

BA Thesis English Language and Culture, Utrecht University

An Evil Witch or a Guardian Angel?

Kendra's Role in Flinn's *Beastly* and Barnz's *Beastly*

Joëlle Sprangers

4269802

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Supervised by Roselinde Supheert



“I cast the spell to teach you a lesson. If you learn it, great. I’m not rooting for you to screw up; I’m trying to help you.” – Kendra in Flinn’s *Beastly*
(120)

Table of Contents

1. Introduction	2
2. Chapter 1: Literature Review: Adaptation Theory	4
3. Chapter 2: Bildungsromane and their Guides	8
4. Chapter 3: A Comparison: Kendra in the Novel vs Kendra in the Film	11
5. Conclusion	19
6. Works Cited	21
7. Plagiarism Statement	24

Introduction

Fairy tales have been around for many years and to this day are still passed on to new generations. This is done orally, but also by means of films, novels and other media. One of the most famous fairy tales is *Beauty and the Beast*. This tale has been adapted many times all around the globe (Flinn, Author's Note 301). Examples of adaptations of *Beauty and the Beast* are the Disney films from 1991 and 2017, the CW Television Network's series *Beauty and the Beast* that ran from 2012-2016, the novel *A Court of Thorns and Roses* by Sarah J. Maas (2015), and the 2018 ballet *Beauty and the Beast* choreographed by Thierry Malandain.

Different versions of this fairy tale have also been the inspiration for the best-selling, Young Adult novel *Beastly* (2007), written by the American author Alex Flinn, who places the fairy tale in a modern day setting. The novel "does a wonderful job at tailoring the timeless tale" (Vestal 73), as it is "well thought out and precisely planned not to let down the reader or any lover of this particular fairy tale" (76).

Flinn's novel was adapted into a film of the same title, *Beastly*. It was directed by the American director Daniel Barnz and released globally in May 2011. Barnz's film was not received very positively, as reviews state that the film "isn't working" (Witty n.p.). Criticism is mostly directed at changes made in the film, which caused the lack of "charm that Flinn's novel [brought] to the tale" (Anderson 131). However, some say that the film is "pleasant-enough ... [and] more likeable than not" (Olsen n.p.). So while some complain about all the changes made to the original story, others do still enjoy the film, as they do not expect the film to be identical to the novel (denbra99 n.p.; strange_grl n.p.).

In both versions of *Beastly*, the protagonist, Kyle, has to change from an arrogant, spoiled teenager whose main concern is his looks, to a man who cares about other people. He will thus have to learn that it is personality that counts rather than appearance. Kendra, who turns out to be a witch in disguise, forces Kyle to realise this, by cursing him to become a

beast until he finds someone to love who will also love him in return. This process of coming-of-age and developing oneself is often described in bildungsromane. This will be explored in further detail later on.

Transforming Kyle into a beast is not the only thing Kendra does to try to bring on an inner transformation for Kyle; she also shares her knowledge on life with Kyle throughout the novel. However, Kendra's role in the film differs from her role in the novel, as she is not as helpful to Kyle in the film. This difference has been acknowledged by scholars, for example by Amanda Anderson, who notices that in the film, Kendra's "most remarkable aspect ... is her appearance" (132), whereas in the novel it is her personality and involvement in Kyle's journey. Abigail Vestal also mentions that Flinn "introduces a special character inside *Beastly* that is mostly overlooked in previous versions" (74), but then does not even mention Kendra when discussing the film version. This might suggest that Kendra has the same role as in the novel. Although scholars have discussed the differences between Kendra's character in the novel and film, these have not yet been analysed.

Therefore, this BA thesis will explore the differences between Kendra's role in Flinn's novel and her role in Barnz's film by using adaptation theory. The first chapter will review adaptation theory to shed a light on the changes that may occur when turning a novel into a film. The second chapter will discuss the role of guides, or helping characters, in bildungsromane as this will explain the importance of Kendra. The third chapter will then explain and exemplify how a shift in medium creates a different representation of Kendra's character in Barnz's film by doing close readings of Flinn's novel and Barnz's film .

