"NOVELS STRIKE BACK – ADAPTATION FROM MOTION PICTURES INTO NOVELS" BY EMMA BÁLINT

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INTRODUCTION

Novelization, the translation of films (and other visual media) into novels, is a commercial tie-in product that, although includes such classics as the part of the James Bond saga, has never truly been recognized as a mainstream literary work of art and as a significant area of research (Baetens 2007, 226). While the adaptation of written texts into films has entered into academic discourse in the past few decades, theories and discussions of novelizations, success and profitability of the genre, are still practically obscure in the academic context. The few exceptions, as, for example, Randall D. Larson's Books (1995), "the first [and only] in-depth comprehensive examination of" novelization in the English language and socio-cultural context (Larson xii), approach the subject primarily from a historical or institutional perspective, and in spite of their efforts, ultimately trivialize the process and once again diminish the novelization's literary value. In this essay, however, I will take what Jan Baetens has termed the poetic approach "to define what distinguishes novelization from other kinds of adaptation in the field of cinema and literature" (2010, 52). I aim to demonstrate that the changes made to narratives in the process of their transformation from audio-visual (or from scripts created to be interpreted visually) into written texts render the novelization an essential subgenre of adaptation that is worth studying in the contexts of film studies and literary studies alike.

Although the function of this marginalized literary genre appears to be merely to "complement, illuminate, elucidate their movies" (Larson xii), a s differences between a film and its novelization from a narratological point of view can demonstrate the significance of the practice and establish a standalone literary genre. I aim to demonstrate this through the examination and comparison of two fairy tale films, namely Red Riding Hood (di Hardwicke, Warner Bros. Entertainment, 2011) and Snow White and the Huntsman (dir. Rupert Sanders, Roth Films, 2012). I will consider both their printed book form, Red Riding Hood (2011) written by Sarah Blakley-Cartwright and Snow White and the Huntsman (2012) written by Lily Blake, and that served as their sources in their oldest written versions, that is, Charles Perrault's 1697 rendering of "Little Red Riding Hood" (as recorded in Alan Dundes' 1989 casebook, Little Red Riding Hood), and "Little Snow-White" written by the Brothers Grimm in 1812 (available on the University of Pittsburgh's Mythology Electronic Texts website). Although both films, and subsequently their novelizations as well, have been influenced by other adaptations, narratives can be traced back to these early versions, especially since their imageries are evocative of a world associated with fairy tales, set in a š Ages milieu. Fidelity, the most longstanding aspect of studying adaptations, however, with its comparative grading of faithfulness and hierarchica approach is an oversimplified and obsolete approach for the study of novelizations. I propose that besides intertextuality (Hutcheon 8), some sort translation is also taking place in the shaping of these revised narratives.
In the light of Thomas M. Leitch's criticism of contemporary adaptation studies for focusing on case studies instead of allowing them to simply ill. subject matters in question (2003, 150), I will pay ample attention to the theories on novelization before turning to the discussion of the case studies instead of providing case studies that merely describe the two media involved (Murray 4). I will focus on their interaction, as well as their context in connection to previous conceptualizations of the same narratives. In the process, I hope to find answers to these questions: what is the process of how do novelizations relate to the films they are based on; and how does the method of novelization differ from that of adaptation from text to film? The objective is to study a special case, the transformation of well-known fairy tales into films and subsequently into novels within a contemporary American context. Thus, I wish to shed light on the process and cultural value of novelization from a narratological perspective, a point of view that has not yet been given much attention even among the few existing analyses of novelizations.

**NOVELIZATION: HISTORY, GENEALOGY, AND CONTEMPORARY TYPOLOGY**

Novelization, or, in marketing terms, the movie tie-in book, is a greatly constrained piece of literature, which entails the transformation of the ostensible medium of the motion picture into the static, analogue representation of the novel, and is published around the release date of the big-budget film. It fulfills its role as a commercial product by advertising the film even in bookstores (Larson xi), and consequently, is often likened to genres of literature, such as pulp fiction; although the possibility of providing background information and extending the story make it more comparable to special features on DVDs. The fact that for some scholars “novelization encompasses any [film-related] text that is novelistic or in book format” (V 12) demonstrates the difficulty of establishing a firm definition for the genre. While “the flourishing ‘novelization’ industry today cannot be ignored” (Van Parys 2011, 38), their critical and academic receptions have been “noticeably cool” (Allison ¶ 12), and “the genre continues to be either completely ignored or discussed by literary scholars and film theoreticians, not only by those who never read this type of literature, but also by those who produce it and who often regard them as their own” (Baetens 2007, 227). Although they are “literary works in their own right (in the sense that no knowledge of the film is required to enjoy them),” Jonathan Coe’s oft-quoted description of the novelization as “that bastard, misshapen offspring of the cinema and the written word” (Malay particularis 11) is informative subject (Murray 10-11). Van Parys claims that since “cinema has replaced literature as the centre of the cultural system, literature has needed to define and position itself in relation to cinema” (2011, ¶ 15). The pictorial turn, however, is not merely a movement towards visuality, but a postlinguistic, postsemiotic rediscovery of the picture as a complex interplay between visuality, apparatus, institutions, discourse, bodies, and figi; ample emphasis on authorship, spectatorship and interpretation (Baetens 2005, 43). “As a literary genre, novelization is easy to define: it is the transformation of an original film or, more specifically, of the screenplay of this film. As a cultural practice, however, novelization is hardly known, given its lack of prestige, therefore its near-absence in the scholarly field” (Baetens 2010, 51). From the readers’ perspectives, novelizations offer the possibility to and expand on their knowledge of a film's narrative and the characters within it (Larson 40); but from a cultural theoretical point of view, the novelization embodies a significant type of “systematic adaptation ([where] the focus is no longer the work but the relations obtaining between different works) in which power is now on the side of the image” (2005, 56). What is more, they form a major source of information for both scholars and informed subject matters in question (2003, 150), I will pay ample attention to the theories on novelization before turning to the discussion of the case studies instead of providing case studies that merely describe the two media involved (Murray 4). I will focus on their interaction, as well as their context in connection to previous conceptualizations of the same narratives. In the process, I hope to find answers to these questions: what is the process of how do novelizations relate to the films they are based on; and how does the method of novelization differ from that of adaptation from text to film? The objective is to study a special case, the transformation of well-known fairy tales into films and subsequently into novels within a contemporary American context. Thus, I wish to shed light on the process and cultural value of novelization from a narratological perspective, a point of view that has not yet been given much attention even among the few existing analyses of novelizations.

