

Folklore Adaptation: An Intertextual Analysis of Daskindaridi and Cinderella Folktales

By

Umami Muhammad Hassan

Department of Mass Communication, Bayero University Kano

Abstract

This study is a folklore adaptation of two different films from two different film industries. Adaptation can be seen as a movement of literary and cultural texts from one genre to another or from one medium to another. Being a relatively new area of study, there are few studies that examine the issue of adaptation with regard to folklore in the Kannywood home video and even in the Nollywood home video. The paper, therefore, is carried out to provide a comparative analysis of two folklore films which are Daskindaridi, a Kannywood film and Cinderella, a Hollywood film. The study, thus examines the differences and similarities in textual interpretations between the two folklore films, and interrogates whether there exists an intertextual relationship between them. Textual analysis is adopted as a method to generate and analyse data from the two films under review, while Adaptation Theory serves as the theoretical foundation upon which arguments in the study are hinged. The study establishes intertextual relationships between the two films, although it is not clear which film adapts from the other. It thus recommends that similar studies be carried out to compare other Western folktales with other Nigerian folktales in order to establish intertextual relationships that exist between folktales of varied sociocultural backgrounds.

Key Words: Folktale, Adaptation, Intertextual Analysis, Kannywood, Hollywood, Daskindaridi and Cinderella.

Introduction

Folklore refers to the oral medium of cultural transmission. Almost from the beginning, the most accepted characteristics of folklore, whether conceived of as knowledge, thought, or art has been its transmission by oral means. This means in order for an item to qualify as folklore, the prime prerequisite is that

it must have been in oral circulation and passed from one person to another without the aid of any written text. Mishi (1909) has given his conception of the folklore to be the entire body of ancient popular beliefs, customs, and traditions, which have survived among the less educated elements of civilized societies up to today. It thus includes fairy tales, myths and legends, superstitions, festival rites, traditional games, folk songs, popular sayings, arts, crafts, folk dances and the likes. Mishi's definition covers both the material and oral aspect of folklore but has confirmed it to exist among the less educated. It also includes the performing arts of the folk.

In the olden days of Africa and in Nigeria precisely, oral texts were being adapted into performances on stage before the development of home video film. Though the stage performance of Ruwan Bagaja by Abubakar Imam has been done earlier on in Zaria, it was with the emergence of home video, oral tale from the Hausa society like Ruwan Bagaja and Daskindaridi were later transformed into popular home video in 2008 and 1999 respectively. To Stephens (2005), verbal folklore includes any kind of lore involving words, whether set to music, organized in chronological story form, or simply labelling an activity or expressing a belief in a word or phrase. He notes that some of the most recognizable forms of verbal lore studied by folklorists are folk songs, myths, and folk tales.

The concept of folklore having, attracted various definitions from notable scholars from the eighteenth century to present, shows the relevance of Oral production in the hands of cultural workers. The study of the genre started from the classical findings of the evolutionist Charles Darwin (1809-1882) in his study 'Origin of the species' where he propounded his theory that all biological species have over a long period undergone various changes until they reached the form they are today. Anthropologists at that period became occupied with collecting folklores of different communities across the world.

According to Okpewho (1996), William Thom (1846) was the first person who coined the term 'Folklore' in 1846. Thom used the term to designate 'popular antiquities' or popular literature when he modelled his ideas for studying expressive culture on the work of the Grimm brothers Oring (1986). The nineteenth century anthropologists, through their different schools of thoughts such as Evolutionists, Diffusionists and several others, particularly the Diffusionist with the Grimm brothers, Jacob and Williams as most eloquent, propounded the idea of a cross movement of tales accounting similarities especially of the American tales with that of Africans. Thompson (1946) further suggests that where similarities existed between European and African folklores, it might be due to the European contact with the Africans during the period of the slave trade (Okpewho, 1992).

