

Transcending the Border:
The Encounter with the Other in *Tinker Bell and the Secret of the Wings*

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This article explores the representation of borders and cosmopolitanism in the film *Tinker Bell and the Secret of the Wings* (2012), the fourth title in the Disney fairies franchise. The film tells the story of a world divided into two territories, the Winter Woods and Pixie Hollow. A ban on cross-border mobility prohibits any kind of interaction between the inhabitants of the two worlds. Tinker Bell, the main character in the film, feels the urge to break the law and cross to the other side, where she meets her twin sister and finds out the reason for the ban. *Tinker Bell and the Secret of the Wings* is a border film that deals with the processes of border construction and dissolution while also highlighting the potential, and some of the risks, of the dismantling of borders. This article analyses the film's use of different spaces that, in line with the dual nature of borders theorised by, among others, Gloria Anzaldúa, work simultaneously as dividing lines and borderlands. Gerard Delanty's concept of *cosmopolitan moments* is used to analyse the articulation of cross-border relationships in the film.

Keywords: *Tinker Bell and the Secret of the Wings*; film studies; Disney; cosmopolitanism; borders; borderlands

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Más allá de la frontera:
el encuentro con el Otro en *Campanilla y el secreto de las badas*

Este artículo explora la representación de fronteras y cosmopolitismo en *Campanilla y el secreto de las badas* (2012), la cuarta película de la saga de las hadas de Disney. La historia trata de un mundo dividido en dos territorios, el bosque del invierno y la hondonada de las

hadas. Las hadas no pueden cruzar la frontera ya que existe una ley que prohíbe cualquier tipo de interacción entre los dos mundos. Tinker Bell, el personaje principal, infringe la ley y termina cruzando la frontera, donde conoce a su hermana Periwinkle y descubre el motivo de la prohibición. *Campanilla y el secreto de las hadas* es una película de frontera que trata sobre los procesos de construcción y disolución de fronteras, al tiempo que destaca el potencial y algunos de los riesgos de la desarticulación de las mismas. Este artículo analiza el uso que hace la película de diferentes espacios que, en línea con la dualidad de la frontera teorizada, entre otros, por Gloria Anzaldúa, funcionan simultáneamente como líneas divisorias y *borderlands*. El concepto de *momentos cosmopolitas* de Gerard Delanty se utiliza para analizar la articulación de las relaciones transfronterizas en la película.

Palabras clave: *Campanilla y el secreto de las hadas*; estudios fílmicos; Disney; cosmopolitismo; fronteras; *borderlands*

1. INTRODUCTION

The Disney fairies franchise is a computer-animated saga produced by DisneyToon Studios. It comprises six films: *Tinker Bell* (Raymond 2008), *Tinker Bell and the Lost Treasure* (Hall 2009), *Tinker Bell and the Great Fairy Rescue* (Raymond 2010), *Tinker Bell and the Secret of the Wings* (Holmes and Gannaway 2012), *The Pirate Fairy* (Holmes 2014) and *Tinker Bell and the Legend of the Never Beast* (Loter 2015). The saga uses the original Tinker Bell character from Disney's *Peter Pan* (Geronimi, Luske and Jackson 1953) and could also be considered a prequel to that film, since the events are supposed to take place prior to its plot. However, unlike in the 1953 film, Tinker Bell is the protagonist of the saga. Her portrayal in these films is also very different from the voiceless, jealous female character of the original film.

The first film in the saga, *Tinker Bell*, explores Tinker Bell's birthplace, a world called Pixie Hollow. Tinker Bell has a voice, a group of friends and is an active character. She is open-minded and loves to discover things, meet people and explore new places. In this sense, it could be said that she has a cosmopolitan disposition from the start, which is further developed in the third film, *Tinker Bell and the Great Fairy Rescue*, where fairies come into contact with a human girl named Lizzy. The film depicts how an encounter between two worlds can trigger enriching cultural exchanges, but also involves certain risks. In spite of the danger, the film highlights moments of openness and collaboration. Other films in the saga also include different types of cosmopolitan attitudes. *The Pirate Fairy*, for example, tells the story of Zarina, a smart, brave, ambitious dust-keeper fairy who rebels against her place in the world. In *Tinker Bell and the Legend of the Never Beast*, one of Tinker Bell's friends, Fawn, meets and starts to secretly aid a huge, strange creature.

