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## From Picturebook to Film and Film to Picturebook: Crossing Media with Fairy Tales

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The paper focuses on the adaptation of retellings of the story of Little Red Riding Hood from picture book/picturebook to film and film to picturebook. The author considers several revisionings of the popular tale which underwent intermedial transformation in the 1980s, 1990s, and 2000s in Switzerland, France, and Norway respectively. These works demonstrate the range of techniques used over a period of three decades to cross media with fairy tales. Despite the differences in approach, technique, media, and direction of the adaptation, all these recastings of the age-old tale appeal to a crossover audience of children and adults. This is no doubt a reflection of an ever more visually-oriented society in which age is less of a defining category.

**Keywords:** adaptation, crossover audience, fairy tale, film, intermedial transformation, picturebook

The adaptation of literary works to another media is not a new phenomenon. In the case of film, that process is as old as the industry itself. While the reverse process of adapting from the screen to the page is less common, it has become more prevalent in recent years. Intermedial transformation pervades today's multimedia culture. This trend has generated a renewed critical interest in adaptation and an attempt to provide a more solid theoretical framework. In Linda Hutcheon's influential book *A Theory of Adaptation*, published in 2006, film receives a great deal of attention but children's literature is neglected, as is so often the case in general literary theory. Jack Zipes focuses on film adaptations of major fairy tales such as "Little Red Riding Hood" in his 2010 book *The Enchanted Screen: The Unknown*

*History of Fairy-Tale Films*, but he does not consider the picturebook genre. This paper adopts a historical perspective to examine the adaptation of “Little Red Riding Hood” – perhaps the world’s most popular fairy tale – from picture book/picturebook<sup>1</sup> to film, but also, and especially, the rarer reverse phenomenon of film to picturebook. The selection of retellings adapted in the 1980s, 1990s, and 2000s in Switzerland, France, and Norway respectively allow us to examine the intentions, approaches, and techniques that enter into play in the intermedial transformation of fairy tales over a period of several consecutive decades. The question of audience is of particular interest when works, notably fairy tales, cross media.

## From Abstract Artists’ Book to Film

In the late 1950s and early 1960s, Little Red Riding Hood was the subject of the first experimentations of the Swiss artist Warja Lavater, who gained an international reputation for the highly innovative accordion-style artists’ books she called “imageries.” *Le Petit Chaperon Rouge* [Little Red Riding Hood], published by the French publisher and art gallery owner Adrien Maeght in 1965, became the first in a series of six tales. Although the subtitle indicates that it is “une imagerie d’après un conte de Perrault” (an imagery adapted from a tale by Perrault), the artist was obviously inspired by the Grimms’ version, as her cast of characters includes the hunter. Except for the legend, the accordion book is wordless, retelling the tale in an elementary code based on colours and forms. The unique visual code, which the artist refers to as “pictorial language” or “pictograms” (1993: 186), and the folded format lend themselves extremely well to intermedial adaptation. Lavater herself seems to have sensed this potential, as she compared her book-objects to several other arts, including that of film. She deemed the *imagerie* format, because of the “fluid unfolding,” to be the “ideal medium for following a story as one would watch a film” (1991: 43).

Lavater’s *imageries* would eventually inspire two multi-media projects by IRCAM or the Institut de Recherche et Coordination Acoustique/Musique (Institute for Musical/Acoustic Research and Coordination), Centre Pompidou. In 1995, thirty years after the publication of *Le Petit Chaperon Rouge*, her innovative tales were turned into a series of six digital animation films, of approximately five minutes each, with music by the composer Pierre Charvet. The audiovisual adaptation of her *imageries* uses all the dynamic elements of animated films (camera motion, scenery changes, character trajectories, and so forth), bringing the abstract, geometrical tale to life. The characters and objects in the book’s legend are similarly introduced at

