

**VOLUME X, NUMBER 2, FALL 2014**

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

Emma Bálint is a PhD student at the Institute of English and American Studies, University of Szeged. Her research interests include American cinema studies and adaptation studies. Email: [emma.balint@ieas-szeged.hu](mailto:emma.balint@ieas-szeged.hu)

**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 2010). 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 1995), the subject primarily from a historical or institutional perspective, and in spite of their efforts, ultimately trivialize the process and once again diminish 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 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 comparison of the 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* (dir. Catherine 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 the sources 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 a 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, their 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 medieval milieu. Fidelity, the most longstanding aspect of studying adaptations, however, with its comparative grading of faithfulness and hierarchical approach is an oversimplified and obsolete approach for the study of novelizations. I propose that besides intertextuality (Hutcheon 8), some sort of 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 illuminate 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 contextual connection to previous conceptualizations of the same narratives. In the process, I hope to find answers to these questions: what is the process and 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. My 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 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 on which it is based. 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 popular literature, such as pulp fiction; although the possibility of providing background information and extending the story make it more comparable to literary fiction. The special features on DVDs. The fact that for some scholars "novelization encompasses any [film-related] text that is novelistic or in book format" (Van Parys ¶ 12) demonstrates the difficulty of establishing a firm definition for the genre. While "the flourishing 'novelization' industry today cannot be ignored" (Allison 38), their critical and academic receptions have been "noticeably cool" (Allison ¶ 2), and "the genre continues to be either completely ignored or dismissed 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 refer to it with their own name" (Baetens 2007, 227). Although they are "literary works in their own right (in the sense that no knowledge of the film is required for their reading)," Jonathan Coe's oft-quoted description of the novelization as "that bastard, misshapen offspring of the cinema and the written word" (Mahoney particularly telling).

However, the dynamic relationship between the aesthetic and the commercial, the cultural and the material domains make them an interesting and 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 figures. It places ample emphasis on authorship, spectatorship and interpretation (Baetens 2005, 43). "As a literary genre, novelization is easy to define: it is the textual adaptation 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 extend and even expand on their knowledge of a film's narrative and the characters within it (Larson 40); but from a cultural theoretical point of view, they do so more, by demonstrating "the shift from independent media to media environments" (Baetens 2007, 234). According to Jan Baetens, these films-in-text embody a significant type of "systematic adaptation ([where] the focus is no longer the work but the relations obtaining between different works) within a media system 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 critics.

As historical documents they can be of use when considering a film's developmental process. They also provide alternative readings of the film script and its extension, help to enrich a viewer's retrospective relationship with the film itself. Thirdly, they offer an avenue for exploring the differing narrational capabilities of the two media. (Allison ¶ 8)

In the first part of this essay, I will describe in detail the historical origins and contemporary forms of the genre, and explore the first two purposes of novelization, primarily within the American context. These will help in getting the reader acquainted with the unpopular phenomenon known as novelization and the way for two case studies focusing on the narrative potentials of each medium.

### **HISTORY AND GENEALOGY**

Novelizations, similarly to films, should be studied together with their "national and linguistic contexts" (Baetens 2007, 231), for their uses, models, and 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 twentieth century" (Van Parys 2009, 307). What Dudley Andrew maintains in relation to filmic adaptations of literature stands for novelizations as well: they all develop in different ways so that they would fulfill different functions throughout their history, at the same time conforming to or commenting on the style symptomatic of their 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 Georg 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 were popular throughout the 19th century (Hendrix 46). They reached their heyday between 1900 and 1915 and lived a brief revival in the 1960s, but they 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 function (Allison ¶ 2; Mählknecht 138; Van Parys 305), and have been a constant though varying addendum to films ever since (Baetens 2007, 228). The earliest film novelizations can be located in the concise catalog descriptions of the films of Lumière and Edison (227), which were already used to identify and describe films (Mählknecht 144). These "protonovelizations," however, without aspiring to literary goals, were "purely functional and not yet fictional texts" (Allison 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 novelization also "emphasizes narrative at the expense of description, psychological analysis, and all material [...] not directly relevant to the story" (Allison 54). As the successful replacement of the cinema of attractions with narrative cinema also demonstrates, new cultural objects at the beginning of the twentieth 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 film 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 by Edgar Rice Burroughs, "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 in 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, known as *ciné-romans*, as well as novelizations in verse (Baetens 2007, 228-29). As Adrienne L. McLean points out, the years of Hollywood's studio system were also the heyday of the movie story magazine (4), which, however popular with audiences and readers, still maintained a low cultural status (Baetens 2005, 52). These "matter-of-fact rendering[s] of 'this happened, then that happened, then this happened'" (McLean, 14) provided "preview fictionizations of film" (5) as opposed to the function of contemporary novelizations "to prolong or extend the time-bound experience of the film or television text" (6). The enforcement of the Production Code Administration and the consequent change of the novelizations' source materials (19), as well as the impracticability of giving away film narratives in advance, led to the demise of the story magazines during the 1950s (Van Parys 2009, 311), and their role was taken over in the 1960s by junior or young adult novelizations, official movie magazines, genre-specific magazines, story books, and a new, film stills-based story form (311).