Chapter 1

Literature Review

Adaptation Theory

Adaptations are omnipresent in our society (Newell 1). They are said to be “the lifeblood of the film and television business” (Seeger xi), but they can occur in other forms as well. Colin MacCabe suggests that an adaptation “relies for some of its material on a previous written work” (qtd. in Newell 4). An adaptation then becomes “an extended, deliberate, announced revisitation of a particular work of art” (Hutcheon 170). Hutcheon hereby suggests that an adaptation will not be faithful to the original work, as it extends and revisits the original story. She states that the differences may be a result of a change in medium and/or context (7-8).

In the case of Barnz’s adaptation of Flinn’s novel, the context of the film is the same as that of the novel. Both works present the fairy tale *Beauty and the Beast* in a modern day setting, by placing the well-known story in 21st century New York. There is, however, a change in medium – a novel is turned into a film. As the context remains the same for both works, it is more interesting to look at the changes that result from the shift in medium.

Film adaptations of novels are often seen as “inferior and secondary creations” to novels (Hutcheon 4). The stories are not original, as they are based on an earlier work, but the adaptations do not truthfully represent the earlier version. This is the issue of fidelity that is often discussed in the light of adaptation theory (Grossman 1). This debate centres on the extent to which adaptations need to stay true to the original text. It is a very common practice to judge an adaptation as faithful or unfaithful to the original source (Bortolotti & Hutcheon 445). The term unfaithful has a negative connotation. Therefore, it seems that adaptations that differ from the original source are not be judged positively. This idea is confirmed by people saying “if you love the book, you should never watch the film” (Vestal 79), something that has also been said about Barnz’s adaptation of Flinn’s novel *Beastly*.

Changing the story may result in the fans of the novel not enjoying the film, due to the story not living up to the expectations that they have (Hutcheon 114). The fans of the novel may be surprised when elements they perceive to be crucial are not reflected in the film. They then might feel as though they are watching a different story than the one they came to know. This does not necessarily mean that all fans of the novel will dislike the film. This depends on how open they are to change. Moreover, not everyone who watches the film has also read the novel. Therefore, it is important to think about the audience and their expectations when creating a film adaptation.

However, staying true to the original story is impossible (Wood qtd. in Grossman 1). Changes have to be made to make the story fit a different medium – film, in this case. These changes are the result of the “reduction of scope” (Hutcheon 37), which means that details of the story are lost by reducing the length of the story. These details have to be lost so the story will “fit the screen in terms of time” (37). Novels may have hundreds of pages, which take hours, or even days, to read. Films cannot take up that much time, simply because filmmakers do not have a budget that will cover all those costs (Vestal 78). Besides, the audience may not be willing to watch a film that lasts for days. Creating such a film would then be a waste of money. The loss of elements, therefore, is to some extent a logical consequence.

An obvious choice when reducing the story, is not to include all scenes described in the novel, which will make the story shorter (Stam 57). Which scenes are left out depends on what the focus of the film will be. Films often focus on the story, whereas novels often focus on a theme (Seger 138). This is explained by the fact that novels have more time to explore and discuss the theme (138). As films do not have that time, they will focus on the progress protagonists make over time. This progress can be shown with “a three-act structure – a beginning in which a conflict is established; a middle in which the implications of the conflict are played out; [and] an end where the conflict is resolved” (Hutcheon 13). When story-

oriented, the film's main focus will be on the scenes that lead to resolving the conflict that arose in the beginning of the story (13). The film makers will thus pick the scenes that show the conflict arising and the protagonist resolving it, while omitting other scenes.

