

INTRINSIC ELEMENT TRANSFORMATION FAIRY TALE INTO FILM: ECRANIZATION OF SNOW WHITE FAIRY TALE (1812) INTO SNOW WHITE AND THE HUNTSMAN FILM (2012)

Restin Aprila¹, Yenti, SS, M.Pd², Al Amin, M.A³

UIN Sultan Thaha Saifuddin Jambi, UIN Sultan Thaha Saifuddin Jambi, UIN Sultan

Thaha Saifuddin Jambi

Raprilakto@gmail.com

Yenti@uinjambi.ac.id

Al.amin07@uinjambi.ac.id

Article Info

Article history:

Submitted Des 13, 2023
Revised Jan 12, 2024
Accepted Jan 30, 2024
Published Feb 28, 2025

Keywords:

Ecranization
Snow White
Intrinsic elements.

ABSTRACT

This study explores the transformation of the Snow White fairy tale (1812) by the Brothers Grimm into the film Snow White and the Huntsman (2012) through the lens of ecranization. The research focuses on how intrinsic elements—such as theme, plot, characters, setting, and moral values—are adapted to suit cinematic conventions and contemporary cultural values. Using a qualitative descriptive method and a comparative literature approach, the analysis applies Eneste's theory of ecranization to identify elements of reduction, addition, and variation in the adaptation process. The findings reveal significant changes, including Snow White's reimagining as a strong female leader and the addition of new characters and political themes. The film departs from the original's moral simplicity to embrace more complex messages of resistance, leadership, and justice. This study concludes that adaptation serves not only as a medium shift but also as a reinterpretation shaped by modern audiences expectation

Corresponding Author:

AL Amin
English Literature Department
Islamic State University Sulthan Thaha Saifuddin Jambi
Email: Alamin07@uinjambi.ac.id

Introduction

The adaptation of literary works into visual forms, especially film, has become an increasingly prominent subject of scholarly inquiry. This phenomenon, known as ecranization, refers to the transformation of a written literary text into a film, a process that inevitably involves changes in narrative structure, character development, thematic emphasis, and stylistic approach (Eneste, 1991). As storytelling mediums differ fundamentally—literature being verbal and imaginative, film being visual and temporal—the process of adaptation necessitates a translation of literary language into cinematic language. This study focuses on one such transformation: the classic fairy tale Snow White (1812) by the Brothers Grimm and its film adaptation Snow White and the Huntsman (2012), directed by Rupert Sanders.

Ecranization is not a mere act of reproducing a story in another format; it is a creative reimagining. Eneste (1991) emphasizes that this transformation requires an understanding of the fundamental differences between written and visual texts. While literature invites readers into an introspective and imaginative experience through descriptive language and internal monologues, film constructs meaning through visuals, sound, and performance. Consequently, the adaptation process often involves subtraction, addition, and variation of narrative elements to suit the demands of cinematic storytelling. This research adopts Eneste's ecranization theory to examine these shifts and to understand how the intrinsic elements of the original story are altered or reinterpreted on screen.

A relevant comparison can be drawn with Peter Jackson's adaptation of J.R.R. Tolkien's *The Lord of the Rings* series, where entire subplots, such as the character Tom Bombadil, were removed, while action sequences and specific character arcs were expanded to enhance cinematic engagement. A similar phenomenon occurs in the adaptation of *Percy Jackson & the Olympians: The Lightning Thief*, which drew criticism for its significant deviations from the original narrative structure and character portrayal. These examples illustrate the dual responses that adaptations can provoke—praise for visual creativity or criticism for narrative distortion (Eneste, 1991).

Fairy tales, given their universal themes, archetypal characters, and fantastical elements, have been frequent subjects of adaptation. They are inherently flexible texts that lend themselves to reinterpretation across generations and cultures. The fairy tale *Snow White*, first published in the Grimm Brothers' *Kinder- und Hausmärchen* in 1812, exemplifies a narrative that has endured through centuries of cultural transformation. The story's core themes—innocence, jealousy, and the triumph of good over evil—remain relevant, yet their interpretation evolves with each adaptation.