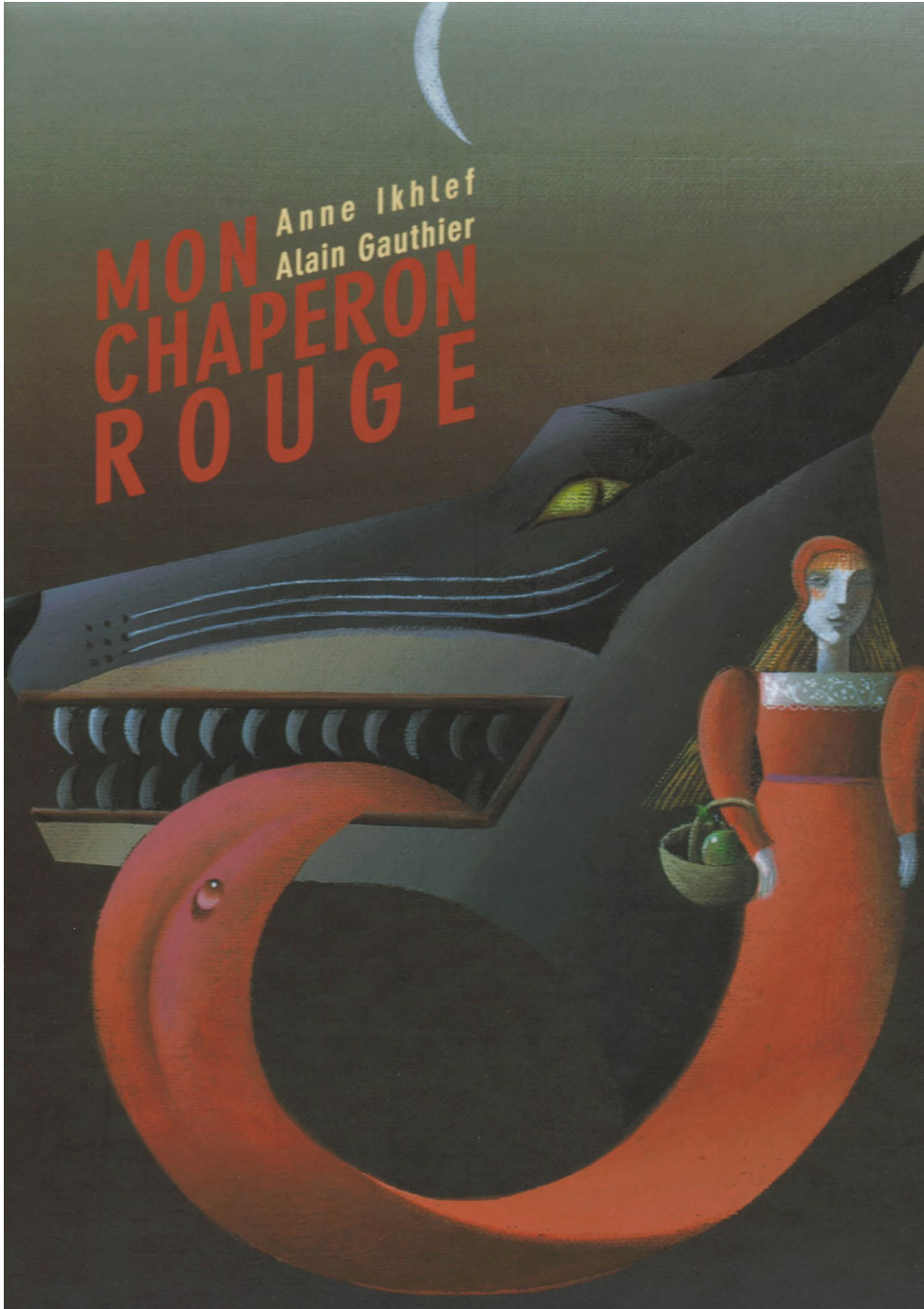
<sup>1</sup> Warja Lavater’s artists’ book is not a picturebook, which is why both spellings are used here.

the beginning of the film and later the characters' entrances are also announced, but the film is otherwise wordless. Lavater also likened her work to choreography, whose influence can be clearly seen in the celebratory "dance" at the end of the film. The graphic animation was carried out on the Silicon Graphics workstation of Mac Guff Ligne, a digital visual effects design studio that specializes in 3D animation. The dramatic possibilities offered by the accordion book's folded pages are heightened by animation, notably in the scenes where the tiny red dot-Riding Hood is devoured by the large black dot-wolf and where the wolf's belly erupts in a spectacular explosion.

Using IRCAM's sound synthesis software, Pierre Charvet composed specific sounds that correspond to the geometric codes of Lavater's original works. He tried to avoid recursive melodic leitmotif—of the type used in Sergei Prokofiev's *Peter and the Wolf*—without sliding into an exclusively timbral music that would emphasize the abstract nature of the work. IRCAM describes the films as an attempt to achieve "an original combination of sounds and images in a kind of abstract contemporary musical environment while giving free reign to a child's fantasy." *Imageries* won the Prix Pixel-INA in the Art category, the European award of Media Invest Club, and the "meilleure bande son" (best sound track) at the Imagina festival in 1995. In the 1990s Lavater's tales also became the object of an interactive CD-ROM project that allows children to control the parameters of the characters: their forms, colours, and story. It has been suggested that the artists' object-books represented "a twenty year advance in computer icons and menus" (IRCAM). Lavater's abstract version of "Little Red Riding Hood" offers a unique example of an artists' book sold in art galleries and museums being adapted into a film accessible to children (see Beckett 2002: 55–61).

