeping Beauty. Directed by Clyde Geronimi et al., Walt Disney, 1957.

Snow White and the Seven Dwarfs. Directed by David Hand, Walt Disney, 1937.

WandaVision. Directed by Matt Shakman, Marvel Studios, 2021.

The Witches. Directed by Nicolas Roeg, Lorimar Film Entertainment, 1990.

The Wizard of Oz. Directed by Victor Fleming, Metro-Goldwyn-Mayer, 1939.