Snow White and the Huntsman (2012) reimagines the titular character not as a passive damsel, but as a strong, empowered protagonist who leads a rebellion against tyranny. The Evil Queen, Ravenna, is portrayed with psychological depth, and the narrative includes elements such as political conflict, warfare, and new characters like Finn, which were absent in the original tale. These changes reflect contemporary values, including feminism, resistance, and personal agency. The film's darker tone and mature themes cater to a broader, more adult audience, demonstrating how

adaptations can extend the relevance of classic stories beyond their original child-centric focus.

According to Nurgiyantoro (2005), intrinsic elements such as theme, plot, character, setting, point of view, and moral values are fundamental in constructing a literary narrative. In adapting Snow White, these elements are not merely replicated but transformed. The film introduces complex plotlines and shifts the moral center from a simple dichotomy of good versus evil to a nuanced depiction of power, responsibility, and redemption. The addition of action sequences and emotionally conflicted characters further distinguishes the adaptation from its source material.

This research uses a comparative literature approach to analyze the transformation of the intrinsic elements in Snow White (1812) and Snow White and the Huntsman (2012). As Damono (2005) explains, comparative literature does not adhere to a single theoretical model but incorporates diverse methodologies to examine texts across cultures and media. The study also incorporates the comparative method outlined by Endraswara (2011), emphasizing the role of adaptation as a cultural dialogue between texts.

Three key reasons justify the significance of this research. First, the application of Eneste's ecratization theory provides a structured framework to assess the transformation of literary works into cinematic narratives. Second, the study illustrates how modern adaptations of classical fairy tales reflect shifting cultural values, particularly concerning gender roles and social justice. Third, this research bridges literary criticism, film analysis, and cultural studies, offering a comprehensive understanding of narrative transformation.

In conclusion, the adaptation of Snow White into Snow White and the Huntsman exemplifies how ecranization is not merely a technical process, but a cultural act of reinterpretation. The film does not just visualize the original fairy tale—it reshapes it to align with contemporary sensibilities. This study aims to explore how these shifts manifest through intrinsic narrative elements and what they reveal about the evolving nature of storytelling in the 21st century.

Method

This research adopts a qualitative descriptive method, ideal for exploring and interpreting literary and cinematic texts in depth, by focusing on the transformation of intrinsic elements during the ecranization of the Snow White fairy tale (1812) into the film Snow White and the Huntsman (2012). The study uses primary data from the original tale by Jacob and Wilhelm Grimm and its 2012 film adaptation directed by Rupert Sanders, supported by additional references such as film scripts and relevant academic literature. Data collection was conducted through documentation techniques, including close reading of the literary text and repeated viewing of the film to identify key narrative components, cinematic techniques, and deviations from the original. The analysis employed Miles and Huberman's interactive model, which involves data collection, reduction, display, and conclusion drawing, with data coded and compared in narrative and tabular form. The theoretical framework is based on Eneste's (1991) concept of ecranization, encompassing reduction, addition, and variation, and is complemented by Damono's (2005) comparative literature approach to assess cross-media narrative shifts. This methodology enables a systematic analysis of how narrative transformation occurs through adaptation, revealing cultural and ideological reinterpretations embedded within the film.

Finding and Discussion

A. Finding

The findings of this research are based on the first research question regarding the intrinsic elements of *Snow White* (1812) and *Snow White and the Huntsman* (2012). The researcher identified significant differences in the themes, characters, plot structure, setting, point of view, and moral values between the fairy tale and its film adaptation. These changes reflect the process of ecranization—transformation through reduction, addition, and variation.

Furthermore, the researcher found that the adaptation did not only involve structural transformation but also cultural and social reinterpretation, particularly in terms of female empowerment, leadership, and resistance against tyranny. These transformations made the story more relevant to modern audiences while maintaining the essence of the original narrative.

B. Discussion

Based on Pamusuk Eneste's theory of ecranization, there are three types of transformation: reduction, addition, and variation. Below are taken from the data collected during the analysis of *Snow White* (1812) and *Snow White and the Huntsman* (2012).