The overlap between the genres of myth, legend, folklore, and fairy tales has excited many scholars (Sale, 1978). The well-known story of Robin Hood, for example, moves at various times from exhibiting the conventions of legend to serving as local folklore, while also invoking the witches and fairies from fairy tale (Knight, 2003). One of the reasons fairy tale and folklore serve as cultural treasures to which we endlessly return is that their stories and characters seem to transgress established social, cultural, geographical, and temporal boundaries. They are eminently adaptable into new circumstances and contexts, making themselves available for 'other versions' (Atkinson, 1997). Writers, artists, and directors as diverse as Salman Rushdie, Angela Carter, Paula Rego, Kate Atkinson, Walt Disney, and Jean Cocteau have all turned to the potent form of the folk story or fairy tale as inspiration for their re-imaginings, postmodernist or otherwise. Recent comic, even parodic, versions of the fairy tale include the hugely popular animated Shrekfilms (2001; 2004) and Stephen Sondheim's 1987 musical, *Into the Woods*. Both of these are, like the dark, suggestive paintings of artist Paula Rego, an attempt

to resist the so-called ‘Disneyfication’ of the form. Walt Disney’s animated film versions of Snow White and the Seven Dwarves, Cinderella, Sleeping Beauty, and Beauty and the Beast, among others, with their explicit stress on happy endings, usually consisting for their female protagonists in marriage and the finding of their personal Prince Charming, have had a profound influence on modern understandings of the form.

Hutcheon (2006), for instance, having identified the ambiguous feature of adaptation, has acknowledged the difficulty of addressing the various dimensions of the broader phenomenon of adaptation. The definition which she proposes considers adaptation as a product and as a process and examines the bi-directional movements between three modes of engagement: telling, showing and interacting. The important elements to this definition are telling, showing and interaction in the sense that Hutcheon pictures adaptation as a process of transforming an oral work which is being told into a visual format thereby allowing for the interaction of the two different forms of texts.

Statement of the Problem

Despite papers, journals and even research works on adaptation, the area of adaptation in relation to folklore has been neglected by researchers, especially in relation to comparing two different industries: Nollywood vs Kannywood, Nollywood vs Hollywood, and Kannywood vs Hollywood etc. There are few studies that have examined the issue of adaptation with regard to folklore in the Kannywood home video and even in the Nollywood home video such as Usman *et al* (2013). This Kurfi (2014) concurs in his study of adaptation and text analysis. It is based on this situation that the researcher sets to undertake a comparative study that examines the issues of adaptation in Kannywood and Hollywood films with regard to folklore.

Aim and Objectives

The aim of this study is to examine the intertextual relationship between Daskindaridi and Cinderella folktales. The specific objectives are:

- i. To explore the differences and similarities in textual interpretation between Daskindaridi and Cinderella.
- ii. To find out whether there exist an intratextual relationship between Cinderella and Daskindaridi.

Literature Review

One of the difficulties of film adaptation is that viewers constantly compare their own mental images with those created by a film-maker. According to Metz (1977), the reader will not always find his film, since what he has before him in the actual film is now somebody else's work. The audio-visual images created by the filmmaker can or cannot correspond to the conceptual images created by the reader. As Burgess (1975 cited in Hutcheon 2006) puts it, the verbal shadow has to be turned into light and the word has to be made flesh. Nevertheless, despite these difficulties, there seems to be a constant need of having verbal concepts transformed into perceptual concreteness.

Up until the early 1990s, fidelity to the source used to be the main criterion in evaluating the merit of an adaptation, a discourse which is based on the assumption that the adapter is interested in reproducing the source text. McFarlane's *Novel into Film* (1996) has introduced a new wave of criticism that challenges 'fidelity criticism' (2006) but Connor (2007) points out in his article "The Persistence of Fidelity: Adaptation Theory Today," despite the efforts of critics, such as Robert Stam (*Beyond Fidelity: The Dialogics of Adaptation*, 2000), Linda Hutcheon (*A Theory of Adaptation*, 2006) or Orr (1984) ("The Discourse on Adaptation,") to change the agenda of adaptation studies, even contemporary film studies still rely on fidelity as an evaluation criterion. The discourse on fidelity is based on the assumption that

an adaptation is meant to simply reproduce the source text. According to McFarlane (1996), the insistence on fidelity has led to a suppression of potentially more rewarding approaches to the phenomenon of adaptation. He sees adaptation as an example of convergence among the arts, perhaps a desirable, even inevitable process in a rich culture. He suggests approaching adaptation in terms of intertextual references to the source, thus transforming it into a true resource for the derivative work of art.