This article explores one of the films in the saga, *Tinker Bell and the Secret of the Wings*, which can be categorised as a "border film" (Mendes and Sundholm 2015; Deleyto 2016). The film tells the story of a world divided into two territories, the Winter Woods and Pixie Hollow. A ban on cross-border mobility prohibits any kind of interaction between the inhabitants of the two worlds. In spite of this, Tinker Bell feels the urge to cross to the other side, where she meets her twin sister, Periwinkle, and finds out the reason for the ban. This border film deals with processes of border construction and dissolution while also highlighting the potential, and some of the risks, of the dismantling of borders. The article analyses the film's use of different spaces that, in line with the dual nature of borders theorised by, among others, Gloria Anzaldúa ([1987] 1999), work simultaneously as dividing lines and borderlands. Gerard Delanty's concept of *cosmopolitan moments* (2006, 2009) is used to analyse the articulation of cross-border relationships in the film.

2. BORDERS, MOBILITY AND COSMOPOLITANISM

According to Mimi Sheller, cosmopolitanism owes everything to the mobility of people, cultures and ideas around the world (2011, 361). Mobility is directly connected to borders;

it is both dependent on and characteristic of them. Borders are not fixed dividing lines and they are also found within and beyond the geographical limits of a specific country. Some borders are mobile and follow certain communities and individuals wherever they go (Azcona 2014, 211). As a result, borders are an intrinsic part of cosmopolitanism. Anthony Cooper and Chris Rumford argue that “the border is a prime site for connecting individuals to the world, bringing them into contact with Others and causing them to reassess their relations with the multiple communities to which they may or may not belong” (2011, 262). As they state, “borders are everywhere” (263). The critical theorisation of the border has emphasised its intrinsic paradoxical nature. Dividing lines are always created by contact. Therefore, the points at which two bodies, cultures or countries are separated also become what they have in common. As Michel de Certeau points out, conjunction and disjunction are inseparable drives; it is not that any border can easily be opened and turned into a crossing, but rather that “delimitation itself is the bridge that opens to the other” ([1980] 1984, 127). The border is already a bridge—at least, a potential one. It becomes a war zone when the protection of one’s territory and oneself from the Other prevails. The border as a contact zone is what Anzaldúa, to distinguish it from the border as a dividing line, refers to as a *borderland*: a positive and fruitful space of interaction between cultures—in short, a place where transnational encounters occur ([1987] 1999, 25). Anzaldúa’s border thinking is a key concept for Walter D. Mignolo, even though he highlights that this type of encounter is never free from existing power relationships (2012). His view of “border thinking” proposes the “dialogue of civilizations” and pluriversality as a world order rather than universality (2011, 337).

Borders, therefore, can act as sites of exclusion, oppression and violence, but also as a “connective tissue,” that is, as spaces of confluence and openness to the Other (Rumford 2008). Cosmopolitan theory helps us to understand the dichotomy between the positive and negative aspects of borders. On the one hand, cosmopolitanism suggests that the human population is becoming more cosmopolitan: human beings are coming together and borders act as points of connection (Rumford 2008; Cooper and Rumford 2011). However, on the other, the convergence of diverse cultures often reinforces differences since societies tend to fear what is different—the unknown—and are ill-equipped to manage feelings of intolerance.

