THIS IS WHAT DREAMS ARE MADE OF:
THE EFFECTS OF ADAPTATION OF POPULAR TWEEN/TEEN GIRL NOVELS,
FILMS, AND SCREENPLAY NOVELIZATIONS
ON CONSTRUCTIONS OF VARYING FEMININITIES:
THE PRINCESS DIARIES AND THE LIZZIE MCGUIRE MOVIE
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Abstract

This thesis investigates the representations of adolescent femininity in post-2000 American novels and films produced for tween and teen girl audiences. It uses texts with similar narrative structures to compare the effects of adaptation from book-to-film to the effects of adaptation from screenplay-to-junior novelization.

The overall methodological approach is discourse analysis, informed by narrative analysis adapted by Brian McFarlane from the work of Roland Barthes to consider the difference between what is transferred across media and what is adapted. Representations of femininity in the books and movies are explored through the distributional narrative functions, which can be transferred and may be adapted, as well as integrational narrative functions, which generally must be adapted according to medium. Gillian Rose’s methods of visual analysis are used to consider the books and movies as objects, accounting for their technological, compositional and social elements.

Varying discourses result from adaptation. The book-to-film adaptation strategies of transfer result in similar storytelling in both versions, while re-emphasis and adaptation also alter the discourse considerably. The film-to-book adaptation uses transferring devices and does not fully adapt the movie to a literary medium. All the texts reinscribe certain notions about femininity and offer many stock characters. Both movies imply adulthood as an endpoint of character development, while the book versions offer a consistently adolescent or pre-adolescent point of view. Both movies foreground the act of looking although it is not necessitated by the medium.
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Chapter 6: Discussion

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Conclusions

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Preface

What Dreams are Made Of

I’ve got somewhere I belong
I’ve got somebody to love
This is what dreams are made of

from “What Dreams Are Made Of” Performed by Hillary Duff (Pitchford and Wilder)

Miracles Happen

You showed me faith is not blind
I don't need wings to help me fly
Miracles happen, once in a while
When you believe

from “Miracles Happen.” Performed by Myra (Sheyne and Kennedy)
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**Chapter 1: Introduction**

The conventions of the novel and film are inherently analogous, both owing much to the tradition of the narrative. Film adaptations of novels date back to the earliest films. Relatively recent corporate mergers have resulted in media conglomerates that have contributed to an even closer relationship between books and movies. Common ownership of film studios and publishing houses has influenced an integrated entertainment industry that cross-markets products in all shapes and formats. Books for children and adults have been adapted to film since the beginning of cinema. However, while many of us are familiar with the process of adapting novels into films, we seldom pay attention to the counterpart process of screenplay novelization.

The purpose of this study is to examine adaptation of both kinds: from novel to film and from screenplay to novelization. The content to be explored will focus on specific constructions of femininity in novel, film and screenplay novelizations, and how these varying femininities are altered by the processes of transfer and of adaptation from one medium to another.

This thesis is informed by the work of researchers and theorists writing on the subject of cinematic adaptation. These writers approach the study of adaptation from the vantages of literary studies, film studies, and cultural studies. This thesis builds on analysis of children’s adaptations and includes books and films intended for teens and pre-teens, referred to as *tweens*. A multidisciplinary approach to girlhood studies also informs this inquiry, drawing from cultural studies, women’s studies, film studies as well as business. Furthermore, this thesis takes into account popular reviews and articles about its primary texts.
The methods of inquiry will be narrative analysis and visual analysis, which are both qualitative content analysis methods. I will compare narratives and characters in books and films, looking at the differences between what is adapted according to medium and what is transferred between media. Transfer refers to the process of maintaining the same story element when adapting a story from one medium to another; these story elements are not necessarily connected to the medium used to tell the story. Adaptation is the process of altering the representation of some story element when adapting a story from one medium to another as necessitated by the media. I will also investigate the visual content of the books and films, considering how they were made, where, and by whom. After describing the similarities and differences, I will analyze my findings and draw conclusions that are contextualized by relevant scholarship in the areas of adaptation and girlhood studies.
Background

Children's literature is situated within a larger communications and entertainment industry and is subject to appropriation, adaptation and commercialization. Within this industry, publishing, film, television, and video operate in a continuum. While children's classic stories have long been borrowed and retold in movies, children's novels are now marketed with movies, websites, CD Soundtracks, music videos, household products and garments. Considering the prevalence of adaptation within the industry, it is revealing to consider the process of adaptation from a book to a film, as well as the phenomenon of a screenplay issued as a novel.

During the last decade, there has been a wave in marketing within retail industries including the publishing industry that caters to the tween and teen girl market. Following the enormous success of Helen Fielding's novel for adults *Bridget Jones's Diary*, the term "Bridget Jones Jr." has appeared in publishing industry literature and refers to hip romantic comedy novels written for a young adult audience. According to a Publishers Weekly columnist, "Film producers are now looking at teen books in order to specifically make teen movies" (Karen Holt 89). Lindsay Williams of the Gotham Group, a management company specializing in representing intellectual property and filmmaking talent for family movies, notes, "Production companies are looking for high-concept movies for teen girls, which is driven by the success of movies such as [Meg Cabot’s] *The Princess Diaries* [HarperCollins]*" (Ramin).

Certainly there seems to be an increased interest in adapting novels intended for teenage and tween girls into feature films, along with producing all the other products to accompany the movies' media hype and access the teens' disposable incomes. Disney, once
renowned for its adaptations of folk and fairy tales, is now investing heavily in young adult fiction. Among other acquisitions, Disney purchased rights to the works of Judy Blume, a name "synonymous with great young adult literature" ("Disney Buys up Judy Blume Books") as described by the president of Disney's Buena Vista Motion Pictures Group.

In 2004, Disney released the film Confessions of a Teenage Drama Queen adapted from Dyan Sheldon's novel. Publisher Candlewick printed an initial 100,000 copies of the tie-in edition and timed the release of the book's sequel, My Perfect Life, in paperback to coincide with the film's release.

Further examples of the flurry of interest in film adaptations of young adult novels include the following novels and series either optioned, in the production, or released: 1-800-WHERE-R-U series by Jenny Carroll, All American Girl by Meg Cabot, Angus, Thongs and Full-Frontal Snogging by Louise Rennison, Artemis Fowl by Eoin Colfer, Burger Wuss by M.T. Anderson, Ella Enchanted by Gail Carson Levine, Fearless by Francine Pascal, Lord of the Nutcracker Men by Iain Lawrence, The Sisterhood of the Traveling Pants by Ann Brashares, Son of the Mob by Gordon Korman, Speak by Laurie Halse Anderson, Stargirl by Jerry Spinelli, Teen Angst? Naaah: A Quasi-Autobiography by Ned Vizzini, When Zachary Beaver Came to Town by Kimberly Willis Holt, and The Princess Diaries II, which does not claim to follow the plot or other elements of Meg Cabot's second princess novel (Maughan "Works").

Each of these films will often create increased interest in the novels, as evidenced by Candlewick's anticipation of increased sales of Dyan Sheldon's novels. Fear that a film can steal away readers of a novel is declared unfounded by Whelehan, who notes that "there is enough research on the consumption of film and TV tie-in titles to demonstrate that a
successful film or TV interpretation of a literary text can bolster the sales of a novel substantially" (18). Popular culture is a web of books, movies, soundtracks, videos games, pillow cases and music videos. Novels are linked in this web of entertainment choices and consumer products, and books both influence and depend upon the other related products.

It is therefore notable that when a film is produced without a preceding novel, Hollywood producers are often quick to supply a novelization. Reading is still a major entertainment choice for children - major media companies perceive novels as a marketable and lucrative tie-in to movies along with other merchandise. This practice of writing a book from the screenplay is not new; it has been part of the entertainment process since The Son of the Sheik in 1926 and King Kong in 1932 (Beja 87). Of the top twenty box-office hits in 1979, only four were not literary adaptations, and the literary adaptations were soon produced to accompany the film originals (Beja 87).

Contemporary adaptation includes not only the process of book to film adaptation and film to book adaptation, but also that of television to junior novel, film to television and vice-versa, graphic novels to films and vice-versa, and films and television to cinemanga (manga using film stills as images). The Lizzie McGuire phenomenon is a fascinating example of mass adaptation. Disney's hit television show starring teen pop sensation Hilary Duff has been adapted into a series of short novels, a feature film, a junior film novelization, music videos, and cinemanga. Market-driven adaptation is expanding.
Introduction to the Research Problem

The purpose of this study is to compare adaptation from book-to-film with adaptation from film-to-book. Specifically, the aim is to deconstruct images and representations of varying adolescent femininities and compare how they differ or are similar between a book and its film adaptation, and a film and its book adaptation. This will be framed within a discussion of what can be transferred between media and what must be adapted to specific media. A more comprehensive explanation of the research problem is included in Chapter 3: Statement of the Research Question. Chapter 4: Methodology, details the approach to this inquiry and the rationale for these methods.

The following section, Chapter 2, comprises the literature review that frames this thesis. In order to contextualize my arguments, I have surveyed and adjudicated a variety of materials from many disciplines. The first section of the literature review focuses on the academic area of adaptation that straddles cinema and literary studies. Secondly, the area of adaptation is narrowed to look at how children’s film criticism has developed, and how adaptations for children have been considered in the literature so far. The third section is a multidisciplinary look at girlhood, drawing from women’s studies, film, literary studies, adaptation studies, trade journals and the popular press. Lastly, I will identify trends and concerns within reviews of the two primary sources and their adaptations, The Princess Diaries and The Lizzie McGuire Movie.
Chapter 2: Review of the Literature

Adaptation Theory - Historical and Contemporary Theories

Overview of Literary and Film Adaptation as an Area of Study

This section will provide a general survey of the works of theorists who have developed the academic area of adaptation. According to Whelehan, adaptation study has been dominated by scholars applying an English Literature perspective, accounting for a historical inclination to privilege literary texts over adaptations (17). Leitch points out that adaptation studies was one of the “first shelters” under which cinema studies first entered the academy (1). Nonetheless, the area is considered tangential to both disciplines and faces prejudice about the skills required or applied. Despite the lack of attention to adaptation as an area of academic study, many authors such as McFarlane, Leitch and Whelehan refer to over sixty years of steady publishing in this area. McFarlane indicates the existence of dozens of books, hundreds of articles, the journal Literature/Film Quarterly, and numerous high school and university courses investigating this area, that elucidate a real interest in adaptation. Moreover, Whelehan argues that “effective textual comparisons across the literature/media divide demand acute skills of close reading and narrative analysis, as well as a good acquaintance with the general debates about the interface between “high” and “low” culture” (18).

George Bluestone: Intersection and Divergence of Media and the Image

George Bluestone is widely considered to be the first theorist to seriously address the process of novel to film adaptation in his seminal 1957 book Novels into Film: the Metamorphosis of Fiction into Cinema. Leitch credits Bluestone with providing the “most influential general account of cinema’s relation to literature” (Leitch 1). In his introductory
essay "The Two Ways of Seeing", Bluestone establishes the intersection between the novel and the film and illustrates this with two quotes. Bluestone writes, “D.W. Griffith is reported to have said, ‘The task I’m trying to achieve is above all to make you see’” (1). Bluestone then quotes Joseph Conrad’s declaration: “My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel - it is, before all to make you see” (1). Bluestone aims to explain that Griffith, the film director, and Conrad, the novelist, have a shared common goal of making the audience see, and thus points out the common operation of films and novels.

Practically all discussions of adaptation that have followed this seminal work rely on the same two quotations to open the discussion of adaptation. While identifying the image as the commonality of the two media, Bluestone also acknowledges the image to be the point of divergence. Bluestone explains this divergence by saying “between the percept of the visual image and the concept of the mental image lies the root difference between the two media” (1). Receiving an image is common to the experience of reading a novel and watching a film but a novel provides a mental image and a film provides a visual image, and these are necessarily different experiences.

Bluestone compares the two media in binary opposition. He argues that the novel is received by a small, literate audience, that it is created by an individual writer and that it is relatively free of rigid censorship. On the other hand, the film is produced for mass audiences, produced cooperatively under industrial conditions and bound by a self-imposed Production Code (Bluestone viii). While Bluestone’s comments that the industrial and commercial differences between the two formats are notable, he overlooks considerable commercial and market forces driving the literary market.
Bluestone’s considerations of production and audience are extremely important, yet I do not share his belief in the artistic and unfettered freedom of the novelist, and would argue that such conditions are especially unlikely for the genre of novels in my examination, i.e. novels written for a teen audience within a very commercialized and cross-marketed platform. These books are produced and consumed in markets designed to appeal to teenage consumers while appeasing the parents who purchase them and are therefore highly influenced by the editorial process and co-produced by marketing and design teams.

Geoffrey Wagner and Dudley Andrew: Classification of Adaptation Types

Geoffrey Wagner’s most prevalent and lasting contribution to the study of adaptation is certainly his discussion of the various ways adaptation can function. In his 1975 book *The Novel and The Cinema*, Wagner proposes three different modes of adaptation: transposition, commentary and analogy. *Transposition* refers to a direct adaptation wherein “the novel is given directly on the screen, with a minimum of apparent interference” (Wagner 222). This is the most classic and arguably restrictive mode of adaptation. Many evaluations of film adaptations assume transposition in their criticisms. Many children’s books adapted to film are attempted as transposition. Some examples would include director Bronwen Hugh’s film *Harriet the Spy* based on the novel by Louise Fitzhugh, and several film adaptations of Louisa May Alcott’s *Little Women*. Wagner’s second category of adaptation is *commentary*. Commentary allows for the original to be purposely or inadvertently altered in some way. Other terms for this sort of adaptation include re-emphasis or re-structure. This sort of adaptation may alter entire plot outcomes and change the overall themes of the work. *The Wizard of Oz* serves as a good example of commentary, as the 1939 film starring Judy Garland uses only part of the narrative structure of the original novel by L. Frank Baum. The
movie changes the emphasis of the plot by focusing on the journey to the Emerald City, while this narrative element is only one of several adventures in the plot of the book.

Thirdly, Wagner categorizes some film adaptations as *analogy*. These works "represent a fairly considerable departure for the sake of making another work of art" (Wagner 227). An excellent example of analogy would be Amy Heckerling's 1995 film *Clueless*, an adaptation of Jane Austen's *Emma*. Similarly, Dudley Andrew offers three categories for adaptation in *Concepts in Film Theory*. His illustrative terms are *borrowing, intersecting* and *transforming*. Like Wagner, Andrew's discussion allows for critical analysis of adaptation that transcends the limiting expectations of straightforward adaptation.

McFarlane notes that this kind of categorization and classification of adaptations is reductive and implies that critical evaluation relies on identification of the kind of adaptation. Nonetheless, he does note that these classifications "represent some heartening challenges to the primacy of fidelity as a critical criterion" (McFarlane 11). Another problem with discrete categories is that they do not account for intertextuality between works. One example of such intertextuality exists in Sharon Maguire's adaptation of Helen Fielding's 2001 novel *Bridget Jones's Diary*. It is no accident that Colin Firth is cast as Mark Darcy, Bridget's love interest, a brooding and remote lawyer. Colin Firth plays Fitzwilliam Darcy in the 1995 television mini-series adaptation of Jane Austen's *Pride and Prejudice*, and his role as Mr. Darcy/Mark Darcy crossed between the two works. Intertextuality expressed through casting, as well as through adaptation and renovelization could be seen as an element of postmodernism. Texts may refer to themselves and other texts. McFarlane also notes that "non-literary, non-novelistic influences" act on any film, and "to say that a film is based on a novel is to draw attention to one – and, for many people, a crucial – element of its
intertextuality, but it can never be the only one” (21). This analysis of teen novels and films will account for considerable intertextuality between films, and crossing to books and music videos.

Brian McFarlane: Departure from Fidelity Criticism and Introduction of Narrative Approach

While there have been several other books published on the subject of adaptation between Wagner’s and Andrew’s discussions of classifications, one of the most notable and frequently cited is Brian McFarlane’s 1996 book Novel to Film: An Introduction to the Theory of Adaptation. McFarlane’s first objective is to banish fidelity criticism from discussions of adaptation. He gives many strongly worded opinions on this topic. He dismisses earlier discourses on adaptation as having been “bedeviled by the fidelity issue, no doubt ascribable in part to the novel’s coming first, in part to the ingrained sense of literature’s greater respectability in critical circles” (8). He deconstructs the fidelity approach, revealing 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 tampered with” (8). McFarlane reveals the fidelity approach to be faulty because it does not allow for reader-response or viewer-response, and the possibility of multiple readings of texts by multiple readers and viewers.

McFarlane argues that the fidelity approach has prohibited other, more illuminating and interesting discourses to emerge in the area of adaptation. He describes adaptation as “convergence among the arts,” and a process “in a rich culture” (10). He notes that a more complex and sophisticated investigation of adaptation can also account for production determinants influential to film that have no bearing on the novel. In fact, it is McFarlane who first proposes a new method of narrative analysis that separates the transfer of narrative
events from the enunciation of non-transferable codes, accounting for the different semiotic systems of novels and films. He proposes an objective and systematic approach to investigating (but not evaluating) what happens in the processes of transposition and transmutation from one text to another. McFarlane's narrative analysis is rooted in the theories of Roland Barthes as outlined in his 1966 essay "Introduction to the Structural Analysis of Narratives", reproduced in Barthes' book Image Music Text. Barthes separates narrative functions as being transferable across media, such as specific story events, and adaptable across media, such as atmosphere or depiction of character. Using Barthes' theory, McFarlane sets up a method of narrative analysis for discussion of adaptations, and applies it in five case studies in his book. I have adopted McFarlane's methodology for part of my study, as described in Chapter 4: Methodology.

Deborah Cartmell and Imelda Whelehan: Intertextuality, Multiple Adaptations

Cartmell and Whelehan are the editors of an important collection of essays, Adaptations: From Text to Screen, Screen to Text. Both editors are committed to providing alternative points of view on adaptations and aim to provide a discourse that "destabilizes the tendency to believe that the origin text is of primary importance" (Whelehan 3). Whelehan comments on academic work in the area of fandom as being relevant to discussions of adaptations, since fans often act as 'poachers', re-writing narratives with popularized characters, mounting unofficial fan sites and so on. Both writers indicate the blurring of the line between 'high' and 'low' culture and encourage literary studies to investigate without such notions. Moreover, a critical contribution to the field of adaptation made by this text is the inclusion of essays addressing screen to text adaptations and other adaptations crossing media. Ken Gelder contributes an article about The Piano as a literary film that inspired a
subsequent novel. Other essays in the anthology account for television in the adaptation process, as well as animation.