- 1) Plot
 - a) Reduction

According to Eneste (1991), reduction occurs when certain parts of the original text are omitted or simplified to suit the new medium. In the case of *Snow White*, several assassinations attempt by the Evil Queen were reduced.

DATUM 4.1. The First Assassination Attempt By The Evil Queen

“The old woman offered to lace up Snow- White’s corset, properly, with the new laces. Snow-White, suspecting nothing, agreed. Then the Queen laced her so tightly that the child could not breathe, and she fell

on the floor as if she were dead.” (Page 28)

DATUM 4.2. Second Assassination Attempt By The Evil Queen

“The old woman said, “You must let me comb your hair properly for you,” Snow- White agreed and seated herself on a stool. The Queen then stuck the comb sharply into Snow-White’s head so that the poison went into her blood. Immediately she fell to the floor, as if dead.” (Page 34)

DATUM 4.3. The Third Assassination Attempt By The Evil Queen

“Snow-White longed to eat the rosy half of the apple, which looked so tempting. When she saw the woman happily eating one half of the apple, she thought there could be no harm in eating the other half herself. So she took the rosy half of the apple and bit into it. No sooner had she done so than she fell down dead.” (Page 40)

DATUM 4. 4



Picture 1. Ravenna’s attempt to kill Snow White
(01:31:02 – 01:31:42)

Snow White: I remember this trick.

William: What trick?

The plot contraction between the Snow White fairy tale first published by the Brothers in 1812 and the film Snow White and the Huntsman can be seen in several important aspects that contributed to the change in the structure of the story. The classic Snow White fairy tale contains more complex story elements, such as several assassination attempts by the evil queen and the involvement of a number of supporting characters. In contrast,

the film Snow White and the Huntsman does shrinkage in some parts of the story to simplify the plot and create a more dense and dynamic narrative.

One significant plot shrinkage is the number of assassination attempts made by the evil queen against Snow White. In the fairy tale, the evil queen attempted to kill Snow White three times, namely with tight clothes, a poisonous comb, and a poisonous apple. However, in the film, this assassination attempt is simplified to just one, which is a poisonous apple.

This decision to reduce the number of assassination attempts aims to speed up the storyline and give it a greater focus on more direct suspense, as well as create a faster and more dramatic tempo. Thus, the film omits the two more detailed previous attempts, which were in the original fairy tale

DATUM 4.3. The Dwarf Plays More Important Role In Protecting And Helping Snow White

“When the dwarfs heard this sad tale they were of pity for the little girl. The eldest one told her, ‘If you will look after us, keep our house clean and tidy, cook and wash and mend for us, you can live here with us and we shall take good care of you.’ (Page 20)

DATUM 4.4



Picture 2 Dwarf did not play much role in helping Snow White (01:03:38 – 01:03:45)

Gort: So what's the verdict?

Coll: Leave 'em to rot.

Duir: Yeah. Or skewer him and leave her to rot!

Coll: That would work, too, but my way's cleaner.

The plot shrinkage also occurs in the interaction between Snow White and the seven dwarfs. In the original fairy tale, the seven dwarfs played a more significant role in protecting Snow White from threats and helping her escape. However, in the film, the role of the dwarf is more reduced and only appears as a supporting character. Dwarves no longer contribute significantly to advancing the storyline, so their role becomes more limited.

Overall, by eliminating more complicated elements of the story and emphasizing the action and suspense aspects, Snow White and the Huntsman manages to present a more focused and dense story. This shrinkage allows the film to better fit the narrative format of modern cinema that prioritizes speed, intensity, and more prominent visual drama.

b) Addition

DATUM 4.5. Snow White's Mother Dies and The King Remarries

“Unfortunately, soon after her child was born, the Queen died. A year later the King married again.” (Page 6)

DATUM 4.6.



Picture 3 Ravenna Killing King Magnus
(00:08:16 – 00:08:26)

Ravenna: First I will take your life, my lord. Then I will take your throne.