A consequence of omitting scenes is that not all characters mentioned in the novel will appear the film. The omitted characters are often secondary characters, since they do not have a crucial role in the development of the plot (Camarillo 12). However, when characters do have a crucial part in the plot, they can still be omitted, but only if the entire plot is changed or if a different character takes up the function of the character that has been left out.

However, instead of omitting characters, they “ [may also] be ... altered in order to better serve a new structure” (Camarillo 12). Characters can be altered in different ways. Firstly, physical appearances of characters may change (Stam 57). Alterations may be made to the physical details of characters such as eye colour or hair colour, due to the actors that have been cast for the roles. Bigger changes may also occur, such as in the film version of *Beastly*, where Kyle is no longer transformed in a monster with fur and claws, but into a human being covered in scars and tattoos (Vestal 77). Daniel Barnz explains this choice in an interview, where he states that he wanted the beast to represent Kyle's perception of ugly, as that to Barnz is the root of the story, rather than following earlier adaptations that have an animalistic representation of the beast (03:05-03:36). Kyle's appearance being beastly thus serves a new structure.

Changes can also be made to a character's role in the plot. Sometimes, changing a character slightly might be a strategical choice of the writers, since the character then fits better with the focus of the film (Seger 144). Writers may show characters making choices based on “their ambitions, desires and goals” (144). The choices made by the characters lead up to the ending the writers have in mind. As each character has a different function in the story, the writer will thus match the choices a character makes with the role the character is

supposed to play. If a character is going to be a villain, for example, his choices will usually lead to his defeat, so that the hero can win.

If a film takes on a new angle by focusing on a specific theme, subplot or character in the novel, it will affect the plot of the film (Seeger 150). By focusing on a specific character of the novel, other characters may receive different functions. Some characters may receive a more prominent function, whereas others may be placed more to the background or even be lost. This different function will also mean that characters will act differently, as they once again have to fit the plot the writers have in mind. Due to the new function the characters may acquire, the character's personality may change. A character may for example come to represent multiple secondary characters at once, so that they may become more complex in their actions (Camarillo 12).

All these changes made in the transition from novel to film may simplify the original story. However, "within this reappearance, what matters is the development of a new communicative situation, more than simply the similarity or dissimilarity between the later and earlier [versions]" (Casetti 82). This version of the novel thus becomes a new story in itself, since it no longer fully represents the earlier version. Therefore, it will also "[ask] new questions about fundamental issues of human and textual identities" (Grossman 2). So instead of listing the changes that occur, we can discuss why certain changes occur and what their implications are.

Chapter 2

Bildungsromane and their Guides

The literary genre Young Adult is applied to written works that are read by “those who think they are too old to be children and who others think are too young to be adults” (Nilsen & Donelson 1). However, this is an abstract concept, as there is no clear information on who these readers exactly are. Therefore, it has been common to refer to young adult literature as works read by people from a specific age group, namely teenagers ranging from the age of thirteen to twenty (3).

Young adult works often deal with the theme of growing up or “becoming an adult”. In every scene and with every event, the protagonist gives shape to a new “adult identity” (Campbell qtd. in Nilsen & Donelson 4). Some young adult novels can then also be called bildungsromane, as these are “[novels that follow] the development of the hero or heroine from childhood or adolescence into adulthood, through a troubled quest for identity” (“Bildungsroman”). The development that occurs in bildungsromane is a consequence of “a complication [that] occurs [in the protagonist’s life], which is solved as much through luck or help from outside as through the efforts of the protagonist” (4).

In Flinn’s novel *Beastly* and Barnz’s film adaptation *Beastly*, the protagonist, Kyle Kingson, has to develop his personality, by changing from an arrogant, materialistic, and cruel teenager to a man who cares about other people and can appreciate the “precious things” in life (Flinn 24). This is because he learns that it is personality that counts rather than appearance. He is thus going through the process of growing up by developing his personality. Therefore, Flinn’s novel and Barnz’s film can be seen as examples of coming-of-age stories or bildungsromane (Johnson 34).