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 novelizations allowing eager moviegoers to re-live and even expand on the stories they had liked onscreen, before the invention and availability of VHS tapes and DVDs (Baetens 2007, 227; Hendrix 46; Larson 3-4; Van Parys 2009, 314). Novelizations have thus fulfilled "a necessary step in the evolution of film from 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 the film" (Hendrix 46). During the 1950s, book-long novelizations became more common, and had developed a uniform, more regulated and organized paperback format, which ultimately led to the institutionalization of the genre in the 1970s (Van Parys 2009, 314-15). 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 its heterogeneity and malleability from it (Baetens 2005, 58-60). In opposition with these predecessors of the contemporary Hollywood novelization, which 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" (Allison 54), the 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 continuative novelizations, in which the authors color the characters' perceptions and add motives to their actions (Allison, ¶ 18-19). During this time, telenovelization or 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 mechanical 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 provide movie experience to capitalize on its potential success” (Van Parys 2009, 312). The commercial novelization “has fallen 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 (Baetens 2010, 230), which have, incidentally, also partly contributed to the downfall of novelizations (Allison ¶ 2). Although contemporary novelization may appear as 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 accompanying novelizations” (Van Parys 2009, 308), it has become a general practice to adapt original films into novelizations (315). As a result, even despite the stagnated state of novelizations, there are plenty alternatives within the genre, not only on the internet, but on bookshelves as well.

## TPOLOGY

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 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 subtypes of novelization discussed in the following case studies. First, novelizations can be differentiated based on the type of audio-visual composition they use as source. “From a literal viewpoint at least, novelization is in many cases not at all an intersemiotic process of translation or transmedialisation,” but rather an 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” (Jaeger 2007, 17) in screenplays are always originally intended to be interpreted visually, that is, in filmic terms. The second type of distinction is the literary style and quality of the novelizations, which primarily depends on the target audience; and the third is their relation to the films along the lines of fidelity criticism, even if this is rather a 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 can be based on anything” (Van Parys 2011, ¶ 5). In addition to films, other post-literary sources, such as comic books, video games or radio programs, can also be novelized, and the resulting books are called comic book novelizations, video game novelizations, or radio novelizations, respectively. There are also other book-based tie-in products, such as official magazines, behind-the-scenes books, as well as making-of-books, coloring books, and similar products, which 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 also necessary to be 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 episodes of a TV show, a filmic genre in general, a previously published novelization, or an orphaned novelization based on a discarded script. There is a 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 usually 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 or a 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 hand and alternatives such as the photonovel, novelizations in verse (Baetens 2010, 55), “non-fiction film books and novels that skirt around the genre of novelization” (Van Parys 2011, 308), particular novelistic film essays, reflections, or autobiographical diaries or accounts of the viewing or making of a particular film” (Van Parys 2011, 308). The literary style of the novelization is greatly dependent not only on the producers’ desires but on (the age of) its target audience as well: for example, novelizations for children are essentially shorter and purer, commercial (junior) novelizations 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 supererogation, so to speak, which differs from other types of merchandizing” and at once benefits and suffers from a mutual exploitation with the source film, and the rare high-art novelization based on older classical movies or genres, written by authors for completely different reasons, utilize different literary styles due to the “sociocultural context within the field” (Baetens 2007, 231-32). Lowbrow and highbrow novelizations can thus be differentiated on the basis of “their degree of self-consciousness” (232), or in terms of thematic (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 as a 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” in the 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 associable 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 sadly 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 mirr 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 prc 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 c televisions, 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 f continuation: “‘crossover’ novelization, which is a spin-off from two or more different series,” “the ‘interactive’ book, which leaves it to the reader v 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 mediatic 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 “antilei 2005, 57). Such a binary approach to novelizations, however, offers a very limited viewpoint, and cannot account for the social and cultural transf involved in the process (50), which is what the following case studies of two transmedially and intertextually adapted fairy tales from a narratolog are planned to make 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 intertextual meaning of an utterance depends on who is telling it, where, to whom, and to what other utterances and discourses they refer (Greenhill & Matrix 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), howev immense amount of constraints on the genre (130), with writers cultivating the literary fairy tale “as a socially symbolic act within an institutionaliz the Western civilizing process” to express “conservative tendencies with regard to gender, religion, and social class” (Zipes 2006, xi-xii). After a brik 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 I David Hand et al., Walt Disney Productions, 1937), which, according to Zipes, “cast a spell over the fairy tale genre—both literary and cinematic” (2*

