Selected Literary Adaptations of the Classic Fairy Tale *Little Red Riding Hood*

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ABSTRAKT

Práca sa zaoberá rozborom troch vybraných literárnych adaptácií Červenej čiapočky. Ako základ na porovnávanie používam dve verzie. Prvá, ktorá je zo zbierky bratov Grimmovcov, *Rotkäppchen* z roku 1812 a druhú verziu od Charlesa Perraulta, *Le Petit Chaperon Rouge* z roku 1697. Práca skúma rôzne aspekty, ako žáner, cieľovú skupinu, tému a podobne, ktoré sú následne aplikované na vybrané literárne adaptácie. Poukazuje na to, ako sa z rozprávky vďaka adaptáciám stanú nové hlavné myšlienky a príbehy ako také. Práca sa zaoberá aj motívmi ako je nebezpečenstvo alebo samotným vlkom, ktorý dokáže v každej adaptácií, poukázať na rôznorodú symboliku. V práci sú použité adaptácie s rozdielnymi typmi žánrov, aby v nich skúmane aspekty boli čo najrozličnejšie.

Kľúčové slová: Červená čiapočka, adaptácia, žáner, cieľová skupina

ABSTRACT

This thesis deals with the analysis of three selected literary adaptations of Little Red Riding Hood. I use two versions as a basis for my comparison. The first, is from the collection of the Brothers Grimm, *Rotkäppchen,* from 1812, and the second version is by Charles Perrault, *Le Petit Chaperon Rouge,* from 1697. The work examines various aspects, such as genre, target audience, theme, and others, which are later applied to selected literary adaptations. It points out how adaptations transform main themes of fairy tales into a whole new one and how they transform stories as such. This thesis also deals with motifs such as danger or the wolf itself, which can point to various symbolism in each adaptation. Selected adaptations, which are being analyzed in this thesis, contain different types of genres so that the analyzed aspects in them could be diverse as much as possible.

Keywords: Red Riding Hood, adaptation, genre, target audience

CONTENTS

INTRODUCTION

When encountering this lexical trio "big bad wolf," "forest,", and "red," the first thing that crosses people's mind is the iconic story of Red Riding Hood. So many years passed since this folk story started its origin, yet parents are still telling it as a good night story to their children even nowadays. Expanding beyond its role in children's literature, the tale of Red Riding Hood has become a source of inspiration for a diverse group of authors, reaching beyond the boundaries of children's literature and extending into different genres or adapting this story for a different target audience.

In this bachelor's thesis, I will explore three literary works inspired by the classic tale of Red Riding Hood. I will analyse their genre, themes, similarities, differences, and other aspects suitable for examination. The story has two main, famous written versions: one by Charles Perrault from 1697, known as *Le Petit Chaperon Rouge*, which lacks the expected happy ending, and another by the Brothers Grimm from 1812, titled *Rotkäppchen*, which is a lighter version compared to Perrault's. Since these are the most famous written versions, I will compare selected adaptations with each of them to highlight their differences and similarities and determine which version had a greater influence on the authors of the adaptations. This analysis aims to explore how the selected adaptations relate to each other and the two main versions by the Brothers Grimm and Charles Perrault.

In the first part, I will look into the issue of adaptation, including the reasons behind creating them and the different categories of adaptation. I will compare scholars' different points of view on this topic. Also, I will explain differences between adaptation and appropriation, which for a lot of people is a foreign concept and is often used interchangeably. Next, I will comment on literary adaptations only, since that is the main focus of my bachelor's thesis – meaning different aspects (such as genre, theme, target audience…) that I will later apply on the selected literary adaptations in the second part of my bachelor's thesis. Lastly, I am going to focus on fairy tales and their history, concerning also the history of wolves and their connection to fairy tales since it is the most significant symbol of the Red Riding Hood story. In the second part of my bachelor's thesis, the two main versions of *Little Red Riding Hood* (Perrault's and Brothers Grimm's) will be put under scrutiny, and in the last part of this thesis, I will analyse selected adaptations based on previously mentioned aspects and I will also point out how they differ from the Perrault's or the Brothers Grimm's version.

The initial text for my analysis is the book *Honestly, Red Riding Hood Was Rotten!*

(Trisha Speed Shaskan, 2012), which belongs within the genre of children's literature, but this adaptation puts a fun spin on the traditional Red Riding Hood story, where wolf is telling the story from his point of view. The Second one is *Red Riding Hood* (Sarah Blakley-Cartwright, 2011), which belongs to young adult literature. This selection diverges from the main versions by introducing elements such as teen drama and a love triangle. Blakley-Cartwright here does not use the term "wolf" but "werewolf." This term has been mainly popular within the category of young or teen readers, and I will look into this phenomenon later in my bachelor's thesis. Lastly, the contemporary adaptation of *The Girl in Red* (Henry Christina, 2019)*,* which belongs to survival and horror literature, portrays Red as a resilient protagonist who undergoes different challenges. The characterization of Red is portrayed from a feminist perspective, portraying Red as an independent and self-reliant woman, who does not need any salvation from men. Several adaptations of the well-known Little Red Riding Hood exist. However, I have selected the three already mentioned adaptations due to their distinctiveness in terms of the target audience, genre, plot, and various other classifications, all of which I intend to analyse in detail within my bachelor's thesis.

1 ADAPTATION

This chapter explores the meaning of the term "adaptation" and whether it can or cannot be clearly defined. Since many scholars are discussing this term, there are many different definitions, and it is impossible to agree on one single definition.

1.1 Definition of Adaptation

Linda Hutcheon presents a broad perspective on adaptation, stating: "Anyone who has ever experienced an adaptation (and who hasn't?) has a theory of adaptation, conscious or not."[1] She then argues that we cannot think about adaptation in the range of only movies and novels because adaptation is all around us, and it always has been. From the Victorian era, people have been adapting paintings, songs, and poems until postmodernism and a new era where we tend to adapt also theme parks, video games and many other features of the twenty-first century.[2]

Other scholars have a very different point of view when it comes to discussing adaptations because they see them as just a lesser version of the original text or work. However, Leitch suggests that we should not view adaptation just as some kind of product. Instead, we should consider the motivations of the author and the processes involved. This shows that adaptation is more complex than simply being a secondary product.[3] [4]

Deborah Cartmell and Imelda Whelehan offer another point of view: "The word "adaptation", after all, crucially informs us that there is more than one text and more than one author. Perhaps the search for an "original" or for a single author is no longer relevant in a postmodern world where a belief in a single meaning is seen to be a fruitless quest."[5] In the contemporary postmodern world, the emphasis on adaptations goes beyond mere fidelity to the original source material. They argue that evaluating adaptations involves looking beyond their resemblance to the original work, and instead exploring the diverse layers of meaning that they offer. This point of view tells us that adaptations can be amusing and original because they offer different ways to understand a story, which makes them more

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[1] Linda Hutcheon and Siobhan O'Flynn, *A Theory of Adaptation*, 2nd ed. (London: Routledge, 2013), xiii.