## **From Black-and-White Live-Action Film to Surrealist Picturebook**

In stark contrast to Lavater's colourful, abstract animated film is the twenty-eight minute black-and-white, live-action film *La vraie histoire du Chaperon Rouge* [The true story of Red Riding Hood] by the French scriptwriter and filmmaker Anne Ikhlef, which was presented at the Cannes Film Festival in 1985. Ikhlef returns to the tale's medieval sources, researching the variants that pre-date Perrault's version. The film contains details from a number of different pre-literary versions, but it was largely inspired by the ribald and grisly tale collected in Nièvre, known as "Conte de la mère-grand" [Story of Grandmother], in which the heroine encounters a werewolf, unwittingly eats a cannibalistic meal consisting of her grandmother's



**Fig. 1** Cover of *Mon Chaperon Rouge* by Anne Ikhlef and Alain Gauthier (1998).  
**Sl. 1.** Prva stranica korica slikovnice *Mon Chaperon Rouge* Anne Ikhlef and Alaina Gauthiera (1998).

meat and blood, engages in a lengthy undressing scene during which she obediently throws each item of her clothing into the fire, and saves herself by asking to go outside to relieve herself. The setting and costumes evoke the bygone era of the oral tales that inspired Perrault, as do the archaic phrases integrated into the poetic script.

Although not as significant as the thirty years that separated Warja Lavater's book from the film adaptation, Ikhlef's film underwent the reverse transformation thirteen years after its release. In collaboration with the illustrator Alain Gauthier, Ikhlef published the picturebook *Mon Chaperon Rouge* [My Red Riding Hood] with the French children's publisher Seuil Jeunesse, which issued it *hors série* in 1998 (Fig. 1). The stunning picturebook has an oversized format that gives Gauthier's illustrations, created as acrylic paintings, a large surface area not unlike the big screen. In adapting the film to the picturebook medium, Ikhlef does not make any concessions to young readers. Although it was marketed for six years of age and up, the sophisticated picturebook is often considered more suitable for adolescents and adults. The multilayered, enigmatic text constitutes a complex dialogue with folkloric and literary traditions that is reminiscent of Angela Carter, who also reworked the tale in both film and fiction (although in the more common reverse order).<sup>2</sup> Fragments of both literary and oral tales, as well as nursery rhymes, riddles, and songs, are woven throughout Ikhlef's poetic text, much of which remains faithful to the film script. In particular, the excerpts from oral versions of the tale and other folkloric sources are all retained in the picturebook. Like many women who have retold the tale of Little Red Riding Hood since the 1970s, Ikhlef emphasizes the oral storytelling tradition, even when referring to Perrault's literary version. In the film, the little girl caresses her nude mother in the bed they share as the latter begins to tell her Perrault's tale. Gauthier's illustration and the typographic design of the picturebook shift the emphasis slightly away from the oral tradition, however. In the picturebook, the mother still tells her daughter the tale, but she now seems to rock, or to turn the pages of, a large embedded book-cum-cradle in which her daughter sleeps and on which the excerpts of Perrault's tale are written.

The daring and provocative film version seems to invite an interpretation of the tale in the light of pedophilia because a five-year-old actress, Justine Bayard, played the role of Red Riding Hood opposite the actor Didier Sandre. Ikhlef deliberately chose Sandre for his seductive qualities because she wanted to reintroduce the sensuality of the tale. Selected from fifty young actresses, Bayard conveyed a depth

<sup>2</sup> Angela Carter published her collection of short fiction, *The Bloody Chamber*, in 1979. The film, *The Company of Wolves*, takes its title from the lengthiest story in the collection. Carter co-wrote the screenplay for *The Company of Wolves* with Neil Jordan, who directed the 1984 fantasy-horror film.