Bildungsromane are said to have three stages. Firstly, “the protagonist must suffer loss and/or discontent early in the novel” (Sundqvist 4). This will lead to the protagonist behaving

badly, which results in conflicts with society. In both versions of *Beastly*, this is shown by Kyle being arrogant and cruel to other people. He does this to hide the fact that he is sad due to his parents abandoning him. Secondly, there will be “constant conflicts between what the protagonist needs and wants and the norms of his/her society” (4). When Kyle is cursed to look like a monster as punishment for his unkind behaviour, he does not want to admit that he is wrong. He just wants to be like he was before, whereas society needs him to change into a more caring and kind person. This shows the conflict between what Kyle wants and believes he needs and the needs of society. Finally, “the protagonist [embraces the] society’s norms” (4). It is only when Kyle accepts that he was an unkind person, that he finally starts making progress in breaking his curse.

Kyle has to put his “character identity and values” to the test and learn to be critical of himself and his norms (Bean & Moni 638). This is the only way for him to become a better person. Luckily, he does not have to go through this process alone. During this journey, Kyle “falls in with various guides” who teach him what personality traits to aim for (Howe qtd. in Ellis 24). These guides can portray positive character traits, or negative ones. It is up to the protagonist to decide which models to imitate and which to reject (Selinger 49). The protagonist might make the wrong choice by choosing a model that sets a bad example. He then has to correct his mistakes and keep trying to find the right models until he becomes who he wants to be. This is why these secondary characters are crucial to bildungsromane, as they provide all kinds of models for the protagonist.

In both versions of *Beastly* several guides occur, who tell Kyle what to do and how to do it. The first guide in Kyle’s life is his father, Rob Kingsbury, who is the classic example of a bad role model. Rob taught Kyle “to act like nothing moved [him]” (Flinn 1) and “[not to] be a sucker ... and do things out of friendship or love. Because what you always end up finding out is the only one who really loves you is you” (3). This man has thus taught Kyle not to care

about anyone but himself. In the end, these beliefs were the reason Kendra transformed Kyle into a monster. Kyle's father was a false friend to Kyle as he told Kyle to aim for a personality that would make people dislike him.

Unfortunately, Kyle does not know that his father was a bad example. He only learns this when he overhears his former friends telling each other they hated him for always being so arrogant and cruel (Flinn 117). This makes him realise that he is wrong and that Kendra was right to transform him, as she has his best interest at heart. This realisation marks the beginning of the final stage of this bildungsroman.

Kendra is thus the reason why Kyle learns to appreciate the small things in life. Without Kendra, he would still be an arrogant, selfish boy, hiding the fact that he is unhappy because he suffers from absent parents, since his mother left and his father is only concerned with himself (Halliday 1). Instead, he had to reflect on his character and his actions, which made it possible for him to change his ways and become genuinely happy with people who truly cared about him.

Kendra's involvement in Kyle's development is, however, different in the film than it is in the novel. In the film, Kendra is only involved in the physical transformations, whereas in the novel she also occupies herself with Kyle's inner transformation by giving him advice. These differences are striking and will therefore be explored in more detail in the next chapter.

Chapter 3

A Comparison

Kendra in the Novel vs Kendra in the Film

When comparing Kendra in the novel and the film, three different stages of her involvement can be distinguished. These stages coincide with the three stages of the bildungsroman – the discontent of the protagonist, the conflicts between the needs and wishes of the protagonist and those of society, and the protagonist accommodating to the norms of society (Sundqvist 4). The first stage describes the events until Kendra curses Kyle to be a beast to match his beastly personality. In this stage, Kyle hides his insecurities and discontent by addressing the flaws of other people. The second stage describes Kyle struggling with his curse and shows the conflict between his wishes and those of the people around him. Finally, the third stage describes Kyle breaking his curse, as he has accepted the values of society. Kendra's role in the novel in these stages is different from her role in these stages of the film.