Cinema is one of the many fields where these border processes can be reflected on. Celestino Deleyto argues that, nowadays, all films could be seen “at least potentially, as part of a transnational culture with borders, border crossings and other bordering experiences at its centre” (2016, 96). Borders, Deleyto claims, have made their way “into the stylistic and narrative meaning-making strategies of films” (96). More specifically, David Maciel identifies a “border perspective” in films that aim to portray “border themes [...] through the eyes and actions of the participants themselves, and thus break the distorted images and stereotypes of the border” (1990, 71). Camila Fojas, for her part, argues that borders in popular media “reflect and promote a hostile shift in attitude against migrants and foreigners within an ever-increasing preoccupation

with national security” (2008, 184). However, she also mentions that each border film is unique as regards the specificities of its narrative, which is useful for “charting the changing currents of its social and cultural significance” (12). Klaus Eder distinguishes between “hard borders,” that is, institutionalised borders set down in legal text, and “soft borders, the images that human beings create about who they are and who others are, which have an inherent symbolic power” (2006, 255-56). This essay reads *Tinker Bell and the Secret of the Wings* as a border film that reflects on the ways in which territorial and metaphorical borders are positioned vis-à-vis the Other. It focuses on the different spaces that make up the border and the borderlands, as well as on the cross-border relationships that take place within the dynamics of the border.

3. BORDERS AND BORDERLANDS IN *TINKER BELL AND THE SECRET OF THE WINGS*

In *Tinker Bell and the Secret of the Wings*, the duality of borders—as sites of connection and disconnection—is displayed through the marked division between two territories: Pixie Hollow, the place where the warm fairies live, and the Winter Woods, the habitat of the winter fairies. Even though both territories are part of the fairy world, they are presented as two different countries/nations, each with its specific leader or governor—Queen Clarion in Pixie Hollow and Lord Milori in the Winter Woods—and as the repositories of a specific identity for their inhabitants. There are also specific zones of transit between them and rules that can either foster mobility or prevent it depending on the traveller or the time of the year. Tinker Bell is a warm fairy, but from the beginning of the film she feels attracted to the cold side. She crosses the border illegally and ends up meeting her unknown twin sister, Periwinkle, on the other side. Although this is a fantasy film, it presents an imaginary world that is very much anchored in contemporary society. It addresses contemporary concerns about the role of physical borders, the organisation of space and human movement.

Pixie Hollow and the Winter Woods are similar and different at the same time. In Pixie Hollow everything is colourful and flowery. There are a wide variety of animals and a multitude of bugs and insects, which are looked after by the warm fairies. In the opening scenes (01:31-02:14), Pixie Hollow is presented as a cosy place surrounded by warm colours. The dresses of the fairies are mainly green, but it is also possible to see hints of brown, yellow, purple, pink, orange and red, as these are the colours of the spring forest. The fairies in Pixie Hollow have different hairstyles and hair colours, and they wear different types of clothes—dresses, skirts and trousers. Furthermore, there is a broad representation of race and ethnicity. Tinker Bell’s friends are very different from each other in ethnic terms and they also have diverse talents, so they complement each other. All in all, Pixie Hollow is an intercultural territory, as signalled by its mix of colourful, bright spaces.

On the other hand, the Winter Woods side is frozen, entirely white and covered in snow. On this side, the predominant colour in the film’s *mise-en-scène* is white,

sometimes in combination with black, grey and blue. The fairies from this side of the world have black or white hair and their skin is pale. Their dresses are different shades of blue, which reflects the gloomy mood of the place. The winter fairies are different from those in Pixie Hollow and they also have different abilities, such as being a frost fairy or a glacier fairy, being in charge of making snowflakes or covering the trees with snow blankets. These actions are foreign to Tinker Bell and completely unrelated to what the fairies do in Pixie Hollow. The case of the twin sisters, similar and different at the same time, illustrates the influence of the environment—and a specific culture—on identical individuals since the differences between them are presented as being a direct result of the environment they live in. Once Tinker Bell has crossed the border and is able to meet Periwinkle's friends, one of them says, "Wow, you two are exactly alike! I mean, except for your clothes and your hair and Peri's a bit more, pale" (30:02). On the other hand, when Periwinkle visits Pixie Hollow a warm fairy exclaims, "She is so wintery!" (41:00). Yet the film also highlights the similarities between the twin sisters—they both collect lost things, their wings are identical and they share a fascination for the border and a willingness to meet the Other and become border crossers.