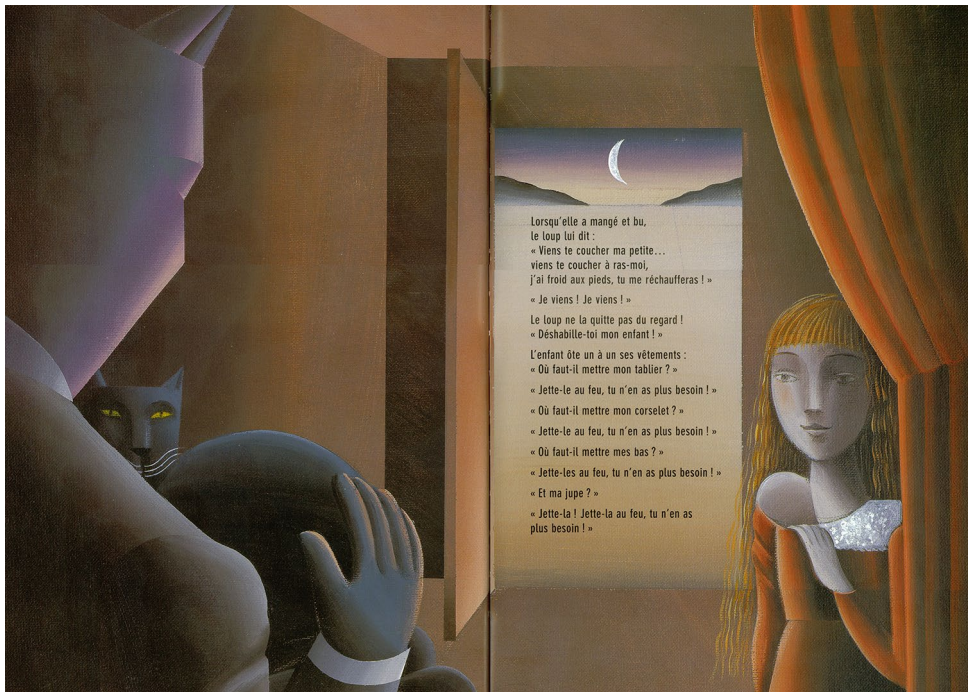
of emotion surprising in a five-year-old. During the extraordinary nude scenes, to which Justine's mother had to agree (she was present throughout the filming), the young girl interpreted her role with both sensuality and tenderness. The film and the picturebook both offer a provocative, nocturnal version of the tale that is powerful and disturbing. The tone shifts somewhat from the film to the picturebook, however, due to Gauthier's illustrations. While Ikhlef remains quite faithful to the film script, Gauthier – who viewed the film with the author – paints, as always, to his own tune. The artist works in a very instinctive manner and his unique, oneiric style is immediately recognizable, whether he is illustrating “Donkeyskin,” “Beauty and the Beast,” or *Alice's Adventures in Wonderland*. The contrast between the archaic elements of the text and Gauthier's surreal images, which are sprinkled with modern motifs such as the wolf's business suit and his powerful black automobile, create an anachronism that is not present in the film. Paradoxically, this modernism does not have a jarring effect but serves only to heighten the timelessness of the tale. The surreal, dreamlike visions emphasize the symbolism and oneirism of the age-old tale. The author and the illustrator were aiming primarily for a form of surrealism and poetry; they wanted to let their unconscious speak (e-mail from Anne Ikhlef, 24 June 2013). Gauthier's distinctive illustrations are a perfect complement to Ikhlef's poetic, sensual retelling, one that explores the profound initiatory and psychological elements of “Little Red Riding Hood.”

The picturebook explores further the complex and ambiguous relationship between Red Riding Hood and the wolf, completely destroying the stereotypical image of the classic fairy-tale characters. Red Riding Hood is one of Gauthier's familiar doll-like, chalk figures; while she appears much older than the film actress, she is visibly prepubescent. The picturebook develops the multifaceted nature of Red Riding Hood and the wolf, who are both cast in a variety of conflicting roles. The ambiguity of the young, naïve peasant girl who drives a stake courageously into the wolf's jaws and who laughs in his face at the end of the film is highlighted in the picturebook. Gauthier depicts the fairy-tale heroine's many faces in eye-catching illustrations of a wolf-girl, a diabolical figure, a peasant girl accosted by an urban wolf, a Riding Hood cello played by a Picasso-like wolf, a seducer, and so forth. The wolf is also an ever-shifting figure in the picturebook. Both Ikhlef and Gauthier emphasize the theme of the man-wolf, who is portrayed in the film as an anthropomorphized wolf with a mask that often brings guffaws to contemporary viewers. Although it may seem primitive in the light of today's sophisticated visual effects, Sandre's transformation nonetheless required hours of makeup and forced him to eat through a straw. Sandre wears the wolf mask throughout the film, except toward the end, where the wolf face fades into the actor's handsome human

face several times. In the picturebook, the wolf is portrayed alternately in animal, human, or hybrid form.