In Snow White and the Huntsman, there are some significant additions

to the plot that expand the storyline compared to the original fairy tale. The story begins with the addition of a deep backstory about the destruction of Snow White's kingdom. It is said that Ravenna, the evil queen, usurped the throne with magic and cruelty, making Snow White a prisoner in the palace. This addition provides a greater initial conflict and emphasizes the impact of the power struggle on the kingdom.

DATUM 4.7.



Picture 4. Snow White run away from the kingdom (00:25:26 - 00:32:35)

Snow White: What does she want from me?

Finn: Your beating heart.

After escaping from prison, Snow White finds herself inside a dark forest, where she faces a magical threat that was not present in the original version. This addition creates a more intense atmosphere of adventure. On his escape, he meets the huntsman, a character who is introduced to the important role of Snow White's protector and guide on her way through danger.

DATUM 4.8



Picture 5. The great battle between Snow White and Ravenna (01:46:31 – 01:46:37)

Eric: Back from the dead and instigating the masses.

Snow White: So the Huntsman fights for something other than himself.

Along the way, Snow White also encounters dwarves who in this film serve as more than just protectors; They become allies in the struggle against tyranny. The film adds new elements in the form of forming alliances and gathering support from the people who are still loyal to Snow White, so that his struggle is no longer individual but part of a collective effort to reclaim the kingdom.

The highlight of the story also gets an additional in the form of a big battle between Snow White's army and Ravenna's. The addition of this battle scene expands the scale of the conflict from only involving the main character to involving the entire kingdom. Snow White, along with her allies, confronts the evil queen in an action-packed climax.

DATUM 4.9



Picture 6. Ravenna killed by Snow White
(01:57:32 – 01:59:28)

Snow White: By fairest blood... it is undone!

Ravenna: NO!

Finally, the story closes with Snow White defeating Ravenna head-on, a new element that shows Snow White's victory as a leader and hero who led her kingdom to recovery. This addition strengthens the story by providing a more thorough resolution to the conflicts that arise from the beginning of the

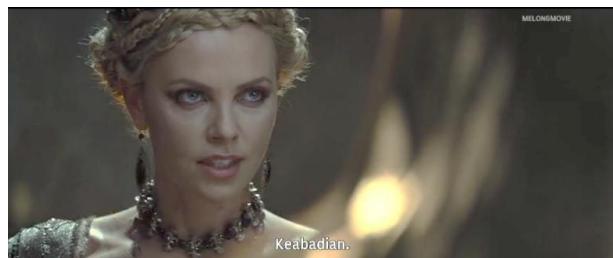
film.

c) Change of Variation

DATUM 4.10 The queen just obsessed with beauty.

“The new Queen was very beautiful but much too proud of her own beauty. She could not bear to think that anyone else might be more beautiful.” (Page 6)

DATUM 4. 11



Picture 7. Ravenna obsessed with eternity
(00:22:28 – 00:23:13)

Mirror Man: She is also your treasure, Queen. It was wise to have kept her close for the innocence and purity that can destroy can also heal. Hold her heart in your hands and you shall never again need to consume youth. You shall never again weaken or age. Immortality without cost!

The changes in plot variations that occur between Snow White's fairy tale and the Snow White and the Huntsman movies create a significant transformation in the structure and nuances of the story. In Snow White's fairy tale, the plot is very simple and focuses on the Evil Queen's jealousy of the beautiful Snow White. The story follows Snow White's journey from her troubled persecution she received from her stepmother. In contrast, in Snow White and the Huntsman, Snow White's background is reduced, and the film portrays Ravenna more as a powerful and magical figure who seizes power in cruel ways. The plot of the film focuses on Snow White's struggle as a leader who seeks to defeat the Queen and reclaim the kingdom, which makes the story much more oriented towards rebellion and political struggle rather

than just beauty and jealousy.