[2] Hutcheon and O'Flynn, *A Theory of Adaptation*, xiii- xiiii.

[3] Jay Telotte and Gerald Duchovnay, *Science Fiction Film, Television, and Adaptation Across the Screens* (London: Routledge, 2011), 177.
    They used Leitch's point of view in their book

[5] Deborah Cartmell and Imelda Whelehan, eds., *Adaptations: From Text to Screen, Screen to Text* (London: Routledge, 2013), chap. Introduction, Perlego.

appealing to people nowadays.[6]

It is necessary for this thesis to break down the difference between the term adaptation and appropriation due to the fact that many people use this term interchangeably or some are not familiar with the term appropriation. Julie Sanders argues that appropriation refers to a creative process where an existing cultural aspect, such as a text, image, or idea, is used as a basis for creating a new work that significantly diverges from the original. This often involves inserting new elements and critiquing the original source and may result in a whole new cultural product. Unlike adaptations, which maintain a clear connection to the source material, appropriations tend to establish a more complicated and sometimes indirect relationship with their intertexts. The resulting work can be positioned further along the spectrum of creative distance from the original, showcasing a complex and often innovative reimagining of the source material.[7] I will refer to this difference in the conclusion of my bachelor's thesis where I will conclude if the selected literary works are considered adaptations or appropriations.

1.2   Reasons Behind Creating an Adaptation

In this chapter, I will examine the reasons and motives behind creating an adaptation, I will follow chapters from Linda Hutcheon's book from 2013, *A Theory of Adaptation.* This will be applied to selected adaptations in the second part of my thesis.

Hutcheon divides her categories on why to adapt into three parts. The first category is the economic reason. She writes how the economic incentives behind adaptations are clearly visible in the entertainment industry, where various media, from films to video games, often need to undergo transformations to capitalize and make fame on existing successes. For instance, while some video game adaptations of films aim to profit from the popularity of certain movies, not all adaptations achieve the same commercial success. Similarly, films are frequently adapted from already made literary works, partly because an adaptation can generate revenue as an original screenplay. This is also happening with book writers who want to appeal to Hollywood studios since that way they can gain a lot of money and fame. In simple terms, it means that the entertainment industry is all about making money.[8] On this premise, it is clear that all adaptations throughout the whole process of making them have this incentive of gaining money and public success. It is a competitive

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[6] Cartmell and Whelehan, *Adaptations: From Text to Screen, Screen to Text*, chap. Introduction.
[7] Julie Sanders, *Adaptation and Appropriation*, 2nd ed. (London: Routledge, 2016), 35-36.
[8] Hutcheon and O'Flynn*, A Theory of Adaptation*, 86-88.

industry where, as it is said in English, "The early bird catches the worm." The Marvel movies are a great example of how comic books written by famous authors like Stan Lee and Jack Kirby were turned into successful films. This was a big opportunity to make a lot of money and become famous by bringing these comic book stories to the big screen.

Hutcheon is also pointing out the other side of adapting and that is the role of legal consideration. Since contracts often clear publishers or studios of legal responsibilities, putting the burden on adapters is the way it goes for them. This creates a complex legal landscape where adapters must carefully follow copyright issues. Despite legal constraints, adaptations provide billions of options for creative reinterpretation and expression. The interesting fact that was mentioned was that Parodies, for example, have legal protections that adaptations lack, allowing them to comment critically on prior works without facing copyright infringement claims.[9] So this means that even though legal considerations are crucial and can be very challenging for adapters, the possibility of bringing new perspectives to familiar stories (and money, of course) often outweighs the risks.

The next reason behind creating adaptations is also personal and political motives. She claims here that people adapt stories for all sorts of reasons, both personal and political. On a personal level, someone might feel a strong connection to a story or text because it resonates with their own interests or passions. Based on this, Hutcheon uses an example: when David Edgar adapted Charles Dickens's *Nicholas Nickleby* for the stage, he didn't just retell the story – he added his own twist to critique Dickens's views on society. It is a common thig that often in adaptations, people bring politics into the mix. They might want to challenge or question the ideas in the original story. Another example in this chapter is Take Tori Amos, who made a song based on Eminem's song *'97 Bonnie & Clyde*, where she changed all the masculine lyrics into a more feministic version, so that way she uses her art to stand up against things that are stereotypical.[10]

The last motive she mentions is cultural. People adapt stories and art for lots of reasons, not just to make money or follow the law. One big reason is to get more respect or recognition by working with famous books or art. Adapting classics like Shakespeare's plays or old British novels can make people see the adaptation and its creators in a better light. Another reason is to help students learn. Many adaptations are made for schools, so students can enjoy stories in a new way. This creates a whole educational industry around adaptations.

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[9] Hutcheon and O'Flynn, *A Theory of Adaptation*, 88-91.
[10] Hutcheon and O'Flynn, *A Theory of Adaptation*, 93-95.

In the past, rules like the Hollywood Production Code from the 1930s to the 1960s affected which stories could be adapted. For example, the code didn't allow certain things like sex scenes, so adaptations had to follow these rules.[11]

This way, adaptations can also show how culture and society change over time. Sometimes, adapters change a story to talk about modern problems or ideas. This helps the adaptation to stay important and connect with audiences from different times. To sum up, people adapt stories for many reasons. They might love the story, want to talk about society, or just make it feel relevant. Adaptations let creators show their own ideas while also reflecting on what is happening in the world, this reflection of what was happening in the world when Charles Perrault and the Brothers Grimm were writing *Little Red Riding Hood* is described in chapter 6. That is one of the facts why it is clear to understand and define their different styles of writing.

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[11] Hutcheon and O'Flynn*, A Theory of Adaptation*, 91-92.

2 TYPES OF ADAPTATIONS

I will begin this chapter with Linda Hutcheon's quote: "Stories do get retold in different ways in new material and cultural environments; like genes, they adapt to those new environments by virtue of mutation—in their "offspring" or their adaptations. And the fittest do more than survive; they flourish."[12] Works can be adapted throughout different types of media. People can adapt a movie into a computer game or a bedtime story into a song. Adaptation is a very important part of our world where often we need to adapt something in order to repurpose the existing work or to prolong the life of the original work. One of the most common and popular types of adaptation involves transforming types of verbal narrative into movies, where many films have surpassed the popularity of their original literary counterparts. A great example is Robert Zemeckis's 1994 movie *Forrest Gump*, widely regarded as one of the best movies of all time, despite being based on Winston Groom's 1986 novel *Forrest Gump*, which was not nearly as successful as Zemeckis's movie. That way this story did not disappear from this world and the adapted version became one of the most famous movies of all time.

According to Linda Hutcheon, there are different categories based on the relationship between the source material and the adapted work. Among them, there is a category of relationship from one sign system to another, or from one media to another, where we should not think about it as a mere translation but more as the process involving aspects such as language, imagery, and symbolism to fit the conventions and possibilities of the medium being used. She shows how different types of art can influence each other and how the meaning of a story can change when it is turned into a different form of art or media.[13] This form of adaptation becomes evident when we examine the narrative of *Red Riding Hood* by the Brothers Grimm alongside the 2011 film adaptation *Red Riding Hood* directed by Catherine Hardwicke. In this comparison, we see how the simple story of Red Riding Hood changes from a written story to a movie. Through the use of camera techniques, sound design, and visual effects, the movie presents a fresh and distinct perspective, offering viewers a new way to engage with the story.

