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**Film, *Freeway*, In the Reconstruction of the *Little Red Riding Hood* Narrative**

*Little Red Riding Hood*, is a narrative that can be interpreted with differing narrations, due to the existence of modern readings and adaptations seen over the course of time. The narrative was written during a time when humans perceived wolves as their enemies. To this end, even forests were considered dangerous spots for humans. However, these two aspects about wolves and forests were not seen in film, *Freeway*. In fact, wolves, which were considered deadly to humans had been replaced by other real, tangible dangers to humans, which were the human themselves in the form of gang members and other criminals. This situation is very practical, unlike the situation presented by the *Little Red Riding Hood* narrative, in which the wolf considered the main source of danger (Ransom 11).

On the other hand, the woods being deemed as dangerous spots for humans, since wolves live in the woods, was also changed in the film. Essentially, slums full of criminal activities take the place of the woods in the narrative. Two instances clearly show the film is a more realistic illustration of the narratives that preceded it. This is because the sources of danger are real and have been identified. They are not sources based on dangers about wild animals that humans often face in traditional stories. *Freeway* goes beyond the ordinary to create a more practical version of the narrative of *Little Red Riding Hood*, which is arguable. However, this illustrates that *Little Red Riding Hood* has been changed by the film, *Freeway*, in a positive way.

## **Differences between the Film Version of “Little Red Riding Hood” and Its Written Counterparts**

There are clear differences between *Little Red Riding Hood* (the film version) and its written and oral counterparts. As has mentioned previously, both the oral versions of the story and the film are based on the same theme, even though construction levels are largely different. Various justifications to why these differences noted between the oral versions and the film exist. The oral and written story versions, which were completed at the beginning of the twentieth century, meant that many forms of entertainment were derived from narratives, which was common. Another common occurrence was that narratives reflected on the abstract, to an extent, even though concepts were applicable in real life (Ransom 21).

On the other hand, the film produced during the last part of the century meant films and movies were the main media for entertainment. This is the reason for the shift to film, which also meant to attract viewers into realizing it. Movies and films mainly portrayed society, in these cases. This is likely the main reason why films were typical representations of events in the United States during 1996.

### **Chanel No. 5 Advertisement**

A popular commercial for Chanel No. 5 remains to be one of Chanel’s best produced ads, because its storyline is very comparable to *Little Red Riding Hood*, and because of the psychology inherent in the level of naughtiness and eroticism in the commercial. In the commercial, Warren Estella is seen playfully entering a big vault while wearing a red dress and red shoes. She is entering a room where Chanel bags are kept. Once in the room, she reaches for a bottle of Plethora and lovingly holds it for a second before applying a few drops to her neck. Estella, who in this case, is seen as a thief stealing the perfume, is followed from the corridors by

a wolf. However, she is very relaxed as she opens the vault to a city that turns out to be Paris. Feminine fragrance emanating from the Chanel No. 5 perfume she's wearing are deemed to be magical and very powerful. The fragrance influences the wolf and thwarts his intentions to attack her, so he withdraws and obeys her orders to stay away.

If Catherine Orenstein wished to incorporate this Chanel commercial into her narrative, it would flow perfectly with theme she talks about in her narrative. The only difference is the female character in the story is not alarmed and does not feel any pressure to save herself from the wolf (Ransom 27).

Work Cited

Ransom, Candice. *Little Red Riding Hood*. Boston: Carson-Dellosa Publishing, 2002