There are two important elements involved in the separation of the two territories portrayed in the film: the river and the bridge. The river acts as a natural boundary separating Pixie Hollow and the Winter Woods. It is used as a defence to protect each region from the other's very different weather system. To some extent, the river is used as an exclusionary boundary that only permits the legal passage of animals, not fairies. Nevertheless, it is also a feature that both territories have in common. Throughout history, rivers have been considered natural borders between cities and countries. However, as Olli Varis, Cecilia Tortajada and Asit K. Biswas suggest, "the borders of the river and lake basins are seldom identical to the political and administrative boundaries between nations, or within nations" (2008, ix). Cooper and Chris Perkins argue that a river can be established as a border between two villages, so that "the physical attributes of the river coincide with a function (keeping people from the other village out) and as a result the river acquires, through the collective intentions of the village, the function of a border" (2012, 60-61). In the film, the river acts as a border that separates two nations by law. Fairies are not allowed to cross the border and the reason for the ban is that they are physically adapted to the temperatures of their particular side and risk physical damage if they cross the border. Despite this law, the two worlds interact through the animals that are allowed to cross the border to complete the cycle of nature—for instance, to hibernate when needed.

Tinker Bell has lived her entire life in Pixie Hollow. The first time she sees the winter side from Pixie Hollow, the film has a close-up shot of her face that shows her reaction to this unknown—but at the same time very familiar—landscape (04:43). The place is covered by clouds, yet she can see the snow on the highest peaks of the mountains towering above the Winter Woods. The large dimensions of the two regions, the abundance of light and the symmetrical distribution of both worlds contribute to

an appearance of uniformity and depthlessness throughout the territory. Tinker Bell gazes at the sky as she watches a flock of owls flying towards the Winter Woods (04:41). At this moment, she realises that it is possible to cross the border and travel to the other side, and this captivates her. From this point on, she decides to become a border crosser and meet the Other. Border crossers play an important role in the formation of borders by either establishing or demolishing them with their crossing (Cooper and Rumford 2011, 264). In the case of Tinker Bell, she is prepared to demolish the border.

The tree trunk bridge, a figurative border with a dual functionality, plays a crucial role in the moments of openness in the film. At different points, it acts as either an exclusionary boundary or, in Cooper and Rumford's words, a "quilting point" where different cultures can come together (2011, 262). It is the means by which Tinker Bell and her sister are reunited or separated depending on the moment they cross it, whether it is at the beginning of the film when they are acting against the law or at the end when they manage to bring both worlds together. In the opening scenes, the bridge is presented as a threatening place, since it leads to the "prohibited world" of the isolated Winter Woods (07:57-09:03). Despite this, Tinker Bell is attracted to it from the start. In fact, the first image of the bridge in the film is through a point-of-view shot from Tinker Bell's perspective as she looks at it, astonished. The music suddenly changes from a fast tempo to a really slow one and, finally, Tinker Bell exclaims, "Wow" (05:56). She wants to cross the bridge immediately and, just as she is about to do so, her friend Fawn says, "Tink, we don't cross the border [...]. No warm fairies are allowed in the Winter Woods, just like the Winter fairies are not allowed over here" (06:13-06:28). Shortly afterwards, when Fawn is distracted helping an animal, Tinker Bell crosses the border and her wings start to sparkle (07:58). The camera focuses on her and how her body language changes (08:24-08:43). For the first time, she is unsure about what is happening to her—she feels that a part of her lives on that other side, but in what sense she still does not know. Later, she describes the moment to her warm fairy friends by saying that "it felt... like the Winter Woods was calling me" (11:36).

A few seconds after crossing, Fawn uses a rope to pull her friend back to the "correct" side. Tinker Bell is so excited that she has not even noticed that her wings are frozen. Consequently, both fairies must hurry off to see a healing fairy. The health system soon classifies her as "the border crosser" (09:49), highlighting the illegal activity that marks her as different from the rest. The healing fairy warns Tinker Bell never to cross the border again since winter is too cold for her wings. As the plot unfolds, difference and Otherness play an increasingly significant role. Tinker Bell is now a stranger who has transcended the border. Stuart Hall says that difference is ambivalent, since it is necessary for the production of meaning, the formation of language and culture, social identities and a subjective sense of the self as a sexed subject, but at the same time it is threatening and a site of danger, negative feelings, splitting, hostility and aggression towards the Other (1997a, 238). In the film, difference and Otherness have established borders and when any of them are transgressed—as Tinker Bell does—cosmopolitan moments take place, a notion that is discussed in more detail in the next section.