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[12] Hutcheon and O'Flynn, *A Theory of Adaptation*, 32.
[13] Hutcheon and O'Flynn, *A Theory of Adaptation*, 15-16.

2.1 From Verbal Narrative to Movie Adaptation

Adaptations from verbal narrative to movie adaptations are considered as one of the most popular categories when it comes to adapting. Linda Hutcheon refers to them as transition from the telling to the showing mode.[14] Visuals and movies can stimulate our brain directly we do not have to think about it how does something look. That means when we read some word, for example, "a girl," firstly, we need to visualize it and that we need to connect with something we have already seen before, whereas when it comes to seeing an actual girl in the movie, we instantly know and recognize that it is that girl. This is a process that happens on a daily basis without even knowing it. This is why doctors claim that we should read more, it is how we train our memory. Hutcheon later claims that movies are multitrack medium – meaning that they use multiple tracks, including visuals, sound effects, music, and dialogue, to enhance the audience's experience and evoke emotions. They also use different cinematic techniques like editing, camera angles, and montage to direct and expand the audience's perception.[15] However, movie adaptations are limited by time and sometimes it can be really challenging to include everything what is considered as important into that time.

In contrast to this, verbal narrative and reading primarily rely on interpreting written words without the direct stimulation of these sensory aspects. Moreover, when it comes to literary work there, is usually only one author so it can be challenging but, on the other hand, much more authentic. Debates have long persisted between enthusiasts of reading and enthusiasts of movies, each arguing about the superiority of their preferred medium. However, Cartmell and Whelehan are referring to the situation where coexisting of literature and cinema gained noticeable success in the case of the *Harry Potter* movie adaptations. Despite dissimilarities between the books and the cinematic portrayal, J.K. Rowling, expressed admiration for the movies, acknowledging that they captured her intentions and ideas even more effectively than she had envisioned them while writing.[16] Of course, it can be argued that Rowling said that because of the immense financial success of the *Harry Potter* movies, but on the other hand, profitability stands as one of the primary incentives for the adaptation of existing works.

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[14] Hutcheon and O'Flynn, *A Theory of Adaptation*, 38-46.

[15] Hutcheon and O'Flynn, *A Theory of Adaptation*, 38-46.

[16] Cartmell and Whelehan, *Adaptations: From Text to Screen, Screen to Text*, chap. Authorship, Commerce, and Harry Potter.

2.2 Different Types of Adaptations

When it comes to adapting, there are no strict boundaries when it comes to adapting across the media as long as it has similar essence of the original work. Any work can be transformed into an entirely new piece of art. In my research on adaptations of Little Red Riding Hood, I came across an interesting example at The Victoria Miro Gallery, a contemporary art gallery in London. In this art gallery they have a *Little Red Riding Hood Suite* (2003) by Paula Rego, which is her painted adaptation of Charles Perrault's original tale. Her adaptation diverges from the Brothers Grimm's version as it omits the rescue of the grandmother and Little Red Riding Hood, leading to a different outcome that does not conclude with a traditionally happy ending.[17] In the paintings, the story depicts a strong mother figure who ultimately defeats the wolf, which is portrayed as an angry man. In the final image, she sits triumphantly in a chair, smiling vengefully, with the wolf's fur around her neck like a scarf. This symbolizes her personal revenge and victory, achieved without any help from the hunter. In this adaptation, it is clear that the author has feminist beliefs, making this a contemporary piece of art mixed with 21st-century perspectives. Her use of bright and vivid colours adds depth to the story. Overall, Rego's suite invites viewers to rethink the tale's themes in a captivating way.

Another example is David Bowie's song *1984* which is a musical adaptation of George Orwell's novel *1984*. While both works explore themes of totalism and the aspects of individual freedom, they do so through different perspectives and media. Bowie's song captures the ominous atmosphere of Orwell's novel with its driving rhythm and haunting lyrics, evoking a sense of paranoia. However, Bowie's adaptation also adds a layer of ambiguity and personal reflection, as he draws on his own experiences and observations of society. In contrast, Orwell's novel provides a detailed and immersive exploration of a totalitarian regime, offering a chilling portrayal of a world where thought is controlled. Despite their differences, both the song and the novel serve as powerful warnings about the dangers of a wrong authority and the importance of preserving freedom and individuality. Adapting stories can happen in lots of different ways throughout. Some stories become movies, others turn into TV shows, and some even become stage plays. It is interesting to see how a story can change depending on where it is adapted and who is adapting it. Each type of adaptation offers a unique way to experience a story, whether it is through visuals on

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[17] "FIAC 2021," Victoria Miro, accessed April 21, 2024, https://online.victoria-miro.com/fiac-2021/.

screen or pieces of art in the gallery. Overall, the variety of adaptation methods means there is something for everyone to enjoy, no matter their preference.

3 FROM VERBAL NARRATIVE TO VERBAL NARRATIVE

Another form of adaptation involves the transformation of one verbal narrative into another verbal narrative. The differences are not as noticeable as in transforming one work across different media, but within this context, aspects such as genre, target audience, themes, characters, and many more come under scrutiny. Given the focus of my bachelor's thesis, I will look into the complexity of this particular type of adaptation by previously mentioned aspects, which I will apply in the second part of my bachelor's thesis to selected adaptations.

3.1 Genre

Currently, genre is a topic of considerable debate among scholars due to the rapid pace and diversity of modern media, including movies, books, and ideas. Given its complexity, many scholars offer diverse perspectives on the genre. In this chapter, I will provide a concise overview of John Frow's examination of genre.

Frow claims that there is not a singular, definitive description of genre, making it impossible to write a list of genres and their definitions. His understanding of genre is "a form of symbolic action: the generic organisation of language, images, gestures, and sound makes things happen by actively shaping the way we understand the world." For example, the language used in a detective novel differs from that in a romance novel, and each genre employs unique conventions to engage with its audience. John Frow's explanation of genre underscores its significance in shaping how we perceive the world. He stresses that genre is not just about labelling texts or cultural items, it is more like a way of communicating symbolically. This means that genres interact with audiences, influencing how we interpret things and how we see the world around us.[18] The complexity of genre becomes clearly evident when we move past the basic explanations provided in some of the high school literature classes where after one class, we should be able to categorize every book and movie into its own genre. Rather than a simple set of categories and descriptions, genre theory reveals a much deeper and multifaceted framework.

Frow in his book differentiates between the following forms of organisation of texts, whether verbal, aural, or visual:

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[18] John Frow, *Genre,* 2nd ed. (London: Routledge, 2015), 1-3.