The conventions of the picturebook format are used to further develop the story's major themes. The title page evocatively announces the metamorphosis from wolf to man or man to wolf in a series of five framed images. The mask, a recurring motif in all of Gauthier's work, is used with particular skill in this book to blur the borders between human and animal, Riding Hood and wolf.<sup>3</sup> The introduction to the film becomes a rather sophisticated and symbolic initiatory scene on the book's endpapers. Like the oral versions that inspired Ikhlef, her recasting emphasizes the initiatory nature of Little Red Riding Hood's story. This interpretation is less evident in the film, however, due to the actress's tender age. In the mysterious atmosphere of the book's dark endpapers, the older-looking, yet still flat-chested heroine climbs a monumental staircase guarded by stone wolf-sphinxes toward a temple whose stately columns constitute stylized trees. The film closes with the young girl's unexpected, sustained laughter, but the book ends with the adolescent protagonist's enigmatic, sphinx-like smile, suggesting new-found secret knowledge. Ikhlef and Gauthier portray the awakening sexual desires of the prepubescent Riding Hood, who experiences mixed sentiments of attraction and fear with regard to the wolf, a metaphor for sex and seduction. In the film the disturbing nature of the striptease and bed scenes is largely a result of the actress's age, whereas in the picturebook, which consistently depicts an older-looking girl, it is because they appear in a picturebook published for children. Gauthier's illustrations bring a decisively erotic note to Ikhlef's already sensual text, notably in the ritualistic undressing scene where Red Riding Hood shrugs one shoulder out of her bodice while gazing rather seductively at the voyeuristic man-wolf, and in the bed scene that depicts the nude girl lying on top of the wolf, her eyes locked with his in a powerful but tender gaze. Gauthier presents these scenes as erotic spectacles with a theatrical setting and he casts readers/viewers in the role of complicit spectators who share the voyeuristic perspective of the wolf (**Fig. 2**). Recurrent visual motifs, such as serpents and apples, associate sexuality with mythical and religious themes of hell and the fall from paradise. These motifs complement Ikhlef's text, where the age-old struggle between good and evil is expressed in the popular terms of children's games. The use of these games is perhaps even more effective in the film. In a memorable scene – Ikhlef's favourite – added the last night of filming, Red Riding Hood hops on one foot while alternately chanting about god and the devil. The endings of the book and the film are equally ambiguous; readers must

<sup>3</sup> In Gauthier's illustrations, masks are "the real faces," serving not "to hide what one is, but to show it" (letter from Alain Gauthier, 28 July 2003).



**Fig. 2** The striptease scene in *Mon Chaperon Rouge* (Ikhlef & Gauthier 1998).  
**Sl. 2.** Scena razodijevanja u slikovnici *Mon Chaperon Rouge* (Ikhlef i Gauthier 1998).

determine for themselves whether Riding Hoods who keep company with wolves end up in heaven or hell (see Beckett 2008: 185–195 and Beckett 2014: 352–362).

While the film adaptation of Lavater's book made her work even more accessible to a young audience, in Ikhlef's case, the reverse process resulted in a picturebook that was more acceptable for young readers than the original film. However, adults who read the picturebook against Ikhlef's earlier film will undoubtedly find it more disturbing than those unfamiliar with the film, and they may even consider it entirely unsuitable for children.

## From Live-Action and Digital Animation Film to Picturebook

The Pakistani Norwegian actress, filmmaker, and writer Iram Haq made her debut as a director in 2009 with the short film *Skylappjenta* [The Blinder Girl], a fantasy combining live-action and digital animation. Haq uses the tale of Little Red Cap to address the problem of young people growing up between two cultures. There is a strong autobiographical element in the story because Haq decided, at age fourteen, to leave her family for a foster home to avoid an arranged marriage