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 independe 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 Bacchilega, fairy

major conflict in terms of gender construction (41), for while “many of the protagonists of fairy tales find themselves on a threshold between child adulthood, between innocence and experience in sexual terms” (Sanders 2006, 86), the filmic adaptations usually aspire only for the (male) hero to reach heterosexual maturity (Cristian & Dragon 36). While it is apparent that, in the twenty-first century, fairy tales are embedded in a “fairy-tale web,” viewers are connected hypertextually (Bacchilega 27), or in Gérard Genette’s term, all texts are “palimpsestuous” (Sanders 2006, 12), not even Robert Star’s intertextual dialogism (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 but on 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* (dir. Michael Ballhaug, Roth Films, 2012), demonstrate that Disney’s spell can be broken. In the following analyses of the classical fairy tales’ adaptations into film, I will rely on notions of narratology regarding time management, focalization, and visual and aural composition. An exclusively narratological approach cannot incorporate contextual and intertextual factors (Aragay 24), I will also take into consideration developmental and 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 Girl and the Wolf, which 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 Perrault 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 Chinese 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-cultural 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, a return to the Middle Ages “legend” mentioned on the cover of the novel, while the dramatic conflicts are caused by two love triangles centering around Little Red Riding Hood (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 characterized by the flexibility of morals and the blurring between heroes and villains (Dargis ¶ 4), which are common denominators of contemporary 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 changed the 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 as 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, most notably 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 significance as 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 Perrault’s opinion of women that he turned the girl with the red riding hood into a naïve, spoiled, and foolish damsel-in-distress, who demonstrates no character development (25-26). These changes reflect the end of the Reformation which had enforced witch- and werewolf-hunts as well as the development of the concept of childhood (Zipes 1983, 29). The ending of the story has been particularly malleable, with the oldest versions presenting a peasant girl who outwitted the wolf, and saved herself without the help of a father figure (Zipes 1993, 23), and newer adaptations ranging from such extremes as the girl shooting 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 and 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 the novel also conveyed notions of sexuality and violence that depicted Little Red Riding Hood’s encounters with the Wolf in an erotic or seductive manner within a patriarchal structure, with the girl asking to be raped (Zipes 1983, 92). Filmic fairy tale adaptations often involve genre mixing (Bacchilega 28), which allows for the darker roots of folklore and allow for “the resurrection of the sexual, violent, and supernatural elements of folktale that existed in oral tradition but were censored for children’s literature” (Greenhill & Matrix 9). Although according to Pauline Greenhill and Sidney Eve Matrix, women directors tend to offer feminist readings in their cinematic fairy tales (4), Perrault’s message of victim blaming remains prevalent (Zipes 2006, 39), and Catherine Hardwicke’s *Red Riding Hood* merely features an “appearance of girl power” (Dargis ¶ 7). Then again, it also manages to challenge the notion that in mainstream cinema (

protagonists' actions can set the narratives in motion, (Hayward 256), for while Peter kills Cesaire in the novel, Valerie does it in the film.

Both novels discussed in this paper are commercial junior novelizations created within the American, more particularly within the Hollywood, cor characterized by film-related peritextual elements, a simplified literary style, conciseness, large typefaces, and spacious and decorative chapter p. (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 fi listing of the film script's and the novel's writers side by side and the emphasis on the movie's billing block on the back cover. In addition, the brig boasting "Now a major motion picture from the director of *Twilight*" identifies the target audience of the novel and the film in young adolescents : supernatural love stories. Interestingly enough, the script of *Red Riding Hood* available on the website of *The Internet Movie Script Database*, a mere (Jahn F1.4-5.), contains many more references to older versions of Little Red Riding Hood tales than either the film or the book. Based on Gérard ( classification of transtextual modes, *Red Riding Hood*, similarly to *Snow White and the Huntsman*, still falls under the category of "intertextuality," fo several quotations from and allusions to the literary fairy tale, while remaining a novel variation on its hypotext (Leitch 2012, ¶ 24). The brief pref novelization written by the director, Catherine Hardwicke, describes the early stages of the film's development, in which she claims that she asked to write the novel, for she felt that "the characters and their backstories were too complex to fit into the film" (Hardwicke in Blakley-Cartwright, nc Besides the printed novelization, an enhanced eBook edition and *Red Riding Hood: from Script to Screen* by Hardwicke have also accompanied the : discuss the production of the film in more detail. The "backstories" mentioned by Hardwicke were described in the novelization's lengthy first cha to a quarter of the book's length. This choice is in accordance with Dudley Andrew's theory that, as opposed to films, literary fictions develop fron and inner motivation towards external facts and visuality (Braudy & Cohen 376). The special bond between the book and the novel have been fur strengthened by the inclusion of the deleted scenes present on the DVD into the novel's narrative, and by the online publication of the last chapt only after the movie's premiere. This tactic, while keeping up the suspense in the narrative, revealed the fundamentally commercial function of th and for all.