- the *semiotic medium* in which a text is inscribed and presented (speech or writing, colour and line, texture three-dimensional mass, the tone and pitch of the human voice or of other sounds, recorded and projected light…);

- the '*radical of presentation*' through which the text is presented to its receiver (first- or third-person narration, dramatic narration, non-narrative address, song, digital interface, and so on);

- *mode* in the adjectival sense as a thematic and tonal qualification of 'colouring' of genre;

- *genre* or kind, a more specific organisation of texts with thematic, theoretical and formal dimensions; and

- *sub-genre*, the further specification of genre by a particular thematic or formal content (coronation ode; Petrarchan sonnet) [19]

Overall, Frow's analysis points out on the multifaceted nature of textual organization and presentation across various media and genres. Frow also mentions the forms of textual organisation are not meant to be hierarchically ordered between each other only, with the exception of genre and subgenre. Otherwise, they are meant to be examined separately. [20] This chapter provides a simplified definition of the concept of genre, since it is a difficult topic that would deserve a thesis on its own, but I will apply the previously mentioned Frow's organisation in the chapter six, where I will analyse selected adaptations of Red Riding Hood.

3.2 Target Audience

In both literature and film, understanding the target audience is essential. It refers to the specific group of people a book or movie is made for, those most likely to enjoy and connect with it. Identifying this audience helps creators tailor their work to match their interests and preferences. This part of my bachelor's thesis explores how authors determine their target audience and shape their narratives. Through this study, I aim to shed light on how audience analysis influences storytelling in literature, offering insights into the relationship between creators and their audiences, I will mainly focus on how authors adapt works in order to appeal to their target audience.

According to Oxford Dictionary target audience is defined as "The selected segment of a total population to whom a text, message, or product is primarily directed."[21] This

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[19] Frow, *Genre*, 73.
[20] Frow, *Genre*, 73-74.
[21]"Target Audience," Oxford Reference, accessed March 13, 2024, https://www.oxfordreference.com/display/10.1093/oi/authority.20110803102130234.

definition is one among numerous others, and it is quite straightforward and understandable. While there are many different interpretations available, this particular definition serves as an accessible starting point for understanding the concept.

Antti Juhani Ojanen suggests that when aiming to reach a specific audience, considering cultural factors is crucial. This involves aligning the content of the work with the cultural or religious beliefs prevalent among the intended audience.[22] A great example is the Japanese horror film *Ringu* (Hideo Nakata, 1998) and its Hollywood adaptation, *The Ring* (Gore Verbinski, 2002). We can see many differences between them that are rooted in their cultural contexts and aesthetic approaches in order to appeal to their target audience. Valerie Wee writes that *Ringu* (Hideo Nakata, 1998) reflects Japanese cinema's emphasis on visual suggestion and acceptance of the unknown, with fragmented and mysterious visuals conveying a sense of otherworldliness. On the other hand, *The Ring* (Gore Verbinski, 2002) draws from Western aesthetics, prioritizing narrative coherence and realism while blending elements of art cinema and music videos. These differences shape the portrayal of themes like technophobia and ambiguity, highlighting the distinct cultural and cinematic traditions of each film. [23]

Another aspect highlighted by Antti Juhani Ojanen is age. When adapting language for a target audience, consideration must be given to the age group of the intended readers. This adaptation may be necessary due to varying linguistic norms or cultural expectations associated with different age groups within the target culture.[24] Among other aspects, creating an eye-catching book cover is also crucial because it is the first thing readers notice when entering a bookstore so the author has to think about which colours, style of writing or pictures to use for the suitable audience. There is an exception when it comes to children's books because young readers may not be able to read yet. Therefore, the target audience for children's books includes not only children but also adults who purchase books for them. Since adults are the ones making the purchasing decisions, it is important for book covers to appeal to them as well as to children.

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[22] Antti Juhani Ojanen "Effects of a Different Assumed Age of Target Audience in Translated Fantasy Literature" (University of Eastern Finland, 2019), 1.

[23] Valerie Wee, "Visual Aesthetics and Ways of Seeing: Comparing 'Ringu' and 'The Ring," *Cinema Journal* 50, no. 2 (2011): 59-60, http://www.jstor.org/stable/41240693.

[24] Juhani Ojanen, "Effects of a Different Assumed Age of Target Audience in Translated Fantasy Literature," 1.

3.3 Theme

Another concept we can explore when analysing adaptations is the theme. According to Shlomith Rimmon-Kenan, who is a professor of English and Comparative Literature a theme in literature is the main idea or message that the story explores. It is not something you can point to in the text like a word or sentence, but rather it is a concept that emerges from the whole story. Themes are like the big ideas that the author wants you to think about or understand after reading the book. They are not about specific details, or how the sentences are written, but more about the deeper meaning behind the story. Themes help to see the bigger picture and connect with the story on a deeper level, making it more meaningful.[25]

The adaptation that altered its theme is *Maleficent* (2014, dir. Robert Stromberg), which is based on Disney's *Sleeping Beauty* (1959) movie. In Disney's *Sleeping Beauty* (1959), the main theme revolves around the triumph of good over evil, with Prince Phillip defeating Maleficent and breaking the curse on Princess Aurora with true love's kiss. The story emphasizes traditional fairy tale morality and the power of love to conquer darkness. In contrast, *Maleficent* (2014, dir. Robert Stromberg) offers a reinterpretation of the classic tale, shifting the thematic focus towards forgiveness, redemption, and moral complexity. The film looks into Maleficent's backstory, portraying her as a sympathetic character who seeks revenge after being betrayed. However, the narrative ultimately explores themes of empathy and forgiveness as Maleficent finds redemption through her love for her daughter Aurora. While both stories share elements of the original fairy tale, *Maleficent* (2014, dir. Robert Stromberg) diverges significantly by offering a more nuanced exploration of character motivations and moral ambiguity. The adaptation challenges traditional aspects of good and evil, highlighting themes of empathy and forgiveness that add depth and complexity to the narrative.

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[25] Claude Bremond, Joshua Landy, and Thomas Pavel, eds., *Thematics: New Approaches* (Albany: State University of New York, 1995), 9-14.

4   FAIRY TALES

Fairy tales have been around since people could talk, share important lessons, and entertain. According to Jack Zipes, they were not titled back then, but they were a big part of social life. Despite them looking magical or unreal, people believed in them, much like religious or patriotic stories. He believes that fairy tales are all about action and change, making the world better for people to live in. Even though they started as simple stories, they became more complex over time, blending oral and written traditions. He also points out that there is a difference between old-fashioned wonder tales and modern fairy tales, but they are all part of the same storytelling world. People have made manuscripts and books to keep track of all the different types of stories, but understanding how they have changed over time is tricky. The term "fairy tale" covers both old stories and new ones, without separating them into oral and written categories. Zipes thinks that studying how stories interact with society can help us understand their impact on people's lives.[26]

Another aspect of fairy tales' importance in our lives is described by Catherine Orenstein who explains that fairy tales are often seen as stories for children, meant to teach moral lessons. However, they also tap into deeper themes, especially concerning sexuality. These tales reflect societal standards of behaviour and qualities that are considered desirable, shaping our perceptions of gender roles and what it means to be a man or a woman. In their original versions, fairy tales were often quite explicit about these themes.[27] Catherine Orenstein's theory about the importance of fairy tales in shaping perceptions of gender roles can be applied to *Little Red Riding Hood* by the Brothers Grimm and also to *Little Red Riding Hood* by Perrault. In the tale, Red Riding Hood represents the innocent young girl, while the wolf symbolizes both danger and desire. The story reflects social expectations of female behaviour and warns that they should listen to others and they should not to make choices on their own, because it can put them in danger. Red Riding Hood's encounter with the wolf highlights the tension between obedience and rebellion, and the consequences of female curiosity. Ultimately, the tale reinforces traditional gender roles, portraying women as vulnerable and in need of protection from predatory male figures.