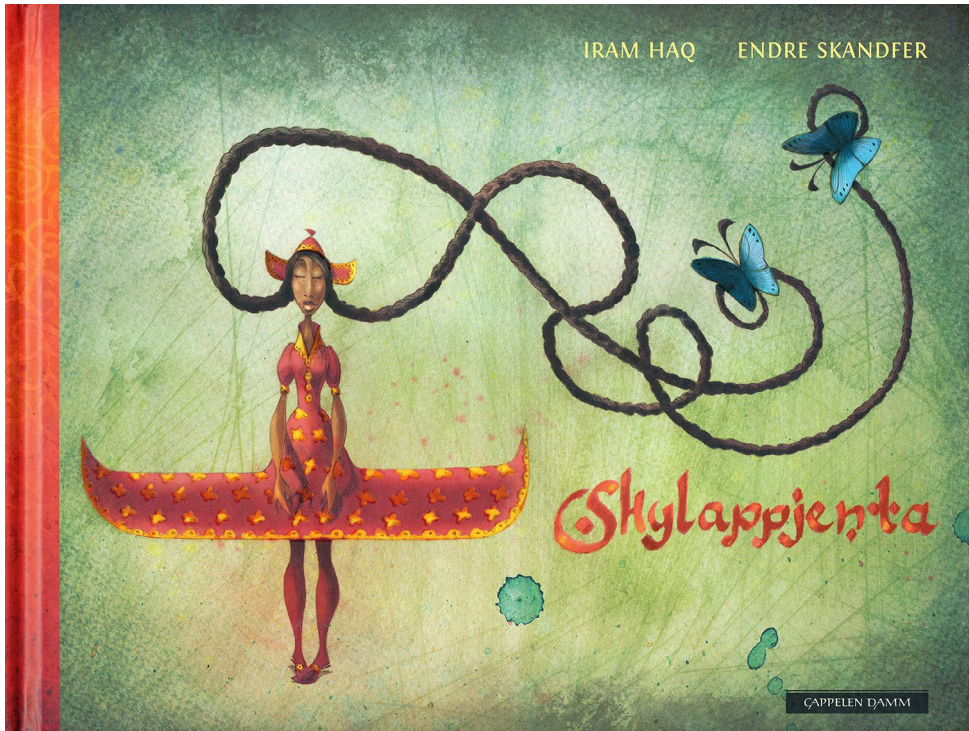


in Pakistan. *Skylappjenta* was first written as a script for a short film (about ten minutes), then rewritten as a picturebook text. Haq wrote, directed, and starred in the film, which is in Norwegian and her mother tongue of Urdu. The film had its first screening with English subtitles, as *Little Miss Eyeflap*, at the Sundance Film Festival in 2010, and it has won numerous awards at international film festivals.<sup>4</sup> The film's production designer was Endre Skandfer, a Norwegian illustrator, filmmaker, and animator. The technique was live-action shot on green screen, with all the landscape and set digitally painted and animated, except for the last scene in which the Blinder Girl enters the real world. The designers at Storm Studios did extensive photo-realistic matte painting, but they did not feel the need to strive for a realism that completely eliminated the underlying craft. While the actors and photographed objects in the foreground are more realistic, the setting is increasingly less so as the eye recedes.

After the film, Haq requested Skandfer to collaborate with her on the book, which would become, in both cases, their first book project. The idea for the book actually pre-dated the film, but it did not appear until later the same year (**Fig. 3**). The author and illustrator worked together closely on both text and visuals, striving to tell the story with as few words as possible (the picturebook text is nonetheless lengthier than the film script). The picturebook was nominated for several awards, including the Culture Ministry's debut award 2009 and UPrisen 2009, an award for the best youth book that is voted on by young readers themselves. The story and design were slightly altered for the picturebook, which nevertheless remains quite similar to the film. The movie begins as the Blinder Girl sets out from her house alone for the first time, but only after her mother forces her to wear a cap with blinders. The brief introduction, in which a cartoon-like house shudders and reverberates with abusive language, is developed in the picturebook text to give readers a better understanding of the Blinder Girl's confined existence. One of the most striking differences in the plot is the arranged marriage, which is only alluded to in the book, but made quite explicit in the film, where the grandmother hands a ticket, money, and the Blinder Girl's Norwegian passport to her uncle, a taxi driver cast in the role of the wolf. The cap motif and the blinders metaphor are extended in the book, where the mother and grandmother also wear the distinctive headgear. In this coming of age story, the young girl discards her cap when she discovers the real world.

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<sup>4</sup> These awards include Best Short Film at the Bergen International Film Festival (2009), Best Nordic Short Film at the Femina International Film Festival (2009), The Ellen Award at Aspen Shortsfest (2010), Audience Award Short Film World Cinema at the Maui Film Festival, Hawaii (2010), Salaam Film Prize at the Salaam Filmfestival, Denmark (2010), and Special Mention at the Interfilm Short Film Festival, Berlin (2010). Haq's film can be viewed at <http://vimeo.com/59147477>.