Tinker Bell's otherness and willingness to learn are the main motives that prompt her to cross the border. In order to find out the reason why her wings sparkle when she is on the other side, she goes to the Pixie Hollow library, where she finds a book titled *Wingology*. Unfortunately, though, the page about "Sparkling Wings" has been eaten by a bookworm, so Tinker Bell experiences the need to cross the border again in search of an answer. She wants to understand why she feels that she belongs to both worlds at once. She knows that the character known as the Keeper has the answer, since he is the one who writes the books. However, he is a winter fairy and lives on the other side of the bridge. The border—and the dangers lying beyond it—will not stop Tinker Bell, who is determined to cross again and talk to him. Her cosmopolitan character is portrayed through this desire to cross to the other side. She wants to unravel the mysteries of this new universe and for her this is sufficient reason to break the law and put her life at risk.

This time she finds another way to cross the border other than the bridge: she crosses the river flying inside a basket carried by a snowy owl. She creates a new outfit that changes her physical appearance, making her look more like a winter fairy, and at the same time she transforms her interior self, becoming more open to the Other and to new experiences. She prepares herself to interact with a different space, weather, culture and people. Once in the Winter Woods, she goes directly to meet the Keeper in the hope of finding out what has happened to her wings. When she arrives, the Keeper is writing a book in a frozen library, which plays an important role in the film since it is the place where the two cultures, the warm and the cold, are reunited for the first time: Tinker Bell meets Periwinkle, who is also asking the Keeper about an experience she had at the border (22:00-22:33). At this moment, the library becomes the borderlands in the sense theorised by Anzaldúa. As she puts it, borderlands "are physically present whenever two or more cultures edge on each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy" ([1987] 1999, 19). The Keeper explains to the fairies that they were born from the same baby laugh, which split in half: Tinker Bell landed in Pixie Hollow whereas Periwinkle continued flying and landed in the Winter Woods. The sisters look at each other perplexed—it is a moment of openness created in this borderland where the two cultures are finally reunited, sharing the same space and, thereby, downplaying the border that has separated the two worlds from the beginning of the film.

Once the sisters discover each other's existence, the bridge is transformed gradually into a point of union and, primarily, a site of collaboration between the two cultures. In this sense, it could be argued that the bridge, as a border, acquires a cosmopolitan character. After meeting in the frozen library, Tinker Bell and Periwinkle spend the whole day together learning about each other, despite knowing that what they are doing is against the law. The film portrays how the bridge transforms progressively from border to borderland. One example of this is when the two protagonists hug in the middle of it before Tinker Bell returns to the warm side (34:20). At this point,

the two cultures are at the edge of each other; they are interacting and metaphorically hugging. Close-ups of both characters emphasise the fruitful moment they manage to create in this transformed space.

The two main characters, Tinker Bell and Periwinkle, challenge existing borders by shifting and eventually dismantling the border between the two nations of the fairy world (Cooper and Rumford 2011). Following Deleyto's ideas, taking part in such bordering processes has the potential to turn people into "agents of cosmopolitanism" (2016, 5). As such, Tinker Bell and Periwinkle achieve a blossoming relationship between their two different cultures, accepting each other's differences and respecting the other's way of life. The film offers a portrayal of the sisters as a product of real contemporary migration issues, whereby territorial borders constantly block the passage of migrants that try to cross to other countries or territories. At the beginning of the film, it is forbidden by law to cross to the other side, but the sisters manage to transform the border into a borderland. The two territories change once the border has been crossed; they become more open to the Other until, finally, the ban is lifted. At the end of the film, the warm fairies set up a checkpoint at the border, which conveys the idea that they continue to own their territory, yet both the warm and cold fairies can cross to the other side freely without any hindrance. The film aspires to make the audience realise the benefits of cosmopolitanism, not as a fixed way of seeing the world but as an attitude and a way of acting in everyday life based on acceptance of diversity as an opportunity instead of seeing it as an obstacle (Skrbiš and Woodward 2013, 106). However, not only does the film talk about the benefits of connecting with other cultures and the fruitful relationships that can emerge out of this connection, but it also deals with the dangers and problems that border crossings can trigger.