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[26] Jack David Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of a Genre* (NJ: Princeton University, 2013), 1-9.
[27] Catherine Orenstein, *Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale* (New York: Basic Books, 2002), 211.

4.1 Fantasy Literature in Anglo-American Culture

It is known that fantasy literature in Anglo-American culture is popular when it comes to children, teens, or adults However, there is an exception when it comes to Finnish culture. According to Antti Juhani Ojanen fantasy genre is more suited for kids and not for adults at all. Due to this in Anglo-American culture there are lot more fantasy adaptations inspired by stories for children.[28] It is possible to see this phenomenon in just a fraction of adaptations of Red Riding Hood that are being analysed in this bachelor's thesis. I found this phenomenon where Finns consider fantasy literature mainly for children very interesting so I took into account the research written by Kari Sajavaara and Jaakko Lehtonen. They write that Finns are considered to be one of the least talkative among Europeans and they also have this view of themselves where they see each other as non-talkative, serious and mainly focused on themselves and their education.[29] Since they do not read as much fantasy as they grow older that could be one of the reasons why Finns are considered very conservative and serious people. In contrast to the stereotypical opinion of Americans as generally open-minded and optimistic, it is commonly acknowledged that fantasy holds a significant place among the most favoured literary genres in American culture. This cultural phenomenon reflects a broader societal inclination towards storytelling and the exploration of fantastical realms. Fantasy literature is widely popular among Americans, reflecting the nation's appreciation for imaginative fairy tales and stories that provide an escape from the ordinary routines of daily existence.

4.2 Wolf Throughout the History

A Wolf, or Latin - *Canis lupus,* is a widely recognized animal, yet it is important to note its extensive presence in myths and fairy tales, way before there was any written documentation about wolves. Since my topic revolves around wolves, it is worth noting that they play an important part in the narrative due to their significant role in all of the adaptations. Rebecca Grambo looks into the long-lasting existence of wolves, which predates even Homo Sapiens. Over time, the cultural perception of wolves has undergone significant shifts. Initially, humans and wolves coexisted, with people considering them companions and even adorning them with golden armour. Vikings, in particular, revered wolves, believing that wearing wolf skins and engaging in rituals could grant them supernatural abilities by merging their essence

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[28] Juhani Ojanen, "Effects of a Different Assumed Age of Target Audience in Translated Fantasy Literature," 2.

[29] Adam Jaworski, ed. *Silence: Interdisciplinary Perspectives* (Berlin: Walter de Gruyter, 1997), 263-264.

with that of wolves. In contrast to this she points out that, as societies transitioned from hunting to herding, wolves came to be viewed as enemies, blamed for preying on domesticated animals. In the Middle Ages, this perception took a darker turn as the church and society began associating wolves with werewolves, portraying them as vicious and demonic beings which can have human and animal form.[30] What is interesting is in the adaptation of *Red Riding Hood* (2011) by Sarah Blakley-Cartwright, werewolves are portrayed within the context of a deeply religious village. The term "werewolf" is utilized, evoking fear and superstition among the villagers who perceive the creature as inherently evil. Within this narrative framework, faith in God is represented as the villagers' primary source of solace and protection against the perceived threat posed by the werewolf. Sarah Blakley-Cartwright's *Red Riding Hood* (2011) taps into the real fears people had about wolves, thinking of them as demonic in history, adding authenticity to the story. Grambo maintains that even when Europeans migrated to the New World, their apprehension of wolves persisted, leading to the creation of horror stories surrounding these creatures. This fear-induced perspective has endured over time, persisting in literature, advertisements, and the beliefs of some people even nowadays.[31]

The enduring fascination with wolves, rooted in their intriguing history and ability to evoke fear and curiosity, has led to numerous adaptations of Perrault's *Little Red Riding Hood* since its publication in 1697. It has translated into significant commercial success in the 21st century, particularly with the romanticized portrayal of werewolves. An Example of this phenomenon is evident in the *Twilight* book series (2005) written by Stephenie Meyer, where the character Jacob, who is a werewolf, is portrayed as a handsome young man with a warm-blooded nature who is a better match for a human Bella, contrasting with the cold-blooded killer image of Edward, who is a vampire. The widespread appeal of the *Twilight* movies, directed by Catherine Hardwicke and based on the book series by Stephanie Meyer, is evident from their financial success. According to Scott Mendelson, a film industry analyst who wrote for Forbes, that the five *Twilight* movies generated a total revenue of $3.317 billion worldwide between November 2008 and November 2012. This series achieved an impressive average rate-of-return of 7.9 times its budget, making it one of the most

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[30] Rebecca L. Grambo, and Daniel J. Cox, *Wolf: Legend, Enemy, Icon* (New York: Firefly Books, 2015), 13-15

[31] Rebecca L. Grambo, and Daniel J Cox, *Wolf : Legend, Enemy, Icon*, 14-15.

financially successful fantasy franchises of recent times in terms of budget-to-gross ratios.[32] Since there are many occurrences of werewolves in modern literature Robert McKay and John Miller explore how the story of *Little Red Riding Hood* influences the portrayal of werewolves, focusing on the gender dynamics involved. Traditionally, werewolves are represented by males, while their victims are often young females. Their thinking is interesting because werewolves challenge the idea that humans are the superior form of life. With their dual nature as part animal and part human, werewolves challenge the idea that humans are the pinnacle of rationality and superiority, instead embracing their more primal, wolf-like instincts.[33]

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[32] Scott Mendelson, " 'Twilight' Occupies All 5 Top Spots among Netflix's Most-Watched Movies," Forbes, accessed March 21, 2021, https://www.forbes.com/sites/scottmendelson/2021/07/21/twilight-occupies-all-5-top-spots-among-netflixs-most-watched-movies/?sh=7623574810ca.

[33] Robert McKay, and John Miller, eds. *Werewolves, Wolves and the Gothic* (Cardiff: University of Wales, 2017), 9-10

5 THE LITTLE RED RIDING HOOD

Fairy tales have a long history when it comes to enriching some cultures. Among these, the story of Little Red Riding Hood stands out as a classic tale that has enchanted readers for centuries. Originating from oral traditions and later put into written form by authors like Charles Perrault and the Brothers Grimm, the story of *Little Red Riding Hood* continues to fascinate and intrigue audiences of all ages. In this chapter I will analyse both of these versions and I will point out the differences between them.