Summary

A body of literature on adaptation, finding validity in neither literary studies nor cinema studies, has grown over the past sixty years. During that time, theorists have attempted a departure from concerns of fidelity while popular critics and reviewers continue to use fidelity as a primary tool for evaluation. The introduction of kinds of adaptation has opened the possibility for adaptations to be considered commentaries or analogies of an original, and has widened the possibilities of more sophisticated critical analysis.

McFarlane's use of Barthes' narratological theory to create a method of investigation is very important to my study, as I will be applying this method to my examination of The Princess Diaries and The Lizzie McGuire Movie. Moreover, Whelehan and Cartmell's anthology is the first publication to include essays that account for more than just book-to-film adaptation.

The main interest of my study is the differences between book-to-film and screen-to-book adaptations, an area of adaptation theory that is under-explored. As well, Whelehan and Cartmell's anthology includes discussion of television and animation, both of which play a role in the Lizzie McGuire movie and movie-book, adapted from a television series and incorporating animation. My thesis will provide a discussion of a multifaceted form of adaptation that has not received enough attention in the literature. Furthermore, the body of published investigations of adaptation have tended to focus on classic works and have excluded more pedestrian and popularized products such as the books and films I will study.

There has been a lack of attention paid to popular stories, and moreover, a lack of attention to
children's, teens, and tween stories. My thesis will provide one analysis within the realm of popular adaptations for teens and tweens.
Development of Children’s Film Criticism and the History of Adaptations for Children

The purpose of this section is to examine how children’s literature adaptations have been discussed in critical literature, and to explore the history of children’s film adaptations. Ian Wojcik-Andrews provides a very comprehensive history of children’s film criticism and adaptation in *Children’s Films: History, Ideology, Pedagogy, Theory*. He identifies the major movements in children’s film criticism throughout the decades of the twentieth century. Wojcik-Andrews’ thorough overview will be used as a basis for an introduction to the historical development of critical analysis of children’s adaptations, as well as for the history of children’s film adaptations.

**Early Roots, Challenges to Popular Ideology, Application of Theory: the First Century of Children’s Film Criticism**

The children’s film criticism of the 1910s and 1920s was written from a concern with morality, as produced by the American National Council on Public Morals (Wojcik-Andrews 23). In the 1930s, the research was rooted in the social sciences and concerned with social problems, produced by the Motion Picture Research Council and the Payne Fund Studies that studied the effects of films on child viewers (Wojcik-Andrews 28). The 1950s analysis can be characterized as cultural, comparing British, French, Italian and American films for children. Criticism in the 1960s was informed by the introduction of feminist analysis. A notable article appearing in this decade is Frances Clarke Sayers’ “Walt Disney Accused,” a reprinted interview that resulted from the librarian/university instructor’s protest to the description of Walt Disney as “the greatest educator of this century” ("Walt" 602). Wojcik-Andrews identifies the importance of Sayers’ remarks as the beginning of feminist criticism in children’s film criticism, as Sayers considers the images of women in Disney animations.
Wojcik-Andrews notes that Sayers is groundbreaking in her daring criticism of Disney, during a time when the man and the company enjoyed great favour from the general public. Wojcik-Andrews argues that Sayers’ analysis leads to the commodification discussion later advanced by Jack Zipes, and contributes to a body of criticism of children’s film. Notable for this thesis, Sayers’ discussion of Disney is one of the first recorded inquiries into adaptations for children.

While it is true that Sayers makes an important contribution to critical analysis of children’s literature adaptations, the prescriptive sentiments are dated and not applicable to this study. For example, she charges that Disney “takes a great masterpiece and telescopes it. He reduces it to ridiculous lengths, and in order to do this, he has to make everything very obvious” (604). My analysis of current Disney adaptations will not consider the originals as classic or untouchable, and will seek to describe the effects of adaptation and consider the meanings and contexts of these effects. On the other hand, Sayers makes astute observations such as “I think Mr. Disney is basically interested in the market” (604), and, “It seems to me that it’s a matter of merchandise with Mr. Disney. He is seeking that which sells quickly and easily to the mass market” (605). These assertions are contentious and daring for their time, and are ones that continue to be somewhat defensible forty years later.

1970s children’s film criticism was ideological, applying Marxist, feminist, and psychoanalytic theory. In 1979, Jack Zipes published Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, described by Wojcik-Andrews as “a turning point in history of children’s film criticism” (38). He credits Zipes’ application of Marxist tradition with the break from moral, social science and cultural anthropology approaches that characterized the literature to this point.
Discussions of children’s literature adaptations appeared frequently in the 1980s. Douglas Street’s 1983 anthology *Children’s Novels and the Movies* touts itself as the “first book to devote itself exclusively to film adaptations of children’s classics” on its dust jacket. Wojcik-Andrews criticizes Street and the many contributors to this volume for not positioning themselves within the trends in film studies at that time. While the discipline of film studies was concerned with film historiography and influenced by Marxist, feminist, psychoanalytic, structuralist, and post-structuralist methods, the anthology is merely a chronological overview of commercially successful adaptations. Indeed, the approaches of Street and other 1980s reviewers are incongruent with the approach of this thesis. A great concern for fidelity permeates many of the articles. Ultimately, the essays function as evaluations of adaptations, wherein “ultimate success is dependent on the perceptive preservation of original feeling and attraction in harmony and with requirements necessitated by the new, cinematic setting” (Street xviii).

**Media Studies: 1990s, 2000 and Onward**

During the 1990s and from the year 2000 forward, approaches to children’s film criticism have reflected post-structuralist and post-modern trends. Wojcik-Andrews identifies the field of Media Studies as playing an influential role in these trends, with applications of methods of this field and other literary theories used to discuss and politicize children’s media. He also asserts that there is at last some recognition that we can provide resistance to Hollywood ideology by teaching children and adults about the pedagogical, aesthetic and historical role of independent film. Wojcik-Andrews says, “one might argue that children’s film criticism has finally shifted the focus away from children as the recipient of adult culture to adults as producers of children’s culture” (46).
The shift to consideration of production is clearly reflected by Timothy Morris, whose investigation transcends the question of what messages children should receive and attempts to describe the messages adults actually send. In *You’re Only Young Twice: Children’s Literature and Film*, Morris begins discussions that have not previously appeared in the literature, such as considerations of the paradoxically stable nature of ephemera typifying children’s culture. Morris’ acknowledgement of ephemera as a key component of children’s culture is relevant to my argument that ephemera such as screenplay novelizations are worthy of discussion. These junior novels are ubiquitous and a very stable element of children’s culture, yet often excluded from critical consideration due to their ephemeral nature.

While Morris’ essays discuss popular children’s books such as R.L. Stine’s *Goosebumps* series and films such as *Shiloh* and *Doctor Dolittle*, it is a shame that he does not study adapted films in the context of adaptation, as his approach could be most illuminating. Morris’ consideration of adult production as well as of child consumption is notable. However, it is important to note that while adults do produce children’s products, the messages sent are not necessarily acknowledged or intentional, nor will said messages have the same meaning from child to child.

**History of Children’s Films Adapted from Literature**

According to Wojcik-Andrews, the very earliest adaptations were by George Méliès, beginning with *Cendrillon* in 1899, and *Barbe Bleue* and *Le Petit Chaperon Rouge* in 1901, all adapted from French literary folk tales originating in the oral tradition. During the silent film era, Hollywood adapted canonical children’s literature for both aesthetic and political reasons, described by Wojcik-Andrews as functioning in the 20th century as the novel did in
the 19th century. Wojcik-Andrews' analysis is important because he is asking what can be said about a particular time in history based on what is being adapted for film. He notes, “filmic meaning changes according to changing historical conditions. Different time period, different film meaning” (Wojcik-Andrews 68). This is well demonstrated by Kirkham and Warren’s discussion of Little Women, published in two parts as a novel in 1868-9, and produced as films in 1933, 1949, and 1994. Kirkham and Warren use the four versions to show how Little Women takes on different meanings each time it is adapted, as will be discussed in the next section of this literature review. In consideration of the Lizzie McGuire Movie and The Princess Diaries books and movies, less historical difference is likely to be found since all four were created around the same time. Nonetheless, analysis of the meanings of the texts is sure to comment on the systems under which they were produced.

An overview of Disney’s political and corporate motivations behind film production during the Second World War as provided by Wojcik-Andrews is also revealing. Naturally, the corporation is acting on corporate interest, and choices of production are meaningful beyond artistic or creative inspirations. During the 1980s and 1990s, adaptations of classic children’s literature such as The Little Mermaid and Beauty and the Beast continued to be commercially successful and a lucrative source of income for Disney (Wojcik-Andrews 96). By the 1990s, profit was generated largely through merchandising and licensing in addition to the box office. In Understanding Disney, Janet Wasko provides extensive detail about the merchandising, pre-release strategies, cross promotions and licensing activities Disney managed for the animated film Hercules. Like many Disney animated films, the film borrows from an existing character or story, building on character-recognition already active in the popular mythology. Michael Eisner took the helm as CEO of Disney in the 1980s,
building a management group known as “Team Disney,” declaring the 1990s “The Disney Decade” (Wasko 36). From this point forward, Wasko and others have identified an increase in cross-marketing and promotion in the children’s culture industry (although of course cross-promotion is as old as John Newbery’s ball and pincushion sold with A Little Pretty Pocket-Book in 1744). Wasko’s description of Disney’s activities likely applies to all Disney film adaptations, including The Princess Diaries and The Lizzie McGuire Movie.

Summary

Literary and film studies criticism about children’s adaptation first emerged in the 1980s and reflected concerns for fidelity and often sought to evaluate texts and films. Since the end of the 1990s and beginning of the 2000s, adaptation criticism has exhibited interdisciplinary approaches that foreground intertextuality and take business and politics into consideration. Children’s literature has a long history of being adapted to the screen, and continues to be lucrative for film studios, particularly Disney studios. However, adaptation has come to mean more than a novel adapted to film; adaptation now includes screenplay novelizations, action figures, colouring books, soundtracks and a plethora of other products.
Girlhood Studies and Constructions of Girlhood

An overview of literature discussing girlhood and adolescent girlhood reveals interest in some common themes. Gender as a socio-cultural construct as opposed to biological sex difference is the first topic of discussion, along with the related issue of adolescence as a social construction rather than a physiological phenomenon. The first section of this literature review will refer to deconstructions of essentialism applied to the representations and constructions of feminine adolescence in popular culture. The second section will overview concerns about the female body and discussions of sex and body image. Thirdly, romantic relationships and friendships define girls in film and literature, and I will summarize some commentary on how the popular representations of these relationships are changing in books and film, while providing evidence for enduring motifs. The female body as the object of the gaze has been a key issue in the discussion of film from a feminist perspective. In the fourth part of this section, I will refer to Laura Mulvey’s seminal article “Visual Pleasure and Narrative Cinema” in the context of subsequent discussions of how this relates to current theory on female subjectivity. The fifth part will highlight discussion about teenage and tween girls as demographic and market phenomena. Finally, I will overview some studies that consider gender in adaptations from text to screen and screen to text.

Female/Feminine - Gender and Adolescence

In Girls: Feminine Adolescence in Popular Culture and Cultural Theory, Catherine Driscoll draws an important distinction between female adolescence and feminine adolescence. Female adolescence, she notes, is tied to puberty and biology, and is marked by specific changes in the female body during sexual maturation. Feminine adolescence, on the other hand, is a social construct that is independent of biological puberty. She argues that
“adolescence is not a clear denotation of any age, body, behavior or identity” (51). She goes on to note that the emergence of feminine adolescence is historically coincident with a move from industrial to commodity capitalism. Adolescence is specific to modernity; the construct of girls is a product and performance of a long history of western discourses on gender, sex, age and identity, and the construct of adolescent girls is specific to late modernity. As such, we can see that girlhood and adolescent girlhood are performances that exist only in the contexts of time and place.

Adolescence may be considered as a transition between childhood and adulthood. Driscoll says that girls are “positioned as in the process of their own production,” (130), working toward a supposed endpoint of being a woman. This is necessarily contrary to the “stabilizing centrality of the transcendental Subject” (130), Driscoll notes, arguing that “feminism aspires to Subjectivity defined against immaturity and femininity” (130). According to this discussion, feminine adolescence is excluded from feminism. Driscoll argues that “feminists and feminism are interested in girls, but less on their own terms than as necessary precursors to women/feminists” (131). Driscoll critiques the models in which girlhood is treated as a problem, and girls are dismissed as having trivial interests as they are not yet Subjects or women (138). As a researcher and theorist, Driscoll seeks to deploy less hierarchical or dualist theories of identity, action, and desire to avoid the objectification of girls through cultural studies.

Valerie Walkerdine also works to unravel and expose the myths of gender as a performance that seeks to render girls and women feminine and passive. She disregards claims of essential properties of femininity. Rather, she tries to explain the way in which femininity is read. Walkerdine argues that a discursive production of femininity exists that is
constructed as antithetical to masculine rationality to such an extent that femininity becomes equated with poor academic performances (Schoolgirl 134). Walkerdine’s analysis of gender constructs makes an essentializing tendency impossible. “If masculinity and femininity may both be seen as defenses against the qualities held by the other, then there can be no natural division of the sexes, but a complex order through which difference is held in play” (Walkerdine Schoolgirl 144).

Both Walkerdine and Driscoll concur that gender is constructed, and it follows that feminine adolescence is also constructed. This view will inform my analysis of the primary texts discussed in this study. Deconstructing gender representations in literature and film for young people is not a new undertaking; however, femininity and masculinity are often described in binary opposition. It is this binary view that is antithetical to the multiple possibilities of the performance of gender. “To degender social relationships requires the resignification of masculinity and femininity so that they are not bounded and oppositional concepts. This remains another matter of unfinished business for children’s literature” (Stephens xii).

**Bodies and Sex**

Much of the literature on girlhood and adolescence refers to sex and teenaged bodies. Ruth O. Saxton, editor of *The Girl: Constructions of the Girl in Contemporary Fiction by Women*, describes the body of the young girl as the site of heated battles – between concerned adults, and those who would sexually exploit young bodies or treat them as a mere consumer market. She describes young female bodies as endangered, both from external forces such as violence and rape, and the self-inflicted dangers of eating disorders, self-mutilation, and drug abuse. Saxton critiques conflicting messages for girls, told they can be
and do anything but expected to keep second place; told to develop their minds but still bombarded with the recurring message that their bodies are their primary source of power.

Concerns about young bodies are reflected in popular entertainment products. In “Becoming a Woman in the 1970s: Female Adolescent Sexual Identity and Popular Literature,” Amy Bowles-Reyer efficiently illuminates some of the concerns of this decade—biological rights, reproductive rights, sexual pleasure—as discussed in popular teen fiction published during that time. Using examples from seven popular novels of the time, including Judy Blume’s Are You There God? It’s Me, Margaret and Forever, Rosa Guy’s Ruby and Norma Klein’s It’s Not What You Expect, Bowles-Reyer shows concerns about menstruation, birth control and abortion, heterosexuality and homosexuality, and girls’ social sexual rights.

Girls’ magazines are also a site for discussions about bodies and sex. According to Mary K. Bentley, “a primary source of attractiveness messages for girls can be found in widely read magazines targeted to this population, such as Seventeen and YM” (211).
Bentley surveys a number of content-analysis studies of girls’ magazines, showing that girls’ magazines focus on bodies: beauty, fashion, weight loss, physical attractiveness, physical self-improvement and the link between being physical beauty and sexual attractiveness to males (211). It is worth mentioning girls’ magazines because the film and book industries all overlap with magazine publishing through common ownership of the production agencies, and because articles about the female stars of Lizzie McGuire and The Princess Diaries and other book-to-film, film-to-book products are common features in girls’ magazines. Bentley concludes that “girls must transform themselves into the role of being feminine in our culture, which means being nice, sweet, pretty, and thin” (214).
But what about sex? Mary Celeste Kearney notes that girl bodies are maturing earlier than in the past, and this has “contributed to girls being treated as sexual beings at younger ages than perhaps ever before” (129). Houghton Mifflin editor Eden Edwards theorizes that teen fiction now foregrounds sex more than in the past because “some of these books are written by young women from a generation that recognizes the power of their sexuality at a much younger age” (Adams 670), but goes on to add that popular culture and media encourage girls to act on it more than ever before. As evidenced by Bowles-Reyer, girl characters in teen novels have been shown having sex for thirty years, but what Eden Edwards is noting is the rise in the genre termed Chick Lit, and its teen and tween shadows in the publishing industry. The book titles, such as The A-list, Gossip Girl, and The True Meaning of Cleavage all exude the confessional-style dishing of their adult counterparts Bridget Jones’s Diary and The Nanny Diaries. But how much sex are the girls in novels actually having? In many cases, girls are not having sex, or, if they are, they are doing it off-stage and not with detailed descriptions in the narrative. Lauren Adams points out the same for the magazine industry: while sex is a popular topic, articles are actually quite conservative in their content. While girls’ magazines CosmoGIRL! Teen Vogue, and Teen People may be running titillating headlines as much as their adult counterparts, the sexual messages are “more suggestive than overt” and actually give way to “traditional advice that’s more about confidence-building and less about sex” (Adams 671).

In contrast to the novels, popular film certainly acknowledges teenagers having sex. Timothy Shary points to a boom of teenage sex-comedies in the 1980s such as Losin’ It, Risky Business, and The Joy of Sex featuring “libidinous teens engaged in carnal contests” (Shary 235). Throughout the 1990s, more teen films included homosexual romance and sex
than before, such as *The Incredibly True Adventures of Two Girls in Love*. Director John Hughes has characters that speak about sex openly and often, but it is also worth noting that the way sex is discussed is gendered. Young men speak frankly, while young women are much more covert, with coded speech and note-passing (De Vaney 205). It will be interesting to examine the extent to which an emphasis on bodies and sex appears in the primary texts of this study, *The Princess Diaries* and *Lizzie McGuire*, and more importantly, to ask how bodies and sex are used to construct femininities in the books and in the movies, and does this change in the adaptations? Does one medium emphasize sex and bodies more than the other and if so, why?