Just like novels, films may “have ... a beginning in which a conflict is established” (Hutcheon 13). Barnz's film and Flinn's novel portray Kendra similarly at this stage. They both show Kendra confronting Kyle with his obsession with physical beauty. Kendra is portrayed as a powerful woman, who stands up for all people who have been Kyle's victim of hateful comments on their appearances. She will not let anyone tell her how to behave and what to look like, she therefore is unlike the other students at school who are “[like] sheep, following the herd” (Flinn 5). The fact that she is an outsider makes her likeable to the audience, as it is easy to sympathise with what she is going through. Nobody likes to be bullied, so standing up for yourself and others seems like the right thing to do.

The conflict that is established in the film is the same as in the novel. Kyle is cruel to other people by judging them on their looks and popularity. Therefore, keeping the scenes that demonstrate the conflict in the film similar to those of the novel makes sense, since the people

acquainted with the novel might recognise the story more easily. On the other hand, this makes it easy to judge the film on fidelity to the novel, rather than judging the communicative effect of this new creation (Casetti 82).

For Barnz's film to stand in its own right, creating a distance between the novel and the film may be useful (Casetti 83). This distance may be created by changing the settings of the scenes in the film ever so slightly (88). This tactic has been employed by Barnz in *Beastly* as well. In the novel, the confrontation between Kendra and Kyle takes place during class when the students are supposed to vote for a prom king and queen (Flinn 4-6). The nominated in the election were chosen based on physical beauty and popularity. Kendra does not agree with this, as she wants people who are "braver, stronger, [and] smarter" to be acknowledged as well (5).

In the film, however, the confrontation takes place when Kyle is rallying votes so he can become president of the green committee, a committee concerned with the environment and sustainability. Kyle asks people to vote for him "just because [he is] the rich, popular, good-looking guy with the famous news anchor dad" who needs some extra credit, because he believes that in the end everybody finds looks and popularity more important than actually caring about the environment (*Beastly* 02:25-02:37). Thus, the confrontations are very similar, it is the setting in which these events take place that is different.

After being confronted by Kendra, Kyle wants revenge, as he feels humiliated by her. He attempts to do this by inviting her to a school dance, only to leave her hanging when she arrives (Flinn 11; *Beastly* 06:55-07:37). When Kyle notices Kendra at the dance, he says: "you actually thought someone like me would take someone like you to a dance?" (Flinn 30-31). In the film, he lays this on even more thickly by saying: "You actually bought it! You thought I would hook up with you? The self-mutilated, tatted Frankenskank" (*Beastly* 10:51-11:10). This shows that he sees himself as superior to Kendra, because he looks better than

her and people like him better. Kendra is a misfit in the school community as she does not care about her looks as much as others, hence why she walks around with “crazy hair and wild gothic clothing” (Behunin 4). Because Kyle truly believes that what matters most in life is what people think of you, which to Kyle is “directly proportional to how you look” (*Beastly* 27:17-27:23), Kendra decides to teach Kyle a lesson about true beauty. She therefore transforms him into a hideous monster.

To break his curse, Kyle has to find “someone willing to look beyond [his] hideousness and see some good in [him], something to love” (Flinn 49). In the novel, Kyle receives two years to break his curse (49), whereas in the film Kyle only receives one year (*Beastly* 13:10-13:55). In the novel, Kendra thus gives him more time to change. This means that Kyle has a higher chance of succeeding in his task, giving him more hope. This might give the impression that Kendra is kinder to Kyle in the novel than in the film.

However, the fact that Kyle receives more time in the novel than in the film to break his curse, can also be explained by the fact that films have time restrictions, whereas novels do not have those limitations (Hutcheon 37; Stam 57). Therefore, working with a smaller time frame when creating the film and fitting all events into a year instead of two could be useful.