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 organized" (Cristian & Dragon 21). Accordingly, it is narratology, the field of study that "examines the ways that narrative structures our perceptio 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 more particularly, double time structuring, which makes it possible for any narrative to be translated into any other medium: the story-time or hi time sequences within the narrative, and the discourse-time is the length of time required for their presentation, which need not follow a chrono (Genette 33). Even though this is not so relevant in the case of the brief junior novelizations, the notion of discourse-time points to an essential di between films and novels. On a formal level, narratives can be divided into fabula and syuzhet, translated as story and plot, the former of which i chronologically ordered imaginary construct, and the latter is its presentation. These are linked through narrative logic, time and space (Bordwell causality is the most important organizing principle (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 resembl can add a sense of literary assertion to the filmic narrative, while unadulterated block descriptions, and their filmic equivalents, cinematography ( story-time while continuing the discourse-time (Chatman 405-408), thus making the viewer aware of the temporality of the narrative (Verstraten 1

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 th 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 an narrative can be defined on the basis of three principles (Jahn N5.2.): completive 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 (Stam & Raengo 74), while according to Seymour Chatman's concept of "interest point of view," the camera does not simply identify with the char adopts his or her emotional perspective (412-13). Zero focalization is the most common type, which posits an all-perceiving external narrator, wh

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 wh 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 (N3.2.2.), and also because stories of initiation usually require first-person narration (N3.3.4.). The narratives of *Red Riding Hood* and *Snow White a* use heterodiegetic limited omniscient third-person narration (Felluga, "Terms Used by Narratology and Film Theory" ¶ 32), developing from overt narrations into an objective, covert perspective (Jahn N1.9.).

Cinema is expository: it implicitly reveals, not describes, and illustrates its message through cinematography (Verstraten 53-56), the process of wh Jost calls auricularization (Stam & Raengo 78). "It has often been said that big Hollywood productions sacrifice consistent plotlines in favour of spe (Verstraten 3), which applies to the case of *Red Riding Hood*, best exemplified in the vague dream sequences forming the conclusion of the film. Ci Hardwicke's stunning visual innuendoes demonstrate that a film's expressive power lies in the depiction of certain moods and atmospheres. The: suggestive of freedom and independence (Dargis ¶ 7), stop the story-time and hinder the narrative, as they pose what Peter Verstraten calls "tem Such aerial long shots, among others, prove that "no film is unproblematically narrative in its entirety" (24). These cinematographic narratives, ho difficult to translate into verbal form, for as opposed to the films' overspecification of visible details, novels rather specify significant things throug (Leitch 2003, 160). Novels thus focus on the mental beings of characters, and this is why novelizations can translate and emphasize cultural notio the focus to the representation of the eternal cultural notions of love, freedom, and justice, conveyed through the choices and thoughts of the m.

#### 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 "t angel-woman and the monster-woman" originating "from a patriarchal culture that pits woman against woman for the favor of a male" (Zipes 200 the earliest folktales containing elements of Snow White is Giambattista Basile's story of "The Young Slave" dating back to the 17<sup>th</sup> century (Bettel White," ¶ 56), which is a perfect example of intertextuality in and of itself, for it possesses many different fairy tale motifs. The Brothers Grimm ac fairy 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 fu 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 mc form of the narrative. One of the most significant changes that Disney made is the replacement of the jealous mother by a less threatening stepn 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 Bettelhei such as "Snow White" or "Little Red Riding Hood," posit an ideal way for children to learn about sexual maturation through the initiation rites invo 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 brot 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 Grimms' tale. In *Snow White and the Huntsman*, however even this crucial element has gone through a change, for it is t 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 implicatio 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 self-interests" (Zipes 2006, 136). The *Snow White and the Huntsman* novel is even more clearly marked paratextually than the *Red Riding Hood* nove movie poster-like front cover clearly portrays Kirsten Stewart who plays Snow White in the film, and completely omits the names of the authors, v 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 er narration 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-in-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 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 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 film 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 f 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 form 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 backgrou 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 t the film, and narrated by various characters via variable focalization (Genette 189). Although the novel uses active syntaxes, the narrative is laggi 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 Sno demonstrating that a "film can simultaneously express what is seen – through the image track – and what is thought – through voice-over" (Franc & 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 t "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-p 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 demonst 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 p 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 sexua 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 eatin 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 attracti obvious that censors are less restrictive in the cases of books, for the verbal description of sexual or violent scenes is considered less harmful tha 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 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 to *Red Riding Hood*, the narrative focuses on a love triangle 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), which the Disneyesque reproduction of the scenes when Snow White is alone, lost in the Dark Forest, and when she dances with Gus around the camp 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 social context, constituting in some respects an attempt to rationalize their magic" (Sanders 2006, 84), and may very well be set in the same diegesis. The 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 they adapt and how does the method of novelization differ from that of adaptation from text to film—, this paper has provided both theories and analyses. 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 all extended examination of the narrative potentials of each medium, intertextuality and cultural translation at work with the aid of narratological concepts such as time management, focalization, and visual and aural composition.

Besides transcribing the visible and aural aspects of the films, novelizers also shift focus to relevant cultural notions and phenomena, and while film scripts may appear to be anti-remedial transformations, even anti-adaptations, they require the skilful revision of the paradoxically verbal source material into 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 also help critical theorists overcome the hierarchical and binary approaches burdening current theories of adaptation.