**Fig. 3** Cover of *Skylappjenta* by Iram Haq and Endre Skandfer (2009).

**Sl. 3.** Prednja stranica korica slikovnice *Skylappjenta* Iram Haq i Endrea Skandfera (2009).

The Disney techniques used in the film are even more prevalent in the book. Haq herself plays the lead role in the live-action film, while the picturebook protagonist, with her caricatural features and enormous eyes, resembles an anime character. She is not unlike some of the more exotic Disney heroines of the 1990s, such as Jasmine in *Aladdin*. The butterflies that hover around the Blinder Girl on many pages of the book heighten the Disneyesque quality, although the recurrent motif is also an important symbol of freedom in both versions of the story. In the book, the Blinder Girl's braids have a life of their own, announcing those of Rapunzel in the 2010 Disney film *Tangled*. The heart-shaped fireworks that explode above the fleeing Blinder Girl and Norman in the film are absent from the picturebook, but the fire that breaks out when the protagonist drops her cigarette and literally burns her bridges is a dazzling pyrotechnic display behind the embracing couple. The Blinder Girl's naivety is underscored in the film by the fact that the characters move in a world reminiscent of storybook illustrations. Interestingly, the stark contrast between fantasy and reality at the end of the film is not carried over to the picturebook, as if such realism seemed inappropriate to the genre.



**Fig. 4** The attempted seduction in *Skylappjenta* (Haq & Skandfer 2009).

**Sl. 4.** Pokušaj zavođenja u slikovnici *Skylappjenta* (Haq i Skandfer 2009).

According to Skandfer, there was nothing in the film's visuals that he could use directly in the book's illustrations, but many scenes are nonetheless strikingly similar (e-mail, 24 October 2011). In her play with the clichés about Norwegians and Pakistanis (see Haq 2010), Haq uses colour to reinforce the differences between the two cultures. The Pakistani community is depicted in warm red and yellow tones, while the Norwegian community is associated with cool colors. In the picturebook, the warm colours of Skandfer's first illustrations are those of the South Asian Subcontinent and the sun seems to set in an orange sky of patterned sari fabric. In both the film and the picturebook, there is an effective use of contrast between light and shadow. The dark scenes that depict the dangers and temptations of the outside world (boys drinking and girls making out) follow each other in the film, but a single spread in the book shows these events on either side of the bright, sunlit corridor through which the heroine blindly walks.

Creating the dynamism of the film in the picturebook presented challenges. Skandfer effectively renders Norman's attempts to seduce the girl by multiplying his groping, grabbing, grasping hands all over the page (**Fig. 4**). The visual effects offered by the film medium enhance certain fantastic scenes. The large heart that

the love-sick Norman holds in his hand at the grandmother's door throbs vigorously in the film, but loses its magical life in the picturebook, where the inert, beribboned (or bandaged) heart looks rather like a Valentine box of chocolates. The conflict between the heroine's family and Norman, who is portrayed as the Norwegian folktale figure Espen Askeladd (The Ash Lad), is depicted in the film as a kind of magic duel. Before viewers' eyes, Blinder Girl shrinks as if under a spell when her grandmother points an accusing, possessive index finger at her, but grows back to normal size when Norman kneels to present her with his illuminated and pulsating heart (her physical size is a reflection of her state of mind). The illustration in the picturebook focuses on the Grandmother, who points a grotesquely long index finger at a miniature Blinder Girl. In the eerie atmosphere of the dark interior, the huge shadow cast on the wall by the tiny heroine does not accurately reflect her petrified pose but shows her fleeing in the opposite direction, another reflection of her fear. The Grandmother is a more mysterious and menacing figure in the picturebook because her face is always hidden from view.

Haq's retelling of "Little Red Riding Hood" blends fairy tale and reality to tell a poignant, contemporary story about a girl who shares two cultures without feeling at home in either (see Beckett 2014: 95–102 and Ommundsen 2012). It is a very serious modern-day story told in the form of a fable using the contemporary media of film and picturebook. Released within a few months of each other, the film and the picturebook address a similar, somewhat ambiguous audience that includes adolescents.

## **Conclusion: Adaptations for All Ages**

"Little Red Riding Hood" has been the subject of a wide variety of films in both the animation and live-action genres. The special, enduring relationship that exists between fairy tale and film (see Zipes and Aurouet) also exists between fairy tale and picturebook. The retellings discussed in this paper suggest the diverse techniques used to adapt versions of "Little Red Riding Hood" from picture book/picturebook to film and film to picturebook in the past few decades. Although their live-action films were produced a quarter century apart, Ikhlef and Haq both became authors by rewriting their innovative filmscripts to adapt them to the picturebook genre. When Lavater's wordless artists' book was turned into a digitally animated film by IRCAM thirty years after its publication, the artist's role in the adaptation process was much less significant. The film adaptation of a picture book/picturebook retelling tends to be more direct, whereas the passage from film to picturebook often involves a higher degree of reinvention, even when,