**Romance and Friendships**

Friendship and romance are both common themes in entertainment products aimed at tween and teen girls. In her overview of girl characters in recent fiction by women, Ruth Saxton notices that while literature has expanded to include fewer “compulsory heterosexual definitions of love, romantic fulfillment or the rejection of romance still propels many of today’s fictional young women” (xi). Indeed, romance features prominently in virtually all the teen girl books that were made to movies, or screenplays made to books, popularized since 2000. For example, *Win a Date with Tad Hamilton*, *Dirty Dancing: Havana Nights*, *Ella Enchanted*, *The Lizzie McGuire Movie*, *The Princess Diaries*, and *13 Going on 30* all foreground romance. Interestingly, many of these stories also depend on the protagonist choosing between two boys – the boy she’s known her whole life and takes for granted, and a hot new boy. The protagonist’s femininity is built in relation to her heterosexual romance.

Mary Celeste Kearney argues that there has been a move away from girls’ coming-of-age through heterosexual romance in contemporary mainstream studio teen movies. This
departure started in the 1990s. Kearney credits popularized liberal feminist value of gender equality with challenging traditional notions of female coming of age. According to Kearney, films now offer personal transformations for girls that are derived from the self and through same-sex friendships. Films that support this hypothesis include Foxfire, Girls Town, and All Over Me. However, Kearney also acknowledges that “most mainstream representations of female adolescents suggest that girls must leave their same-sex friendships behind as they enter womanhood (a position naturalized in such films as heterosexual)” (33). In teen girl novels, it is very likely that the female protagonist has a best friend. In books and on screen, this best friend is commonly smart, supportive, and coded as less attractive than the central girl, as demonstrated in Win a Date with Tad Hamilton, Confessions of a Teenage Drama Queen, and The Princess Diaries. In some way, femininity is constructed through loyal same-sex friendships.

In addition to the loyal friendships foregrounded by teen books and films, there are also mean girls. Many books and films also show the main girl in relation to a cruel girl and her sidekicks. A secondary, deviant femininity exists. The mean girls are usually beautiful, wealthy, thin, and conniving. As wicked stepsisters or three witches, these girls appear in books and films such as Ella Enchanted, Mean Girls, Confessions of a Teenage Drama Queen, 13 going on 30, Gossip Girl, The Princess Diaries, and The Lizzie McGuire Movie. Being a teenaged girl seems to also carry associations of maliciousness and jealousy.

The Gaze

It is impossible to survey literature surrounding femininity and constructions of femininity in film without referring to Laura Mulvey’s seminal article, “Visual Pleasure and Narrative Cinema” first published in 1975. Contemporary feminist film scholar Maggie
Humm notes that this article is more cited and reprinted than any other article in the field, and most discussions of feminist film criticism continue to refer to its basic tenets. Mulvey's basic argument is that the gaze is the main mechanism of filmic control. This gaze is controlled by the camera, by male actors and by viewers. Her psychoanalytic interpretation of the act of looking defines the male gaze as voyeuristic, fetishistic and/or narcissistic. Mulvey assigns the Freudian term *scopophilia* to pleasure in looking. According to Driscoll, Mulvey argues that dominant narrative conventions of popular film are inherently patriarchal, positioning viewers as voyeurs, and relegating women as passive and incomplete objects of screen desire (226). While feminist film theory has both used and rejected psychoanalysis and Mulvey's original article, the importance of the gaze perseveres. Popular culture theorists such as Valerie Walkerdine now acknowledge the significance of the gaze while privileging other methods of inquiry, such as the viewer-response studies, or audience ethnographies. Driscoll and others. According to Walkerdine, Screen Theory that followed Mulvey assumed that viewer identification with a film was a sign of scopophilia or voyeurism and therefore ideologically bad (Daddy's 54).

Using viewer-response theory, Walkerdine now applies the notion of intertextuality, "the assumption that meanings in the film meant something to the viewer because of other places in which those meanings were constituted in their lives" (Walkerdine Daddy's 54). Driscoll also acknowledges subsequent work that recognizes "more diverse possible relations between an audience and a film" (227). Mulvey's original idea of the gaze is still critical - looking and looking at – yet Driscoll notes that "the on-screen image is not a coherent object and takes its meaning from multiple processes of signification" (227).
Adolescent Girls as a Demographic and a Market

Another way adolescent femininity and female adolescents are understood is as a market or demographic group. Driscoll advances the Foucauldian argument that demographics do not exist except as marketing concepts. Regardless, the existence of the marketing concept of female adolescence is very real. Additionally, media products marketed to girls construct girls as consumers on screen, which markets to them on a covert level. For example, many teen girl films include shopping montages, serving the circular purpose of constructing the girls on screen as consumers while actually marketing the items on screen to the audience. Driscoll acknowledges that childless, unmarried women are usually thought of as having the most disposable income of any social group, and much energy and expertise is invested in guiding this disposal. Moreover, mass culture industries have helped assign gender to spending – while masculine adolescence is coded as rebellious self-interest and angst, female adolescence is coded as and channelled into consumption (Driscoll 218). Saxton's study of girls in literature concludes that girls are constructed as the consumers of dreams and goods (xxi). Girls as a market have been recognized since publishers began catering to girl readers with dime novels in the 1800s “as publishers began to recognize that girls could be a lucrative market for popular reading” (Inness 4). Indeed, children and teenagers are understood to influence book and movie markets. While people aged 12-20 comprise 16% of the US population, they purchase a disproportionate 26% of movie sales (Sutherland and Thompson 106). Young people affect what is made and where it is screened. Sutherland and Thompson also declare tweens to be a unique market, as identified by leading toy retailer FAO Schwartz. Selling lifestyle, not product, to 7-12 year old girls, FAO Schwartz launched its FAO Girl Boutiques in 1998. According to Sutherland
and Thompson, if toy-industry giant FAO Schwartz is marketing to this group, this evidences a phenomenon (103).

While girls are consumers of books and films, girls in books and on film have been constructed as consumers. The Gossip Girl series is heavily branded, with designer-names as the most common adjectives and the characters’ recreation usually involving the cosmetic counter at Barney’s. The opening sequence of the teen film Clueless situates itself as a teen movie through its popular music and images of Cher and friends careening in a white jeep from shopping to playing poolside. Girlishness is constructed in relationship to “fashion, makeup, and girl-directed pop-music, and its key narratives (such as the makeover) take up similar commodified transformations” (Driscoll 219).

Adaptation Studies that Examine Gender

Gender representation has been central to a few adaptation studies. For example, Karen Martin Tanski’s master’s thesis, The Concept of Mother in Children’s Stories in Translation from Print to Visual Media: A Content Analysis, codifies behaviours and attributes associated with motherhood. Tanski studied fifteen classic children’s novels that have been made into television and movies, codifying forty-one units of observable behaviour or traits related to representations of motherhood. She found the number of the mothers’ dominant behaviours decreased and their affectionate behaviours increased in the on-screen adaptations. She found that the number of female characters was reduced when the novels went to screen and the number of male characters increased. Tanski’s study is interesting because it actually documents what happens to female characters when children’s stories are adapted to movies.
In “Women Behaving Badly: Dahl’s Witches Meet the Women of the Eighties”, Anne-Marie Bird compares Roald Dahl’s children’s novel The Witches and Nicholas Roeg’s 1989 film adaptation by the same name. She argues that Dahl’s text is about child-adult power relationships, not female subjectivity. After comparing the textual descriptions with the visual depictions of the witches, she concludes that the film reasserts a 1980s social climate of anxiety about female power.

Pat Kirkham and Sarah Warren consider girlhood in four versions of Little Women, from L. M. Alcott’s 1868-9 classic novel, to the film versions of 1933, 1949 and 1994. Overall they conclude that the novel and each of the films operate to covertly and overtly subvert the cult of domesticity. The narrative itself does this through the death of Beth, the character most obviously coded as “appropriately feminine,” and by championing the character operating the least within these confines, Jo. Each film brings a different stance to the novel, and through examples cited from costume, set-design, character, casting and contextualization, Kirkham and Warren conclude that “each broadly reflects the period in which it was made” (83). They dub the 1933, 1949 and 1994 films Little Sufferers (Depression-era), Little Shoppers (post-war abundance) and Little Feminists, respectively.

Thelma J. Shinn offers a discussion of gender in “Gender Images and Patterns from Novel to Film,” which considers the “essential gender difference in perspective” (451) between film and novel versions of The Handmaid’s Tale and The House of the Spirits. Shinn is highly critical of the adapted films, using phrases such as “confine the liberating visions of these two writers” and “betrayal of the art of the novel” to condemn the film versions for their lack of magic realism that, she argues, “undermines in particular the gender messages” intended by the authors of the novels (455).
Summary

This overview has highlighted some of the main ways female adolescence is constructed in books and movies. For the purposes of the comparison of adaptations, it will be notable to see how constructions of gender, bodies, sex, friendships, romance, the gaze, and consumerism change between media and depending on media. Relatively few discussions of girls and women in media consider the same story being told through different technology. The goal of my thesis is to contribute to this area of research.
Reviews and the Response of the Popular Press to The Princess Diaries and Lizzie McGuire

A collection of articles published in relation to the two films and the two books indicate an interest from a wide range of industries. Articles appear in entertainment publications such as Television Week, Entertainment Review, and Teen Tribute; many mentions appear in financial and industry publications such as the Wall Street Journal, Publishers Weekly, Advertising Age and Book Publishing Report; as well as in the general print news publications such as USA Today and The New York Times. Some notable areas of interest emerge. Firstly, concerns about sales and merchandising permeate. The second most popular category of topics is reviews of the books and films in relation to adaptation and especially in relation to other similar princess/wish-fulfillment books and movies produced around the same time. The girls themselves are also of great interest; many articles focus on the lead actors Hilary Duff and Anne Hathaway themselves, blurring the lines between their characters and their real lives, much in the way of Mary Kate and Ashley Olsen’s cult of personality.

Sales and Merchandising

Publishers Weekly columnist Shannon Maughan reports, “Adolescent girls have traditionally been a strong book buying bunch. And when one of their pop culture icons appears into print, they can push a title into the sales stratosphere” (Maughan "Moving"). Maughan goes on to talk about Disney Press’s line of novels based on the Disney Channel’s sitcom Lizzie McGuire, which had 1.5 million copies in print as of March, 2003. Of the eight titles out in early 2003, two titles had already appeared on the New York Times children’s bestseller list. By July 2003, a reported 2.5 million Lizzie books were in print.
Maughan’s article is one of few that refer to the book products while numerous other trade journal articles refer to the many other spin-off products Disney licenses that are based on the character Lizzie McGuire. Opening weekend box office earnings for the feature film The Lizzie McGuire Movie are reported at $17.3 million (Mayfield 59), with overall box office earnings reported at $43 million ("10 Surprises That Brought in Some Serious Bank"), and the soundtrack’s success is diligently tracked in Billboard magazine. Notably, Publishers Weekly’s Carla Hay reports Damon Whiteside, vice president of marketing for Walt Disney Records, as saying, “There aren’t a lot of record labels marketing to a tween [8- to 12-year-old] audience. This is an audience that is very active in music purchasing, and they have more expendable income than previous tween generations” (Hay 82). Interest in selling other Lizzie McGuire merchandise to girls also appears in publications such as DSN Retailing Today, which reports on cross-promotion and retail licensing of apparel and accessories. This journal also tracks the profitability of Hilary Duff’s new “lifestyle line”, “STUFF by Hilary Duff”. Interestingly, reports on cross-promotion and licensing strategies for the The Princess Diaries movie, another Disney product, do not appear in the business literature. In contrast to The Lizzie McGuire Movie, The Princess Diaries is much more likely to receive book and film reviews, and less likely to be the subject of marketing and merchandising reporting. What is notable about this body of reporting is that Lizzie McGuire is big business, while The Princess Diaries seems to offer fewer money-making opportunities for retailers.

Book and Film Reviews

Both movies, The Lizzie McGuire Movie and The Princess Diaries, received their fair share of film reviews at the time of their releases. Reviewers respond with pleasant delight at
the wholesomeness of the two films, or pan the films as vapid and over-processed. Examples of reviews include “Roman Tragedy” by Philip Kerr in New Statesman, and articles simply titled “The Lizzie McGuire Movie” appearing in Rolling Stone, and People. The New Statesman again minced no words with a review of The Princess Diaries called “Shut Your Van Trapp” while other reviews of the film appeared in publications as diverse as Lesbian News, Human Events, and Teen People. Several reviewers report on the flurry of similar Cinderella-themed movies that were released around the same time: Ella Enchanted (based on the novel by Gail Carson Levine and starring The Princess Diaries’ Anne Hathaway), A Cinderella Story (starring Lizzie McGuire’s Hilary Duff) and The Princess Diaries 2: The Royal Engagement (characters are taken from Meg Cabot’s novel The Princess Diaries, but the screenplay sequel diverges, with a storyline completely imagined by Disney writers) and even a mention of the 1998 Drew Barrymore vehicle Ever After, which also appeared as a screenplay novelization. Such articles are “The Princess Paradox” that appeared in Time, and “Cooking Up Fairy Tales” from USA Today. Whether or not the new princesses offer more empowerment to today’s girls is much discussed. The conclusion? “Among an earlier generation of women, the wish was to be able to do everything men could. For the modern Cinderellas’ audience, which takes that freedom as a given, the wish is also to be able – unashamedly – to fall in love and go to the ball” (Poniewozik, Lofoaro and Philadelphia 73).

No book reviews for the screenplay novelization of The Lizzie McGuire Movie were found. This is unsurprising, because while millions of children will read the book, its unoriginal content and ephemeral nature deem it unworthy of consideration by literary critics. The only mentions of the Lizzie McGuire books found related to tie-in sales such as “Licensing Hotline: Lizzie Rules” by Karen Raugust, and “Moving On Up: Lizzie McGuire
on Fire” by Shannon Maughan. As evidenced by the business publications, this book is considered to be a product, not literature. On the other hand, the original novel The Princess Diaries by Meg Cabot is reviewed in publications that inform children’s literature professionals. For examples of such book reviews, one may consult a School Library Journal review by Debbie Stewart, or the Book Review article by Kate Clarke. Most reviews provide plot summary, little critique and recommend the book as “funny” and “fast-paced.” This book receives the same treatment as other young adult fiction.

The Girls Themselves

Keyword searches in academic databases for “Lizzie McGuire” and “Princess Diaries” bring up results about Hilary Duff and Anne Hathaway. Duff is closely associated with her break-out character Lizzie McGuire, and a few articles speculate as to how successful the young actor will be now that she has put that role behind her. Duff has been dubbed “Teen Queen” and “Tween Queen” by the media, and according to Billboard, “is looking to become more than just the nation’s next teen pop princess. She wants to become a brand-name phenomenon” (Traiman 33). Duff herself will lend her name to Duff-branded videos, toys and apparel lines. She has released the single “Metamorphosis” and music video, and has licensed Visa gift cards, cosmetics, fashion dolls, bedding, footwear, underwear, calendars, posters and stickers (Traiman 34). Hathaway, on the other hand, is treated as an actor, and is most likely to be discussed in relation to her characters in The Princess Diaries and Ella Enchanted, unlike Duff, who is also constructed in the media in relation to her many product lines and recording career. Nonetheless, both girls are as intimately linked to the characters they played in the same way that Julie Andrews represents Mary Poppins or Maria von Trapp to generations of viewers.
Summary

It is necessary to consider the popular press as well as trade literature to fully contextualize the books and films in question. While The Princess Diaries and Lizzie McGuire may be below the radars of literary and film criticism, the two Disney films and all the related spin-off products and licensing agreements are of tremendous interest to the business world. Moreover, the actors themselves are currently high-profile in the mainstream press and in entertainment journalism.
Chapter 3: Statement of the Research Question

Broadly stated, this research is concerned with the question, "Do the effects of adaptation differ between novel-to-film adaptations and film-to-novelization adaptations of popular post-2000 American teen/tween girl texts, and if so, what are the outcomes for the representations of femininities in each product?" Four specific questions are posed in order to collect examples of patterns that will answer this question. The questions are: "How are different femininities constructed in the novel The Princess Diaries?", and "How do these constructions alter or remain the same in the film adaptation of this novel?"; "How are different femininities constructed in The Lizzie McGuire Movie?", and "How do these constructions alter or remain the same in the novelization of this movie?" My interest lies in what happens to girl characters in products created for girl readers and viewers when they are commodified, altered, and adapted within the context of a consumer culture. I will observe and describe the differences evident in the same narratives depending on who is telling them, for whom, in what way and in which format. I will then discuss how the constructions of femininity change or stay static between the adaptations, either book-to-film or film-to-book, in terms of the abilities to reflect girls, provide resistance or alternatives to, or to critique assumptions about girlhood.
Definition of Terms

Terms Used in the Research Question

Constructions

The term constructions refers to how something is communicated through a print or visual medium, through costume, setting, character, font, music, voice, camera angle, etc.

Adolescence

Adolescence refers to the period between childhood and adulthood, not necessarily bounded by specific chronological age or necessarily tied to the biological effects of puberty but nonetheless a period of life marked by the effects of puberty and social structures surrounding it.

Femininities

Femininities refer to the multiple performances of gender usually associated with/expected of girls and women, not the same as female biology, but nonetheless usually assigned to biological females.

Terms Used in the Methodology

Distributional Narrative Functions

Distributional narrative functions refers to story elements that function horizontally as linear events, the hinge-points or skeleton of the story. They have a functionality of doing. They are not dependent on language or medium and are therefore directly transferable in translations and adaptations. Examples include the conflict, culminating event and conclusion.
**Integrational Narrative Functions**

*Integrational narrative functions* refers to the story elements that function vertically and influence the reading of the story in a pervasive way, rather than in a linear way. They have functionality of being. They are closely related to the language or medium and are usually adapted, not transferred, in translations and adaptations. Examples include character, atmosphere, and mood.