McFarlane (1996) defines fidelity criticism as something that depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct meaning, which the film-maker has either adhered to or in some sense violated or tampered with. There will often be a distinction between being faithful to the latter, an approach which a more sophisticated writer may suggest is no way to ensure a successful adaptation and to the spirit or essence of the work (McFarlane, 1996). The expression being faithful to the latter becomes loose after Leitch argues that we live in a culture marked by the traces of thousands of texts and that any original novel or play from which a film is adapted itself has an infinite number of sources, which he labels “intertexts” (in Welsh et al., 2007). This statement transforms adaptation studies into intertextual studies in which every text is a rereading of earlier texts and every text, whether it poses as an original or an adaptation, has the same claim to an aesthetic or ontological privilege as any other (in Welsh et al., 2007). Writing on adaptation in the Kannywood film industry, Mu’azu (2011, P.14) maintains that:

Creating an adapted screenplay is a challenging process. A writer may or may not be concerned with being faithful to an original work, and sometimes the author of the original work has enough power to exert considerable influence over the screenplay writing process. The writer of the screenplay adaptation however is trying to morph one form of art

into another. Film is a different medium than a play, a novel, or a short story, and what works in a particular source may not translate well to film. As a result, the adapted screenplay is always a critical interpretation of the work, rather than an exact copy. In fact, sometimes the most faithful copies of a work make poor films.

In film adaptation, some scenes or even characters may be illuminated to achieve the desired objective. Likewise, producers and directors may introduce new scenes or characters into the adapted film that were not in the initial text. As Babura, (2004) observes in his paper titled, *From Oral to Visual: the adaptation of Daskin-Da-ridi to home video* adapted films are reproduced with changes in the characters and the plots with a view to achieve many objectives, which include aesthetics and emotion in order to make it more interesting in the eyes of the viewers. Babura (2004) goes further to justify why the changes in adaptation occur by saying:

To establish an emotional relationship between the viewers and the characters in the film, the characters would have to be built in such a way as to embody the hope and aspirations of the (young) viewers. People watch film in order to escape from mundane reality and the frustrations of the day to day living. Psychologically, film watching enables the viewers to actualize their dreams and forget their worries.

A film cannot be effectively compared to the novel it has been adapted from unless we acknowledge the essential differences at the core of the two systems, all the while finding a way to transcend them (Kemlo, 2008). To use Hutcheon's terms, *telling* does not function like *showing* does; but to relate what has been *told* to what has been *shown* is feasible if we find a way of articulating divergences and convergence. In the study of Cauron (2004 in Kemlo 2008), any exposure to both the novel and film versions of children and

of men immediately reveals considerable and obvious changes in plot, characterization and thematic concerns, while the novels suggest futility and the cyclical nature of human existence, engaging themes of Christianity, reproductive rights and political corruption. According to Jackson as cited in Koven (2003), one area popular film folklorists have considered is the area of folklore in film.

With ordinary film, it's usually a matter of folklore in film, the equivalent of folklore in Faulkner or folklore in Shakespeare...things to be plucked out of a context otherwise lacking folkloric moment. *Journal of American Folklore* regularly reviews films about folklore events or folk processes or folk performers, but it has never published a review or article dealing with feature films or narratives.

The idea behind Deigh's (1996) argument on the relationship between folklore and the mass media is that whatever the form in which it makes its manifestation, folklore has been and continues to exist in every society; it is a continuous social process of telling and retelling, constructing and reconstructing, adapting and retelling, using whatever media available.

Theoretical Framework

The study adopts the Adaptation Theory which was propounded by Linda Hutcheon (1996) and she proposes its definition as a product and as a process of creation and reception and examines the bi-directional movements between three modes of engagement: telling, showing and interacting. The theory also represents various ways of engaging the audience. Greenberg (1998) is of the opinion that adaptation is repetition but repetition without replication and there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or

to call it into question is as likely as the desire to pay tribute by copying. Adaptations such as film remakes can even be seen as mixed intent.

Although literature and film are two completely different media with their specific means of expression, both have a common goal of telling a story. The necessity for the serious interest in the whole issue of adaptation is governed by the fact that the adaptation of literary works represents almost half of the whole cinematography and this tendency is still increasing (Novak, 2002 cited in Prace 2013). Kemlo (2008) believes that, in order to fathom the mechanisms of the procedure of adaptation and thus comprehend and possibly redefine the balance of power between the elements present, a methodological framework is needed. It should be flexible enough to allow correlations and, therefore, contrast between the examined objects. It is only in this fashion that conclusive findings on the nature of adaptation as a process can be gained from the observation of adaptations as products. A film cannot be effectively compared to the novel it has been adapted from unless we acknowledge the essential differences at the core of the two systems, all the while finding a way to transcend them. To use Hutcheon's terms, *telling* does not function like *showing* does; but to relate what has been *told* to what has been *shown* is feasible if we find a way of articulating divergences and convergences.