After the introductory events have taken place, the stories go their different ways in dealing with Kyle’s journey to becoming a better person and Kendra’s involvement in this journey, which is the second stage. In the novel, Kendra has a somewhat active role, explicitly supporting Kyle throughout those two years in many ways.

Kendra leaves Kyle a magic mirror, which can show Kyle anybody he wants to see. The magic mirror is also Kendra’s way of contacting Kyle. Whenever she shows herself to Kyle in the mirror, she is very explicit about her wanting to help Kyle. When Kyle first stumbles across the mirror, for example, Kendra tells him “maybe I wasn’t wrong to transform you. Maybe I was wrong to consider helping you” (Flinn 74).

Kendra, for example, helps Kyle by appearing in the mirror when Kyle decides to try online dating to find someone who could love him. Kendra, however, steps in and makes him realise that this will not work, since he created a profile full of lies about himself (Flinn 119-120). This would mean people would not fall in love with him, but with a fake version of himself. Online dating will not help him break the curse and the lying also would not make him a better person, hence why Kendra steps in. When Kyle wonders why Kendra cares, she says: “I cast the spell to teach you a lesson. If you learn it, great. I’m not rooting for you to screw up; I’m trying to help you” (120). She indeed actively tries to help Kyle break the curse.

That Kendra is actively contributing becomes even clearer when Kyle finds a drug addict, breaking into his garden. Kyle threatens this man, so in return for his life he offers Kyle drugs and money. When Kyle says that the man cannot offer him anything he wants, he asks Kyle: “[Do] you want a girlfriend?... I have a daughter. ... You can have her” (Flinn 152). The daughter the burglar speaks of is Lindy, the girl whom Kyle offered a rose at the school dance. She is also the girl Kyle often watches in Kendra’s mirror, as she intrigues him because she is different from the people he used to hang out with. Kendra seems to be aware of the connection between Kyle and Lindy, as Lindy’s father shows up shortly after Kendra tried to convince Kyle that “maybe [his future] isn’t so hopeless”, which she followed by saying “sometimes, unexpected things can happen” (148). This suggests that Kendra used her magic to have this man show up at Kyle’s house.

Kendra also prevents Kyle from giving up on Lindy when Kyle and Lindy finally become close. When Kyle learns that Lindy is extremely unhappy about being locked up, he wants to let her go (Flinn 226). Kendra then appears in the mirror to warn Kyle about the consequence of letting her go. She tells him that by letting her go, he “may never break the curse” (227). Kendra thus still tries to help Kyle break the curse, although in this case her

advice goes against the lesson Kyle needs to learn. Kyle had to learn to care about others and not put himself first all the time. He learnt this lesson, since he is willing to let Lindy go. Therefore, by telling Kyle to keep Lindy with him, Kendra tells him to be selfish again, which is contradictory to the lesson she tries to teach Kyle.

After his conversation with Kendra, Kyle takes Lindy to his father's vacation home instead of letting her go. However, at this place, Lindy learns that her father had gotten in trouble, so Kyle releases her to be with her father. With losing Lindy, Kyle also loses the belief that he might succeed in breaking the curse. Kendra, however, makes him realise that he has one month left to see if Lindy loves him. She really wants Kyle to succeed with Lindy, because Kyle really did change into a new, better person. Therefore, she feels "sad that [he is] settled with [the old] Kyle Kingsbury's curse" (Flinn 257). It was the arrogant version of Kyle that needed this curse. The person Kendra addresses here is a new version of Kyle, who is no longer arrogant and egocentric, but kind and caring instead. Kendra convinces Kyle to go back to the city for another month, which results in him breaking the curse as he is reunited with Lindy.

Kendra has thus been of great help to Kyle throughout Flinn's novel. If she had not continuously given Kyle advice and encouragement, Kyle would not have persevered in his quest to find someone to love who would return his love. Most of all, Kyle would not have had the chance to really get to know Lindy, if it were not for Kendra, as she provided him with that opportunity.