## WORKS CITED

### PRIMARY SOURCES

- Blakley-Cartwright, Sarah. 2011. "Bonus Chapter." In *Red Riding Hood*. Available: \_\_\_\_\_ . Access: 15 June, 2013.
- Blakley-Cartwright, Sarah. 2011. *Red Riding Hood*. London: Atom.
- Blake, Lily. 2012. *Snow White and the Huntsman*. London, Atom.
- Daugherty, Evan et al. 2011. "Snow White and the Huntsman." In IMSDb—The Internet Movie Script Database (November 2011). Available: \_\_\_\_\_ . Access: 10 February, 2014.
- Grimm, Jacob and Wilhelm Grimm. 2013. "Little Snow-White, version of 1812." In D. L. Ahlman ed. *Folklore and Mythology Electronic Texts* (last updated 2013). Available: \_\_\_\_\_ . Access: 10 June, 2013.
- Hardwick, Catherine, dir. 2011. *Red Riding Hood*. Written by David Johnson. Warner Bros. Entertainment.
- Johnson, David Leslie. 2009. "The Girl with the Red Riding Hood." In IMSDb—The Internet Movie Script Database (July 2009). Available: \_\_\_\_\_ . Access: 10 February, 2014.

- Perrault, Charles. 1989. "Little Red Riding Hood." In Alan Dundes ed. *Little Red Riding Hood: A Casebook*. Madison: University of Wisconsin Press,
- Sanders, Rupert, dir. 2012. *Snow White and the Huntsman*. Written by Evan Daugherty et al. Roth Films.

## SECONDARY SOURCES

- Allison, Deborah. 2007. "Film/Print: Novelisations and *Capricorn One*." *M/C Journal* 10.2 (May 2007). Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 6 April, 2013.
- Aragay, Mireira ed. 2005. *Books in Motion: Adaptation, Intertextuality, Authorship*. Amsterdam: Rodopi.
- Bacchilega, Cristina. 2013. "Introduction. The Fairy-Tale Web." In *Fairy Tales Transformed? Twenty-First-Century Adaptations and the Politics of Wor* Wayne State University Press.
- Baetens, Jan. 2010. "Expanding the Field of Constraint: Novelization as an Example of Multiply Constrained Writing." *Poetics Today* 31.1 (Spring Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 22 March, 2013.
- Baetens, Jan. 2007. "From Screen to Text: Novelization, the Hidden Continent." In Deborah Cartmell and Imelda Whelehan ed. *The Cambridge C Literature on Screen*. Cambridge: Cambridge University Press, p. 226-238.
- Baetens, Jan. 2005. "Novelization, a Contaminated Genre?" *Critical Inquiry* 32.1 (Autumn 2005): 43-60. Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 22 March, 2013.
- Bettelheim, Bruno. 2010. *The Uses of Enchantment. The Meaning and Importance of Fairy Tales*. New York: Vintage Books, Kindle Edition.
- Bordwell, David. 1985. *Narration in the Fiction Film*. Madison, Wisconsin: The University of Wisconsin Press.
- Bowden, Jen. 2012. "2012: The Year of the Fairytale Blockbuster." *The List* (26 April, 2012). Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 10 March, 2014.
- Braudy, Leo and Marshall Cohen ed. 2009. *Film Theory and Criticism. Introductory Readings*. New York: Oxford University Press.
- Chatman, Seymour. 1992. "What Novels Can Do that Films Can't (And Vice Versa)." In Mast, Gerald et al. ed. *Film Theory and Criticism*. New York University Press, p. 403-419.
- Corrigan, Timothy. 1999. *Film and Literature: An Introduction and Reader*. New Jersey: Prentice Hall.
- Cristian, Réka M. and Zoltán Dragon. 2008. *Encounters of the Filmic Kind*. Szeged: JATEPress.
- Dargis, Manohla. 2011. "The Girl Who Sighed Wolf." *The New York Times* (March 10, 2011). Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 10 March, 2014.
- Felluga, Dino. 2011. "Introduction to Narratology." In *Introductory Guide to Critical Theory*. Purdue University (January, 2011). Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 20 January, 2014.
- Genette, Gérard. 1983. *Narrative Discourse. An Essay in Method*. Ithaca, New York: Cornell University Press.
- Greenhill, Pauline and Sidney Eve Matrix ed. 2010. *Fairy Tale Films*. Logan, Utah: Utah State University Press.
- Hayward, Susan. 2000. *Cinema Studies. The Key Concepts*. London: Routledge.
- Heiner, Heidi Anne. 2011. "Even More About Red Riding Hood Film: Books." *SurLaLune Fairy Tales Blog* (January 13, 2011). Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 10 March, 2014.
- Hendrix, Grady. 2011. "Pulp Fiction. In Appreciation of Movie Novelizations." *Film Comment* 47.6 (November-December 2011): 44-49. Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 28 January, 2014.
- Hutcheon, Linda. 2006. *A Theory of Adaptation*. New York: Routledge.
- Internet Movie Database, The. 2014. Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 1 March 2014.
- Jahn, Manfred. 2003. "A Guide to Narratological Film Analysis." In *Poems, Plays and Prose: A Guide to the Theory of Literary Genres*. University of C Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 20 January, 2014.
- Jahn, Manfred. 2005. "Narratology: A Guide to the Theory of Narrative." In *Poems, Plays and Prose: A Guide to the Theory of Literary Genres*. Unive (2005). Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 20 January, 2014.
- Larson, Randall D. 1995. *Films into Books: An Analytical Bibliography of Film Novelizations, Movie, and TV Tie-Ins*. Metuchen, New Jersey: Scarecrow
- Leitch, Thomas. 2012. "Adaptation and Intertextuality, or What isn't an Adaptation and What Does it Matter?" In Deborah Cartmell ed. *A Compa Literature, Film and Adaptation*. Kindle Edition.
- Leitch, Thomas M. 2003. "Twelve Fallacies in Contemporary Adaptation Theory." *Criticism* 45.2 (Spring 2003): 149-171. Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 1 February, 2014.
- Mählknecht, Johannes. 2012. "The Hollywood Novelization: Film as Literature or Literature as Film Promotion?" *Poetics Today* 33.2 (Summer 20 Available: \_\_\_\_\_  
\_\_\_\_\_. Access: 29 January, 2014.