Method of Study

The overall research design is qualitative, and the main method of data collection in this study is textual analysis. Textual analysis is one of the methodologies for testing and developing theories. Thus, it is a useful methodology to this study because it focuses on the media texts themselves. Textual analysis, according to Frey, Botan and Kreps (1999), is the method communication researchers use to describe and interpret the characteristics of a recorded or visual message. The study used purposive sampling to select

two adapted films: 'Daskindaridi' (dir. Aminu Ahmad Sabo, 1997) and 'Cinderella' (dir. Kenneth Branagh, 2015) to compare the two based on the similarity of their story lines.

Findings and Discussion

Findings on intertextual relationships between the two films are presented and discussed below.

Daskindaridi Story Line

There lived a man whose name was only known to a few, he was very handsome and wealthy as well. He said that he would marry no one but a girl who knows his name. So, all the women of the town (who had names of grains) such as Millet, Acca, Rice, Aburo, Wheat, White Guinea-corn, Red guinea corn and the Infected Guinea corn (Burtuntuna), etc. got dressed up to go to his house in order to try their luck.

On their way to the gentleman's house, they met an old woman who was about to take her bath by the edge of a stream. The old woman pleaded with all the grains to help her scrub her back. They all refused except Burtuntuna, who readily accepted to do so. As she was scrubbing the woman's back, it caved in. Burtuntuna became afraid but the old woman told her not to be afraid. She asked the girl to bring out all that she saw inside her back. When she brought them out, she saw clothes and jewelleries of different kinds. The old woman then told her the name of the man is Daskindaridi, and asked her to call him by the name when she gets there.

On reaching the house, each of the grains announced her name, praising herself and the young man. But when he asked each of them to reveal his name, she failed to and the young man refused to marry them. When it was time for Burtuntuna to announce her arrival the other grains tried to send her

away, saying she too would definitely fail, since they failed to say the name of the Prince. But she was determined and was able to reveal his name. He thus accepted and married her. Later on, the other grains pleaded with her to be her servants and she agreed.

Cinderella Story Line

Ella lived with her parents in an estate in a peaceful kingdom. From a young age, she was taught by her mother to believe in the existence of magic. Her happiness was short-lived when her mother contracted an illness which led to her death. Years later, Ella's father married a widow who has daughters of her own. Ella welcomed her stepfamily warmly despite the step sisters' unpleasant attitudes towards her. Ella's father passed away shortly after, resulting in her step mother becoming more cruel and hostile towards her. She forced her to do all the house chores, and gave her room to her stepsisters causing her to sleep in the attic. One morning Ella slept by the fireplace, her soot covered face led her stepsisters to mock her, earning her the name 'Cinderella'. Crushed by their cruelty, Ella went for a ride in the woods, where she met a hunter named Kit who claimed to be an apprentice in the palace. Unknown to her, he was the prince of the land.

Despite never learning her name, Kit (a nickname given to him by his father) was charmed by Ella's kindness and became obsessed with her. The prince's father organized a ball and invited every eligible maiden in the land. When the ball was announced, her step mother refused to buy Ella a new dress which made her fashioned one from an old dress of her mother. The night of the ball, her step mother ripped up the dress and left without her. Ella ran to the garden in tears where she met an old woman, who turned out to be her Fairy Godmother. She used magic to turn a pumpkin into a carriage, mice into horses, lizards into footmen, and a goose into a coachman, as well as turning

Ella's dress into a gorgeous blue gown with glass shoes before sending her on her way with a warning that the spell lasts till midnight.

At the ball, Ella won the first dance with Kit, whose true identity she's surprised to learn. The clock strikes 11:59 forcing her to flee before he could learn her name dropping one of her shoe in the process. The prince tries to find her using the shoe she left behind, all the maidens in the land tried the shoe, all of whom it didn't fit. When they arrived at Ella's estate, the shoe rejects both stepsisters. As they turned to leave, they heard Ella singing from the attic. The source of the sound was traced and Ella was found, her stepmother tried to forbid her from trying on the shoe, but was overruled by the Captain. Sure enough, the shoe fit and Ella married the prince, moved to the palace and lived happily ever after.