The conflict in Snow White's fairy tale revolves around the Evil Queen's jealousy of Snow White, who is increasingly beautiful and poses a threat to the Queen's position as the most beautiful woman in the kingdom. Whenever the Queen finds out that her magic mirror calls Snow White the most beautiful, she gets angry and tries to kill Snow White. However, in the movie, the conflict becomes more complex and does not only center on the beauty of Snow White. Queen Ravenna not only felt jealous, but was also threatened by fate predicting that Snow White would defeat her and reclaim the kingdom. This conflict later developed into a larger fight, with Snow White leading the rebellion and fighting the Queen's tyranny. The film's story involves more political and action elements, as well as betrayal from within the kingdom, making it much broader than just jealousy and a fight for beauty.

DATUM 4.12. The Prince's Servant Accidentally Woke Up Snow White

"As the the coffin Prince's down servants the were mountain-side, carrying they stumbled on the roots of a tree. The coffin was so badly jolted that the piece of apple, which had stuck in Snow-White's throat, was flung out. She opened her eyes, lifted up the lid of the coffin and sat up. "Where am I?" she cried, in surprise." (Page 48)

DATUM 4. 13



Picture 8. The battle between Snow White's army and Ravenna's (01:49:00 – 01:59:43)

William: Start!

Snow White: Yeah!

The climax in Snow White's fairy tale occurs when Snow White, who is asleep due to a poisonous apple, is accidentally woken up by the prince. This miracle marks the triumph of good over evil, and the story ends in happiness, in the absence of a major battle. In contrast, in Snow White and the Huntsman, the climax is more dramatic and action-packed. After Snow White eats a poisonous apple, Snow White takes an active role in facing Queen Ravenna in an epic fight. In this film, Snow White is not only saved by a prince, but she herself defeats the Queen in a duel that tests her leadership and courage. This climax replaces the magical elements present in fairy tales with more real and intense physical action.

DATUM 4.14. Snow White married to a prince

“She said goodbye to the dwarfs who had been so kind to her and had loved her so dearly. Although they were sad to lose her, they were content to know that she was alive and that she would be happy with the Prince.” Page 48

DATUM 4.15



Picture 9. Snow White being the Queen
(02:00:00 – 02:00:49)

Beith: Hail to the Queen!

The resolution in Snow White's fairy tale is very simple and ends with Snow White being woken up by the prince, they get married, and the Evil Queen dies. This is a resolute closure, with a clear moral message. On the other hand, in the movie Snow White and the Huntsman, the resolution is not that clear. After Queen Ravenna is killed in battle, Snow White is crowned

the new queen and the film ends with an emphasis on Snow White's role as a powerful leader. There are no grand celebrations or weddings that depict fairytale happiness, but rather a leadership transition that portrays Snow White as a rebel figure who now rules the kingdom.

Thus, the plot variations that occur between Snow White's fairy tale and Snow White and the Huntsman change the story significantly. The plot of the film becomes darker, action-packed, and more politically complex, replacing simple themes of beauty and crime with elements of rebellion, battle, and leadership change. As for fairy tales, they keep a more classic storyline and full of magic, where kindness always wins in a more magical and simple way.

2) Character

a) Addition

DATUM 4. 16



47

Picture 10. Finn (00:13:20 – 00:13:31)

Ravenna: Finn! Lock her away. One never knows when royal blood may be of value.

There is a new character in the film Snow White and the Huntsman who does not exist in the original Snow White fairy tale, namely Finn, played by Sam Spruell. Finn is the brother of Queen Ravenna, who is the Queen's right-hand man and loyal ally in the quest to retain power. Finn's character adds a new dimension to the film's storyline, as he is not only a follower, but also has personal ambitions and goals that often go against his brother's wishes. While Ravenna focuses on her beauty and uses magic to maintain her power,

Finn struggles to ensure that the Queen remains in power and deter anyone who threatens her throne, including Snow White and the Huntsman. In several scenes, Finn becomes an antagonist who tries to hunt down Snow White and the Huntsman, acting as the main obstacle for those trying to overthrow the Queen.

The addition of Finn's character gives the story a more complex feel, as there is now tension in Ravenna's family. Finn not only serves as a loyal helper, but also as a character with his own motivations and ambitions, which makes him more than just a passive follower. He was more involved in power conflicts and internal tensions within the kingdom. This adds a new layer to the story, creating a more intense dynamic between family, power, and personal ambitions, which is not found in the classic fairytale version.