**HISTORY AND GENEALOGY**

Novelizations, similarly to films, should be studied together with their “national and linguistic contexts” (Baetens 2007, 231), for their uses, models: writing quality vary in each cultural context and time period. By looking at the history of novelization, not only can we learn more about the development of novelization as a genre, but also discover that “the early novelization also sheds light on the relations between literature and film in the early two decades.” (Van Parys 2009, 307). What Dudley Andrew maintains in relation to filmic adaptations of literature stands for novelizations as well: they all develop in a certain way so that they would fulfill different functions throughout their history, at the same time conforming to or commenting on the style symptomatic of each time period (Braudy & Cohen 378).
Although it is disputed when and where the novelization originates from (Baetens 2010, 52), its history arguably started with the turning of George William Shakespeare's 1608 play, *Pericles, Prince of Tyre* into a novel (Van Parys 2009, 309). It should be noted that Shakespeare "didn't see it as his stories, but to tell stories better than they had been told" (A. C. H. Smith qtd. in Larson 40), which not only demonstrates the importance of intertextuality but also posits Shakespeare's plays as loose adaptations. Play novelizations, the predecessors of film novelizations, often included photographs, and popular throughout the 19th century (Hendrix 46). They reached their heyday between 1900 and 1915 and lived a brief revival in the 1960s, but have received the same scorn as other forms of novelization (Van Parys 2009, 309).

Film novelizations, similarly to filmic adaptations of literature, appeared as soon as motion pictures themselves, although with a completely different flavor (Allison ¶ 2; Mahlknecht 138; Van Parys 305), and have been a constant though varying addendum to films ever since (Baetens 2007, 228). The novelizations can be located in the concise catalog descriptions of the films of Lumiére and Edison (227), which were already used to identify and market films (Mahlknecht 144). These "proto novelizations," however, without aspiring to literary goals, were "purely functional and not yet fictional texts" (53), which explained the contents and visual attractions of films in an ekphrastic way, similarly to contemporary film reviews and synopses, appearing as intermedial translations rather than adaptations of their source texts (Leitch 2012, ¶ 29). Like its literary predecessor, the nineteenth-century melodrama also "emphasizes narrative at the expense of description, psychological analysis, and all material [... not directly relevant to the story]" (54). As the successful replacement of the cinema of attractions with narrative cinema also demonstrates, new cultural objects at the beginning of the century had "to obey the triple law of novelty, seriality, and adaptation" in order to be successful (Baetens 2005, 52), all of which have been features of novelizations ever since.

The first film novelizations appeared in newspapers and magazines, but in the 1920s and 1930s, novelizations started to gain some prestige and moved from newsstands into bookstores (Baetens 2010, 53-54). Hollywood novelizations achieved their first great triumph with *King Kong* (1932) written Cooper, "and continued for decades as a fan service, mostly with the names of the stars emblazoned across their covers" (Hendrix 46); so much so that the 1920s and 1950s, almost every film had some kind of written retelling to accompany and advertise it (Van Parys 2009, 307). Also starting with avant-garde writers (especially the Surrealists) and writers of novelizations have begun an ongoing struggle to develop a unique style for the genre in the early 1950s' film-as-writing movement (which coincides with the birth of the auteur theory), when shooting scripts and book-long interviews were published as standalone literary works of art, and cinematographic authors were urged to write creative and insightful novelizations of their films. These "matter-of-fact renderings" of the cinema of attractions also the heyday of the movie story magazine (4), which, however popular with audiences and readers, still maintained a low cultural status (Baetens 2007). The origins of film novelizations can be located in the concise catalog descriptions of the films of Lumiére and Edison (227), which were already used to identify and market films (Mahlknecht 144). These "proto novelizations," however, without aspiring to literary goals, were "purely functional and not yet fictional texts" (53), which explained the contents and visual attractions of films in an ekphrastic way, similarly to contemporary film reviews and synopses, appearing as intermedial translations rather than adaptations of their source texts (Leitch 2012, ¶ 29). Like its literary predecessor, the nineteenth-century melodrama also "emphasizes narrative at the expense of description, psychological analysis, and all material [... not directly relevant to the story]" (54). As the successful replacement of the cinema of attractions with narrative cinema also demonstrates, new cultural objects at the beginning of the century had "to obey the triple law of novelty, seriality, and adaptation" in order to be successful (Baetens 2005, 52), all of which have been features of novelizations ever since.

Most scholars agree that "the boom years of novelizations" (Allison ¶ 2) were the 1960s and 1970s, with the new possibility of cheaply mass-produced paperback allowing eager moviegoers to re-live and even expand on the stories they had liked onscreen, before the invention and availability of DVD (Baetens 2007, 227; Hendrix 46; Larson 3-4; Van Parys 2009, 314). Novelizations have thus fulfilled "a necessary step in the evolution of top-down, one-way communication from the studio to the audience, into a two-way street in which the audience feels a sense of ownership over property" (Hendrix 46). During the 1950s, book-long novelizations became more common, and had developed a uniform, more regulated and organized paperback format, which ultimately lead to the institutionalization of the genre in the 1970s (Van Parys 2009, 314-15). The elimination of the film-as-writing movement also posits the development of a novelization also "emphasizes narrative at the expense of description, psychological analysis, and all material [... not directly relevant to the story]" (54). As the successful replacement of the cinema of attractions with narrative cinema also demonstrates, new cultural objects at the beginning of the century had "to obey the triple law of novelty, seriality, and adaptation" in order to be successful (Baetens 2005, 52), all of which have been features of novelizations ever since.

"The shooting script in a rather docile way" (Baetens 2007, 229-30), and in which the "narrative play or variation is often kept to a minimum, and the film is presented as a simple translation" (53). In the words of André Gaudreault and Philippe Marion, novelization reached its "second birth" in the form of institutional recognition, which, paradoxically, stunted its growth by eliminating heterogeneity and malleability from it (Baetens 2005, 58-60). In opposition with these predecessors of the contemporary Hollywood novelization, follow "the shooting script in a rather docile way" (Baetens 2007, 229-30), and in which the "narrative play or variation is often kept to a minimum story is rendered as a third-person narrative that aims to be as dry as possible" (Van Parys 2009, 313), the 1960s also saw the rise of another kind of novelization which the authors color the characters' perceptions and add motives to their actions (Allison, ¶ 18-19). During this time, telenoveland TV novelizations, often in the form of original novels loosely based on the characters or universe of a film, were extremely widespread, but were soon on the decline (314). Although a few writers specialized in this genre, they usually created them out of economic necessity, since they were more of a mechanized creative nature (Larson 26), and, thus were generally considered "entertainment" and "not literature" (Angelica Aimes qtd. in Larson 29).
More recent novelizations inherited their purpose from earlier forms, and function as “promotional material before the film release as well as prc movie experience to capitalize on its potential success” (Van Parys 2009, 312). The commercial novelization “has fall en into a deadlock state under the contemporary Hollywood system, which exerts considerable control on the content of film novelizations” (315), but is thriving and has contributed to the empowerment and involvement of viewers in the subcultural form of amateur fan-fictions, the latest addition to this genealogical overview (Van Parys 2009, 308), which have, incidentally, also partly contributed to the downfall of novelizations (Allison ¶ 2). Although contemporary novelization may appeal to a historical anomaly, a regressive movement that transforms a story in a newer, digital medium into an older, analogue format (Baetens 2005, 53), its history shows its continual links to the development of cinema. Since films encourage the production of and “are incomplete without accompa (Van Parys 2009, 308), it has become a general practice to adapt original films into novelizations (315). As a result, even despite the stagnated stale novelizations, there are plenty alternatives within the genre, not only on the internet, but on bookshelves as well.