5.1 Perrault's *Little Red Riding Hood*

Charles Perrault was a French author and member of the Académie Française, born in 1628. He is best known for his collection of fairy tales, *Tales of Mother Goose*, published in 1697. Perrault's fairy tales, including classics like *Cinderella*, *Sleeping Beauty*, *Puss in Boots*, and *Little Red Riding Hood*, have become iconic in children's literature and have inspired numerous adaptations in various forms of media. He was a very important figure in 17th-century French literature, contributing not only to children's stories but also to poetry and prose. Charles Perrault's version of *Little Red Riding Hood* was published in France in 1697. It was included in his collection of fairy tales titled *Tales of Mother Goose* (*Histoires ou contes du temps passé, avec des moralités*)[34]

Francisco Vaz da Silva highlights interesting observation regarding the praising words given by the Brothers Grimm to Charles Perrault. The Brothers Grimm praised Perrault for faithfully transcribing folktales into written form, while dismissing the notion that Perrault invented these tales. However, it is not completely true. In particular, Vaz da Silva focuses on Perrault's *Le Petit Chaperon Rouge* (*Little Red Riding Hood*) and its relationship with the broader tradition of the tale. Unlike Perrault's other stories, *Le Petit Chaperon Rouge* shows no clear literary influences and stands as the earliest known variant of the tale.[35] This implies that Perrault's interpretation of Little Red Riding Hood might indeed be the earliest written version of this renowned tale. However, that does not mean that every adaptation is based on this version. Unfortunately, Perrault did not provide sources for the other stories he wrote. In the new era, he might have been called the father of folklore stories.

The story is about a girl named Little Red Riding Hood, this name she got was due

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[34] Charles Perrault and C. J. Betts, *The Complete Fairy Tales* (Oxford: Oxford University, 2009), x-xv.
[35]Francisco Vaz da Silva, "Charles Perrault and the Evolution of 'Little Red Riding Hood'," *Marvels & Tales* 30, no. 2 (2016):167-168. https://www.jstor.org/stable/10.13110/marvelstales.30.2.0167.

to the fact that she was wearing a red cloak. She then was told by her mother to go see her ill grandmother who lived far away. The only way there was through the forest where she met the wolf. He asked her where she was going and how far it is. After that encounter, he took a shortcut and came into the grandma's house first, where he ate the grandma. Little Red Riding Hood took the usual, longer path, and when she came into the house, the wolf was already there dressed as her grandmother. When Little Red Riding Hood came into the house, the wolf dressed as a grandmother, told her: "Come and get into bed with me" and then she got undressed and did it. At the end. after the sentence, "Grandmother! What big teeth you have!" The wolf ate Little Red Riding Hood too. [36]

This story does not have the typical happy ending as it is expected from fairy tales. Instead, it reveals a cruel truth that when a wolf eats someone, there is no coming back to life, unlike in some adaptations where characters miraculously survive. Perrault's main theme here is that little children, especially beautiful girls should not talk to strangers because it can get them into trouble. He also wrote themes like this in the moral of the story which he added at the end of his fairytales. The reason behind this was the political situation in France at that time when he was writing. Despite Louis XIV's apparent success in centralizing power in Europe, there were tensions and visible problems within French society. During this period, it was all reflected in the mood of the country and people in France as such. This points out that things were not easy for the French people during that time and since Perrault's version originated in France during the late 17th century, he was reflecting the cultural norms and values of the time with his tales which contained moral lessons aimed at educating children about proper behavior in the faith of the better future.[37] It is fascinating how this version and some other interpretations view the wolf in this story as a dangerous man preying on a young girl. This perspective sometimes frames the story as a form of sexual harassment, with Little Red Riding Hood showed as a victim. It is possible to see on the fact how the wolf was luring Little Red Riding Hood into the bed with him. Since here it shows kind of unhealthy masculinity of men it is good to compare Perrault's *Little Red Riding Hood* to its earlier mentioned adaptation *Little Red Riding Hood Suite* (2003) by Paula Rego. We can see the shift in choosing females as the main protagonists in the 21st century. Whereas in the final painting by Paula Rego there is this strong independent

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[36] Charles Perrault, *Little Red Riding Hood: And Other Classic Stories*, trans. Sally Holmes, Neil Philip, and Nicoletta Simborowski (London: Pavilion, 1993), 30-33.
[37] William Beik, *Absolutism and Society in Seventeenth-Century France* (Cambridge: Cambridge University, 1985), 3-10.

motherly figure who killed the wolf (a man) by herself and she is capable of doing so without any help from another male. It is showing a kind of rebellion where women want to have same rights and be more independent in this century.

5.2 The Brothers Grimm's *Little Red Riding Hood*

The Brothers Grimm, Jacob and Wilhelm, are according to Blamires best known for their collection of traditional tales published in two volumes between 1812 and 1815. Their work is considered the most significant contribution to German literature. As oppose to Goethe's *Faust* or other famous works, the Brothers Grimm's tales have enjoyed the great popularity due to their readership around the world. Their tales have become this base of folkloric studies globally based on the fact that they were translated into numerous languages and were studied into the details. Some of their stories, such as *Snow White*, *Rumpelstiltskin*, *Hansel and Gretel*, and *Rapunzel*, including *Little Red Riding Hood,* have become iconic in popular culture.[38] Readers not only love to read them but writers also love to adapt them. It can be shown on many examples of Snow-White adaptations. One of the most popular is the *Snow White and the Seven Dwarfs* (dir. David Hand, 1937), which is one of the most iconic movies by Walt Disney, next is *Mirror Mirror* (dir. Tarsem Singh, 2012) with actress Lily Collins as Snow White and Julia Roberts as the Evil Queen, this story has more of a comedic twist in it. And another example which is *Snow White and the Huntsman* (dir. Rupert Sanders, 2012) – which is more of a darker version of the traditional *Snow-White* tale. According to David Blamires, the reason why 2012 was such a productive year when it comes to adaptations of *Snow White* and Grimm's tales is due to the fact that the first volume of the Grimms' collection marked the two-hundredth anniversary and it was also the seventy-fifth anniversary of Disney's *Snow White* (1937). These milestones were celebrated through various cultural and academic events, as well as publications. For instance, the movie *Mirror My Love* (dir. Siegrid Alnoy, 2012) was commissioned by the Franco-German TV channel Arte.[39]

The beginning of the Brothers Grimm version of *Little Red Riding Hood* closely resembles Perrault's version. However, the ending diverges significantly where in the Brothers Grimm version, wolf does not lure Little Red Riding Hood into the bed and both

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[38] David Blamires, "The Fairytales of the Brothers Grimm." In *Telling Tales: The Impact of Germany on English Children's Books 1780-1918*, 1st ed. (2009): 147-152, https://doi.org/10.2307/j.ctt5vjt8c.13.
[39] Paul Ferstl, *Dialogues Between Media: The Many Languages of Comparative Literature* (Berlin: Walter de Gruyter, 2021), 373 -374.

the grandmother and Little Red Riding Hood survive at the end. A hunter who is passing by hears their cries for help and rescues them by cutting open the wolf. Little Red Riding Hood then fills the wolf's belly with stones before sewing him back up. When the wolf wakes up, he realizes he cannot move and drops dead. Both Little Red Riding Hood and grandmother are happy to be alive and reunited, while the hunter takes home the wolf's fur as a trophy.