Snow White's fairy tale main conflict is entirely centered on the rivalry between Snow White and the Evil Queen, who seeks to kill Snow White out of jealousy of her beauty. None of the characters like Finn have a major role in the plot, and the story tends to be simpler and more focused on the relationship between Snow White and the Queen, as well as how good ultimately triumphs over evil. With Finn's presence in the film, the plot becomes richer and layered, as there is a power struggle within the family and more complicated motives behind his actions. This makes Snow White and the Huntsman significantly different from traditional fairy tales, with more and more complex characters, as well as conflicts that have more to do with power and betrayal than just beauty and hatred.

3) Characterization

a) Changing of variation

DATUM 4. 17 The passive Snow White

“Meanwhile, Snow-White was growing from baby into a lovely little girl. By the time she was seven, with her rosy cheeks and dark, dark hair against her snow-white skin, she was even more beautiful than the Queen.” Page 8

DATUM 4. 18



Picture 11. Snow White as a warrior
(01:46:20– 01:46:33)

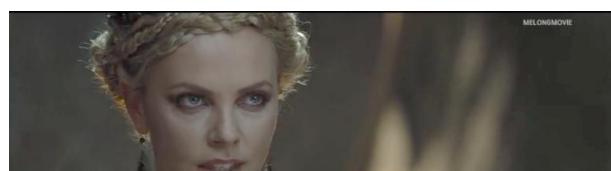
Snow White: Then we should ride now. They'll have the portcullis up by the time we arrive.

In Snow White and the Huntsman, there is a major change in characterization that makes the story more complex and emotional than the classic Snow White fairy tale. Snow White, who in the fairy tale is depicted as an innocent and passive girl, is transformed into a strong and courageous leader figure. In the film, she is no longer just a victim waiting to be saved, but rises up to fight Queen Ravenna and reclaim her kingdom. She learned to fight, lead troops, and face danger with courage that made her a symbol of strength and hope. This transformation creates a character of Snow White that is more relevant to modern values, where women are not only objects of compassion, but empowered protagonists.

DATUM 4. 19 The queen just obsessed with beauty

“The new Queen was very beautiful but much too proud of her own beauty. She could not bear to think that anyone else might be more beautiful.” Page 6

DATUM 4. 20



Picture 12. The queen obsessed with eternity
(00:22:28 – 00:23:13)

Mirror Man: She is also your treasure, Queen. It was wise to have kept her close for the innocence and purity that can destroy can also heal. Hold her heart in your hands and you shall never again need to consume youth. You shall never again weaken or age. Immortality without cost!

The Evil Queen, who in the fairy tale is just a symbol of jealousy, is given a much more complex characterization in this film. Queen Ravenna is not only portrayed as a power-hungry antagonist, but also as a tragic figure shaped by past traumas. Her cruelty was born out of fear of death and loss of power, so she used magic to maintain her beauty which she considered the source of her power. Ravenna isn't just evil; He becomes a human character, with motivations rooted in his bitter experiences in the past. This change adds depth to the figure of the Queen, making her more than just a one-dimensional villain.

DATUM 4. 21 Huntsman Minor characters

“When the huntsman saw the tears on such a young and beautiful face, he took pity on her. “Run away then, my poor child,” he said, as he put away his knife. “The wild beasts will soon devour the poor child,” he thought to himself.”(Page 10)

DATUM 4. 22



Picture 13. Huntsman Snow White mentor
(00:43:30 – 00:43:55)

Snow White: Do we have a deal? **Eric:** I don't trust you
Billy Goat. **Snow White:** I've given you my word. **Eric:** I

still don't trust you.

Snow White: I don't trust you either.

The Huntsman character has also undergone major changes compared to the original fairy tale. In the classic version, the hunter is just a minor figure who mercifully releases Snow White. However, in the film, Huntsman is given a deep emotional backdrop. He is described as a wounded man who lost hope after the death of his wife. Through his journey with Snow White, Huntsman rediscovers his purpose in life, becoming a mentor and protector who teaches Snow White how to survive and fight. This character develops from just a narrative tool to a main character who carries emotional weight and action in the story.