TYPOLOGY

In the following, my focus will be on the most significant subtypes of novelizations that can be found on the contemporary American bookmarket according to Thomas Van Parys, more diverse both in terms of genre and format than the also prominent French market (2009, 308). Hollywood novelizations and film tie-ins can be discerned on the basis of three specific aspects, which will only be sketched out in general here, with a focus on the subgenre novelization discussed the following case studies. First, novelizations can be differentiated based on the type of audio-visual composition they use source. “From a literal point of view at least, novelization is in many cases not at all an intersemiotic process of translation or transmedialisation,” but intramedial adaptation, as, for practical and commercial reasons, novelizations are usually based on the verbal screenplays (Van Parys 2011, ¶ 3). The job of the novelizer is to “assimilate what are more traditionally cinematic devices into their writing” (Allison ¶ 17), as the “visual sentences” (Js scripts are always originally intended to be interpreted visually, that is, in filmic terms. The second type of distinction is the literary style and quality novellizations, which primarily depends on the target audience; and the third is their relation to the films along the lines of fidelity criticism, even if rather subjective aspect.

Firstly, while it is true that films and television shows are the most common sources of novelizations, “the very word ‘novelization’ implies that it c from anything” (Van Parys 2011, ¶ 5). In addition to films, other post-literary sources, such as comic books, video games or radio programs, can a indeed regularly novelized, and the resulting books are called comic book novelizations, video game novelizations, or radio novelizations, respect there are also other book-based tie-in products, such as official magazines, behind the scenes-, as well as making of-books, coloring books, and s are not directly related to the narratives of the films. Even in the case of motion picture novelizations, finer distinctions are not only possible but made. A novelization can be based on a film, a short film, an animated film, a series of films, an episode of a television show, a number of epis season of a TV show, a filmic genre in general, a previously published novelization, or an orphaned novelization based on a discarded script. Their great variability in terms of the length of the novel, or other types of forms ranging from poems to short stories to novels. Film adaptations are u: novelized if the source text for the film was not a novel already, although even in these cases, the film is often accompanied by the original book related cover design, or by a new novel that incorporates the changes made to the narrative in the film (¶ 6).

Secondly, in terms of the literary style of the novelization, we can distinguish between novelization in the strictest form of a novel on the one han alternatives such as the photonovel, novelizations in verse (Baetens 2010, 55), “non-fiction film books and novels that skirt around the genre of ni particular novelistic film essays, reflections, or autobiographical diaries or accounts of the viewing or making of a particular film” (Van Parys 2011, literary style of the novelization is generally dependent not only on the producers’ desires but on (the age of) its target audience as well: for exampl for children are essentially shorter and purer, commercial (junior) novelization use simplified and unsophisticated language, and only the literary novelization yearns for literary value. In addition, the latter two, namely novelization as “a mere ‘thing’ with no cultural superego, so to speak, those differ from other types of merchandizing” and at once benefits and suffers from a mutual exploitation with the source film, and the rare high-art based on older classical movies or genres, written by authors for completely different reasons, utilize different literary styles due to the “sociocult within the field” (Baetens 2007, 231-32). Lowbrow and highbrow novelizations can thus be differentiated on the basis of “their degree of self-cons (232), or in terms of thematical (e.g. the Hollywood novel) or formal (e.g. the cinéroman) orientation (Van Parys 2011, ¶ 16).

The Hollywood novelizations “spewed out with all the grace of a hippopotamus with the flu” (Larson xi) have led the whole genre to be “dismissed form of hackwork” (Hendrix 45). While “[t]he quality of the writing in many novelizations is certainly hard to defend” (Allison ¶ 4), it is primarily the external constraints imposed on them by Hollywood that bring about their deterioration. Whereas Van Parys locates the genre’s “raison d’être” e paratext (2011, ¶ 11-12), Baetens opines that this approach decontextualizes the genre, and dismisses its cultural complexity and diversity (2007,
indubitable, however, that the easiest “way of diminishing prejudices against the genre of novelization […] lies in increasing the distance between the film it adapts” (Mahlknecht 151), for example, by giving it a different title or a cover design not associative with the film (160). Since not only the writing style and the target audience as well are determined by the film producers, novelizations are denied “access to an idealized notion of 151), and Hendrix’s answer to the question “Who is the author?” turns out to be badly accurate: “Ultimately, it's the boss, the man with the money contrast, diligent novelizers try to make their adaptations more literary, for example, by narrating each chapter from a different character's point (Hendrix 48), and the genre has a potential educational value as it often introduces young people to the joys of reading (Larson 44). In addition, si of novelizations usually coincides with the shooting of the film (Baetens 2010, 71), changes made to the plot during production can rarely be mir novels, which “provide fascinating insights into the film’s production history” (Allison ¶ 7).

Thirdly, in terms of the connection between film and novelization, Randall D. Larson's typology demonstrates a noticeable continuum between ac conforming to their source texts and other, more creative types of tie-in novels. In his pioneering book, he differentiates between three kinds of r “reissue of a previous novel that was adapted into a film,” supplemented by the visual markers of the film; the adaptation of a screenplay into pec novels inspired by “a movie's or TV series' characters, concept, and setting” (3). Similarly, though in a more simplified way, Hendrix identifies class novelizations as the ones based strictly on the film script, and tie-in novels as the ones that extend the original stories presented on the screens of televisionss, computers, and game consoles (46). According to Dudley Andrew, novels “claiming fidelity bear the original as a signified”, while novel latter category merely “stand in a relation of referring to the original” (Braudy & Cohen 372). Van Parys distinguishes between four more specific I continuation: “crossover” novelization, which is a spin-off from two or more different series,” “the ‘interactive’ book, which leaves it to the reader \ protagonist takes,” “the ‘meta-representational’ novelization, which concretises a certain object from the TV series,” and the “‘mise-en-abyme’ spir essentially a play on media, [which] involves a mediatc representation – within the reality of the reader – of a fictional text or object,” even “credit fictitious author” (2011, ¶ 9), giving “the illusion that the diegesis extends into reality” (¶ 16) ultimately blurring, or even erasing, the borderline be and reality. The “unofficial” fan-produced discourse, such as zines and ‘slash’ fiction, in which fans reconfigure and recast commercial products in nonnormative ways” (McLean 9), can further complicate the question of authorship, ownership and originality in relation to novelizations.

Novelizations “avoid marking the semiotic rupture that the change from film to book entails” (Baetens 2005, 49-50), mainly because there is no se between the source and the output (Baetens 2007, 233). Despite the technical transformations involved, the novelization and the film are often ir the same linguistic source in different media, ultimately transforming novelizations into “antiremedial” works (Baetens 2010, 65), or even “antiliterature 2005, 57). Such a binary approach to novelizations, however, offers a very limited viewpoint, and cannot account for the social and cultural transnf involved in the process (50), which is what the following case studies of two transmediailly and intertextually adapted fairy tales from a narratolog are planned to be made up for.