This version portrays Little Red Riding Hood as more fearless and craftier since she puts the rocks into the wolf's stomach. Whereas in Perrault's version   she is more of an innocent girl who is not capable of saving herself. Perrault's version portrays her as passive, obedient, and largely dependent on others for protection. The main theme here is also some kind of a moral lesson, but overall, it focuses on the theme of courage and cleverness. It is shown as a "lighter" version of Perrault's story since it shows us that even when we disobey our parents and we get in the trouble there is always a way out of it and it will end well, whereas in Perrault's version it shows the cruel reality of disobeying our parents which means fatal consequences.

The reason why they often used happy endings in their stories might be, that the Brothers Grimm wrote their collection of tales during a time when Germany was going through a cultural revival. People became very interested in old stories and traditions again and it was happening all over Europe during the Romantic era. [40] Unlike Perrault, who wrote his stories during a time of big changes in France and that was his reason to write morals of the story after endings. Germany was pretty stable when the Grimms were writing so they had good and suitable conditions to work in and the cultural awakening made it a perfect time for them to collect and save the old stories and traditions of Germany.

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[40] David Blamires, "The Fairytales of the Brothers Grimm," 147-150.

6   ADAPTATIONS OF LITTLE RED RIDING HOOD

In this chapter, I will analyse three different adaptations of Little Red Riding Hood, where I will use previously described aspects and apply them to selected adaptations, I will compare them to the two main versions – written by the Brothers Grimm and the Perrault's version and I will also compare selected adaptations between each other.

6.1   *Honestly, Red Riding Hood Was Rotten* by Trisha Speed Shaskan (2012)

Trisha Speed Shaskan's *Honestly, Red Riding Hood Was Rotten!* was published in 2012. This was the year when the first volume of the Grimms' collection, which includes the story of *Little Red Riding Hood* marked the two-hundredth anniversary, so it could be that the publication of this book was due to this reason in 2012. It is a children's book with contemporary illustrations and very eye-catching book cover. Author, Trisha Speed Shasksan is a teacher and a writer, she wrote over 40 children's books

This story is narrated by the wolf where he talks about his point of view on the famous Red Riding Hood story and explains how the story really was. The story starts with the Wolf saying how he only eats vegetables, but he has not eaten in weeks, so he is very hungry. Suddenly, he smelled something and when he went to investigate, he saw Little Red Riding Hood. The author portrays Red Riding Hood as very narcissistic because she was complimenting herself, and her red cape and how gorgeous she looked in it. The Wolf made a bet with her of who would come first into her grandma's house, as she was so full of herself, she agreed and thought that she would win this bet. The Wolf arrived first and saw that grandma was distracted by her own reflection in the mirror, so he referred to the fact that the apple did not fall far from the tree. He ate grandma and waited for Little Red Riding Hood to arrive. The moment she arrived she started talking about herself and how great her eyes, and skin looked, The Wolf did not hesitate and ate her too. Afterwards, he comments that she did not taste very good because she was in fact rotten.

This adaptation was made because of the educational purposes to show children that being self-centred is not the best way to make friends which is one of the themes here. So, the theme here is no longer a warning of what will happen if you do not listen to your parents as in Perrault's and Grimm's version, but it shifted into "do not judge the book by its cover", since based on the popular story of Red Riding Hood everybody automatically assumes that the wolf is the villain in every story. The symbol of the wolf here differs from the Perrault's

and Brothers Grimm version. Here the wolf is the one that is not blamed for eating grandmother and her granddaughter, so he is not viewed as the villain of the story in children's eyes. This brings the absolute twist of this character compared to other versions. The purpose of making this adaptation is to assist children in learning from a young age by incorporating humorous elements, as this is the method that resonates most with how children learn. At the end of the book there are questions that should help them to understand the story more clearly. This book falls into the genre of fiction and it belongs to the children's literature, since it is a picture book and target audience is children. However, it also serves an educational purpose, evident through the inclusion of exercises and questions at the end of this book, due to this target audience is children, parents and schools.

In this paragraph I will apply Frow's framework from the chapter 3.1 onto this book by Trisha Speed Shaskan, the storytelling is through blend of written words and colorful illustrations, offering readers playful experience. Meaning, it is the combined semiotic medium of writing and illustrations. The radical of presentation in the book employs a first-person narration since it is all happening from the Wolf's point of view. This traditional yet effective narrative approach guides readers through the story in a familiar way while blending with captivating visuals. Shaska's storytelling mode in this book is best described as satirical or humorous. The book has a "lighter" tone and playful style. Through clever twists and funny dialogues, the traditional story of Red Riding took on a new dimension. This adaptation is a fiction; however, it challenges typical genre boundaries by incorporating elements of comedy and satire. Concerning sub-genre classifications, the book can be further categorized as a humorous adaptation within the classical fairy tale genre. By mixing the traditional narrative with comedic elements and unexpected twists, Shaskan creates an original adaptation of Little Red Riding Hood.

In conclusion this adaptation is related closely to the Brothers Grimm version, since it ends more on the positive note. The wolf is not portrayed as a seductive character, or as a symbol of a sexualized alpha male as it is in the case of Perrault's version. The theme also changed but the genre and the base of this story stayed unchanged.

6.2 *Red Riding Hood* by Sarah Blakley-Cartwright (2011)

The next adaptation is *Red Riding Hood* by Sarah Blakley-Cartwright, New York Times bestseller translated into fifteen languages. This belongs to a genre of fiction and young adult literature. This novel is based on the 2011 movie, directed by Catherine Hardwicke.

The story is set in medieval times in a small village, where the werewolf occurred after a long time and started terrorizing villagers. In the story, Valerie, the main protagonist, finds herself caught in a love triangle between Peter, the mysterious outsider, and Henry, the son of the wealthy blacksmith. But when tragedy strikes and her sister falls victim to the werewolf haunting their village, fear and suspicion grip the community. The situation becomes even more tangled with the arrival of Father Solomon, an ex-werewolf hunter, who accuses the villagers of hiding the creature in their homes. At first villagers accused Valerie, because she was beautiful and wore a red cape, they assumed that she is a witch. Valerie soon discovers that she has a connection to the werewolf and possesses a unique ability to communicate with it. As she looks deeper into the mystery of the creature's identity, she uncovers dark secrets about her own family and the history of her village. At the end Valerie runs from the village into her grandmother's house, where she finds her dead grandmother. It was Valerie's own father who killed her and her sister in the beginning. He wanted for Valerie to become werewolf as he was so they could run away together, but Valerie killed him instead and she stayed in the forest far away from people and even though she knew that there is danger out there she felt stronger and more fearless every day.