**Transfer**

*Transfer* refers to the process of maintaining the same story element (e.g., plot details, incidents, time setting, place setting) when adapting a story from one medium to another; these story elements are not necessarily connected to the medium used to tell the story.

**Adaptation**

*Adaptation* is the process of altering the representation of some story element (e.g., character, mood, atmosphere, voice, tone) when adapting a story from one medium to another as necessitated by the media. These story elements are connected to the medium used to tell the story.

**Rationale and Significance**

Published scholarship on adaptation has discussed novel-to-film adaptations, but seldom includes examination of screenplay novelizations. This study will compare the two kinds of adaptation and contribute to this gap in the literature. Film-to-novel adaptations are worthy of discussion, since they are so widely produced, available, and read. This kind of adaptation is particularly evident in the children’s book market, with not only children’s films adapted to book format, but also adult films such as *Hidalgo* adapted to books aimed at children. Since these screenplay novelizations are available at newsstands, grocery store
checkouts, big box stores, toy stores and other non-traditional book retail locations, they are certainly visible and available. Library circulation statistics would also suggest that they are very popular reading material for children.

Secondly, contemporary academic study on adaptation has not included teens’ adaptations from children’s and young adult literature. While there are many essays and articles discussing children’s book adaptations to television and film, these articles and essays tend to be concerned with fidelity to the original print editions and are sometimes clouded by indignant nostalgia. I propose an examination of adaptation that goes beyond concern for filmic fidelity to describe the differences between transferable elements and adaptable elements, in book to film adaptations as well as film to book adaptations. The current academic work on adaptation is largely concerned with the classics of English literature, with little regard for mass market, popularized texts such as those I propose to study. By contrast, the texts that I will consider here are bestsellers that have reached millions of readers and viewers, and are indicative of popular tastes and trends.

Lastly, I believe that a valuable aspect of research into femininities in popular texts is to investigate and record popular images in popular media. In order to understand the experiences of girls today, and in order to advance progressive images and outcomes for women and girls, critical thinkers must understand and critique our current cultural climate. This study adds to the examination of popularized constructions of femininities and of the effects of the contexts of cultural production on these representations.
Chapter 4: Methodology

Discourse Analysis

The method chosen for this analysis is discourse analysis, building on the structuralist qualitative content analysis, with emphasis on the work of Roland Barthes. Discourse is defined as “a way of connecting certain texts with one another as an enactment of fundamental political and social value systems” (Fuery and Mansfield 207). Any group of texts that “define assumptions, truths, and practices in a certain intellectual or administrative area” (207) can be considered a discourse. Discourse is a knowledge that produces subjects. Intertextuality is central to discourse analysis, and refers to the notion that the potential meanings of any image or text do not depend on that text or image in isolation, but also on the meanings of other images and texts. Texts therefore “call on one another to problematise and challenge the cultural meanings with which they have become connected” (Fuery and Mansfield 69). Discourse and intertextuality are central to post-structuralist Foucauldian theory. Post-structuralism “celebrates the polysemic nature of communication, along with the multiplicity of language to illustrate the difficulties of constructing meaning” (Fuery and Mansfield 75). My inquiry will consider intertextuality and the socially produced nature of discourse, while applying narrative and visual analysis, tools used to systematically consider the discourses at hand. Roland Barthes himself argues that the differences in interpretation are not merely the result of the differences between readers, but rather, the unstable relationship between words and meaning (63). Barthes contends that reading against meaning is an act of political subversion, and a rejection of the notion of a unity of meaning or convergence of meaning that is necessarily oppressive and authoritarian (65).
In order to unpack the texts I have selected for this study and to consider their intertextuality as well as popular discourses, I will apply narrative analysis and visual analysis. Narrative analysis is a common method in investigations of adaptation, since the shared characteristics of related novels and films tend to be narrative. This approach to the investigation deals with the stories being told through the different media. Visual methodology will be used to analyze the paratextual elements of both the novels and DVD formats of the films, in order to consider the products themselves as commercial and cultural objects. The actual application of these two kinds of analysis will be described in greater detail in subsequent sections.

Gunter reports “there has been a growth in media research using interpretive and hermeneutic styles and methodologies” (82). Qualitative content analysis has emerged out of different epistemological and theoretical perspectives. Text structures and the production of meaning have been analyzed using tools from disciplines such as literary criticism and film studies, the two main disciplines informing this interdisciplinary thesis. According to Gunter, the fundamental distinction between qualitative and quantitative methodologies is found in the location of meaning in the texts. Quantitative content analysis is concerned with the values of being replicable, objective and quantifiable. Such an approach assumes a fixed meaning of texts that various readers and viewers can repeatedly identify using the same analytical framework. On the other hand, qualitative content analysis procedures “emphasize the capacity of texts to convey multiple meanings, depending upon the receiver” (Gunter 82). Because I believe that the matter of investigation for this thesis, constructions of femininity in various adaptations of wish-fulfillment stories, have the capacity to convey multiple
meanings, I have chosen to use qualitative narrative analysis and visual analysis. These methods consider content without necessarily assuming fixed meaning in that content.

Krippendorf states, "[i]n any content analysis, the task is to make inferences from data to certain aspects of their context and to justify these inferences in terms of the knowledge about the stable factors in the system of interest" (27). Through the process of inferencing, the data becomes informative. This application of content analysis will allow for observation of systems in order to infer data. I will observe systems identifiable in two kinds of adaptation: novel to film and film to novelization. Rather than search for frequency of instances, I will look for similarities and differences. I will apply the principles of narrative analysis to the story elements when comparing the two comparable primary texts and their adaptations. I will also apply the principles of visual methodology when comparing the paratextual elements of these texts. The methods of narrative analysis and visual analysis for the application of qualitative content analysis are explained below.

Narrative Analysis

The narrative analysis employed is taken from the approach described by Brian McFarlane in Novel to Film: An Introduction to the Theory of Adaptation. McFarlane refers to Roland Barthes' essay, "Introduction to the Structural Analysis of Narratives" in Image, Music, Text and adopts Barthes' definitions to discuss cinematic adaptations. According to Barthes, "a narrative is never made up of anything other than functions: in differing degrees, everything in it signifies" (89). Barthes applies a distinction between distributional narrative functions and integrational narrative functions. The difference helps to illuminate the distinction between what can be transferred between media and what must be adapted. An explanation of the applications of distributional narrative functions and integrational
narrative functions follows here. This is as described by Brian McFarlane, based on Roland Barthes' "Introduction to the Structural Analysis of Narratives."

**Distributional Narrative Functions**

*Distributional narrative functions* refer to the story matter itself, the functions proper. These narrative functions are horizontal and appear as linear events or occurrences throughout the text. They have a functionality of *doing*. They are the hinge-points of the narrative that lead to the consequences of the story; if changed, they alter the story matter. The horizontal linking of the distributional narrative functions forms the skeleton of the narrative and is both chronological and logical. Distributional functions are not dependent on language or media and are therefore directly transferable within translations and adaptations. Because of the possibility of transferring distributional narrative functions, they are the most discussed elements of a book or film adaptation, and raise the greatest concerns for fidelity to the original. Certain distributional functions appear as repeated plot motifs in many texts of wish-fulfillment aimed at tween and teen girl audiences, as well as (usually heterosexual female) adult audiences. Krippendorff acknowledges the practice of looking for these repeated motifs as the "predictive use of patterns" in content analysis (36). "In folklore, the structural analysis of riddles, proverbs, folktales, and narratives aims quite specifically at identifying patterns that have a high degree of predictability within a genre regardless of particular contents" (Krippendorff 36).

Other writers have looked for these patterns within genres. For example, Norma Pecora compares Nancy Drew mystery novels to Nancy Drew romances by identifying distributional narrative functions she refers to as *conventions*, meaning widely accepted literary devices. In both the mystery novels and the romances, these conventions are: "a
mystery appears → Nancy is warned → Nancy is pursued → villains attack → Nancy triumphs → deserving people benefit” (Pecora 57).

I have identified nine distributional narrative functions that appear in both The Princess Diaries and Lizzie McGuire, as well as many other American films and novels produced since 2000, such as Confessions of a Teenage Drama Queen, Ella Enchanted, Win a Date with Tad Hamilton and Dirty Dancing: Havana Nights. The persistency of occurrence of these narrative functions attests to a cultural acceptance or at least interest in this story, resulting in its prolific retelling. Applying McFarlane’s framework, the distributional narrative functions described and compared and discussed for each of the two primary sources and their adaptations in this study will be:

1. introduction to protagonist
2. introduction to the dream boy
3. introduction to the familiar boy
4. complication of protagonist’s identity that prompts desire or pressure to change her identity or appearance or both
5. preparation and study for social coming out
6. make-over scene
7. introduction to society/social debut
8. romantic outcome – choosing between the boys
9. conclusions

Selecting and naming these nine narrative functions found in all the texts provides a basis of comparison. By selecting points in the narrative that are the same, I can then describe how they remain consistent or differ in each adaptation. This descriptive account of the transfer will be offered in Chapter 5: Findings. The descriptions will match the transferable story elements in each adaptation to consider the medium-specific effects of adaptation on each story event. The medium-specific elements of the novel format will include the voice of the narrator, use of tense, writing formats such as diary format, conveyance of passage of time, style and so on. The medium-specific elements of the film
format will include costume, soundtrack, editing, casting, intertextuality, animation, sets, lighting, real time versus implied passage of time through montage, and camera views. With regard to each of the nine narrative functions, the central question of "how does this construct adolescent femininity?" will be asked. Central to this description is the discussion of differences that may occur between novel to film adaptations and film to novelization adaptations. Following the descriptive accounts, the comparisons can then be used to consider differences that depend on who is telling the story, be it a novelist and editor team, or all the film industry members including the writers, director, actors, and crew, among others. An analysis of the effects of the cultural context and means of production on each adaptation will be offered in Chapter 6: Discussion.

**Integrational Narrative Functions**

As described by Roland Barthes and Brian McFarlane, *integrational narrative functions* are those elements of the narrative that influence the reading of the narrative in a pervasive, rather than in a linear, way. Integrational narrative functions are vertically integrated and non-linear, and are concerned with the functionality of *being*. They include character, atmosphere, setting, mood, and are more likely to be adapted rather than transferred. In fact, one could argue that such indices or narrative functions can only be adapted between media, and therefore are the *non-transferable* elements that characterize the adaptation process. My study will focus on one integrational narrative function only: character. Specifically, I will describe the constructions of femininities in the stock female characters that appear in the primary texts selected for this study. These characters are:

- the protagonist girl
- the best friend
- the mean girl (and often, her two sidekicks)
the influential adult women

Once again, descriptive comparison will be derived by choosing similar elements and examining how they appear the same or different depending on the medium: novel, film, or screenplay novelization. The novel constructions will be described in terms of voice, dialogue, and style, among other elements. The filmic representations will be described with regard to costume, mise-en-scène, soundtrack, editing, casting, intertextuality, animation, sets, lighting, and camera shots. With regard to the differences between novel to film adaptations and film to novelization adaptations, the question will be asked, “how is femininity constructed for this character in this medium?”

Visual Analysis

Since these movies and books for girls exist within a commodity culture, it is both interesting and necessary to consider the products as objects as well as stories. For this reason, I will apply visual as well as narrative methodology. While commodity culture includes the production of an incredible range of tie-in merchandise including clothing, housewares, toys, dolls, video games, websites, soundtracks, and jewellery, among others, the products considered for this analysis will be limited to the paperback novels and the DVDs of movies, specifically those of The Princess Diaries and The Lizzie McGuire Movie. Today’s book market exists within complicated and sophisticated consumer-driven markets. The paratextual elements of the book, the look and feel of the product itself, represent the book as an object. Paratextual elements found in the paperback novels to be described include cover art, typographical fonts, text layout, and extra features such as movie stills and illustration. DVDs also include paratextual features. These are both visual, such as the menus and cover art, and audio-visual, such as the popular added features of music videos,
deleted scenes and director’s commentary. Limited descriptions of the paratextual elements of the DVDs of *The Princess Diaries* and *The Lizzie McGuire Movie* will also be considered for discussion.

The analysis of these visual elements will be modeled on the method of analysis presented in Gillian Rose’s *Visual Methodologies*. Rose is a researcher and professor of Cultural Geography who investigates how social subjectivities are pictured or made invisible in various media. Rose provides critical inquiry into the relationships of visual images to social identities and social relationships. Her work is grounded in feminist film theory as well as Foucauldian and feminist accounts of photography. In *Visual Methodologies*, Rose divides visual investigation among technological, compositional and social approaches. These three approaches will be applied to the paratext of my primary sources, adapted as appropriate. Rose’s methodology will guide my descriptions of the paratext.

**Technological**

The first set of questions addresses the production of the image (technological).

These questions include:

- When was it made?
- Where was it made?
- Who made it?
- What technologies does its production depend on?
- What were the social identities of the maker, owner and subject?
- Does the genre of the image address these identities and relations of its production? (Rose 188)

**Compositional**

The second set of questions addresses the image itself (compositional):

- What is being shown? What are the components of the image? How are they arranged?
- Is it one of a series?
• What relationships are established between the components of the image visually?
• What use is made of colour?
• How has its technology affected the text?
• What is the genre of the image?
• To what extent does this image draw on the characteristics of its genre?
• Does this image comment critically on the characteristics of its genre? (Rose 189)

Social

The third set of questions relates to the audiencing of the product (social). These are not questions of viewer- or reader-response, but of the producer’s intention with regard to audience:

• Who were the original audiences for this image?
• Where and how would the text have been displayed originally?
• How is it circulated?
• How is it stored?
• How is it redisplayed?
• Who are the more recent audiences for this text?
• Is the image one of a series, and how do the preceding and subsequent images affect its meanings?
• Is the image represented elsewhere in a way which invites a particular relation to it, for example, in publicity materials, or in reviews?
• Have the technologies of circulation and display affected the audiences’ interpretation of this image? (Rose 189-90)

Application of Feminist Analysis

In Feminism and Methodology, Sandra Harding poses the question of whether there is a distinctive feminist method of inquiry and makes excellent arguments against this idea. Her arguments identify problems with an additive approach to merely injecting women into research, and further arguments consider method, methodology, and epistemology. Ultimately, it seems to bear reason that there are as many feminist methodologies as there are feminisms and as there are methodologies.
My decision to use a first-person voice in this thesis is deliberate. This decision reflects an attempt to acknowledge that my personal values, assumptions and beliefs will frame my analysis of the texts. Other researchers acknowledge the same, as exemplified by Meredith Rogers Cherland in Private Practices: Girls Reading Fiction and Constructing Identity. Cherland draws from Harding to explain this approach:

The best feminist analysis...insists that the inquirer herself be placed in the same critical plane as the overt subject matter ... the class, race, culture and gender assumptions, beliefs and behaviours of the researcher herself must be placed within the frame of the picture that she attempts to paint...Thus, the researcher appears to us not as an invisible, anonymous voice of authority, but as a real, historical individual with concrete, specific ideas and interests. (Cherland xv).

Selection of Data Sources

The texts selected for analysis have been chosen based on the following criteria:

- Published or released in the year 2000 or later
- American (no Canadian texts met the criteria; other origins were not sought)
- Published or produced with a tween and teen girl target market
- Novels that have been adapted into a film or
- Movies that have been adapted into screenplay novelizations
- Common repeated plot motifs (outlined as distributional narrative functions)
- Common female characters (outlined as integrational narrative functions)

The primary texts that will be analysed in this thesis are:

A number of other texts meet the criteria for selection. While these texts will not be examined within the limits of this study, the existence of so many similar texts is testimony to the prevalence of wish-fulfillment stories currently available to girls. These texts also provide context to the study, since the primary books and movies exist within a series of similar texts. A small number of examples from these texts may be cited to support patterns found in the primary investigations. Examples of relevant books adapted to film may include Ella Enchanted, Confessions of a Teenage Drama Queen, That Summer/Someone Like You (film title: How to Deal) and Queen Bees and Wannabees (film title: Mean Girls). Examples of relevant movies issued as screenplay novelizations include Win a Date with Tad Hamilton, Dirty Dancing: Havana Nights and 13 Going on 30.

Limitations of the Study

This study only considers two books and two movies. Therefore the sample size is not significant enough to generalize my observations to all adaptations. Moreover, the qualitative approach is not replicable, and subject to the analytical and interpretive biases of my observations. Another major limitation of this examination stems from the structuralist construction of gender as binary, rather than allowing for trans- and cross-gendering. The attachment of femininity to female characters also limits the analysis to an alignment of social gender and biological sex that is limiting and could be argued as oppressive. This study is limited in scope by only referring to the ideological study of media outputs, and not taking into consideration the possible effects upon audiences and related outcomes. Reader-response and viewer-response are beyond the scope of this study, yet implications for the readers and viewers are inferred through my own response as a viewer and reader.
Chapter 5: Findings

Introduction

In this section, I document my findings based on the narrative analysis and visual analysis. I have attempted to be as descriptive and inclusive as possible, with minimal commentary and discussion at this point. By simply recording what I see and hear, I hope to create a series of findings that will allow me to consider the discourses that emerge. Naturally, these observations are positioned from my personal point of view, and are not without bias or judgement as a result. In Chapter 6: Discussion, I use my findings to support my arguments about how I see feminine adolescence constructed in the texts and the effects of adaptation on these constructions.

The Princess Diaries (book)

Narrative Analysis: Distributional Narrative Functions

Introduction to the Protagonist

It goes without saying that most readers already have some information about a particular book before reading the first lines of text. The book jacket and other paratextual elements, to be discussed later in this chapter, will provide preparatory information about the text itself. The position of The Princess Diaries in bookstores or libraries will probably mark it as a teen book, and the pink jacket and tiara on the cover signify that it is about a girl. Moreover, the mass marketing for the Disney film The Princess Diaries, combined with the promotional activities of the publisher, will have already introduced the main characters and premise to many readers and viewers.