as in the case of *Skylappjenta*, the illustrator of the picturebook is the production designer for the film. Despite their differences, these recastings of the tale share one important trait in common. Anne Ikhlef laments the fact that there have been so many “reduced, sanitized versions” of “Little Red Riding Hood” in the past few decades, but neither the films nor the picturebooks examined here are watered-down versions. Authors, illustrators, and filmmakers alike were intent on exploring the “real” story of Little Red Riding Hood with all its violence and sexuality. They did not direct the works to a specific audience because, as Ikhlef likes to insist, “tales are for everyone.” Tales address the fears, sorrows, desires, dreams, and aspirations of all ages. Although Lavater’s artists’ book was published in a luxury edition sold in museums and art galleries, a few years before the film was made she would claim that the pictorial language of her *imagerie* appeals to all ages (1991: 44). Ikhlef’s film did not address a particular audience and her editor, Jacques Binstock, who wanted a literary version of the film, imposed no restrictions on the author or illustrator despite the fact that the picturebook would be published by Seuil’s children’s division. The target audiences of the film and picturebook versions of *Skylappjenta* are also quite ambiguous. Haq and Skandfer “aimed them at people who are in the process of growing up,” according to the latter, who adds: “And that could be any age, I think” (e-mail, 13 March 2012). The age-old tale of Little Red Riding Hood has an amazing capacity to adapt to different audiences, as well as to different genres, media, and technologies. Authors, illustrators, and filmmakers are exploiting this versatility to address the popular tale to all ages in two of the most vibrant contemporary media.\*

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\* We are grateful to those who kindly gave Ms. Sandra Beckett permission to include materials in both print and electronic versions of this issue of *Libri & Liberi*: to Alain Gauthier for permission to reproduce the front cover and illustration of the picturebook *Mon Chaperon Rouge* by Anne Ikhlef and Alain Gauthier and to Cappelen Damm in Oslo for permission to reproduce the front cover and illustration of the picturebook *Skylappjenta* by Iram Haq and Endre Skandfer.

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**Od slikovnice do filma i od filma do slikovnice: prijenos bajki iz medija u medij**

Rad razmatra prilagodbu različitih inačica priče o Crvenkapici iz slikovnice na film i s filma u slikovnicu. Autorica raščlanjuje nekoliko preradbi popularne priče koja je bila podvrgnuta intermedijalnoj preobrazbi 1980-ih godina u Švicarskoj, 1990-ih u Francuskoj te u prvome desetljeću dvadeset i prvoga stoljeća u Norveškoj. U analiziranim djelima otkriva se raspon tehnika prenošenja bajki iz medija u medij koje su se manifestirale tijekom triju desetljeća. Usprkos razlikama u pristupu, tehnici, medijima, kao i smjeru prilagodbe, svi ti novi oblici drevne priče privlače ukriženu publiku djece i odraslih. To je bez dvojbe odraz društva koje sve više postaje vizualno usmjereno, pri čemu dob sve rjeđe ima presudnu ulogu.

**Cljučne riječi:** prilagodba, ukrižena publika, bajka, film, intermedijalna preobrazba, slikovnica

**Vom Bilderbuch zum Film und vom Film zum Bilderbuch: Medienüberschreitung am Beispiel von Märchen**

Im Beitrag werden die Adaptionen unterschiedlicher Wiedererzählungen der Rotkäppchen-Geschichte besprochen, wie sie aus dem Medium Bilderbuch in das Medium Film und zurück übertragen werden. Die Autorin untersucht Bearbeitungen und intermediale Transformationen dieser populären Geschichte, wie sie in den 1980er, 1990er und 2000er Jahre in der Schweiz, in Frankreich und Norwegen vorgenommen wurden. Diese offenbaren die gesamte Bandbreite an angewandten Techniken zur Übertragung von Märchen in andere Medien während drei Jahrzehnten. Alle neuen Varianten der traditionsreichen Geschichte sprechen, ungeachtet ihrer unterschiedlichen Zugangsweisen, angewandten Techniken sowie Medien und Adaptionrichtungen, ein aus Kinder und Erwachsenen bestehendes Crossover-Publikum an. Es scheint sich dabei um die Folgeerscheinung einer zunehmend visuell ausgerichteten Gesellschaft zu handeln, in der das Alter immer weniger bestimmend ist.

**Schlüsselwörter:** Adaption, Crossover-Publikum, Märchen, Film, intermediale Transformation, Bilderbuch