4. COSMOPOLITAN MOMENTS AND CROSS-BORDER RELATIONSHIPS IN *TINKER BELL AND THE SECRET OF THE WINGS*

Delanty uses the term *cosmopolitan moment* to refer to the process of self-transformation that may take place whenever new relations between self, Other and world occur in moments of openness, which are created when the local meets the global and borders are crossed (2006, 2009). These moments may transform individuals, who then develop a feeling of belonging around a shared project. This article has so far argued that in *Tinker Bell and the Secret of the Wings*, cosmopolitan moments happen at the border/bridge, which is thereby transformed into a borderland, or are a product of transnational encounters between the inhabitants of Pixie Hollow and the Winter Woods. These transnational encounters can lead to the formation of different types of relationships across borders, such as work, love or family transnational bonds. The film can be seen as a representation of the cosmopolitan values that are emerging in contemporary societies as a consequence of today's social changes and global factors such as migration, mobility and globalisation, which enable cosmopolitan moments to occur.

The narrator's words that open the film—"if your mind is open and your heart just has to know, your wings can take you further than you ever thought you'd go" (01:13-01:22)—can be read as a cosmopolitan declaration of principles that emphasises that having an open mind is the key to living cosmopolitan moments, since once you are ready to move away from your place of comfort, new experiences will come to you. Delanty argues that "cosmopolitanism concerns processes of self-transformation in which new cultural forms take shape and where new spaces of discourse open up leading to a transformation in the social world" (2006, 44). Due to their open minds and desire to learn about other cultures and places, Tinker Bell and Periwinkle manage to create cosmopolitan moments between their nations. In some way, the local encounters the global and new cultural models can emerge (Delanty 2009, 52). After crossing the border, the fairies will never be the same, since they become more open to the Other.

An iconic cosmopolitan moment in the film takes place when the sisters say goodbye to each other in the middle of the bridge after spending a whole day together in the Winter Woods (33:42-34:45). There is a clear sense that this is not a final farewell: as a borderland, a site of Otherness and mutual respect where the two cultures are bound together, the bridge is a place where the fairies cannot be separated very easily. In fact, they are planning how to make it possible for Periwinkle to cross the border the next day. With the help of her friends, Tinker Bell secretly builds a snow machine to keep Periwinkle cold enough when she visits the warm side. The following morning, the sisters are reunited once again on the bridge/borderland and it is Periwinkle who transforms herself into a border crosser, just as her twin sister has done before. She has a willingness to know, learn and explore this new land full of colours and different types of animals. The warm fairies take Periwinkle on a tour around Pixie Hollow, first visiting the Autumn Forest, then the Springtime Square and finally the Pixie Dust tree where the Queen lives.¹ The purpose of the last stop is to inform the Queen about their situation. However, this never happens because Periwinkle starts to feel weak and cannot fly properly. Even with the snow machine, this side of the river is too warm for her and they are forced to return to the border quickly to save her.

Borders are one of the privileged sites where cosmopolitan encounters can take place (Rumford 2008). For Ulrich Beck and Natan Sznaider, border crossings encapsulate the global experience (2006). Tinker Bell becomes more open-minded once she has crossed the border and tries to abolish the ban on crossing to the other side. In this sense, the sisters can both be described as cosmopolitan characters. Following John Urry's ideas (2000), Zlatko Skrbiš, Gavin Kendall and Ian Woodward argue that the cosmopolitan is characterised by an ability to be mobile, a willingness to take risks by virtue of encountering the Other and a general openness to other people and cultures (2004, 123). Cultural cosmopolitanism, they add, is based on the ability to empathise

¹ The Pixie dust that enables fairies to fly emanates from this tree. The tree shapes the fairies' identity by providing them with magical powers.

with others and celebrate difference, diversity and hybridity (123), something that is continuously depicted in the film.