The novel opens with a date: Tuesday, September 23. This introduces the diary format, and the reader understands that the protagonist is writing in first person. The
opening statement is “Sometimes it seems all I ever do is lie.” From the first entry, which is barely longer than one page, it is established that Mia, the main character, will probably tell the truth in the journal entries. By her own admission, she lies to spare other people’s feelings. She reports that she has told her mother, “I think it’s really neat. As long as you’re happy, I’m happy” but when asked to write down her feelings, she says, “I CAN’T BELIEVE SHE’S DOING THIS TO ME!” (Cabot 1). Mia’s catastrophe is that her mother is dating her Algebra teacher.

Mia is revealed as being a teenager through the establishment of her relationship with her mother, as well as by describing herself as “five foot nine, flat-chested, and a freshman” (1), and further exposing her self-concept with, “Like everybody doesn’t already think I’m a freak. I’m practically the biggest freak in the entire school” (1). We learn about Mia as she records the comments of her friend Lilly. “Lilly says, ‘Tell her you don’t want her going out with him. I don’t understand you, Mia. You’re always going around, lying about how you feel. Why don’t you just assert yourself for a change? Your feelings have worth, you know’” (4-5). Mia writes with the voice of a teenager, interjecting sarcastic comments and emphatic statements such as “Oh, right” (5) and “I’m not even kidding” (5), while showing herself to be considerate and loving, “Like I’m going to bum my mom out like that” (5).

Cabot also uses non-narrative devices to develop Mia’s character, such as homework assignments seemingly scribbled into the journal, and “to do” lists. A lot of information is contained in Mia’s first list:

**THINGS TO DO**
1. Buy cat litter
2. Finish FOIL worksheet for Mr. G
3. Stop telling Lilly everything
4. Go to Pearl Paint: get soft lead pencils, spray mount, canvas stretchers (for Mom)
5. World Civ report on Iceland (5 pages, double space)
6. Stop thinking so much about Josh Richter
7. Drop off laundry
8. October rent (make sure Mom has deposited Dad’s check!!!)
9. Be more assertive
10. Measure chest (Cabot 6)

This device introduces Mia’s character through factual information (she has a cat, her mother is an artist, she has a crush on Josh Richter) and implied information (she has a lot of responsibility at home, her parents are divorced and she receives child support, she is anxious about puberty). Cabot no doubt also uses this device to add interest and variety to the storytelling and character development methods.

**Introduction to the Dream Boy**

In *The Princess Diaries*, the dream boy is Josh Richter. Because of the diary format of the novel, everything revealed about him is told through Mia’s voice, reported either as events are actually taking place, or shortly afterwards. However, Cabot also manages to convey character information that Mia supposedly cannot see, by having Mia repeat what Lilly has said. In this way, Cabot achieves a wider description of people and events than the first-person diary format realistically could provide. The introduction to Josh is in Mia’s first journal entry. She writes:

I saw Josh Richter stick his tongue in Lana Weinberger’s mouth last week. I had this totally close-up view of it, since they were leaning up against Josh’s locker, which is right next to mine. It kind of grossed me out.

Though I can’t say I’d mind if Josh Richter kissed *me* like that (Cabot 3).

Josh is introduced in relation to a girl, Lana Weinberger, and described in terms of Mia’s interest and desire. The mention of the lockers reminds us that the story is taking place in an American high school, where hallways are lined with banks of lockers. Next, Cabot shows the social distance between Mia and Josh, as Mia relays an incident that took place at the pharmacy. Mia writes in delighted tones about how the “most popular senior in high school”
(4) has acknowledged her, “a lowly freshman” (4). Mia writes excitedly about how this popular jock is actually a kind person, and implies that only she can see the “deeply sensitive person inside him, struggling to get out” (4).

Based on many other books and movies for teens on the market, it might be believable that the arrogant high school senior will be, somehow, transformed into a caring person by the awkward freshman throughout the course of the novel. Examples of this storyline include the movies A Walk to Remember, She’s All That, and Can’t Buy Me Love. In each movie, the gorgeous popular student comes into contact with a socially excluded student and grows kinder and deeper while the excluded student’s exceptional qualities are revealed and appearance dramatically improves. Countering this idea, and providing us with another believable explanation for the interaction at the pharmacy, Mia writes that Lilly said, “he probably thought I looked familiar but couldn’t place my face without the cement block walls of Albert Einstein High behind me” (4). This is a good example of how Cabot matches Lilly’s commentary with Mia’s to communicate things to the reader without Mia’s knowledge. This serves the dual purpose of allowing a wider perspective than the limited first-person point of view of the diary, while also contributing to the development of Mia’s character.

**Introduction to the Familiar Boy**

Michael Moscovitz is introduced in the third diary entry, Thursday September 25, and is described as “Lilly’s older brother” (Cabot 8), which brings possible connotations of familiarity or sibling affection, and possible connotations of the excitement of an older boy. Like Josh, Michael is also a senior, and is enrolled in the Gifted and Talented class with Mia and Lilly. We know he is bright, as Mia mentions that he has gotten straight A’s his entire
life and is bound for Yale or Harvard. Mia compares him to Josh Richter. Both boys are top students, but unlike the crew team member Josh, Michael is not in any organized clubs or sports, and spends his time working on his online webzine Crackhead. Mia’s attraction to Michael is established, although we also know it is taboo for her to express attraction to her friend’s brother. She writes:

Even though he does not believe in organized sports, I have noticed that Michael has a really nice chest. His stomach muscles are extremely well defined. I have never mentioned this to Lilly (10).

Michael’s interest in Mia is made clear to the reader when he jokingly pretends to blackmail her with her mother’s relationship with their Algebra teacher: “What’ll you do for me, huh, Thermopolis? What’ll you do for me?” (9). Again, commentary from Lilly is used to offer more information than can be given directly from Mia, as Lilly tells Mia that Michael grew frustrated with Mia’s lack of response to his flirting. Mia is shown to be too naïve to have understood that he was flirting with her and offers to walk his sheltie, Pavlov.

Complication of the Protagonist’s Identity

The catalyst for Mia’s change in the novel is her discovery that she is a European princess, heir to the throne of Genovia, a fictional country (created by Cabot) between France and Italy. Mia’s father is Artur Christoff Phillipe Gerard Grimaldi Renaldo, Prince of Genovia. Her parents were never married, and Mia is Phillipe Renaldo’s only child. She lives with her American mother in New York City, spending summers in France at Miragnac, her grandmother’s summer home. Mia realized that her father was extraordinarily wealthy, but was not aware of his (and her own) royal status. Phillipe has recently survived testicular cancer, leaving him sterile. Therefore, although she is technically illegitimate, Mia is the sole heir to the Genovian throne. It was assumed that Phillipe would marry and produce
official heirs. When it becomes clear that this is impossible, Mia’s parents realize they will have to tell her, as she will inherit the throne. The three pages leading up to the scene in which Mia learns she is a princess are full of American high school life that may be designed to appear familiar to readers. Mia has jotted across the bottom of a page, “The 3rd power of \( x \) is called cube of \( x \)-negative numbers have no sq root” (30) an algebraic formula that high school readers might recognize, identifying with Mia as a bewildered Math student. The next page is a note passed between Mia and Lilly in class, naming the “hottest guys” (12) and discussing whether or not it is acceptable to tuck in one’s sweater. The following page is more algebra and a snide comment about the algebra teacher. The lead-up to Mia’s life-changing news is pure American teenage drama.

The date and location entry in Mia’s journal jolt Mia out of her high school scenery, “Thursday, October 2, Ladies’ Room at the Plaza Hotel” (33). Mia writes, “Well. I guess now I know why my dad is so concerned about not being able to have more kids. BECAUSE HE’S A PRINCE!!!” (33). Mia spends many pages speculating how she could have been ignorant of this significant fact, and recalls many incidents that now come into context. She recounts the scene, amidst tourists and high tea at the Plaza, and her bout of gulping hiccups, as her father stiffly explains the situation. Mia is preoccupied by her embarrassing hiccups and is slow to understand that her father is a prince and remains ignorant of the implications for her.

The next entry is marked, “Later on Thursday, Penguin House, Central Park Zoo” (42). The drama is carried over several entries as Mia writes in her journal from various locations, showing also a passage of time. Mia recounts the rest of the scene at the Plaza, when her father makes her title clear to her, “Amelia Mignonette Grimaldi Thermopolis
Renaldo, Princess of Genovia" (44). Mia’s first reaction, upon catching her blotchy reflection in a mirror, is to think she’s too ugly to be a princess and begins to cry. When her father suggests she’ll live in Genovia, Mia abruptly knocks over a chair and flees. As she writes about the incident later, she acknowledges her own behaviour as adolescent high drama, comparing herself to the television melodrama *Party of Five*. Her second concern regarding royalty is what her peers will think. She cannot take refuge at Lilly’s because Lilly is against any government that is not administered through elected representatives. Her third concern is consideration for her mother, who may be worried because she has run away from her father at the Plaza. Her fourth concern is that she will be made to wear panty hose. Mia writes about her resistance to moving to Genovia, since she feels responsibility toward her mother and keeping their household together. Her anxiety returns to her peers and she worries, “If Lana Weinberger finds out about this, I’m dead” (50).

**Preparation and Study for Social Coming Out**

Mia’s grandmère, Clarisse Renaldi, tutors Mia in preparation for her role in royal society. Owing to the diary format of the novel, Mia’s “princess lessons” are always reported after the fact and directly from Mia’s point of view. Nonetheless, Mia’s princess lessons occupy relatively little of the book and are at times merely mentioned in passing. The first mention of the princess lessons comes about a third of the way into the book, and Mia writes dramatically, “She’s giving me princess lessons. In too much shock to write. More later” (102). Mia is extremely resistant to the prospect, and agrees to undergo the training only when her father offers to pay one hundred dollars per day to Greenpeace in return for Mia’s attendance at daily lessons. At their first meeting, Grandmère abruptly instructs Mia in grooming and assigns her a homework assignment. Mia dons nylons and
prepares a list of ten women she admires. Mia’s efforts are met with criticism and disdain from her grandmother. As a silent act of defiance against her grandmother’s scathing assessment of her list of admirable women, she includes it in the journal. The literary format of the novel allows for the five page essay to be included and Mia’s opinions of important woman (including Madonna, her mother, Hillary Rodham Clinton, and Picabo Street) to be introduced.

A vocabulary lesson is mentioned in passing on page 166, and Mia’s written test on etiquette and decorum comprises pages 167-169. On page 178, Grandmère advises Mia on appropriate friends. On page 224, she instructs Mia on dealing with the press, then surreptitiously calls the media to test Mia’s abilities to fend off reporters as they enter a restaurant. Finally, on page 238, Mia mentions her grandmother’s help with purchasing clothes for the Cultural Diversity Dance, a high school event. Princess lessons are a thorn in Mia’s side, but do not occupy a significant portion of her diary entries.

**The Makeover**

Along with princess lessons, Mia is subjected to a considerable makeover. Furiously, Mia writes about it after she returns home from the humiliating event. Since the story is told from Mia’s point of view, the results to Mia’s physical appearance are not visible to the reader and treated as unimportant. She writes only about how the experience made her feel. Later, judging from Michael Moscovitz’s reaction, the reader can guess that Mia does look attractive, but Mia’s reporting of the makeover is focused on her outrage. Mia feels acted upon, perhaps somewhat violated. She writes, “I can never go to school again. I can never go anywhere again. I will never leave this loft, ever, ever again. You won’t believe what she did to me. I can’t believe what she did to me. I can’t believe my dad let her do this to me.”
Mia writes about being given over to a stylist named Paolo. She wants to scream at him, but does not, recognizing that it is not his fault her grandmother hired him. She reports on her fake fingernails, which she tries to pull off, causing considerable pain, speculating, “What kind of secret astronaut glue did that manicurist use, anyway?”

Mia’s overall response to her makeover is indignant:

Well, I for one will not stand for it. There isn’t a single inch of me that hasn’t been pinched, cut, filed, painted, sloughed, blown dry, or moisturized. I even have fingernails.

But I am not happy. I am not a bit happy. Grandmère’s happy. Grandmère’s head over heels happy about how I look. Because I don’t look a thing like Mia Thermopolis. Mia Thermopolis never had fingernails. Mia Thermopolis never had blonde highlights. Mia Thermopolis never wore makeup or Gucci shoes or Chanel skirts or Christian Dior bras which, by the way, don’t even come in 32A, which is my size. I don’t even know who I am anymore. It certainly isn’t Mia Thermopolis. She’s turning me into someone else.

Social Debut

There is no official royal debut in the novel The Princess Diaries. It is possible that Cabot was saving a major coronation or other event for future planned books in the series. However, the Cultural Diversity Dance at Mia’s school acts as a climactic event at the end of the book. Mia goes to the dance with Josh Richter. The reader knows that Josh is using Mia’s position to gain position for himself, although Mia is blind to the fact. The dinner date and dance gives a vehicle for the characters to dress up and participate in formalities. Mia is pleased with her appearance, wearing a pale blue Chanel dress provided by her grandmother. “I think I kind of resemble an icicle, but according to the ladies at Chanel this is the look of the new millennium. Icicles are in” (250). The date is a disaster, and Mia soon recognizes Josh’s arrogance and ulterior motives. Thirty pages of Mia’s diary are devoted to documenting the date. Her entries include waiting for Josh to pick her up, “More Saturday” (248), sneaking away to the bathroom at the restaurant, “Saturday Night, Ladies’ Room,
Tavern on the Green" (252), and fleeing to the bathroom at school, “Later Saturday Night, Girls’ Room, Albert Einstein High School” (259). She continues to write about the dance the following day “Sunday, October 19” (273) writing for five more pages before beginning her descriptions of the after-party.

Mia’s debut does not focus on presenting her to society, but on the moment when she gets the courage to confront Josh Richter. After he kisses her aggressively in front of a massive group of reporters, Mia says, “I didn’t like it at all. Because I know you didn’t kiss me because you like me. You just kissed me because I’m the princess of Genovia” (267). When Josh protests that it was a mere kiss, Mia rebuts that it was in fact a media event and he clearly planned it. Mia also has the courage to confront Josh in front of her peers, and her close friends, who support her. The public spectacle of her spat with Josh is in itself a small coronation. Mia reflects that she used to fear confrontation and lack assertiveness. She is proud of herself for standing up to Josh. She turns her back and walks out on him, even though he is the most popular senior in school. Mia attributes her newfound assertiveness to her new identity as a royal. “If it hadn’t turned out that I’m a princess, maybe I might still be all that stuff. You know, unassertive, fearful of confrontation, an internalizer. I probably wouldn’t have [confronted Josh]” (267). While it is unclear how her princess status has given her this confidence, it is clear that the moment when she stands up for herself and her feelings is her social debut.

Romantic Outcome

By the end of the Cultural Diversity Dance, Mia realises that she is through with Josh Richter. The reader has long realised the Michael Moscovitz has a crush on Mia, and that she actually has feelings for him. Cabot plants clues throughout the novel, which undermine
the authenticity of the first person voice but allow the reader to see Mia beyond her own accounts, allowing her to remain likeable, modest, and adorably clueless. By the end of the novel, Mia’s choice is clear, “Oh, and I think Michael Moscovitz might like me! I can hardly write for happiness” (273). However, there is no clear union between the two, merely the possibility is suggested, leaving room for the reader to imagine the actual romance or continue reading books in the series.

Conclusions

The end of the novel leaves Mia happily accepting new developments in her life, although still not completely acculturated to royalty or romance. Both royalty and romance offer promise for her future, and are left unresolved.

Narrative Analysis: Integrational Narrative Functions

The Protagonist

As the book version of The Princess Diaries is told in diary format from Mia’s point of view, much is told immediately following events, and at times even during incidents as they are happening. There is a dramatic and fresh sense of immediacy as a result of this technique, because the character is in the moment. Mia’s heightened emotions such as exhilaration, humiliation, or shock are conveyed with punctuation, such as liberal use of exclamation marks, or with the use of capital letters to denote outrage or surprise. Mia’s cheeky one-liners are written but not spoken aloud. Her writing is peppered with chirpy interjections such as, “Ew” (43), “Yeah. Right” (44) and “Geez” (124). As discussed in the previous section, Cabot reveals more about Mia than Mia’s character knowingly reveals, by having Mia quote Lilly or other characters. For example, the reader can know that Mia probably is beautiful but genuinely down-to-earth from Mia’s following reaction to a
newspaper article, “HELLO?? CAROL FERNANDEZ, ARE YOU ON CRACK?? I am NOT a statuesque beauty. Yeah, I’m TALL. I’m way TALL. But I am no beauty. I want what Carol Fernandez has been smoking, if she thinks I’M beautiful” (185).

In fact, Mia’s perception and description of her own body is that she is freakish. She is concerned that she is too tall and her breasts are too small. Before her makeover, she describes her hair as being dishwater blonde and shaped like a yield sign. Nonetheless, the reactions of other characters, such as reporter Carol Fernandez, and Michael Moscovitz, do reveal that Mia is attractive.

Mia is loyal to her friend Lilly and detests Lana Weinberger, the stock character of the malicious cheerleader. Mia is naïve about romance and has never experienced a romantic kiss. Mia’s writing reveals her main concerns, beyond her newfound identity of royalty, to be coded as typically teenaged. She is anxious about her appearance and the varying rates of her physical development. She is very concerned about attending the Cultural Diversity Dance, a major social event at her high school, and is worried about failing her Algebra class. She writes notes in class and she and her friend make lists of the boys they find attractive. She engages in some innocent flirting through instant messenger, and has slumber parties with her best friend. Cabot uses the well-understood scene of the high school cafeteria to situate Mia as socially outside all the main cliques in her school: “There’s the table where I sit with Lilly, and then the jock table, the cheerleader table, the rich kid table, the hip-hop table, the druggie table, the drama freak table, the National Honor Society table, the foreign exchange students table . . .” (155).

Moreover, Mia is characterized as a girl who genuinely dislikes attention. When in the public eye, she believes that everybody is laughing at her, and experiences her minor
celebrity status as being “publicly ridiculed and humiliated” (186). However, throughout the course of the novel, character growth does take place and Mia learns not only to be more assertive, but becomes more comfortable with her appearance. At the Cultural Diversity Dance, Mia knows she looks attractive, and when she attracts the attention of a young man in the restaurant she comments, “This dress is the BOMB!” (252).