This adaptation was very successful among young audience, since it was published at the time when *Twilight* movies were the biggest blockbuster and werewolves were the most romanticized creatures between young girls. Clearly, part of the motivation behind making this adaptation was financial gain and gaining Hollywood recognition by collaborating with big names. Having the director of Twilight, Catherine Hardwicke, collaborating boosted the project's visibility and value, which helped the author, Blakley-Cartwright, gain more recognition. There is also a personal element to consider. Blakley-Cartwright has a history of writing feminist-themed books, and this one is no exception. She portrays the main character, Valerie, as a beautiful girl with lots of friends who initially adores her. But as the story unfolds, people turn against her, seeing her iconic red cape as a symbol of witchcraft or even promiscuity. Sadly, even today, if a girl wears a red coat or dress in public, she might be unfairly judged and compared to a prostitute. Interestingly, this kind of judgment is never directed at men who wear red shirts or blazers. Despite this, Valerie proves herself to be resilient and strong. In the end, she defeats the werewolf on her own and chooses to live independently. So, the story portrays her as a woman who stands up for herself and does not let society's judgments define her.

This book is recommended for the age of 14 and older. It belongs to genre of fiction and young adult literature since the young adult category literature is targeted to any person

from 13 to 18 years so her target audience are mostly teenagers. The main themes here are heroism and fear of the unknown.

In this paraph I will apply Frow's framework onto this adaptation. The semiotic medium here is represented by descriptive writing of nature and the village where they live – known versus the unknown. Blakley-Cartwright uses third-person narration, which is suitable for all the descriptive narration of surrounding, it also makes the story more dynamic. Mode, due to all the secrets and dangers luring from the forest can be identified as mysterious and dark, but since there is a love triangle, it may as well be desire. I think it depends mostly on how you feel when you read it and that emotion will go through this book. The genre is as previously mentioned, young adult fiction or fantasy due to the age rating and teen romance. Sub-Genre for this book can be categorized as romance or dark.

When we compare this version to the Perrault's and to the Grimms version, it resembles more Perrault's version. Since it is portrayed as a dark, passionate and mysterious version of Red Riding Hood. The grandmother dies as in the previous adaptation *Honestly, Red Riding Hood Was Rotten* (Trisha Speed Shaskan, 2012) but it ends on a positive note since the grandmother only loved herself, but here it was a catastrophic scenario. The main protagonist, however, is portrayed as more resilient as it was in the Brothers Grimm's version, when Red Riding Hood puts stones into the wolf's stomach. Overall, in Blakley-Cartwright's version, we can see that characters are not one-dimensional just to serve some kind of symbol, but are rather complex, and they all have some kind of history.

6.3 *The Girl in Red* by Christina Henry (2019)

This adaptation of Red Riding Hood is the most complex one with a lot of aspects of danger, survival and even horror. Christina Henry loves to adapt folk stories which she turns into every possible genre except fairytale. The Girl in Red is not an exception , just by first glance at the book's cover, it is clear that this is no fairytale, since there is a girl pictured with an axe in her hands. The story is about the world, where plague is the main killer. Red's parents died just when they were getting ready to go to the grandma's house, so she and her brother are on their own, they want to get to the grandma's house, because they think it is a safe place for them since it is in the forest, where the plague does not spread. Her brother dies from this slug that attacks him brutally and Red has to go through the woods by herself, which preserves other risks. She built a camp, where she stayed overnight, hiding from the danger lurking in the woods. She meets a creepy man right by her camp, to whom she refers

as "the Coyote." He wants her in a weird desirable and sexual way. Red fights with him and kills him with an axe. The story ends in the moment, when Red Riding Hood finds her grandmother's house.

The symbol of the wolf can se seen through "the Coyote," a psychopath who wants to harm her, and sexually abuse her. This is a very similar situation, as it was in Perrault's version of Red Riding Hood, where the wolf lures Little Red Riding Hood into the bed with him. However, we can see that this adaptation also represents our world, where women does not want to obey man. She is a very independent protagonist challenging the standard social expectations. Among all the adaptations, concerning portrayal of Red Riding Hood, she emerges as the boldest, embodying the essence of modern women who strive for autonomy and equality.

In this paragraph, I will apply Frow's framework of Genre to this adaptation. The semiotic medium in this adaptation is portrayed through narration, so writing, since there are no pictures in this book. The radical of presentation is through first person narration, where we know exactly how the protagonist feels and what she is going through at that moment. Here we can feel her fear, but also the will, her adrenaline, and her heart rate while fighting. The mode here is resilience and also because of this plague the feeling of powerlessness and darkness. Genre is fantasy, or survival fantasy, since she is in the world where even breathing is dangerous, since the plague is air born. Lastly, sub-genre is horror, since this book is age restricted due to descriptions of fights, blood, and sexual themes. To conclude this is a very harsh and bloody adaptations of Red Riding Hood, where red stands for blood, but it is still an adaptation due to similar motives, symbols, and the essence of the story is still preserved.

CONCLUSION

In this bachelor's thesis I analyzed three selected literary adaptations based on the folk story of Little Red Riding Hood, precisely I used two, most famous versions of Red Riding Hood. First written by Brothers Grimms and second one, written by Charles Perrault. In the first part of this bachelor's thesis, I wanted to state clearly what adaptation is, why to adapt and the reasons why are adaptations important for our society as such. Next, I commented on different aspects, which can be analyzed, when comparing adaptations. Since these adaptations are based on a folk story, it was crucial to define the issue of fairytales and how fairy tales shape our thinking from early childhood and also how the symbol of wolf is important when it comes to not only the story of Red Riding Hood, but also to the perspective on how we can see the historical change of humanity based on relationship with them.

The second part deals with the analysis of the two main versions of Little Red Riding and how each author presents their version, based on the historical background, in which they wrote the story. And lastly, I analyzed three literary adaptations. The first adaptation, *Honestly, Red Riding Hood Was Rotten!* (Trisha Speed Shaskan, 2012) , which belongs ton the genre of children's fantasy. The Second one is *Red Riding Hood* (Sarah Blakley-Cartwright, 2011), which belongs to young adult literature. And the third, *The Girl in Red* (Henry Christina, 2019)*,* which belongs to fantasy survival and horror literature.

Even though, they were compared to the two main version, they do include aspects and parts where it is clear that they were inspired by other adaptations too. This shows us that there are works that can inspire us into adapting and we should not criticize adaptations, because they are original due to the process they undergo. The final version is just a final work of that creativity and freedom of mind. All adaptations have a lot of in common but on the analysed aspects, we could see how they in reality differ from each other. Just when we take the symbol of wolf into consideration. In Cartwright's version, the wolf is her father, who she sees just as a big disappointment. In Christina's version, wolf is this psychopath who wants to have sex with her just as she is referring to some men in the society, that cannot control their urges. And lastly Shaskan's adaptation symbolizes wolf as a misunderstood creature due to the prejudices of people. With a little bit of imagination one folk story created three different adaptations, which all gives us something to think about, and from each of them we have a different message.

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