Adaptation Skill in Daskin Daridi and Cinderella

a. The Theme

The theme of both films is the same. Both films succeeded in sending the same key message to its audience, which make them have, if not, the same theme but similar theme. Both of the films also succeeded in introducing another subtheme of jealousy apart from the major theme of the story, which is that of unfair treatment. Hence, making the two films similar in terms of the message they are trying to send (theme).

b. The Plot

The two films have basically the same plot story line. This is because the story of Daskindaridi has similar or almost the same flow with that of Cinderella. Both films were able to feature a young maiden who is maltreated by her family, and whose step sisters (in the case of Cinderella) and cousin (in the case of Daskindaridi) are jealous of. Both of the young maidens in the

different films also end up marrying a prince at the end of the story. But the story of Daskindaridi goes beyond the plot of Cinderella by extending the story line and introducing new elements.

c. The Characters

The character of Indo in Daskindaridi is the same with that of Ella in Cinderella who are all kind, humble, gentle, patient and obedient as well. Indo's character in the film as well as Burtuntuna's in the oral version is that of a humble, gentle, patient and obedient girl. The characters were as well protagonist characters that the stories centre on. While their guardians alongside their daughters whom they are maltreated by are the antagonists characters that Indo and Cinderella must overcome in the stories. But in Daskindaridi, new characters were introduced because the plot is also extended. There is the introduction of the character of Alhaji; Indo's husband and his other wives.

d. The conflict

Conflict begins from the beginning of the two versions of the stories. This is because both Indo and Cinderella who are orphans were maltreated by their guardians alongside their daughters in both of the adapted films. Conflict was intensified in Daskindaridi after the disappearance of the Prince who is enchanted by Indo's guardian. In Cinderella, however, conflict was intensified when Ella's step mother finds out that Ella was the one wearing the glass slippers at the ball. It continued to rise up in Daskindaridi when Indo marries one Alhaji whose other wives always plotted against her in order to break the marriage until they succeeded. But in the end, conflict was resolved when an old man breaks the charm and the Prince returns and married Indo in Daskindaridi and it was resolved in Cinderella when Ella married the prince and forgave her step mother and her daughters.

e. The setting

The setting of Daskidaridi is that of a town, which is larger than a village but not up to a city. While that of Cinderella is that of a beautiful estate in a peaceful kingdom. In Daskindaridi film, the setting is that of a poor family, which consists of a husband, his wife, their daughter and another adopted daughter. In Cinderella, however, Ella's father is a wealthy merchant who remarries a widow after the death of his wife. The guardians of the adopted daughter (Indo) and the Step mother of Cinderella alongside their daughters do all they can in order to make their lives miserable.

Similarities and Differences

Based on the analysis of the stories carried out; the story of Daskindaridi and Cinderella carry similarities that exist between the two films in character and characterization. The characters of Cinderella and Indo in both of the films have a lot in similarities. This is because both the two characters are orphans who were kind and warm hearted but maltreated by their family members. Also the plot of the two films is similar with the use of magic in both to accompany its nature of fantasy.

Also, the theme of both the two films is the same but with some slight differences. Both stories have the same theme up to the end but with some slight differences within the films. For example whereas Ella's family members are not related to her by blood (step mother and her two children), Indo on the other hand is related by blood to her family members (an uncle, his wife, and their daughter). Another variation the researcher discovered is that new elements are introduced in Daskindaridi where the plot of Cinderella ends. The story of Daskindaridi continues with the disappearance of the Prince who is enchanted by Indo's guardian. Indo later marries one rich Alhaji whose other wives alongside her guardians do all they can to break the marriage and

they succeeded. The Prince is later disenchanted by an old man and is able to marry Indo.

Intratextual Relationship

Based on the analysis of the study carried out, it is observed that there is an intratextual relationship between the folktale of Daskindaridi and Cinderella. This, according to the nineteenth century anthropologists, through their different schools of thoughts such as Evolutionist, Diffusionist and several others, particularly the Diffusionist with the Grimm brothers, Jacob and Williams leads to the idea of a cross movement of tales accounting similarities especially of the American tales with that of Africans. It is clear that the two tales have basically the same theme, almost the same key characters, and the same plot/story line. The tales also go to the extreme of applying almost the same fantasy, the only difference lies in the ability of the Hollywood film to visualise it correctly with their highly technological equipment.