**The Best Friend**

Mia’s best friend Lilly is characterized as cynical, outspoken, abrasive and exceptionally bright. All information about Lilly is as quoted by Mia, who starts many sentences with “Lilly says . . .”, deferring to Lilly’s strong opinions. Sometimes Lilly’s version of events paired with Mia’s version provide the reader with a likely third scenario, such as on the topic of Josh Richter. Mia thinks Josh can see into the depth of a girl’s soul (4) while Lilly tells Mia she has “an overactive imagination and a pathological need to invent drama in [her] life” (4). Lilly is fiercely loyal to Mia, and stands up to nasty Lana Weinberger on Mia’s behalf. She has a huge vocabulary and uses it, and is irreverent and blunt. She is not sensitive to Mia’s fragility.

On the topic of her own body, Lilly is characterized as an odd looking girl who is unconcerned with appearances. Mia says even though Lilly is “short and sort of round and kind of resembles a pug, but she totally doesn’t care how she looks” (24). Lilly writes, films, produces and stars in her own public access channel broadcast, “Lilly Tells It Like It Is.” Mia describes the show as hard-hitting journalism, although some of the episodes are tongue-in-cheek, or border on arrogant. Lilly is constantly referring to various campaigns and activist meetings, and leads a boycott on a local deli she believes to have racist proprietors.
Lilly’s Jewishness is casually alluded to with remarks such as “... all Lilly and I do is hang out in the kitchen eating macaroons left over from Rosh Hashanah ...” (68). Lilly is coded as being wealthy through various details. She lives in a large Fifth Avenue apartment with sound-proofed windows and a live-in maid. Her parents fund her television show at $200 an episode. Both Mia and Lilly are conspicuously unaware of their privilege, while Cabot makes their social standing somewhat ridiculous. For example, Lilly’s parents attend a benefit at the Puck Building for “the homosexual children of survivors of the Holocaust” (70), which Mia casually mentions in the context of taking advantage of their bedroom to watch Bond movies while they are out. Another example of how unaware the girls are comes when Mia mentions that Maya, the Moscovitz’s maid, is writing a letter to her congressman. Maya is appealing for support of her son’s release due to wrongful imprisonment for supporting revolution in their country. Again, Cabot alludes to serious issues while keeping the teenagers blithely oblivious.

The Mean Girl

The mean girl is a common character in teen novels and movies. In *The Princess Diaries*, the mean popular girl follows many of the stock conventions common to this character. Lana is a blonde beautiful cheerleader. She is mean-spirited and vain, and naturally the most popular girl in school. She dates the most popular boy. It is implied that she is sexually active. She is a flat, one-dimensional stock character.

The Adult Woman

The character of Grandmère in *The Princess Diaries* is worthy of consideration as she is the character that undergoes the greatest change in the adaptation from book to film. Cabot’s Grandmère is nasty, scary and mean. The character is developed through Mia’s
descriptions, Grandmère dialogue and her treatment of other characters. From the very start, we know that Mia harbours a strong dislike for her grandmother, as she unemotionally speculates that perhaps her grandmother has died. She is sympathetic to her father, for his “unsatisfactory childhood” (36), surmising that “Life with Grandmère couldn’t have been any picque-nique” (36), considering Grandmère used to punish Mia’s father by locking him in a scary room, probably a dungeon (76). Grandmère is cruel to Mia, belittling her and giving a constant barrage of criticism despite Mia’s efforts to please her at the princess lessons. When Mia tries to comply with Grandmère’s coaching and wears lipstick, Grandmère calls her poulet, which Mia understands to mean prostitute. When Mia dutifully drafts a list of women she admires, Grandmère tears it into pieces and tells Mia her admiration is simply wrong. After making Mia practice sitting for two hours, Mia wisecracks, “I’m thinking about calling Amnesty International. This has to constitute torture” (113).

Grandmère is accustomed to lavish surroundings, spending her summers at her French residence Miragnac, a property with pools, stables, a waterfall, twenty-seven bedrooms, a ballroom, a vineyard and an airstrip. She is patriotic and concerned with grooming Mia as heir to the Genovian throne. Etiquette, protocol and pageantry are central considerations for Grandmère, who favours the regal colour purple for her turbans and diamond-studded mules. She smokes endlessly and drinks a steady stream of sidecars. Her face is smooth from the Vaseline she smears on it nightly, and she has her eyeliner tattooed on, with an effect described by Mia as “Scarier than Freddy Kruger and Jason put together” (98). Moreover, she is demanding and regularly shouts at the help. She once refused to serve a dinner guest foie gras because the woman had had a child out of wedlock. All in all,
the character of the dowager princess, Clarisse Renaldo, Mia’s Grandmère, is a great source of humour due to her strange quirks and malicious actions.

Visual Analysis

Technological

The following section considers the book as an object and refers to the paperback edition of The Princess Diaries. Questions posed by Gillian Rose will be answered as relevant to the consideration of this book.

The Princess Diaries was first published in 2000 in New York, by HarperCollins. The first edition was published by the imprint Harper Avon, which is described on the HarperCollins site as “a kid-friendly best-selling commercial powerhouse!” ("Avon Books"). The paperback edition was published by HarperTrophy, HarperCollins’ foremost imprint for children’s books. The author is Meg Cabot, a prolific author of young adult and adult titles. Since 1998, Cabot has published over thirty books, some under pen names Jenny Carroll and Patricia Cabot as well as her real name, Meg Cabot. In addition to the popular Princess Diaries series that includes many books, tie-in products, and two feature films to date, Cabot writes in the historical romance and horror genres as well. She holds a fine arts degree in illustration from Indiana University. The production of The Princess Diaries cannot be attributed only to Cabot herself, because naturally the publisher’s editorial, marketing and design teams also shaped the final product. It is probably safe to assume that the book is marketed to tween and teen girls, and those who buy books for children. In retail sales, books are sold to girls themselves as well as parents, grandparents and others. In the institutional market, the books are sold to librarians and teachers who purchase for schools and public libraries.
The paperback version of The Princess Diaries sold 510,138 copies in the U.S. in 2001 (Roback "Change"), 241,765 copies in 2002 (Roback "Big Names"), 177,414 copies in 2003 (Roback "Big Year"), and 124,496 copies in 2004 (Roback "Hollywood"). The hardcover and soft cover editions of the subsequent novels in the Princess Diaries series continue to hold positions near the top of children's bestseller lists. As of 2004, there were three million copies of the books in the series in print (Karen Holt). The primary maker of the book's narrative, Meg Cabot, is an American woman who used to be an American teenaged girl. The owner of the book, or the implied reader, is also an American teenaged girl. Additionally, the subject of the book can be considered to be Mia, an American teenaged girl, who also happens to be a princess.

**Compositional**

This section considers the book itself and what it actually looks like. I will consider the cover art, the fonts and layouts, and other paratextual features. This description refers to the editions sold in the US and Canada, while the cover art and other design features differ in additional editions sold in many other countries such as in Italy, the Czech Republic, Slovakia, France, Germany, Estonia, Poland, Israel and Korea.

The front cover of The Princess Diaries is a bubblegum pink background that fades from bright to light, top to bottom. An illuminated tiara is prominent on the front cover. The tiara is actually three-dimensional, as the illustration is slightly raised, making it appear to float on the page. The use of white shading around the illustration also contributes to the floating effect. The lettering of the title “The Princess Diaries” is in a cursive script, printed in metallic silver, and also raised from the page, and appears underneath the tiara, with small white lettering of “a novel” underneath the main title. The author's name, Meg Cabot, is
written across the bottom of the page in small fuchsia block letters. The paperback edition has “A New York Times Best-Seller” in small white block letters across the top of the front cover. The spine of the book uses the same pink background, and a small tiara is printed on the top of the spine. Under the tiara, “Cabot” is written horizontally in block lettering, and “The Princess Diaries” is written in cursive running vertically down the spine. The HarperTrophy logo is in fuchsia at the bottom of the spine. The back cover is somewhat darker, using mainly purple hues highlighted with fuchsia. The photographic image of a pair of Doc Martin boots occupies the bottom right of the cover, and the top left is reserved for a book summary and two reviews endorsing the book. Some publishers’ information appears on the back cover, as well as pricing and a UPC (universal product code) barcode symbol. The cover design is copyrighted to HarperCollins, 2001.

The first page of the book begins with an excerpt from the book itself in place of a half-title page. A full title page follows, then the verso and an acknowledgements page. After this, an italicized excerpt from Frances Hodgson Burnett’s A Little Princess is reproduced. Page 1 begins with a date inscription in cursive script. The text is written in an unitalicized serif font. The layouts of text are linear, without any text boxes, or information in the margins. However, various writing formats punctuate the prose. These include lists, algebraic formulas, writing purported as notes written in class (written in contrasting sans serif fonts), poetry (written in italics), and a transcript of an instant messenger session, written in various fonts with considerable white space between transactions. The final pages of the paperback are advertisements for further books in the series and other books by the author, and an author photo and biography is printed on the inside back cover. Meg Cabot’s website is also advertised here.
The book *The Princess Diaries* is one of a series, which currently includes the titles *The Princess Diaries, Princess in the Spotlight, Princess in Love, Princess in Waiting, Project Princess, Princess in Pink, Princess Present, Princess in Training, Princess Lessons, Perfect Princess*, as well as tie-in products such as *The Princess Diaries Engagement Calendar*. The covers of other books in the series are coded similarly to the first book, with tiara imagery and bright colours (in the American and Canadian editions). The composition of image and text is consistent on all the covers in the series. A contrasting relationship between the tiara on the front cover and the Doc boots on the back cover is established to underscore the narrative premise of a tomboyish girl discovering she is a princess. The significant use of pink for the cover codes the book with others of its genre, romantic comedy, or Chick Lit.

**Social**

This section considers the intended audience of the product with consideration of the producer's intention. It does not speculate on the viewers' responses. The original audience for this book is contemporary tween and teen readers, probably girls. I attended a reading by author Meg Cabot at a Vancouver children's bookstore. The packed audience was made up of teen and tween girls and their mothers and a few brothers. The flyer for the event advertised the recommended appropriate age as eleven to fifteen years old.

The book is displayed in bookstores and other places books are sold, including big-box stores. Institutionally, the book is displayed in libraries and schools, and on websites of the author and publisher, as well as unofficial fan sites. Privately, the book may be displayed on the bookcases of the children who own the book. I speculate that some girls collect the *Princess Diaries* books and have them displayed spine-out in chronological order on their bedroom bookcases. The fact that the book is the first of a series influences the ownership of
the book as an image, as it may prompt people to purchase all the titles to complete a set. Savvy marketers capitalize on this collector's mentality by producing each book so it is visually coded to match the others while being slightly different. Introducing the next in a series at the end of a book is another long-standing technique that dates back to the very earliest series books.

The Princess Diaries (film)

Narrative Analysis: Distributional Narrative Functions

Introduction to the Protagonist

The opening sequence of the movie starts broadly with aerial shots of the city of San Francisco, which establishes the setting before introducing Mia. Images of the royal limousine with Genovian flags and police escorts are included in this sequence as well. The camera moves over to an exterior shot of a converted fire hall, panning onto a paint-chipped wall with a high window. A hand-lettered sign reads “Mia and Fat Louie Keep Out,” introducing the window as Mia’s bedroom window.

Next we see Anne Hathaway as Mia, coupled with the voice over of her mother shouting, “Time for school! Stop daydreaming. You’ll be late for school!” Mia is introduced in a medium shot, showing her school blazer, bushy hair and heavy glasses. She is a white, teenaged girl. The audio track is “Supergirl”, a jazzy pop piece by musician Krystal Harris, with the lyrics, “I’m Supergirl, and I’m here to rule the world, but I wanna know, who’s gonna save me?” (Harris).

Mia greets her cat, Fat Louie, and trudges down her spiral staircase, then slides down a firefighter’s pole. A high shot illuminates the open design loft apartment in the wacky converted fire hall. Paintings in various stages of completion and painter’s supplies fill the
view. Mia’s mother, played by Caroline Goodall, scrambles down another staircase and greets Mia. Their dialogue reveals that Mia has a public speaking assignment in school that day that she is dreading. Mia takes the garbage out, crashing into the garbage can on her scooter, appearing clumsy and defeated. Next she is pictured from behind, heading downhill on her scooter, paired in the frame with her best friend Lilly, played by Welcome to the Dollhouse’s Heather Matarazzo.

Lilly and Mia arrive in front of their school on scooter, and the camera pans up to Lana, Anna, and Fontana, played by Mandy Moore, Beth Anne Garrison and Bianca Lopez, as the three are rehearsing a cheer. Students are gathering, Josh Bryant, played by Erik von Detten, is showing off on the front stairs of the school. Vice Principal Gupta, played by Sandra Oh, works her way through the crowd, greeting and scolding students. As she passes Mia and Lilly, Mia calls out, “Good morning, Miss Gupta!” Miss Gupta replies, “Morning, Lilly!” and then pauses, at a loss for Mia’s name, “. . . Lilly’s friend.”

The next scene is titled “Invisible Girl” although the idea that Mia is invisible has already been established by her interaction with Miss Gupta. The action as well as the dialogue work to very consciously introduce Mia as a non-entity at her school. Mia is sitting outside her school and a boy sits on her, exclaiming, “Oops! I’m sorry, I didn’t see you.” The camera moves in on Mia, showing Michael (Robert Schwartzman) in the background of the shot, noting that Michael, unlike everyone else, does see Mia.

The next shot is outside the girls’ lockers. “Somebody sat on me again,” Mia says to Lilly, who replies sympathetically, “Really?” As Mia rambles on, her voice is carried over to a shot of Josh and Lana kissing. Mia turns and the shot is given her point of view over Lilly’s shoulder.
Introduction to the Dream Boy

Josh Bryant is introduced in the opening sequence as he climbs and twirls on the front steps of the school. Other students hoot at him, a boy calls out his name, a girl’s voice off-screen says “Josh, what are you doing?!” and another admiringly chimes, “He’s such a show-off!” The actor is young, slim, blonde, tanned and fairly typical of teen movie heart throbs. His character is established as popular and ostentatious. As Vice Principal Gupta comes along, she scolds another student, Jeremiah, for sitting on the front wall of the school, but does not admonish Josh for his behaviour. Josh is next seen kissing Lana, surrounded by ambient noise, the soundtrack of SuperGirl, and the giggling of Mandy Moore as Lana. This is given from Mia’s point of view. A shot of Lilly provides contrast, as she quips, “Jerk and Jerkette sighting!” Mia turns back to face the couple, and audio cues the dream sequence.

A guitar strums lightly, and a soft voice sings, “Soft kisses on a summer’s day, laughing all our cares away” (Metcalfe). Mia tips her head, indicating she is daydreaming. Lana playfully blows a bubble gum bubble and Josh pops it with his lips. Suddenly, Josh is swooping in on Mia with a big kiss, then the vision is repeated as he plants another kiss on her. The lack of continuity also works to code the action as Mia’s fantasy. Mia giggles and grins, leaning back against her locker as the lyrics, “... and dream of me” play.

The film cuts back to Josh and Lana, the reality, and is punctuated by Lilly’s voice, “What?!” as the camera cuts back to Lilly, who is saying, “You never saw two idiots exchange saliva before?” Mia is jolted back to reality, “Oh. Yeah, they’re so rude,” she agrees reluctantly, and Lilly adds, “Good, d’ya know, for a second there, I thought you’re going A-crat on me.” “Negative,” Mia insists. A school bell rings, and the camera shows Michael Moscovitz leaning against his locker, and it is implied that he is looking at Mia.
Introduction to the Familiar Boy

Michael appears a few times in the “Invisible Girl” sequence, but the audience may not know yet that he is a main character and may not notice him until the locker shot of him watching Mia. He is next introduced in contrast to Josh Bryant. Before choir practice, the students are making music and dancing around the music room, as Josh Bryant hams it up on the piano. The camera moves from Mia, thumping a large drum with great concentration, over to Josh who is banging on the piano and showily screwing his face up. The music is fun and upbeat.

After choir practice officially starts, Michael moves over to the piano bench with sheet music in hand, as the teacher’s voice says his name, confirming his identity to the viewer. He begins the accompaniment. The next shot is of Lilly and Mia discussing Lilly’s spotted owl petition and Mia’s appointment with her grandmother. The next image is the teacher conducting as the choir begins singing, followed by a shot of Lilly and Mia singing. Then we see Michael behind the piano, mouthing the words to himself, and looking up from the piano. The following shot of Lilly and Mia is implied as Michael’s gaze, although the girls are not aware of his look. The film cuts back to Michael looking longingly up and then transitions to Mia walking outside the gates of the Genovian embassy, while the choral voices continue into this next scene.

Another scene further introduces Michael and develops him as a desirable love interest for Mia. Mia tells Lilly she’s going to see Lilly’s brother about her car, linking Lilly and Michael as siblings. A garage band rehearsal scene follows. As Mia says, “I gotta see your brother about my baby,” the camera cuts to Mia arriving outside a car garage. Inside, three teenaged guitarists are playing and Michael is playing the keyboard, looking relaxed in contrast to the last scene of him in his school uniform playing an upright piano. The music is
“Blueside,” written by actor/musician Robert Schwartzman himself, who fronts the band Rooney. It is interesting to note the band’s name is a reference to Principal Ed Rooney the 1986 movie Ferris Bueller’s Day Off.

Two teenaged girls sitting on a couch are watching the rehearsal. One remarks, “He fixes cars, he plays guitar, and he can sing. He is so ... hot!” and the camera cuts back to Michael to indicate she is looking at him. The camera goes back to the girls as the second girl adds, “He is wicked sweet!” and then returns to Michael to confirm that he is the boy being discussed. The next shot is of Michael’s hands playing a keyboard where M&Ms are bouncing. A scene that was later deleted from the final version develops M&Ms as an inside joke between Michael and Mia, a connection that is unexplained by the final version of the film. Some later dialogue between Michael and the garage owner confirm his crush on Mia at the end of this scene.