**CASE STUDIES**

Fairy tales as we know them are the standardized literary versions of centuries-old oral wonder tales, legends, and “archetypal stories” (Sanders 2). According to Mikhail Bakhtin's concept of heteroglossia (Margaret Montalbano in Stam & Raengo 386) and Julia Kristeva's definition of intertextua meaning of an utterance depends on who is telling it, where, to whom, and to what other utterances and discourses they refer (Greenhill & Matri Accordingly, fairy tale narrators have also always changed the stories and referenced the contemporary socio-historical contexts so as to help the “adapt to, know, and transform” their environments (Zipes 2006, 130-31), and to socialize, civilize (xi), and teach children the meaning of their live (Bettelheim “Introduction: The Struggle for Meaning,” ¶ 5). Their institutionalization at the end of the eighteenth century (Zipes 2006, 158), however immense amount of constraints on the genre (130), with writers cultivating the literary fairy tale "as a socially symbolic act within an institutional: the Western civilizing process" to express "conservative tendencies with regard to gender, religion, and social class” (Zipes 2006, xi-xii). After a brief experimentation, which included the "féeries" of Georges Méliès (Cristian & Dragon 12) and *Little Red Riding Hood* (dir. Walt Disney, Walt Disney St among others, Walt Disney invented the filmic counterpart of this conventional structure, first utilized in the renowned *Snow White and the Seven Dwarfs* (dir. David Hand et al., Walt Disney Productions, 1937), which, according to Zipes, “cast a spell over the fairy tale genre—both literary and cinematic” (Zipes 2006, 151). Despite the newly uniform and sanitized structures, it is crucial to remember that fairy tales have always been "intertexts par excellence" (Greenh that allowed their listeners and viewers to trace and explore intertextual relationships. According to Brian McFarlane, fairy tale adaptations today original text to be a mere narrative resource from which they can depart (Braudy & Cohen 387), or rather, as organizational blueprints indep medium that can, and need to be, actualized (Chatman 403). To provide a more realistic experience (Metz in Braudy & Cohen 707), fairy tale films often set in possible historical places and employ multidimensional characters (Greenhill & Matrix 9). Furthermore, according to Bachilega, fairy
major conflict in terms of gender construction (41), for while “many of the protagonists of fairy tales find themselves on a threshold between chili adulthood, between innocence and experience in sexual terms” (Sanders 2006, 86), the filmic adaptations usually aspire only for the (male) hero's heterosexual maturity (Cristian & Dragon 36). While it is apparent that, in the twenty-first century, fairy tales are embedded in a “fairy-tale web,” they are connected hypertextually (Bacchilega 27), or in Gérard Genette's term, all texts are “palimpsestuous” (Sanders 2006, 12), not even Robert Star's intertextual dialogue (Cristian & Dragon 31) can grasp the influence of the cultural and historical context, and the interpretations of each viewer to the creation of the films' meanings. This is why adaptations, especially in the case of fairy tale films, should be judged not on the basis of fidelity how they become appropriated for each audience and socio-temporal setting, and on their creative use of previous adaptations and interpretative text.

Live-action fairy tale films, including Red Riding Hood (dir. Catherine Hardwicke, Warner Bros. Entertainment, 2011) and Snow White and the Huntsman (Sanders, Roth Films, 2012), demonstrate that Disney's spell can be broken. In the following analyses of the classical fairy tales' adaptations into film commercial junior novelizations, I will rely on notions of narratology regarding time management, focalization, and visual and audial composition exclusively narratological approach cannot incorporate contextual and intertextual factors (Aragay 24), I will also take into consideration developp intertextual aspects, in order to demonstrate the different potentials of the media involved in terms of narration and storytelling, and to estimate which cultural translation is part of the process of these multiple transmedial adaptations.

RED RIDING HOOD

Little Red Riding Hood, "one of the most beloved and popular fairy tales ever reported," is listed under the Aarne-Thompson tale type 333, The Gl consists of two main segments: "Wolf's Feast" and "Rescue" (Dundes ix). This “deceptively simple” story (Bettelheim “Cinderella,” ¶ 11) has, in fact, together elements of morality plays, tragedy, initiation rituals, warning tales and animal fables (Zipes 2006, 24). It was first recorded by Charles Pt and rewritten in an even more purified form by the Brothers Grimm in 1812, while versions of the story are known to have circulated even in China and antique mythology (x). What is astounding is that all of these retellings “show a remarkable unity in plot and structure that represent a socio-ritual practiced by women” (Zipes 1993, 2). Since the Grimms, the narrative has been adapted into various medial platforms, including the recent adaptation, Red Riding Hood (dir. Catherine Hardwicke, Warner Bros. Entertainment, 2011) and its novelization of the same title written by Sarah E. Cartwright (for an overview of their stories and plots, see Appendix A). The mystery of this thriller drama is based on the identity of the werewolf, it return to the Middle Ages “legend” mentioned on the cover of the novel, while the dramatic conflicts are caused by two love triangles centering ai (Red Riding Hood) and around her mother, Suzette. The narrative, the title of which already suggests that it was not created for little children, is fi characterized by the flexibility of morals and the blurring between heroes and villains (Dargis ¶ 4), which are common denominators of contemporay films.

Perrault's version can function as the most solid starting point to the examination of the story and history of Little Red Riding Hood, as it, having legends originating from French folklore of the Middle Ages (Zipes 1993, 20), forms a watershed between oral and literary versions. Perrault chan fairy tale into a tragic cautionary tale, whereby he wanted to civilize the tale and the children hearing it (28). To this end, many key motifs, “such a pins and needles, the blood of granny, the defecation in bed” (6), and a werewolf for a villain (Zipes 1983, 19), have been erased, while others, mo the name of the girl and the intervening of the hunter, were added, and implemented in later adaptations as well. The red cape bears particular s it associates the girl with sexual maturation, the bourgeois class, (Zipes 2006, 249), as well as witchery (Zipes 1993, 90). It was probably due to Per opinion of women that he turned the girl with the red riding hood into a naive, spoiled, and foolish damsel-in-distress, who demonstrates no cha development (25-26). These changes reflect the end of the Reformation which had enforced witch- and werewolf-hunts as well as the developp concept of childhood (Zipes 1983, 29). The ending of the story has been particularly malleable, with the oldest versions presenting a peasant girl outwitted the wolf, and saved herself without the help of a father figure (Zipes 1993, 23), and newer adaptations ranging from such extremes as t the wolf with a gun, to marrying him (17). Furthermore, the story after Perrault can often be interpreted as a reactivation of the Oedipal conflict a fascination with and fear of sex (Bettelheim “Little Red Riding Hood,” ¶ 29-33), as in the case of Red Riding Hood. The illustrations accompanying ti also conveyed notions of sexuality and violence that depicted Little Red Riding Hood's encounters with the Wolf in an erotic or seductive manner patriarchal structure, with the girl asking to be raped (Zipes 1983, 92). Filmic fairy tale adaptations often involve genre mixing (Bacchilega 28), whi to the darker roots of folklore and allow for “the resurrection of the sexual, violent, and supernatural elements of folktales that existed in oral trad censored for children's literature” (Greenhill & Matrix 9). Although according to Pauline Greenhill and Sidney Eve Matrix, women directors tend to feminist readings in their cinematic fairy tales (4), Perrault's message of victim blaming remains prevalent (Zipes 2006, 39), and Catherine Hardwic Hood merely features an "appearance of girl power" (Dargis ¶ 7). Then again, it also manages to challenge the notion that in mainstream cinema
Both novels discussed in this paper are commercial junior novelizations created within the American, more particularly within the Hollywood, context characterized by film-related peritextual elements, a simplified literary style, conciseness, large typefaces, and spacious and decorative chapter pages (Mahlknecht 146). The cover of the novel Red Riding Hood, in particular, makes its connection to the film obvious by its close resemblance to the film’s poster. The novelists’ actions can set the narratives in motion, (Hayward 256), for while Peter kills Cesaire in the novel, Valerie does it in the film.