Discussion

The two research objectives in this study were achieved by the use of textual analysis. Based on the findings, it is difficult to say which tale adapts from which, therefore the issue of faithfulness is hard to achieve. The tales were all visualised using the film medium, film comes in scenes while folktales can be narrated in five minutes and the message effectively sent. Therefore, because some needs of the film medium must be reached by the producers/directors of the adapted version. But the messages of a film medium most undergo a series of processes before it is effectively sent because it is a visual medium as opposed to the original version, which is that of telling. Based on the above, Thompson (1946) cited in Okpewho (1992) further suggests that where similarities exist between European and African folklores, it might be due to the European contact with the Africans during the period of the slave trade.

Based on the analysis of the second research objective, the study discovered that in the film of Daskindaridi new elements were introduced where the plot of Cinderella ends. Daskindaridi extended the plot of the story, thereby introducing a new sub-theme of jealousy which is already present in Cinderella since the beginning of the plot.

Conclusion

Based on the data gathered and analysed, this study was able to discover that there exist some differences and similarities between Daskindaridi folktale and that of Cinderella. The study also concludes that in the film of Daskindaridi, the plot is extended by introducing new elements making a slight difference with that of Cinderella. On the other hand, it also discovered that due to contact between the Western world and the Africans, especially during the colonial period, there exists an intratextual relationship between the two different folktales.

Recommendations

Based on the findings and discussion above, the study recommends that further studies be carried out comparing other Western folktales with Nigerian folktales to find out whether there exists intratextual relationship between them. Also, a study should be carried out to find out whether Western folktales have a bearing on Nigerian folktales or vice versa.

References

- Baran, S. J. & Davis, K. D. (2012). *Mass Communication Theories, Foundation, Ferment and Future*. Wadsworth: Cengage Learning.
- Bluestone, G. (1957). *Novels into film*. Baltimore: John Hopkins University Press

- Bronner, J. S. & Dundes, A. (2007). *The Meaning of Folklore*. Utah: USU Press Publication.
- Cardwell, S. (2002). *Adaptation revisited: Television and the classic novel*. Manchester: Manchester University Press
- Degh, L. (1994). *American Folklore and the Mass Media*. Bloomington: Indiana University Press.
- Frey, R. L., Botan, H. C., & Kreps, L.G. (1999). *Investigating communication: An introduction to research methods*. (2nd ed). Boston: Allyn & Bacon.
- Hassan, M.U. (2019). *Folklore Adaptation In Hausa Home Videos: A Textual Analysis Of Two Kanywood Films With Their Oral Versions*
- Hutcheon, L. (2006). *Beginning to theorize adaptation*. New York: Routledge Publishers.
- Jenkins, H. (1992). *Television fans and participatory culture*. New York: Routledge
- Joshua et al (2013). *Folktale as Material Resources for Movies*. International Journal of English Literature.
- Kemlo, J. (2008): *Different voices: film and text or film as text*. MHRA working papers in the Humanities, V.3
- Kurfi, M. K. (2014). "Adaptation of Media Content from Book to Films: text and textual analysis of some selected stories in Magana Jari CE", Unpublished PhD. thesis. Department of Mass Communication, Faculty of Social and Management Science, Bayero University, Kano
- Liyanage, D. (2013): *Folklore and Contemporary Mass Media: An Assessment with Special Reference to Sri Lanka*. University of Ruhuna. Social Science and Humanities Review, Vol. 01 no. 01.
- McKee, A. (2003). *Textual analysis: a beginner's guide*. London: Sage Publications.
- Mcquail, D. (2011). *Mcquails Mass Communication Theory*. London: Sage Publications Ltd.
- Metz, C. (1974). *Film Language: A Semiotics of the Cinema*. New York: Oxford University Press

Sherman, R. S. & Koven, J. K. (2007). *Folklore/Cinema: Popular Film as Vernacular Culture*. Logan: Utah State University Press.

Stam, R. (2002). *Film theory: An introduction*. New York: Oxford.