- McLean, Adrienne L. 2003. "New Films in Story Form': Movie Story Magazines and Spectatorship" *Cinema Journal* 42.3 (Spring, 2003): 3-26. Available: \_\_\_\_\_ . Access: 22 March, 2013.
- Murray, Simone. 2008. "Materializing Adaptation Theory: The Adaptation Industry." *Literature-Film Quarterly* 36.1 (January, 2008): 4-20. Available: \_\_\_\_\_ . Access: 22 March, 2013.
- Sanders, Julie. 2006. *Adaptation and Appropriation*. New York: Routledge.
- Scott, A. O. 2012. "The Darker Side of the Story." *The New York Times* (May 31, 2012). Available: \_\_\_\_\_ . Access: 10 March, 2014.
- Stam, Robert et al ed. 2005. *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*. London: Routledge.
- Stam, Robert and Raengo, Alessandra ed. 2006. *A Companion to Literature and Film*. Oxford: Blackwell Publishing.
- Van Parys, Thomas. 2011. "The Study of Novelisation: A Typology and Secondary Bibliography." *Belphegor* X.2 (August 2011). Available: \_\_\_\_\_ . Access: 6 April, 2013.
- Van Parys, Thomas. 2009. "The Commercial Novelization: Research, History, Differentiation." *Literature Film Quarterly* 37.4 (2009): 305-317. Available: \_\_\_\_\_ . Access: 28 January, 2014.
- Verstraten, Peter. 2009. *Film Narratology*. Toronto: University of Toronto Press.
- Zipes, Jack. 1983-1984. "A Second Gaze at Little Red Riding Hood's Trials and Tribulations." In *The Lion and the Unicorn*, 7/8 (1983-1984): 78-109. \_\_\_\_\_ . Access: 28 December, 2013.
- Zipes, Jack ed. 1993. *The Trials and Tribulations of Little Red Riding Hood*. New York: Routledge.
- Zipes, Jack. 2006. *Why Fairy Tales Stick. The Evolution and Relevance of a Genre*. New York: Routledge.

## 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).

#### Fabula

- Present
- Suzette was in love with Adrian, but was arranged to marry Cesaire
  - Lucy was born soon after the wedding, but she was not Cesaire's but Adrian's daughter
  - Valerie's first encounter with the Wolf (seven years old)
  - Harvest, where Valerie meets Peter again after ten years, Wolf night (seventeen years old)
  - Peter tells Valerie that she was promised to marry Henry, Wolf murder
  - Lucy is dead, Adrian leads a Wolf hunt, Father Auguste calls for Father Solomon
  - Valerie receives the red cloak from her Grandmother
  - Adrian is killed by the Wolf, Father Solomon arrives
  - Lucy and Adrian's funeral
  - Festival, Wolf attacks the village, Suzette is hurt, Wolf asks Valerie to run away with him
  - Solomon thinks Claude is the Wolf, Roxanne tries to bribe Solomon into letting her brother go by telling him that Valerie is a witch
  - Valerie is imprisoned, Henry and Peter plan to rescue her together, Claude was killed
  - Valerie is taken to the altar as a bait for the Wolf, but Henry fires her
  - 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
  - Valerie wakes from a nightmare in which her Grandmother was the Wolf, sets out to check on her, and meets Peter in the woods
  - Valerie is frightened by Peter, and stabs him
  - Valerie finds her father at her Grandmother's, who says that he killed her because she found out he was the Wolf, and explains how he had been hiding that he was the Wolf
  - Peter shows up, Cesaire bites him, and Cesaire is killed by the two
  - 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
  - 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