In films, written texts, as well as in the process of adaptation between the two, the narrative occupies a key role as “the logic around which a story is organized” (Cristian & Dragon 21). Accordingly, it is narratology, the field of study that “examines the ways that narrative structures our perception of both cultural artifacts and the world around us” (Felluga “General Introduction to Narratology,” ¶ 1) that can provide the broadest background to their study. Many theories of narration rely on the notion of time. Vladimir Propp maintains that the basis of any narrative is temporal sequencing (Sta 157). The plot or discourse serves to elaborate on the story, and includes stylistic features in manipulations of the filmic screen in film (Felluga, “Terms Used by Narratology and Film Theory” ¶ 6). The verbal, descriptive voice-overs resemble a sense of literary assertion to the filmic narrative, while unadulterated block descriptions, and their filmic equivalents, cinematography can stop the story-time while continuing the discourse-time (Chatman 405-408), thus making the viewer aware of the temporality of the narrative (Verstraten). In the case of Red Riding Hood, both the novel and the film follow a mainly chronological narrative order, with an illustrative case of anachrony, as retrospectively explains how he had been hiding his monstrous Wolf identity (Genette 48). The past, including the story of Suzette’s affair as well, as a subfabula (Verstraten 32). Red Riding Hood operates by what Roland Barthes calls the hermeneutic code, (Felluga “Modules on Barthes: On the Text” 2), and what Genette terms “completing analepsis” (Jahn N3.3.15.), which moves the story forward by withholding information that is filled in by tl towards the end. Red Riding Hood thus also fits the requirements of what David Bordwell calls investigative narrative mode (150). In sum, time and narrative can be defined on the basis of three principles (Jahn N5.2.): complete anachrony (order), mostly isochronous presentation (duration), & retelling (frequency).

There can be no narrative without a narrator (Verstraten 12), as it is the narrator who endows the narrative with mood and point-of-view (Genette). A specific expressive style. While literary narrators only communicate in words, cinematic narrators use both images and sounds (Verstraten 47). The narrator “speaks,” while the focalizer “sees” (Cristian & Dragon 22). François Jost calls the latter “ocularization,” and emphasizes the characters’ emotional perspective (Stam & Raengo 74), while according to Seymour Chatman’s concept of “interest point of view,” the camera does not simply identify with the character; it adopts his or her emotional perspective (412-13). Zero focalization is the most common type, which posits an all-perceiving external narrator, who

In films, written texts, as well as in the process of adaptation between the two, the narrative occupies a key role as "the logic around which a story is organized" (Cristian & Dragon 21). Accordingly, it is narratology, the field of study that "examines the ways that narrative structures our perception of both cultural artifacts and the world around us" (Felluga "General Introduction to Narratology," ¶ 1) that can provide the broadest background to their study. Many theories of narration rely on the notion of time. Vladimir Propp maintains that the basis of any narrative is temporal sequencing (Sta 157). The plot or discourse serves to elaborate on the story, and includes stylistic features in manipulations of the filmic screen in film (Felluga, "Terms Used by Narratology and Film Theory" ¶ 6). The verbal, descriptive voice-overs resemble a sense of literary assertion to the filmic narrative, while unadulterated block descriptions, and their filmic equivalents, cinematography can stop the story-time while continuing the discourse-time (Chatman 405-408), thus making the viewer aware of the temporality of the narrative (Verstraten). In the case of Red Riding Hood, both the novel and the film follow a mainly chronological narrative order, with an illustrative case of anachrony, as retrospectively explains how he had been hiding his monstrous Wolf identity (Genette 48). The past, including the story of Suzette's affair as well, as a subfabula (Verstraten 32). Red Riding Hood operates by what Roland Barthes calls the hermeneutic code, (Felluga "Modules on Barthes: On the Text" 2), and what Genette terms "completing analepsis" (Jahn N3.3.15.), which moves the story forward by withholding information that is filled in by tl towards the end. Red Riding Hood thus also fits the requirements of what David Bordwell calls investigative narrative mode (150). In sum, time and narrative can be defined on the basis of three principles (Jahn N5.2.): complete anachrony (order), mostly isochronous presentation (duration), & retelling (frequency).

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exceeds those of the characters, and is usually also capable of paraphrasing the characters’ thoughts (François Jost in Stam & Raengo 73). Accord cameras must always have a point of view, unlike solely verbal narratives, which may be all-perceiving and indifferent (412), both of which can be elements of psychonarration (Jahn N8.11). Conversely, while the film Red Riding Hood is only narrated by Valerie at the beginning and the end, so story, its novelistic counterpart is the one that is narrated from either Valerie’s or Peter’s perspective, always as third-person narration. Although Valerie is looked at from a strange, blurred perspective in the film marked by out-of-focus and masking effects that suggest the monstrous Wolf’s primary internal ocularization (François Jost in Stam & Raengo, 76)—, the film usually uses a neutral camera eye viewpoint. The focalizer limits what and even if there are no point-of-view shots, it is obvious that we perceive the world through Valerie’s eyes and thoughts as a means to increase the focus to the representation of the eternal cultural notions of love, freedom, and justice, conveyed through the choices and thoughts of the main character.