Complication of the Protagonist’s Identity

The catalyst for Mia’s transformation is the discovery that she is heir to the Genovian throne. This idea is introduced in a scene called “Tea with Grandmother.” This is also the scene that introduces actor Julie Andrews as Mia’s grandmother, Clarisse Renaldi. In order to ensure a large enough role for Andrews as Clarisse, the writers decided to write Mia’s father out of the script (Marshall). In the movie version, he has died two months before the beginning of the film. Mia has never met her grandmother before.

The site for Clarisse’s announcement to Mia is the garden on the property of the Genovian embassy. Mia is seated stiffly across from her grandmother and tea is served. The tea is foregrounded, with shots of a tea cup with tea, silver spoons, and a lace tablecloth, and Mia stirring the tea. The film cuts up to Mia’s face briefly, then back down to Mia, clanging
her spoon roughly. The noise of Mia’s spoons carries over to a shot of Clarisse frowning, bringing her tea to her lips. The clanging continues as we cut to a shot of three servants in uniform, poised in waiting. Mia clangs her spoon down. Clarisse begins, “Amelia, have you ever heard of Edward Christophe Phillipe Gerard Renaldi?” Intercut medium shots of Mia and Clarisse follow as Clarisse reveals that he was the Crown Prince of Genovia and in fact, Mia’s father. Clarisse announces Mia’s title, as an oboe underscores the moment.

The camera moves back to show the two in profile, seated at the tea table, as Mia exclaims, “Uh-oh. You’re joking.” When Clarisse clarifies to Mia that she (Mia) is indeed a princess, the camera moves in on Mia’s face, capturing a close-up reaction as she shouts, “Me, a princess, shut up!” Her grandmother calmly explains that she is the natural heir and has royal blood. Mia protests, “Queen Clarisse, my expectation in life is to be invisible, and I’m good at it!” The discussion is carried out with intercut shots of the two, Mia’s unruly hair filling the frame, and Clarisse in a backdrop of flowers. The camera moves back over Mia’s shoulder as Clarisse intones, “Oh, I can give you books. You’ll study language, history, art, political science. I can teach you how to walk, talk, sit, stand, eat, dress – like a princess. Given time I think you’ll find the palace in Genovia a very pleasant place to live-” Mia cuts in, “Live in Genovia? Whoa, whoa, rewind and freeze! I refuse to move to and rule, a country and do you want another reason? I don’t want to be a princess!” The shot backs out and the music picks up as Mia flees from the garden as her grandmother calls after her. Clarisse and Joseph, the head of her security team, discuss Mia’s protection and the final shot of the scene is a surveillance camera training on Mia as she runs out of the gate.
Clarisse tutors Mia in royal decorum in several scenes in the movie: “Princess Lessons,” “Dance Lesson,” “Waving Lesson,” and “The State Dinner.” This tutelage occupies considerable space in the movie, and it is impossible to ignore the reference to Julie Andrews’s training as Eliza Doolittle in My Fair Lady in the Broadway musical adaptation of George Bernard Shaw’s Pygmalion. This relationship is overtly acknowledged by Julie Andrews in the behind-the-scenes feature on the DVD version of the movie. Andrews quips, “I’m sort of the female Henry Higgins, if you wish” (Marshall A New Princess). Moreover, director Garry Marshall hired Anne Hathaway to play Mia because of her ability to perform physical comedy, in addition to her great hair and teeth (Audio). He describes her as a combination of Judy Garland and Harpo Marx, a pretty girl who is able to fall down. Her eyes can switch from comedy to drama, and, as producer Debra Martin Chase says, she can dance, sing, do physical comedy, and romance. The producers were seeking the new Audrey Hepburn, and got a combination of Audrey Hepburn and Julia Roberts.

“Princess Lessons” opens with an image of Queen Clarisse’s royal portrait, hanging in a gold gilded frame over the mantle piece. The camera pans down to take in Clarisse and Mia, with assistant Charlotte (played by director Garry Marshall’s daughter Kathleen Marshall) at hand. Clarisse asks Mia to rotate slowly so she can “evaluate the work to be done” and gives an adjudication of Mia’s royal potential considering posture, hairstyle and so on. Sprightly flute music plays, and the scene takes place in a lush and richly decorated set crowded with roses and gold accents. Next, a large doorway provides a proscenium arch for the action to take place inside a frame within the movie screen’s frame. Clarisse demonstrates how to walk in public, moving left to right and right to left across the implied
stage, as Mia walks behind her to comedic effect. The scene ends with Mia falling off a chair.

"Backseat Dressing Room" is a short scene that further draws on Hathaway’s physical comedy. Mia is riding in the back of the royal limousine, wriggling into a pair of nylons in preparation for seeing her grandmother. Exterior shots of the limo on steep inclines and sharp turns alternate with interior shots of Mia crashing around the back seat, tangled up in beige pantyhose. The next official princess lesson is “Dance Lesson” which actually opens with meal etiquette training. The first shot is of a salad, then the camera moves slowly across a long glossy table, emphasizing its length, to where Clarisse is seated on the far end, facing Mia. Mia is seated at the table, bound to the chair in Hermes scarves, practicing her posture for eating.

The dance lesson takes place in a lavish marble ballroom with many pillars. It is another opportunity for Mia to appear awkward and hopeless. She is tutored by Joseph, played by Hector Elizondo. This actor played a hotel manager who tutored Julia Roberts’ character in matters of class and etiquette in Garry Marshall’s 1990 movie Pretty Woman. The scene actually belongs to Joe and Clarisse, who share a stately but intimate dance at the end of the scene, suggesting their attraction. The last shot of the couple moves up and toward the ceiling, reflecting the convention of the camera tastefully training away from a love scene, as though averting one’s eyes.

After “Dance Lessons” comes “Waving Lesson”, a chance for Clarisse to teach Mia the subtleties of the royal wave when on parade. Clarisse is also seen piling Mia with classic volumes of assigned reading, and Mia is shown giving a well-executed address on Shakespeare during her elocution lessons. Between the various scenes, the passing of time is
implied. Mia has another opportunity to practice her royal manners at a state dinner. Before this event, Joe helps Mia practice walking down stairs like a regent. The two rehearse on the bleachers of Mia’s high school. In this scene, Mia falls on the bleachers, which was an accident that happened during filming that the director retained for its genuine spontaneity. A shot of Mia’s hand on an iron railing is used as a transition to a shot of her hand on a wooden banister as she glides down the stairs to the state dinner days later. The state dinner is another madcap scene played for comedy, including many mishaps from Mia that result in dignitaries catching fire and falling in food. Another interesting connection to Pretty Woman occurs when Mia breaks a wine glass. The waiter, played by Allan Kent says, “Happens all the time.” This is the same line the waiter, also played by Allan Kent, says in a fancy dinner scene in Pretty Woman when Julia Roberts’ character accidentally shoots an escargot across the room.

The next time Mia reports for her princess lessons, her grandmother decides to cancel all her appointments and enjoy the afternoon with Mia. A sequence with upbeat music, glorious city shots of San Francisco, and precious scenes of the two playing carnival games follows.

The Makeover

“Mia’s Transformation” is perhaps itself a bit of a parody of makeover scenes in teen movies, while still achieving the same duckling-to-swan effects. The entire scene is loaded with shiny things such as silver hair styling appliances, silver furniture, and many mirrors underscoring the focus on appearance. As music builds, starting anticipation, the viewer sees a shot of stylist Paolo’s hands as his assistants Gretchen and Helga remove chunky silver rings from each finger as though preparing for surgery. The next shot is of the base of the
hair dresser’s chair, which is highly reflective and shiny, acting as a mirror. Next is Paolo’s midsection, with a glinting belt buckle, as he brandishes a silver hair dryer and a silver curling iron, drawing them like a sharpshooter in western films. Then the camera takes in the dressing table, lined with hair brushes, curlers and beauty aids, then pulls back over Mia’s shoulder, looking into the reflection of Mia and Paolo as he prepares to transform her.

Paolo’s brush snaps in Mia’s bushy hair (a wig Anne Hathaway wears for all the “before” sequences). The camera cuts back and forth between Mia and the base of the chair reflecting the ceiling fans. As in all makeover scenes, Mia’s glasses are discarded. Next follows another shot of the shiny chair. An extreme close up of Paolo’s eyes is intercut with Mia’s eyes and bushy eyebrows, then back to Paolo’s determined eyes, and Mia’s eyebrows undergoing significant plucking, followed again by the silver chair. Next we see cucumber resting over Mia’s eyes, and cotton between her toes for nail polish, two images familiar to any reader of teen magazine makeovers. One image of Mia’s foot being presented in a strappy sandal perhaps makes a passing reference to Cinderella.

The scene clips along fairly quickly, and before long, Mia is ready to be presented. The assistants hold two large photos of Mia “before,” concealing the new Mia. Paolo declares, “Majesty, Paolo is exhausted, because Majesty, only Paolo can take this, and this...” (indicating the photos of Mia with wild hair, thick glasses, heavy eyebrows and a dull expression) “... and give you...” “A princess!” intone two female voices as tinkling music begins. The photos are swept aside to reveal Mia, who sits beaming with sleek straight hair, glossy lips, plucked eyebrows, very much indeed invoking Julia Roberts and Audrey Hepburn. The background scenery behind her is loaded with royal accoutrements. Mia turns
over her shoulder to catch her own reflection and the music reaches its greatest crescendo. Mia appears momentarily stunned, although not displeased by her newfound beauty.

**Social Debut**

The movie’s culmination is certainly the Genovian Independence Ball, when Mia must make the decision whether to accept the crown and title as Princess of Genovia. After she decides affirmatively in the eleventh hour, she is caught in a downpour and arrives at the ball, soggy in a wet hooded sweatshirt, jeans and her Doc boots. About two weeks before beginning shooting, Garry Marshall made the decision to shoot the scene with a soggy princess. Originally it was planned that Mia would deliver her speech in full regalia. Marshall decided to have Mia appear with wet hair and casual clothes to underscore the idea that Mia does not get her power from looking great, but rather, because she is a genuine princess (*Audio*). This notion refers to the tradition of *The Princess and the Pea* and the idea that princesses are born and not made. This completely disregards the centrality of the makeover scene and emphasis on the princess lessons, and moreover does not make sense since of course Anne Hathaway looks stunning.

Mia delivers her speech from a podium, and the first shots film her straight-on in a confrontational look. As her confidence swells, and she begins her remarks, the camera takes kinder side views. Shots of Mia are intercut with the faces of those who support her: her mother; the Genovian Prime Minister; Lilly; and Clarisse. A backdrop of brocade curtains and the Genovian flag appear behind her and Genovian roses conceal the microphone on the podium. The scene is rather regal despite Mia’s wet hair, and flutes add drama to her proclamation. Mia declares, “This morning when I woke up I was Mia Thermopolis, but now,” and the camera glances to Clarisse as flutes swell, then back to Mia, “I choose to be,
forevermore, Amelia Mignonette Thermopolis Renaldi, Princess of Genovia!” The flutes and strings crescendo as applause and flash bulbs break out. Clarisse rests a tiara on Mia’s head. This is Mia’s introduction to society.

A second introduction follows moments later when Mia dries off and reappears in the ball gown worthy of Cinderella herself. As the first strains of the Strauss’ Empress Waltz begin, Clarisse and Mia are filmed from behind, entering the grand ballroom. Mia is dressed in a strapless white dress that is adorned with jewels. She wears long white satin gloves and a tiara in her elegantly styled hair, and diamonds twinkle on her earlobes. Mia and Clarisse sweep into the ballroom and turn to face the camera, their giant ball gowns swishing on the marble floor. The Genovian Prime Minister bows to the Queen for the first dance and Michael appears from the crowd to be Mia’s partner for this waltz. This is her second introduction to society.

**Romantic Outcome**

The romantic outcome of the movie follows Mia’s acceptance of the throne. She has already seen Josh’s opportunistic side when he uses her for publicity at the Baker Beach Bash. She has disappointed Michael by breaking a date, but has apologized with a pizza with the word “sorry” written in M&Ms. At the ball, Michael appears to dance with her and the two disappear onto the balcony. Framed by fountains and roses, Mia beams at Michael. “Why me?” he queries. “Because you saw me when I was invisible,” Mia replies. They kiss, causing Mia’s foot to pop up behind her, something she has always hoped a good kiss will do. The “foot pop” causes her foot to catch the control lever for the fountains. As they kiss, fountains begin to gush and hundreds of small lights are illuminated. The scene is as overdone as an animated romantic conclusion and both refers to and mildly parodies the
princess histories of Disney’s Cinderella, Snow White, Sleeping Beauty, and others. The opening bars of Myra’s “Miracles Happen” draw the couple back into the dance and the guest disband their stately waltzing and begin to dance like teenagers in a prom scene.

**Conclusions**

The story draws to conclusion with Mia’s voiceover during the ball scene, as she outlines her future. She will move to Genovia, meet Parliament, the people, and begin her royal duties. Her mother will accompany her to Genovia where she can continue her painting career, and Lilly and Michael will be invited to spend summer vacation at the palace. Everyone except Fat Louie has the pre-coronation jitters. We next see the glamorous and elegant Mia seated in her private jet, and then the view from the airplane window as it circles over the Genovian palace and grounds. The theme song, “You show me dreams come to life, miracles happen!” (Sheyne) underscores the notion that any girl could wake up and discover she is a princess.

**Narrative Analysis: Integrational Narrative Functions**

**The Protagonist**

The character of Mia is played by Anne Hathaway, who was seventeen years old at the time of shooting. Mia’s character is developed as clumsy and unimportant to her peers. The idea that nobody notices or remembers her is built from the opening sequence onward, through actions such as the boy sitting on her, and dialogue such as Vice Principal Gupta forgetting her name. Mia’s clumsiness is also shown through the action, as she crashes into garbage pails on her scooter in the opening sequence, and trips on the bleachers at school. Her aversion to public speaking, which will become a major part of her job as Princess, is introduced in a school debate scene in which she stammers and then runs from the room to be
sick. Mia’s transformation is underlined by the effects of her princess lessons with her grandmother, but made explicitly clear by the makeover scene. This scene is central to her transformation into a princess and is comparable to the scene in Disney’s animated Cinderella in which the fairy godmother waves her wand and transforms the tattered girl into princess material. The makeover scene is also a teen movie staple and is seen in such films as Clueless and She’s All That, and is a convention that is parodied in Not Another Teen Movie. Not only is the new Mia poised and beautiful, she is coded as royalty as the film progresses. In the final scenes of the Genovian Independence Ball, Mia is filmed against a backdrop of brocade, the Genovian coat of arms and the Genovian flag. She stands behind a podium decorated with roses, and is given a robe and crown at the end of the scene. It is interesting to note that Hathaway went on to play another princess in the screen adaptation of Gail Carson Levine’s Ella Enchanted, another retold Cinderella story. It is possible that viewers connect the princess characters of Ella and Mia through Anne Hathaway.

**The Best Friend**

Lilly’s character is played by Heather Matarazzo, who was introduced as misfit Dawn Wiener in Todd Solondz’s Welcome to the Dollhouse. Matarazzo is small and pretty in an unusual way, fitting for the part. She plays Lilly as both abrasive and sappy, with sharp comments such as “You look ridiculous! You should sue!” tempered by her teary eyes and sympathetic remarks to Mia. Lilly’s cable access show is called “Shut up and Listen” and one sequence of a taping is included in the movie. The significance of the taping is that Mia disappoints Lilly when she agrees to guest star on the show but forgets and goes to a party with Josh instead. Lilly’s role as an activist is told through the dialogue of the movie. At choir practice she asks Mia to help her with the spotted owl petition. She mentions
Greenpeace. She tries to convince Mia to accept her royal responsibilities so she can use her influence for good.

**The Mean Girl**

Lana is played by Mandy Moore, a pop singer who has also starred in many teen movies including the adaptations *A Walk to Remember* and *How to Deal*. In the behind-the-scenes featurette on the DVD, Mandy Moore herself best describes the character of Lana: “She’s definitely the stereotypical person that everybody has at their school. She’s the rude, crude, popular, beautiful cheerleader that everybody loves but secretly loves to hate.” Lana has two sidekicks, Anna and Fontana, and the three cheerleaders travel in a pack. Lana is usually flanked by the other two girls, often shown wearing their cheerleader uniforms. At the Baker Beach Bash party scene, Moore is afforded a musical number and is seen performing “Stupid Cupid.” Her vocals are also included on the official soundtrack to the movie. As a recording artist, Moore has contributed other songs to movie soundtracks such as for the movies *A Walk to Remember*, and *Saved!*.

**The Adult Woman**

Producers Debra Martin Chase and Whitney Houston were determined to cast Julie Andrews as Clarisse Renaldi, and were successful. In order to ensure Andrews’ character would have enough lines and screen time, the character of the father was eliminated in the screenplay adaptation. Andrews plays Clarisse as regal, elegant and kind. Julie Andrews herself is a Dame and could be seen to represent the European upper class. As an actor, she also embodies the roles of Mary Poppins, Maria von Trapp, and Eliza Doolittle in her famous roles in *Mary Poppins*, *The Sound of Music*, and *My Fair Lady*. In *The Princess Diaries*, the introduction of the character of Queen Clarisse is notable. Her entrance is down a staircase,
in the manner of true royalty entering public events. She glides in, and according to Anne Hathaway, applause broke for her entrance at the opening screening.

Queen Clarisse’s costumes are stately and tasteful, beginning with darker hues at the start of the film as she mourns her son, and moving to warmer and brighter tones by the end of the movie. As a diplomat, she is dressed in suits, adorned with Hermes scarves and understated jewellery. Her royal status is apparent in the state dinner and ball scenes in which she wears ball gowns, heavy diamond jewellery and crowns. An interesting addition to Clarisse’s character is her romance with Joseph. According to actor Hector Elizondo, the attraction was not scripted, and the dance scene and underlying affection was added by the two actors ("Trivia"). The character of Clarisse is developed in relation to this romantic interest, which enhances her softness and gentility.

**Visual Analysis**

**Technological**

The Princess Diaries has appeared in many formats since its original publication as a novel in 2000. The foremost adaptation is the Disney film considered here, which opened in theatres on July 29, 2001, and is available in video and DVD formats. The official website for the movie is hosted on the Disney website, and the official website for the books is hosted on author Meg Cabot’s official homepage. The movie soundtrack is produced and distributed by Walt Disney Records. In this section, I will consider the extra features of the DVD, such as the cover images, the inclusion of additional features, and the visual organization of the scene menus among others.