#### Plot of the film

| Present  | Past  |     |
|--|---|-----|
| 1. Wolf night, but Valerie does not meet it  |   | c.  |
| 2. Peter tells Valerie that she was promised to marry Henry, Wolf murder           |   | e.. |
| 3. Lucy is dead, Adrian leads a Wolf hunt, Father Auguste calls for Father Solomon |   | f.  |
|  | 4. Suzette tells Valerie that she also had an | a/1 |

#### Plot of the novel

| Present   | Past   |     |
|---|--|-----|
| PART I  |  |     |
| 1. Valerie's first encounter with the Wolf (age of 7)   |  | c.  |
| 2. Harvest, where Valerie meets Peter again after ten years, Wolf night (seventeen years old) |  | d.  |
|   | 3. Suzette tells Valerie that she also had to marry someone she was not in love with | a/1 |
| 4. Peter tells Valerie that she was promised to marry Henry, Wolf murder                      |  | e.  |

|  | arranged marriage  |     |
|--|--|-----|
| 5. Valerie receives the red cloak from her Grandmother   |  | g.  |
| 6. Adrian is killed by the Wolf, Father Solomon arrives  |  | h.  |
|  | 7. Valerie realizes that Adrian was her mother's love        | a/2 |
| 8. Festival, Wolf attacks the village, Suzette is hurt, Wolf asks Valerie to run away with him   |  | j.  |
| 9. Solomon thinks Claude is the Wolf, Roxanne tries to bribe Solomon into letting her brother go by telling him that Valerie is a witch  |  | k.  |
| 10. Valerie is imprisoned, Henry and Peter plan to rescue her together, Claude was killed  |  | l.  |
| 11. Valerie is taken to the altar as a bait for the Wolf, but Henry frees her  |  | m.  |
| 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  |  | n.  |
| 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   |  | o.  |
| 14. Valerie is frightened by Peter, and stabs him  |  | p.  |
| 15. Valerie finds her father at her Grandmother's, who says that he killed her because she discovered that he was the Wolf   | Cesaire explains how he had been hiding that he was the Wolf | q.  |
|  | 16. Cesaire tells Valerie that Lucie was Adrian's daughter   | b.  |
| 17. Peter shows up, Cesaire bites him, Valerie kills her father  |  | r.  |
| 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 |  | s.  |
| 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   |  | t.  |

|  | PART II  |    |
|--|--|----|
| 5. Lucy is dead, Adrian leads a Wolf hunt, Father Auguste calls for Father Solomon   |  | f. |
| 6. Valerie receives the red cloak from her Grandmother   |  | g. |
| 7. Adrian is killed by the Wolf, Father Solomon arrives  |  | h. |
| 8. Lucy and Adrian's funeral   |  | i. |
| 9. Festival, Wolf attacks the village, Suzette is hurt, Wolf asks Valerie to run away with him   |  | j. |
|  | PART III   |    |
| 10. Solomon thinks Claude is the Wolf, Roxanne tries to bribe Solomon into letting her brother go by telling him that Valerie is a witch   |  | k. |
| 11. Valerie is imprisoned, Henry and Peter plan to rescue her together, Claude was killed  |  | l. |
| 12. Valerie is taken to the altar as a bait for the Wolf, but Henry frees her  |  | m. |
| 13. 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  |  | n. |
| 14. Valerie wakes from a nightmare in which her Grandmother was the Wolf, sets out to check on her, and meets Peter in the woods   |  | o. |
|  | BONUS CHAPTER  |    |
| 15. Valerie is frightened by Peter, and stabs him  |  | p. |
| 16. Valerie finds her father at her Grandmother's, he killed her because she realized he was the Wolf  | Cesaire explains how he had been hiding that he was the Wolf | q. |
| 17. Peter shows up, Cesaire bites him, Peter kills Cesaire   |  | r. |
| 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 |  | s. |
|  |  |    |

## 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

- Ravenna's mother links Ravenna to her brother, Finn, by magic, making them young forever
- Ravenna's village is attacked and her mother is murdered
- Ravenna has a habit of killing her husbands, so that they could not use her
- 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
- Snow White's mother gets ill and dies
- King Magnus finds a captured woman, Ravenna, after a battle
- King Magnus, Ravenna and Snow White live happily together
- Snow White plays a lot with her friend, William
- King Magnus marries Ravenna
- Ravenna kills King Magnus and imprisons seven-year-old Snow White
- Eric's wife, Sara, is murdered
- 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
- Queen Ravenna orders Eric, a drunkard huntsman, to find Snow White, in exchange for bringing his wife back from the dead
- 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
- Eric and Snow White are travelling through the Dark Forest
- William finds out that Snow White is alive and sets out to find her
- Snow White and Eric reach the end of the Dark Forest
- Outside the forest, Snow White and Eric reach a village, and Eric decides to leave Snow White
- Finn and his soldiers attack the village, and Eric returns to save Snow White
- 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
- The dwarfs lead Snow White and Eric through the Enchanted Forest, towards William's castle
- Finn's men attack again; Eric kills Finn when he finds out that he had killed Sara; William joins Snow White and the men
- Ravenna, in the image of William, kisses Snow White and gives her the poisoned apple
- 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