**SNOW WHITE AND THE HUNTSMAN**

“Snow White’ is one of the best-known fairy tales” (Bettelheim “Snow White,” ¶ 1), which, similarly to “Little Red Riding Hood,” has “emerged from folk landscape of early modern Europe” (Scott ¶ 2). An analysis of the tale by Sandra Gilbert and Susan Gubar describes its main conflict as one “of angel-woman and the monster-woman” originating “from a patriarchal culture that pits woman against woman for the favor of a male” (Zipes 20X the earliest folktales containing elements of Snow White is Giambattista Basile’s story of “The Young Slave” dating back to the 17th century (Bettelheim White,” ¶ 56), which is a perfect example of intertextuality in and of itself, for it possesses many different fairy tale motifs. The Brothers Grimm adapted the tale into a literary tale in 1812, and altered it according to the morals and styles of the early nineteenth-century upper class. The story was first by the Disney Studio’s cartoon, Snow White and the Seven Dwarfs (dir. David Hand et al., Walt Disney Productions, 1937), which has become the msc form of the narrative. One of the most significant changes that Disney made is the replacement of the jealous mother by a less threatening stepmother the most meaningful motifs of the tale—vanity, transformation, orality and maturation—were kept. The newest adaptation of the tale, Snow White Huntsman, however, has even meddled with these basic elements (for an overview of the narrative, see Appendix B). According to Bruno Bettelheim such as “Snow White” or “Little Red Riding Hood,” poss a literal way for children to learn about sexual maturation through the initiation rites in the Animal-Groom Cycle of Fairy Tales: The Struggle for Maturity,” ¶ 8). However, “few fairy tales help the hearer to distinguish between the main pha childhood development as neatly as does Snow White” (Bettelheim “Snow White,” ¶ 8) via a very symbolic period of stagnation and passivity broaching Snow White’s apparent death (Bettelheim “Fantasy, Recovery, Escape, and Consolation,” ¶ 23). The shorter time spent with the dwarves and in the had less prominent of an effect on the Snow White of Snow White and the Huntsman than the period of latency spent in the dungeon of the castle ensuing “sexual awakening or the birth of a higher ego” (Bettelheim “The Sleeping Beauty,” ¶ 31) is brought about by the prince’s kiss in the Disne by a jealous servant in the Grimm’s tale. In Snow White and the Huntsman, however even this crucial element has gone through a change, for it is huntsman who can provide the girl with a true love’s kiss.

Snow White and the Huntsman is Rupert Sanders’s first feature film (Scott ¶ 3), rated PG-13 for “[b]lood, monsters and whispers of sexual implicat Although, similarly to Red Riding Hood, it also attempts to portray a feminist reading of the story, partly expressed by Ravenna’s “legitimate grudge dominated world of sexual violence and patriarchal entitlement” (¶ 5), it is set in a male hegemony that “ruthlessly punishes women who actively 0 in the male hegemony that “ruthlessly punishes women who actively self-interests” (Zipes 2006, 136). The Snow White and the Huntsman novel is even more clearly marked paratextually than the Red Riding Hood movie poster-like front cover clearly portrays Kirsten Stewart who plays Snow White in the film, and completely omits the names of the authors. a cover once again emphasizes the movie’s credits and also hides a double-sided fold-out poster of the film. The text, on the other hand, puts an emphasis over visual description, and is careful to avoid direct references to the film. In comparison, the DVD has the victimized villain, Queen Ra
center position, and the change in title shifts the focus to the protective huntsman as well, who, on the side of an indecisive and passive damsel-i
one who brings life into the narrative. Paratextually, Red Riding Hood and this novel look very much alike, and even use the same typefaces. The w
this novel was not as closely linked to the making of the film, demonstrated by the fact that the book follows the temporal order and dialogues of
more closely than those of the film. There are a few orthographic mistakes in the printed version of the novel, as were in Red Riding Hood, which r
sign of their quick writing and commercial nature, and are as unavoidable as visual errors of continuity in films (Mahlknecht 159). Changes in the fil
film's narrative appear conscious, as, for example, the identity of Snow White is revealed to the Huntsman in the very beginning, unlike in the fil
screenplay, and Ravenna's personal background is also explained already at the beginning, as was intended to be according to the script. The rea
may be that the author had to create a strictly commercial product, and assumed that maintaining mysteries is unnecessary for customers who l
seen the film.

Similarly to Red Riding Hood, the narrative of Snow White and the Huntsman follows an overall chronological order, with a few analepses in the forn
remembrances. The novel replaces the well-known metaphor of temporality used at the beginning of fairy tales with a poem, which, interestingly the reader the choice to identify and side with either Snow White or Ravenna, the Evil Queen. The novel also provides a chapter on the backgroup White's family, numbered with Roman numerals as if it was a preface, and not part of the narrative. The chapters are logically ordered, following the film, and narrated by various characters via variable focalization (Genette 189). Although the novel uses active syntaxes, the narrative is lagging there are very few adverbs and adjectives used. Snow White and the Huntsman is operated by the proairetic code, which relies on action to create narrative (Felluga "Modules on Barthes: On the Five Codes," ¶ 3).

The film begins with a first-person voice-over uttered by the Huntsman, who, in fact could not have even witnessed any of the early events of Sn
demonstrating that a “film can simultaneously express what is seen – through the image track – and what is thought – through voice-over” (Franç & Raengo 73). While the beginning of the story follows the Grimm brothers' version, to the extent that the huntsman quotes from the literary tale informed by other, newer adaptations of the tale, as, for example, "Disney's predictable fairy tale film schemata," which, as Jack Zipes describes it, damsel in distress stopped by an evil force in pursuing her dream, and "is rescued miraculously either by a prince or masculine helpers," leading: “rise in social status or reaffirmation of royalty” (Greenhill & Matrix xi). As fitting to fairy tales, both novelizations are retrospective narrations, writ tense (Jahn N5.1.4.). Points-of-view are again only noticeable from the expressions of the characters' inner thoughts, and always written in third- Also like the previously discussed fairy tale, there are hardly any point of view shots in the film. The ending is somewhat different in the book and result of the differences in point of view, for in the novel we see Snow White from the outside, as a queen learning to control her power, but in th faced with a teenager worrying about whether she loves the noble or the handsome man at her coronation. The happy ending not only demonstr child that good will always prevail over evil, but the union of the prince and the princess symbolizes a kind of harmony that eliminates separation child (Bettelheim “Fantasy, Recovery, Escape, and Consolation,” ¶ 9-13). However, this is missing from both films.