Central to the transnational sensibility of the film are two relationships that are key to the narrative: the one between Tinker Bell and Periwinkle and the one between the Queen of Pixie Hollow and the Lord of the Winter Woods, Queen Clarion and Lord Milori. The former—which could be considered a transnational family relationship—is a consequence of Tinker Bell’s border crossing. The latter—a transnational love relationship—itself produces border crossings. A long time ago, Queen Clarion and Lord Milori used to meet at the border; as their relationship developed they both wanted to cross to the other side to get to know their partners’ world and way of life, and they finally did so. The sisters’ relationship is central to the narrative as it develops at the same time as the story and becomes stronger thanks to the cosmopolitan moments experienced by the two fairies. The love relationship, on the other hand, can only be seen at the end of the film, but it is still central to the narrative since both Queen Clarion and Lord Milori can be considered agents of cosmopolitanism in the sense that they are the ones that both establish and remove the border between their communities.

Once Lord Milori finds out that Periwinkle has been in Pixie Hollow, he prohibits the sisters from having any kind of interaction again. He is scared of what could happen to Periwinkle if she stays longer in the warm weather, but also of the possibility of other fairies crossing the border. At this point, Tinker Bell and Periwinkle learn about the cross-border love relationship that Queen Clarion and Lord Milori had in the past and the reason for the ban: Lord Milori broke his wing because of crossing to the warm weather and Queen Clarion immediately imposed the ban. Queen Clarion and Lord Milori can be considered responsible for borderwork in the film. Cooper and Perkins define borderwork as “both *an analytical sensitivity to the practices of multiple actors within the bordering process, including but not limited to states and state objectives and the concrete methods by which people draw upon, contest and create borders*” (2012, 57; italics in the original). In *Tinker Bell and the Secret of the Wings*, the two leaders and their relationship shape the border between the two communities. Firstly, the border is nonexistent for them. They are in love so they meet every day in the same place, the border between the countries, which at this point functions as a borderland where the two cultures come together and different groups of people feel each other’s presence as essential. After Lord Milori breaks his wing, they create a demographical and political border for the “common good” of all the fairies. Queen Clarion establishes an unbridgeable boundary in the form of the rule that prohibits crossing the river and Lord Milori supports it. In addition, as borderworkers Queen Clarion and Lord Milori are in charge of lifting the ban at the end of the film.

Similarly, the fairy sisters are also borderwork actors in the sense that they are two ordinary inhabitants that cross the border to be together even though they are not supposed to. Borderwork involves the daily transformation of borders, the activity of ordinary people contributing to processes of bordering (Cooper and Rumford 2011, 262-64) and, as mentioned earlier, it is an activity that allows human beings to have

cosmopolitan experiences and thereby become agents of cosmopolitanism. Tinker Bell and Periwinkle help transform the border from an exclusionary boundary to a place of connection. When they meet at the border, the bridge operates as a site of communication between both cultures. Yet their friendship provokes anxieties in their local communities to some extent, because their interaction is forbidden. Borderwork is constantly taking place within the two transnational relationships between Tinker Bell and Periwinkle and Queen Clarion and Lord Milori, as these four characters love somebody from the other side.