52

DATUM 4.23. The Prince saves snow white

"As the the coffin Prince's down servants the were mountain-side, carrying they stumbled on the roots of a tree. The coffin was so badly jolted that the piece of apple, which had stuck in Snow-White's throat, was flung out. She opened her eyes, lifted up the lid of the coffin and sat up. "Where am I?" she cried, in surprise". (Page 48)

DATUM 4. 24



Picture 14. The prince as Snow White's childhood friend

Young Snow White: Hurry, William! Hurry!

A similar change occurs to the character of the Prince, who in the fairy

tale only appears at the end of the story to save Snow White. In the film, the prince is named William and given a more significant role. He is Snow White's childhood friend who also fought to save him from Ravenna's rule. Although no longer the main savior, William is involved in Snow White's struggles, making him an important ally in the storyline. This addition of background and engagement gives the prince a more relevant and dynamic characterization

DATUM 4. 25 The Dwarf without background

“As the dwarfs were anxious not to waken the lovely child who slept so soundly, they tiptoed away quietly. Then, and ate when their bedtime suppers came, very the seventh little dwarf spent an hour in the bed of each of the other dwarfs, in turn, and so the night passed.” (Page 18)

DATUM 4. 26



Picture 15. The Dwarf with a tragic background (01:09:30 – 01:11:01)

Gort: One day the group you see before you went down into the mine for a month long shift. Gus was only a boy. When we came back to the surface... nothing. The land was black, everything, everyone... dead, gone. We searched but...

The seven dwarfs, who in the fairy tale are funny and caricatural characters, are transformed into complex warrior figures in the film. They are given a tragic background, as former residents of the kingdom who were deprived of their happiness by Queen

Ravenna. The dwarves in the film not only serve as Snow White's protectors, but also take part in the struggle against the Queen, adding an emotional layer and heroism to the story. They are no longer mere comedic elements, but important characters that strengthen Snow White's journey.

This change in characterization makes Snow White and the Huntsman more than just a simple fairy tale adaptation. The characters have deeper motivations, complex emotional conflicts, and character journeys that make them feel more human. The film not only presents a classic story of good against evil, but also an exploration of strength, trauma, hope, and the struggle to rise against fate. All of this makes the story of Snow White and the Huntsman more modern, relevant, and full of emotion compared to the original fairytale version.

References

Baldick, C. (2008). *The Oxford Dictionary of Literary Terms* (3rd ed.). Oxford University Press.

Damono, S. D. (2005). *Sastra Bandingan*. Pusat Bahasa Departemen Pendidikan Nasional.

Endraswara, S. (2011). *Metodologi Penelitian Sastra: Epistemologi, Model, Teori, dan Aplikasi*. Media Pressindo.

Eneste, P. (1991). *Buku Pintar Sastra*. Nusa Indah.

Hornby, A. S. (2015). *Oxford Advanced Learner's Dictionary* (9th ed.). Oxford University Press.

Linda, E., & Eure, J. (2009). *Teaching Values through Literature*. Oxford University Press.

Moleong, L. J. (2017). Metodologi Penelitian Kualitatif (38th ed.). PT Remaja Rosdakarya.

Nurgiyantoro, B. (2005). Teori Pengkajian Fiksi. Gadjah Mada University Press.

Phillips, W. H. (2009). Film: An Introduction (4th ed.). Bedford/St. Martin's.

Remak, H. H. (1990). Comparative Literature: Its Definition and Function. In Ulrich Weisstein (Ed.), *Introduction to Comparative Literature* (pp. 3–35). Indiana University Press.

Scott, J. (1990). A Matter of Record: Documentary Sources in Social Research. Polity Press.

Siswantoro, A. (2014). Metode Penelitian Sastra: Analisis Struktur Puisi, Prosa, Drama. Pustaka Pelajar..

Staton, R. (2010). An Introduction to Fiction. Holt, Rinehart, and Winston.

Sugiarti, R. (2006). Penulisan Cerita Pendek dan Novel. Gramedia Pustaka Utama.