While Snow White resembles her innocent counterpart from the Disney cartoon, Ravenna is given more complexity than ever, and is represented dynamic character even with conflicting properties (Jahn N7.7.). Due to the different presentation of the characters in the various media, Eric, in ¶ appears as a completely different person in each rendering of the story: in the script he is a flirty young man, in the book he is a heartbroken but in the film he is simply mysterious. The most information about him is given in the script. Bruno Bettelheim describes the huntsmen in Snow Whi Riding Hood as “unconscious representation[s] of the father” (“Snow White,” ¶ 20), and it is interesting that both of them become potential lovers adaptations. The original huntsman's failure to carry out his Queen's wish and to protect Snow White (¶ 24) is defied when his newest alterego m protect, and even revive, Snow White. Rupert's Snow White is lead not by narcissism, as in the literary fairy tale, but by lust and by clinging to the accepts the apple from Ravenna masqueraded as William. The apple, in this case, stands not only for love and sex, but also for the "mature sex shared by stepmother and stepdaughter, possibly even towards one another (¶ 47). Shockingly, Ravenna appears to desire not only the souls but the girls whose lives she takes in the film, suggesting the possibility of a sexual link between her and Snow White as well. Instead of making the Q red-hot shoes until she dies, Snow White simply breaks her heart. The Queen had previously wanted to incorporate Snow White's beauty by eatir 28), but in this version, she wants her soul as well. In the novel, Snow White is much more aware of her looks, and as a teenager, tries to impress The fact that in the novelization she constantly wonders about whether Eric has feelings for her, and whether or not he finds her sexually attract obviou that censors are less restrictive in the cases of books, for the verbal description of sexual or violent scenes is considered less harmful th projection on the screen (Mahlknecht 160). With the help of Algirdas Greimas' semiotic square, the main characters (and the principles they repre a complete square: Snow White in opposition to Ravenna, and Eric in opposition to Finn (Felluga "Modules on Greimas: On the Semiotic Square," ¶
Fitting to a fairy tale, the film is very visual and stunning, even though there is not as much emphasis on cinematography as was in the case of Catherine Hardwicke's film. For example, the first scene where Snow White's (nameless) mother pricks her finger, and three drops of blood, the number most closely associated with sexuality, fall on the pure white snow, perfectly represents the intertwining of innocence with sexual desire that the scene in the Grimm's story was supposed to convey (Bettelheim “Snow White,” ¶ 10). The sexual connotations of the number three are reaffirmed as, similarly, Hood, the narrative focuses on a love triangles forming around Snow White, the Huntsman and William, and around Snow White, the Huntsman and Thomas Leitch asserts, "each individual adaptation invokes many precursor texts besides the one whose title it usually borrows" (2003, 164), while the Disneyesque reproduction of the scenes when Snow White is alone, lost in the Dark Forest, and when she dances with Gus around the campfire, the Dopey of Snow White and the Huntsman. Close-ups serve not merely to stop story-time, but to build suspense (Chatman 408), as in the scene before Snow charges against Ravenna's castle. The soundtrack of the film is mostly instrumental, as the film is set against austere and dangerous "mythic-medieval landscapes" (Scott ¶ 3), which is even maintained by the lack of extradiegetic bloopers on the DVD. In this respect, Red Riding Hood, much like Snow White and the Huntsman, demonstrate the apparent movement of the twenty-first century stimulated by "the desire to tie the stories back into a social, even socio-historical, context, constituting in some respects an attempt to rationalize their magic" (Sanders 2006, 84), and may very well be set in the same diegesis. Their novelizations, however, point towards a return to the genre of melodrama, focusing on the mental states and romantic involvements of the characters.

CONCLUSION

In order to answer the three questions raised in the introduction—what is the process of novelization; how do novelizations relate to the films that are the basis for them; and how does the method of novelization differ from that of adaptation from text to film—this paper has provided both theories and analyses of the genre. The first part included a historical and a typological overview in order to justify novelizations' significance as historical documents concerning the development of narrative cinema and as sources of additional information about existing stories and characters, respectively, which have revealed a variety of processes and film-to-novel relationships. Unsurprisingly, the ideal scenario that produces truly literary novelizations occurs when the writer has freedom to explore and extend the narrative, and when the writer and the director maintain a co-operative relationship during the projects. The analyses of the successive adaptation of the fairy tales into films and then novels titled Red Riding Hood and Snow White and the Huntsman have an extended examination of the narrative potentials of each medium, intertextuality and cultural translation at work with the aid of narratological time management, focalization, and visual and audial composition.

Besides transcribing the visible and audial aspects of the films, novelizers also shift focus to relevant cultural notions and phenomena, and while of film scripts may appear to be antiremedial tranformations, even anti-adaptations, they require the skilful revision of the paradoxically verbal scripts written in cinematic terms. To study novelizations, fidelity criticism is absolutely detrimental, as the very purpose of novelizations is to provide additional information, and for the same reason, adaptation theories emphasizing intertextuality are only partly satisfactory. As a result, a more complex approach into consideration contemporary context and culture is necessary, which can not only shed light on intertextual and intermedial relations, but may help critical theorists overcome the hierarchical and binary approaches burdening current theories of adaptation.

WORKS CITED

PRIMARY SOURCES


SECONDARY SOURCES


APPENDICES

Appendix A

This is a detailed chart demonstrating the relations between the story and plot of Red Riding Hood (dir. Catherine Hardwicke, Warner Bros. Entertainment, 2011) and Red Riding Hood (2011) by Sar Cartwright—following Bordwell’s chart describing The Killers (1946)(195-96).

<table>
<thead>
<tr>
<th>Plot of the film</th>
<th>Plot of the novel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Present</strong></td>
<td><strong>Past</strong></td>
</tr>
<tr>
<td>1. Wolf night, but Valerie does not meet it</td>
<td>c.</td>
</tr>
<tr>
<td>2. Peter tells Valerie that she was promised to marry Henry, Wolf murder</td>
<td>e.</td>
</tr>
<tr>
<td>3. Lucy is dead, Adrian leads a Wolf hunt, Father Auguste calls for Father Solomon</td>
<td>f.</td>
</tr>
<tr>
<td>4. Suzette tells Valerie that she also had an arranged marriage</td>
<td>a/l</td>
</tr>
</tbody>
</table>

**PART I**

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Valerie’s first encounter with the Wolf (age of 7)</td>
<td>c.</td>
</tr>
<tr>
<td>2. Harvest, where Valerie meets Peter again after ten years, Wolf night (seventeen years old)</td>
<td>d.</td>
</tr>
<tr>
<td>3. Suzette tells Valerie that she also had to marry someone she was not in love with</td>
<td>a/l</td>
</tr>
<tr>
<td>4. Peter tells Valerie that she was promised to marry Henry, Wolf murder</td>
<td>e.</td>
</tr>
</tbody>
</table>
5. Valerie receives the red cloak from her
   Grandmother

6. Adrian is killed by the Wolf, Father
   Solomon arrives

7. Valerie realizes that
   Adrian was her mother's
   love

8. Festival, Wolf attacks the village,
   Suzette is hurt, Wolf asks Valerie to run
   away with him

9. Solomon thinks Claude is the Wolf,
   Roxanne tries to bebe Solomon into
   letting her brother go by telling him that
   Valerie is a witch

10. Valerie is imprisoned, Henry and
    Peter plan to rescue her together, Claude
    was killed

11. Valerie is taken to the altar as a bait
    for the Wolf, but Henry frees her

12. Wolf almost gets Valerie, but she
    finds refuge at the church on holy ground,
    Solomon injures her, then Solomon is
    killed because the Wolf bit him

13. Valerie wakes from a nightmare in
    which her Grandmother was the Wolf,
    sets out to check on her, and meets Peter
    in the woods

14. Valerie is frightened by Peter, and
    stabs him

15. Valerie finds her father at her
    Grandmother’s, who says that he killed
    her because she discovered that he was
    the Wolf

16. Cesaire explains how he had been hiding that he was the Wolf

17. Peter shows up, Cesaire bites him,
    Valerie kills her father

18. Valerie and Peter put stones in
    Cesaire’s stomach, and throw him into the
    river, then Peter leaves, because Cesaire’s
    bite will turn him into a Wolf, and he
    does not want to endanger Valerie

19. Valerie lives alone and secluded in
    her Grandmother’s house in the middle of
    the forest, and Peter is watching over her
    in Wolf form

20. Part III

   10. Solomon thinks Claude is the Wolf,
       Roxanne tries to bebe Solomon into
       letting her brother go by telling him that
       Valerie is a witch

   11. Valerie is imprisoned, Henry and Peter
       plan to rescue her together, Claude was
       killed

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   20. Appendix B

Appendix B

This is a detailed chart demonstrating the relations between the story and plot of Snow White and the Huntsman (dir. Rupert Sanders, Roth Films, 2012) and Snow White and the Huntsman (2012) by following Bordwell’s chart describing The Killers (1946) (195-96).