When Periwinkle crosses the border, she is able to explore Pixie Hollow for a while thanks to Tinker Bell's snow machine. At this point, the film's soundtrack enhances the cross-border encounters—the tour around the territory is accompanied by the song “The Great Divide” by the McClain Sisters, which includes the lyrics “worlds that were apart have come together. We'll be friends no matter what the weather. Wait until you see the wondrous things that we can do here with you. We're on your side” (40:56-41:23). The soundtrack upholds the sisters as border crossers, the two worlds coming together as one and, ultimately, the cosmopolitan spirit of the film. However, Tinker Bell and Periwinkle's transgression triggers a global catastrophe that almost destroys Pixie Hollow and the Pixie Dust tree. When Tinker Bell's snow machine starts malfunctioning, the production of snow increases to the extent that it leads to climate change. Pixie Hollow is now in danger. The pace of the editing and movement inside the frame reaches an unusual speed and everything starts to freeze fast (51:22-51:39). The boundary between the two territories is momentarily dissolved—winter takes over and both worlds look the same for a moment, with everything covered in snow. Here climate change works as “a metaphor of the logic of the border,” which foregrounds “the dynamic nature of the border and its temporal dimension” (Deleyto 2016, 7). The central topic of the film revolving around the difficulties involved in crossing the border, this moment makes clear that a border is not a fixed boundary but rather can be considered a process, a system that changes depending on the needs of the inhabitants that live on either side. For a while, the seasons are thrown out of balance and the border is frozen. The two territories blend into one—winter—and the border has now disappeared.

At this point, saving the planet becomes the main goal for the inhabitants of the two worlds. The perceived risk of a global catastrophe provokes a cosmopolitan moment. The climate change that occurs in Pixie Hollow may be seen as one of the main dimensions and dynamics of the *world risk society*, a term used by Beck term to describe modern society, where he detects three central axes of conflict: ecological—including climate change—global financial crises and the threat of global terror networks ([1998] 2009, 7). These uncontrollable risks have enormous consequences on a worldwide scale, creating a generalised feeling of menace. According to Beck, the perceived risk of a global catastrophe has pushed human beings into a new phase of globalisation, the globalisation of politics or the moulding of states into transnational cooperative networks (2002, 46). He argues that “debates over global ecological threats

and technical economic crises and their visibility for a global public have revealed the cosmopolitan significance of fear” ([2004] 2006, 72). In the film, the ecological threat reunites the two societies, Pixie Hollow and the Winter Woods, to confront the danger of both worlds being destroyed. In answer to the question, “what can unite human beings of different skin colour, religion, nationality, location and futures if not recognition?” Beck suggests that human beings can be reunited “by the traumatic experiences of the enforced community of global risks that threaten everyone’s existence” ([1998] 2009, 56), climate change being one such point of union.

When this point is reached in the film, all the winter fairies cross to the warm side for the first time in order to frost the Pixie Dust tree so that it can survive the freeze (55:21). The two cultures work together to save their world. All the fairies take cover together inside the Pixie Dust tree once it is frosted. Pixie Hollow becomes what Michel Foucault called a heterotopic place ([1966] 1971), that is, a space for Otherness that only lasts a few moments but where all the inhabitants open up and help one another. At this point the tree can be considered a borderland that makes a cosmopolitan moment possible, a site where both the winter and the warm fairies wait to see if their collaboration has been successful. Suddenly, magic dust starts raining down again from the tree and the balance is restored. After the cosmopolitan moment triggered by the climate crisis, the border between the territories is still there, but now the ban is lifted and the inhabitants of both Pixie Hollow and the Winter Woods can cross it freely. The border is no longer an exclusionary one but a borderland where cross-cultural exchanges can happen in a legal way.

5. CONCLUSION

Jackie Stacey has claimed that “openness may be a risky, rather than an easy, business” (2015, 163). Tinker Bell’s broken wing, Periwinkle’s dizziness in Pixie Hollow and the climate crisis are some the risks linked to the crossing of borders in *Tinker Bell and the Secret of the Wings*. Yet the film also highlights the role of cosmopolitan collaboration when it comes to dealing with them. In other words, the type of cosmopolitanism presented in the film is not the utopian view of a world without difference or problems. Quite the opposite, the kind of cosmopolitanism put forward by the film has risks at its very core. However, in a world where cross-border and cross-cultural encounters are inevitable, cosmopolitanism—instead of the creation of borders—emerges as the only possible answer. Ultimately, contemporary reality places borders and borderlands at the heart of global human interaction. The film reflects on this phenomenon by vindicating cosmopolitanism while presenting sets of complex interactions between the fairies, who are alternately separated and reunited by various favourable and disadvantageous circumstances.

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