According to Laura Behunin, Barnz's film portrays Kendra similarly to the novel. She claims that "Kyle and Kendra speak periodically through the movie [and that] each time she gives him heartfelt encouragement and advice on how to get through his physical and emotional struggles" (4). However, looking more closely, it seems that this is not the case. Kendra is present in the events leading up to her cursing him to become a monster in

appearance as well as personality, but mainly absent throughout the rest of the film. After transforming Kyle, she appears twice more during Kyle's journey into becoming a caring young man until he breaks the spell. These appearances are not voluntarily, as Kyle is explicitly looking for Kendra.

The first encounter is at a Halloween party, where Kyle begs Kendra to undo the spell as he claims he understands what it is like to not be good-looking and that he learnt his lesson. Kendra, however, cannot be fooled and says: "You learnt nothing. Find someone who can see better than you can" (*Beastly* 23:35-24:04). Kyle still believes that he is ugly and that that is a problem. He still feels like he needs his good looks. Therefore, Kyle needs someone who can make him realise that looks are not as important as he thinks they are. Kendra does not seem to be helping at all here. She is just stating that she cannot change him back unless all the conditions of the spell are met. She does not give him advice on how to find someone and leaves Kyle to figure this out by himself. This contradicts Behunin's statement that Kendra is helpful and encouraging to Kyle in the film (4).

The second encounter after the transformation takes place in an alley outside what seems to be Kendra's apartment. Here Kyle asks for more time as "[he] might have a shot [at Lindy reciprocating his love] if [he has] more time" but Kendra bluntly answers with: "I can't, sorry" (*Beastly* 56:26-56:28). This makes it seem as if Kendra is not willing to help Kyle at all, which Kyle notices as he says: "I pissed you off, you wasted me, but there has got to be something you can do. Come on, help me!" (56:30-56:37). Kendra then confirms that she cannot help him and in fact is unwilling to help Kyle as she says: "I can't and I wouldn't" (56:37) as she believes that Kyle still only cares about himself. Here Kendra again is not helpful and encouraging to Kyle.

Instead of showing Kendra's involvement in Kyle's journey, the film has changed its focus by highlighting how the romance between Kyle and Lindy affected Kyle's personality

(Vestal 77). This decreases Kendra's importance to the development of the plot. Having a different focus than expressed in the novel is a change that occurs quite frequently when adapting novels into films, as the film makers may want to express a different message than that expressed in the novel on which the film is based (Seger 150).

A different focus also means that the film makers will select material that represents this focus (Seger 151). As Lindy has become the focus, Kendra's importance decreases. Therefore, the film makers will show the scenes that show Kyle and Lindy, rather than the scenes that show Kyle and Kendra. Scenes that describe Kendra's influence are mostly omitted, making Kendra more absent in the film. Therefore Zola, who is named Magda in the novel, and Will partly take up Kendra's function, for example by encouraging Kyle not to give up hope. In the novel, it was Kendra who told Kyle not to let Lindy go, whereas in the film Magda and Will do this together (*Beastly* 01:06:00-01:07:02). This is a change that, according to Emmanuel Camarillo, occurs more frequently when transforming a novel into a film (12).

Abigail Vestal suggests that the film's adjusted focus may result in the attraction of a larger variety of viewers (76), as the romance between Kyle and Lindy may be the most appealing to the audience. This idea is reinforced by Laura Behunin who states that it is the love story that people want to see (5). Vestal, however, claims that with all the changes, the story has become "withered and lost ... as the story's new elements are hollow" (78). This would suggest that the film failed in telling a satisfying story, which might affect the number of people that go and watch the film.