- y. 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  
 z. Snow White is crowned Queen

### Plot of the film

| Present  | Past  |    |
|--|---|----|
| 1. 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   |   | d. |
| 2. Snow White's mother gets ill and dies   |   | e. |
| 3. Snow White plays a lot with her friend, William   |   | h. |
| 4. King Magnus finds a captured woman, Ravenna, after a battle   |   | f. |
|  | 5. Ravenna tells Snow White that she too had lost her mother when she was young                     | b. |
| 6. King Magnus marries Ravenna   |   | i. |
|  | 7. Ravenna tells King Magnus how she had killed her late husbands, so that they could not abuse her | c. |
| 8. Ravenna kills King Magnus and imprisons seven-year-old Snow White   |   | j. |
| 9. Ten years later, the Queen wants to kill Snow White as she comes of age, but Snow White escapes the castle and hides in the Dark Forest   |   | l. |
| 10. Queen Ravenna orders a drunkard huntsman to find Snow White, in exchange for bringing his wife back from the dead  |   | m. |
| 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 |   | n. |
| 12. Eric and Snow White are travelling through the Dark Forest   |   | o. |
| 13. William finds out that Snow White is alive and sets out to find her  |   | p. |
| 14. Snow White and the huntsman reach the end of the Dark Forest   |   | q. |
| 15. Outside the forest, Snow White and the huntsman reach a village, where he finds out that Snow White is <b>the princess</b> and decides to leave                                      |   | r. |
| 16. Finn and his soldiers attack the village and the huntsman returns to save Snow White   |   | s. |
| 17. Snow White and the huntsman 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              |   | t. |
| 18. The dwarfs lead Snow White and the huntsman through the Enchanted Forest, towards William's castle   |   | u. |
| 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   |   | v. |
| 20. Ravenna, in the image of William, kisses Snow White and gives her the poisoned apple   |   | w. |
|  | 21. Ravenna, under the guise of William, reminds Snow White of how they used to play as children    | h. |
| 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   |   | x. |
| 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   |   | y. |

### Plot of the novel

| Present  | Past  |    |
|--|---|----|
| 1. King Magnus finds a captured woman, Ravenna, after a battle   |   | f. |
| 2. King Magnus, Ravenna and Snow White live happily together   |   | g. |
| 3. King Magnus marries Ravenna   |   | i. |
|  | 4. Ravenna's mother links Ravenna to her brother, Finn, by magic, making them young forever | a. |
|  | 5. Ravenna's village is attacked and her mother is murdered                                 | b. |
| 6. Ravenna kills King Magnus and imprisons seven-year-old Snow White   |   | j. |
| PART I   | 7. Snow White remembers playing with her friend, William as a child                         | h. |
|  | 8. Snow White also remembers the day her father was killed                                  | j. |
| 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                                 |   | l. |
| 10. Queen Ravenna orders Eric, a drunkard huntsman, to find Snow White, in exchange for bringing his wife back from the dead   |   | m. |
| 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 |   | n. |
| 12. Eric and Snow White are travelling through the Dark Forest   |   | o. |
|  | 13. Eric remembers how the death of his wife, Sara, has changed his life                    | k. |
| 14. 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 |   |    |
|  | 15. Eric remembers the day Sara died  | k. |
| 16. Eric and Snow White are travelling in the woods, talking Snow White tells him that she is <b>the princess</b> , Eric teaches Snow White how to fight                 |   |    |
| 17. Snow White and Eric reach the end of the Dark Forest   |   | q. |
| PART II  |   |    |
| 18. Outside the forest, Snow White and Eric reach a village, and Eric decides to leave Snow White  |   | r. |
| 19. Finn and his soldiers attack the village, and Eric returns to save Snow White  |   | s. |
| 20. 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      |   | t. |
| 21. The dwarfs lead Snow White and Eric through the Enchanted Forest, towards William's castle   |   | u. |
| 22. Finn's men attack again; Eric kills Finn when he finds out that he had killed Sara; William joins Snow White and the men   |   | v. |
| 23. Ravenna, in the image of William, kisses Snow White and gives her the poisoned apple   |   | w. |

|                                 |  |    |
|---------------------------------|--|----|
| 24. Snow White is crowned Queen |  | z. |
|                                 |  |    |
|                                 |  |    |
|                                 |  |    |

|  |  |    |
|--|--|----|
|  | 24. Ravenna, under the guise of William, reminds Snow White of how they used to play as children | h. |
| 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 |  | x. |
| 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   |  | y. |
| 27. Snow White is crowned Queen  |  | z. |