Fabula

Present

a. Ravenna’s mother links Ravenna to her brother, Finn, by magic, making them young forever
b. Ravenna’s village is attacked and her mother is murdered
c. Ravenna has a habit of killing her husbands, so that they could not use her
d. Snow White’s mother pricks her finger on the thorn of a rose and wishes for a child with white skin, red lips and dark hair
e. Snow White’s mother gets ill and dies
f. King Magnus finds a captured woman, Ravenna, after a battle
g. King Magnus, Ravenna and Snow White live happily together
h. Snow White plays a lot with her friend, William
i. King Magnus marries Ravenna
j. Ravenna kills King Magnus and impairs seven-year-old Snow White
k. Eric’s wife, Sara, is murdered
l. Ten years later, the Queen wants to kill Snow White, because she could break her spell, but Snow White escapes the castle and hides in the Dark Forest
m. Queen Ravenna orders Eric, a drunkard huntsman, to find Snow White, in exchange for bringing his wife back from the dead
n. When Eric, Finn and the other soldiers find Snow White in the woods, Eric realizes that he had been tricked into helping the Queen, so he turns against the soldiers
o. Eric and Snow White are travelling through the Dark Forest
p. William finds out that Snow White is alive and sets out to find her
q. Snow White and Eric reach the end of the Dark Forest
r. Outside the forest, Snow White and Eric reach a village, and Eric decides to leave Snow White
s. Finn and his soldiers attack the village, and Eric returns to save Snow White
t. Snow White and Eric escape Finn’s army, but are captured by dwarfs, who soon decide to help the two when they realize that Snow White is King Magnus’s daughter
u. The dwarfs lead Snow White and Eric through the Enchanted Forest, towards William’s castle
v. Finn’s men attack again, Eric kills Finn when he finds out that he had killed Sara, William joins Snow White and the men
w. Ravenna, in the image of William, kisses Snow White and gives her the poisoned apple
x. Snow White is taken to William’s father’s castle for her funeral, where Eric kisses her, and she wakes up; Snow White gives a speech encouraging people to fight with her against Ravenna
**Plot of the film**

<table>
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<td>h.</td>
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<tr>
<td>4. King Magnus finds a captured woman, Ravenna, after a battle</td>
<td>f.</td>
</tr>
<tr>
<td>5. Ravenna tells Snow White that she too had lost her mother when she was young</td>
<td>b.</td>
</tr>
<tr>
<td>6. King Magnus marries Ravenna</td>
<td>i.</td>
</tr>
<tr>
<td>7. Ravenna tells King Magnus how she had killed her late husbands, so that they could not abuse her</td>
<td>a.</td>
</tr>
<tr>
<td>8. Ravenna kills King Magnus and imprisons seven-year-old Snow White</td>
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</tr>
<tr>
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<td>11. When the huntsman, Finn and the other soldiers find Snow White in the woods, the huntsman realizes that he had been tricked into helping the Queen, so he turns against the soldiers</td>
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<td>o.</td>
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<tr>
<td>13. William finds out that Snow White is alive and sets out to find her</td>
<td>p.</td>
</tr>
<tr>
<td>14. Snow White and the huntsman reach the end of the Dark Forest</td>
<td>q.</td>
</tr>
<tr>
<td>15. Outside the forest, Snow White and the huntsman reach a village, where he finds out that Snow White is the princess and decides to leave</td>
<td>r.</td>
</tr>
<tr>
<td>16. Finn and his soldiers attack the village and the huntsman returns to save Snow White</td>
<td>s.</td>
</tr>
<tr>
<td>17. Snow White and the huntsman escape Finn’s army, but are captured by dwarfs, who then decide to help the two when they realize that Snow White is King Magnus’s daughter</td>
<td>t.</td>
</tr>
<tr>
<td>18. The dwarfs lead Snow White and the huntsman through the Enchanted Forest, towards William’s castle</td>
<td>u.</td>
</tr>
<tr>
<td>19. Finn’s men attack again; Eric kills Finn when he finds out that he had killed Sara; William joins Snow White and the men</td>
<td>v.</td>
</tr>
<tr>
<td>20. Ravenna, in the image of William, kisses Snow White and gives her the poisoned apple</td>
<td>w.</td>
</tr>
<tr>
<td>21. Ravenna, under the guise of William, reminds Snow White of how they used to play as children</td>
<td>h.</td>
</tr>
<tr>
<td>22. Snow White is taken to William’s father’s castle for her funeral, where the huntsman kisses her, and she wakes up; Snow White gives a speech</td>
<td>x.</td>
</tr>
<tr>
<td>23. Snow White’s army sets out to Ravenna’s castle, and while the soldiers fight, Snow White goes to Ravenna’s chamber and kills her</td>
<td>y.</td>
</tr>
</tbody>
</table>

**Plot of the novel**

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. King Magnus finds a captured woman, Ravenna, after a battle</td>
<td>f.</td>
</tr>
<tr>
<td>2. King Magnus, Ravenna and Snow White live happily together</td>
<td>g.</td>
</tr>
<tr>
<td>3. King Magnus marries Ravenna</td>
<td>i.</td>
</tr>
<tr>
<td>4. Ravenna’s mother links Ravenna to her brother, Finn, by magic, making them young forever</td>
<td>a.</td>
</tr>
<tr>
<td>5. Ravenna’s village is attacked and her mother is murdered</td>
<td>b.</td>
</tr>
<tr>
<td>6. Ravenna kills King Magnus and imprisons seven-year-old Snow White</td>
<td>j.</td>
</tr>
<tr>
<td>7. Snow White remembers playing with her friend, William as a child</td>
<td>h.</td>
</tr>
<tr>
<td>8. Snow White also remembers the day her father was killed</td>
<td>j.</td>
</tr>
<tr>
<td>9. The Queen wants to kill Snow White, because she could break her spell, but Snow White escapes the castle and hides in the Dark Forest</td>
<td>l.</td>
</tr>
<tr>
<td>10. Queen Ravenna orders Eric, a drunkard huntsman, to find Snow White, in exchange for bringing his wife back from the dead</td>
<td>m.</td>
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<td>11. When Eric, Finn and the other soldiers find Snow White in the woods, Eric realizes that he had been tricked into helping the Queen, so he turns against the soldiers</td>
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<td>12. Eric and Snow White are travelling through the Dark Forest</td>
<td>o.</td>
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<td>13. Eric remembers how the death of his wife, Sara, has changed his life</td>
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| 25. Snow White is taken to William’s father’s castle for her funeral, where Eric kisses her; and she wakes up. Snow White gives a speech encouraging people to fight against Ravenna | h. |

| 26. Snow White’s army sets out to Ravenna’s castle, and while the soldiers fight, Snow White goes to Ravenna’s chamber and kills her | x. |

| 27. Snow White is crowned Queen | y. |

| 28. Ravenna, under the guise of William, reminds Snow White of how they used to play as children | z. |