At the end of both novel and film, Kyle breaks his curse and thus resolves his conflict. In the film, that results in Kendra moving on to someone else who needs to learn a lesson, namely Kyle's father (*Beastly* 1:21:27-1:21:50). This makes the audience wonder what happen to Kyle's father. This gives an opening for a possible sequel of the film, where Kyle's

father is taught a lesson. This scene also reinforces the idea that no matter how successful you are, being kind and caring is the most important task in life, as it is suggested that people who do not share these values will be taught a lesson by Kendra.

By breaking his curse, Kyle also helps some of the people who were of great help to him throughout his journey. Earlier in the novel, Kendra promises to help Kyle's friends if he succeeds in breaking his curse. She will use her magic to return his tutor Will's sight and to reunite Magda with her family (Flinn 146-147). What Kyle does not know, is that Magda is actually Kendra. Kendra was punished for being careless with her magic, so her fellow witches cursed her to serve Kyle's family for the rest of her life without using her magic (Flinn 290). During her time as a servant, or rather a maid, she thus appears as Magda. Magda offers Kyle her advice on getting to know Lindy and she also teaches him "how to [learn to appreciate] the precious things in life" (Flinn 24). Considering Magda and Kendra are the same person in different physical appearances, Kendra's role in Kyle's mental development in the novel is even greater than expected as all Magda's help should be taken into account as well.

The endings of both versions present the audience with different feelings. The film leaves the audience with the idea that you should always be kind, whereas the novel leaves you with the idea that true love can change the lives of many. The film thus ends with a moral message on how to behave, despite the focus of the film being on the romance between Kyle and Lindy. This might be to make up for the lack of depth throughout the film (Olsen n.p.), as Kyle's personality change has received a less prominent position in the film.

Conclusion

Guides are crucial in both versions of *Beastly*, as multiple guides help Kyle become a kind and caring person. Without the help of his guides, Kyle would not have succeeded in breaking his curse. Flinn and Barnz, however, differ in who they portray as the most important guides in their work. In Flinn's novel, Kendra seems to be the most important guide, whereas in Barnz's film this seems to be Lindy.

Adaptation theory is helpful when explaining this change. It has been suggested that the shift in focus from Kendra to Lindy is based on the assumption that this focus would attract a larger audience (Vestal 76), as people might only want to watch the film to see the romance between Kyle and Lindy. However, fans of the film did not seem to appreciate this change, as they say that the novel is better than the film. Luckily for the film makers, there are also people who have not read the novel and who are attracted to the film. This could be because they enjoyed other works created by the actors or film makers, or because they like the concept of the story.

With the film focusing on Lindy's influence on Kyle's personal growth rather than Kendra's, there is no time left to include the scenes that portray Kendra's importance. Films can only last a few hours, since people tend not to watch films that take up too much time. Moreover, the budget that film makers have brings a limitation to the amount of material you can film. Therefore, Kendra's role in Kyle's personal growth is affected by the shift from novel to film.

The differences between Kendra in the novel and film are now explained in terms of a change in medium. However, there are also changes that are the result of differences between the creators of both versions of *Beastly*. Linda Hutcheon suggests that the shift from one creator to multiple creators also affects characterisation (81). Flinn wrote her novel all by herself and then had someone to edit it, whereas Barnz's film is created by many people at

once. Flinn thus created Kendra's entire character herself, whereas in the film Kendra's character is a combination of visions of many creators. Kendra's character is shaped by the director, the screenplay writer, the actress playing Kendra, the costume department, and many more. This collaboration may thus also have affected Kendra's characterisation. Therefore, it may be interesting to look more closely at the effect that the creators had on Kendra's character.

Another interesting aspect is that in Flinn's novel the maid and Kendra turn out to be the same person, whereas in the film the maid and Kendra are two completely different people. Perhaps that the different function that Kendra has acquired is also reflected in the representation of the maid. Therefore, it may be interesting to also analyse the characters of Magda, the maid in the novel, and Zola, the maid in the film. In conclusion, looking at the role of guides in the two versions of *Beastly* results in interesting points about its genre, the context of adaptation theory and the importance of media.

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