The DVD was released by Buena Vista Entertainment in September 2002. This discussion refers to the Special Edition “2-Disc Collector’s Set” which includes additional
features including a preview of Disney's sequel movie *The Princess Diaries 2: Royal Engagement*. Buena Vista Motion Pictures Group is a massive company that includes Walt Disney Pictures, Touchstone Pictures and Hollywood Pictures, all subsidiaries of the Walt Disney Company ("Buena Vista Motion Pictures Group"). The DVD includes deleted scenes, outtakes and bloopers, and a small feature on the making of the movie. As well, two music videos are included: Myra's video for "Miracles Happen" and Krystal's music video for "SuperGirl". In addition to the promotional material for the sequel movie, the DVD has an animated short: "Livin' Like a Princess" that offers a humorous and historical view of life as a princess.

The movie was filmed in Los Angeles and San Francisco, California. The studio filming was done on Disney's Stage 2, which was the same stage used for the film *Mary Poppins* in 1964. *Mary Poppins* also starred Julie Andrews, and the stage has since been named in her honour ("Trivia"). Technologies specifically associated with DVD allow for other features such as the ability to watch while listening to director Garry Marshall talking about the movie. "The Ultimate Tea Party" is an added feature of the voiceovers of Julie Andrews and Anne Hathaway responding to the film, allowing viewers to watch the movie as though in the room with Julie and Anne. It is impossible to consider who made *The Princess Diaries* movie because it was made by a team of many people, including the director, producers, crew, cast and studio executives, marketing managers, public relations experts among others. The implied owner of the DVD is children and families. The subject of the movie is the princess story and the specific characters in it.
Compositional

When considering the compositional elements, I will consider the layouts of the DVD features as well as the movie poster used on the cover of the DVD case. The DVD cover shows Julie Andrews as Queen Clarisse and Anne Hathaway as Princess Mia. It is a medium shot of Mia positioned slightly in front of Clarisse. Clarisse is wearing a blue gown, open at the neck where a rope of diamonds sparkles. More diamonds adorn her ears and she is wearing a tiara. Mia is wearing the strapless gown from the ball scene in the movie, white satin gloves, her tiara, and has a pair of sunglasses in hand. Both actors are heavily airbrushed. The two are set against a warm taupe background that has a very subtle patterning. The text appears above them in the following order: “2-Disc Collector’s Set”, “Julie Andrews Anne Hathaway”, “A GARRY MARSHALL Film”, “Disney’s”, “The Princess Diaries”, “Special Edition”. The word Disney is written in the font of the official Disney logo, Walt Disney’s signature, and the image appears again on the bottom right of the cover where it says “Disney DVD”.

The back of the case has the UPC symbol and a lot of text, including an endorsement connecting the movie to Pretty Woman: “‘A Hip, Funny And Moving Modern Day Fairy Tale From The Director Of Pretty Woman.’ – Sara Edwards, NBC Boston”. The story summary and credits are printed on the back, along with the list of special features. The only image on the back is of Mia at her makeover, with Paolo and his assistants holding the “before” photos next to the “after” Mia.

Some of the images on the special features allude to books and diaries. For example, the “A New Princess” featurette opens with the image of a red leather-bound book, and the cover opens to show a pink page with a photo at the centre. The photo is actually a live-action sequence of Anne Hathaway introducing the featurette. An animation of a page
turning brings the viewer into the narrative of the featurette. The leather-bound antique book also appears to introduce the enhanced computer features, closing at the end of that sequence to signify its end. The scene selections, sneak peeks and other menus are presented in cursive scripts on pale pink backgrounds and small hearts show where the cursor is located. Flute music plays in the background as various menus are viewed.

The music videos both reference the film. Myra’s “Miracles Happen” has a narrative element paralleling The Princess Diaries. Myra is at a carnival, singing in front of her back up dancers. She is consistently cross-cut with images of Mia from the movie. Myra goes shopping with two friends, allowing for a quick montage of them trying various outfits. The girls spot three boys and flirting begins. Myra appears in a beauty salon chair and is made over by her friends, a sequence that is overtly intercut with Mia’s makeover, and fully connected by the cucumbers laid over Myra’s eyes. The video is a series of images of the girls and boys having fun at the carnival, taking photos in a print club booth, shopping and so on. Water gushes up from fountains at the carnival and all the teenagers splash and play, and a cross-cut of Mia in the rain connects this to the movie although Mia and Michael’s fountain scene is not used. Myra connects with one of the boys and the video concludes with the couple hand-in-hand walking past a movie poster for The Princess Diaries.

Krystal Harris’ “SuperGirl” video makes connections with the movie as well but in a less linear way. Krystal is pictured at various jobs, including doing laundry and working in a diner. Televisions are playing The Princess Diaries, and movie images appear in places such as in the window of the washing machine. Anne Hathaway, Erik Von Detten and Robert Schwartzman all appear in the video, but are not dressed in costumes from the movie. Rather they appear to play themselves in reference to the movie. In one shot, Anne Hathaway is
driving a convertible, with Erik Von Detten in the front and Robert Schwartzman in the back, but no narrative function is overtly established. As Krystal operates a cash register at a diner, a television broadcasts Mia’s makeover, and when Krystal serves burgers to a table of guests, the image cuts to Mia at the state dinner. The connections to the movie are very tangential.

**Social**

The original audiences for the movie were the people who went to see it in theatres and those who rent or own it to watch in private homes. People probably watched it together, in groups of teens or in families. Some of the viewers may have read the book but likely most had not. Book sales would suggest that many viewers read the book after seeing the movie. The genre of the movie invites a female viewing audience. The G-rating would indicate it is considered wholesome family viewing. The publicity images for the movie appeared in many places such as on movie posters and on the cover of the soundtrack. As well, the publicity image appeared on the opening and closing credits of the associated music videos, played on music stations such as MTV and MuchMusic, which implies a teen and young adult audience.
The Lizzie McGuire Movie (film)

Narrative Analysis: Distributional Narrative Functions

Introduction to the Protagonist

Lizzie McGuire is introduced in the opening sequence of the film, but it is likely that many or most viewers are familiar with the character of Lizzie from her hit Disney television sit-com. The Disney Channel originally aired sixty-five episodes of Lizzie McGuire between 2001 and 2003. The Lizzie McGuire Movie finalized the series, which concluded when Lizzie finished middle school. Lizzie is played by Hilary Duff, who is a commercially successful recording star as well as a television and film actor. Hilary Duff is also the image linked to the product line “Stuff by Hilary Duff” which includes clothing, cosmetics and accessories, sold at Target and Zellers stores. Hilary Duff was sixteen during the filming of the movie and she is a blonde teenaged girl.

In the television, movie and book versions of Lizzie McGuire, Lizzie’s character has an alter ego, portrayed by an animated insert of the girl. Animated Lizzie appears on the screen (or on the page) and voices Lizzie’s inner thoughts. The opening sequence of The Lizzie McGuire Movie establishes Lizzie and her brother Matt McGuire, as Matt uses a remote control car to sneak a video camera into Lizzie’s bedroom to secretly film her. The car smashes into Lizzie’s bedroom door, and Lizzie pokes her head out. The car zooms under the bed. Animated Lizzie pops out and peers under the bed. Lizzie’s hand is seen switching on a boom box, providing the logic for “The Tide is High,” a Blondie song covered by Atomic Kitten to begin playing. A back shot of Lizzie shows her flinging open her closet door, and Animated Lizzie is in the closet. The credits appear in animation, mostly interacting with the Animated Lizzie. Lizzie rifles through her closet, holds outfits up to
herself, rifles through her bureau drawer, while Animated Lizzie pops up and her actions reflect what Lizzie is doing.

A low angle shot of Lizzie shows her from behind, dancing in the mirror. Another close up portrays the point of view of the hidden video camera, zooming in on Lizzie’s face as she lip synchs into her hair brush, pretending it is a microphone. The sequence continues with shots of Lizzie dancing like a pop star. Animated Lizzie bumbles around, colouring her lips with a pencil crayon, spraying perfume, and brushing her hair. The credits appear in the animations, such as in the animated perfume cloud, or on the hair brush. Animated Lizzie pulls out a guidebook to Rome, and the production designer’s name appear on the pages, then she tap dances across the keyboard of a laptop, and the executive producers are named in the screen. Animated Lizzie is clumsy and comical. In a new outfit, Lizzie bops into her bathroom and twirls on the bath mat. She trips, catches the curtain, tears the shower curtain off the curtain rod, gets tangled up in it and lands in the tub. A close shot of Lizzie’s face shows her exasperation with her own clumsiness. Lizzie’s bedroom is cluttered with a lot of shoes, clothes, sunglasses, lipsticks, assorted bottles of cosmetics, scarves, pencils, picture frames, posters, old art projects and toys. The effect is one of excess and helps to code Lizzie as a consumer.

Introduction to the Dream Boy

The exciting boy is introduced after Lizzie gets to Rome. Lizzie and Gordo are at the Trevi Fountain, and Lizzie flips a Euro in and makes a wish. The Euro is shown in slow motion sinking to the bottom of the fountain. As it clinks, music that suggests magical and charmed events begins. The next shot is of Lizzie’s face, smiling. Her eyes widen. The film switches to a parallel close-up of Paolo, also looking surprised. He removes his sunglasses.
The string section on the audio track builds tension. “Isabella?” says Paolo. “Huh?” says Lizzie. Animated Lizzie appears on a dinghy in the fountain and quips, “Okay. I was wishing for smooth sailing through high school but this’ll work!” Paolo begins to explain that he mistook Lizzie for Isabella. Very tight shots of his face and Lizzie’s faces alternate, creating an immediate intimacy between the characters during the dialogue. Sergei, Paolo’s bodyguard, calls him away. The view backs up to take in the street as Lizzie and her schoolmate enter a gelato shop. Paolo again approaches Lizzie to introduce himself. Lizzie’s resemblance to Isabella is established through the dialogue with Paolo, and by a throng of Italian teenagers who flock to the couple to have their photos taken. Lizzie and Gordo look up to a massive billboard that shows Paolo and Isabella, who is played by Hilary Duff with a black wig. This confirms the resemblance of the two characters. As the two part and Paolo kisses Lizzie’s hand, two photographers snap photos. Paolo is introduced as suave and famous. Lizzie’s attraction to him is established first by her reaction upon seeing him, then by how flustered she becomes when speaking to him.

*Introduction to the Familiar Boy*

David Gordon, or Gordo, is introduced before Paolo. Gordo is a regular character from the television show, while the character of Paolo was created for the movie. Gordo is one of Lizzie’s best friends, and his affection for her obvious. Lizzie finally learns of his true feelings near the end of the second season of the television series, and the last episode of the television show includes a peck on the cheek from Lizzie to Gordo. In *The Lizzie McGuire Movie*, Gordo is introduced at Lizzie’s junior high school graduation. His relationship to her is made overt through dialogue. Lizzie asks if she looks okay, and he responds with, “Lizzie, I’m your guy best friend. You should really talk to Miranda about this stuff.” Lizzie protests
that she cannot ask Miranda (known to viewers of the television show to be Lizzie’s best girl friend) because Miranda is in Mexico City. This explains the character’s absence from the movie. The relationship between Lizzie and Gordo is further developed in the airplane sequence as they fly to Rome. The two are filmed straight on in their seats, and a series of cuts suggests a time lapse. Lizzie and Gordo are joking and laughing, enjoying each other’s company. Then they appear with Lizzie asleep on Gordo. He blinks in surprise, smiles contentedly, and puts his head on hers.

Complication of the Protagonist’s Identity

In the logic of the narrative, Lizzie wants to impersonate Isabella, Paolo’s singing partner, to help him out of a sticky legal situation. In a café scene, Paolo explains to Lizzie that he and Isabella have had artistic differences and have also terminated their romantic relationship. Isabella has fled to a tropical island and refuses to perform with Paolo. However, because they have signed a contract to present at the International Music Video Awards, they will be sued if they do not deliver. Paolo appeals to Lizzie to pose as Isabella for the event. As the two enter the café, they are pictured seated, shown in profile. Visual contrast between Lizzie’s pink shirt and blonde hair facing Paolo’s blue shirt and black hair is established. In an earlier sequence on the back of Paolo’s Vespa, the girl-boy contrast is even stronger, as Paolo wears a blue helmet and blue shirt, and Lizzie wears a red helmet and pink shirt.

As Paolo begins to tell about his trouble with Isabella, the camera moves to frame just his face. When Lizzie responds, it moves to just her face, also in profile, and the images alternate as they converse. When Paolo lowers his voice to reveal a secret, the two move closer together and the camera frames them as a couple. It is a very close up shot, showing
their profiles close together, suggesting a kiss. Paolo appeals to Lizzie to present with him. Lizzie shouts, “Present an award? On stage?!” and Animated Lizzie chokes on her coffee, spits it into the camera and dives into a bowl of spaghetti. Lizzie protests, “In front of an audience? I’m really not good in front of crowds. I could never do that.” The camera goes back to Paolo who says, “Of course you can do it,” and then onto Lizzie as Paolo’s voice continues, “you are magnifico.” Animated Lizzie crawls out of the spaghetti and says, “I don’t know Italian, but I know what that means!” slurping up a strand of spaghetti and chewing on a meatball. Paolo tells Lizzie he could never ask her to do it, and the swooning Lizzie tells him he need not ask because she will do it.

**Preparation and Training for Social Coming Out**

Gordo learns from an Italian tabloid that Isabella and Paolo are scheduled to sing and perform at the awards ceremony in addition to presenting an award. Lizzie confronts Paolo and he smooths it over by saying he himself just found out. Lizzie undergoes preparation for the awards ceremony and is coached by Paolo in dancing and lip synching. This action occurs over one sequence that takes place in an empty rehearsal hall. The scene begins in black out, with just Lizzie’s voice exclaiming, “Wow, this place is so cool!” Paola and Lizzie enter from the right of the screen, illuminated by a shaft of light falling on the stage. Paolo calls for the lights to come up and Lizzie and Paolo are visible on stage in a long shot emphasizing the vastness of the theatre. Paolo informs Lizzie she must try to lip synch. The only time Animated Lizzie appears in this scene is to pop out, say “I’m not gonna try!” and tape her entire head shut. Lizzie says, “I’ll try.”

The two practice the duet ballad of the song “This is What Dreams Are Made Of.” Paolo is filmed in a lot of full body shots, while Lizzie’s face is filmed closely. Both are
filmed in long shot from a very low angle, with a lot of the stage surface visible. The two rehearse the dance sequences to a saxophone version of the song, as the camera pulls in and out on them dancing. The dance rehearsal is emphasized by Paolo sitting backwards on a chair like a company director as he coaches Lizzie. Cross-cut sequences of their feet also adds to the feeling of watching a dance movie like Center Stage or Save the Last Dance. By the end of the scene, Lizzie is successfully performing the routine with Paolo.

The Makeover

Lizzie’s makeover takes place before her preparation for performing on stage. Paolo takes her to an atelier for costume fittings for the show. In an earlier version, this was preceded by a shopping sequence on the Via Condotti. The scene features Hilary Duff’s song “Why Not” and shows her coming in and out of shops with bags of clothes. The director had hoped to show Lizzie in many different outfits in this scene but in the end she only appeared dropping her shopping bags off into a waiting convertible. Ultimately, director Jim Fall decided not to include the shopping montage as it did not contribute clearly to the idea of Lizzie’s makeover, and it did not feature Hilary Duff in numerous costumes, which was the original intention (Fall Off).

The makeover scene takes place in a stylish salon in which fictional designer Franca DiMontecatini dresses Lizzie in many outfits. The scene starts with Lizzie and Paolo entering the salon. They are filmed from behind, and the reactions of the salon staff are visible as they greet the two performers. The set is white and extremely sparse with low slung black leather couches and geometric patterns on the walls. The staff is clad in black suits and bustle around with headsets. Lizzie is seated in one of the couches and a court of people waits on her with trays of refreshments. Franca DiMontecatini swoops in and
scrutinizes Lizzie, then finally shouts for her staff to fix Lizzie’s hair, eyebrows, lips and ears. The makeover is not shown on camera and the “fixing” of Lizzie lasts only a few seconds as the assistants preen her, mostly holding her chin up as she flashes a wide smile to the camera. The song is “Supermodel”, performed by Taylor Dayne. The specifics of the makeover are alluded to in a later scene when Lizzie’s suitemate Kate confronts her with the fact that she has been out all day while claiming to be sick in bed. “Your eyebrows finally match, your hair has highlights! Fresh manicure!” charges Kate. To the viewer, Lizzie looks the same before and after the makeover.

Another part of the scene is a montage of Lizzie modelling outrageous fashion at the Franca DiMontecatini studio. Lizzie is presented on a long runway, and the glamour is tempered by her signature clumsiness. First she appears in a shiny silver lamme costume with a large floppy hat that looks like a giant fashion magazine on her head. The skirt is narrow, and Lizzie wobbles and falls over. Next she is presented in a gown illuminated with tube lighting. She is plugged in and the dress, hat and shawl glow momentarily until she accidentally yanks the plug from the wall, ruining the effect of the dress and causing electrical imbalance in the studio. The third outfit is a black dress that Franca DiMontecatini’s dog unravels. All throughout this scene there is a sense of fun as Lizzie is presented in crazy couture. A humorous introduction to the next costume follows, as we see Franca’s assistants frantically pumping bicycle pumps. Lizzie comes out in a massive inflatable dress that looks like a wearable igloo. Lastly, she appears in an elaborate costume reminiscent of European courts, with headgear alluding to powdered wigs. Lizzie pulls on the tassels that dangle in her face, and the hem of the dress rises like a curtain. The fashion montage is an integral part of the makeover. It is the part of the movie when outside help is
consulted to improve Lizzie’s image, and Lizzie is put on display for the audience in a very overt way. At the end of the scene, Paolo encourages Lizzie to tell Franca what she really wants to wear. Pretending to be Isabella, Lizzie commands that Franca allow her to choose the fabrics for the dress. Once she has narrowed it down, Lizzie lets Franca make the final decision.

**Social Debut**

Lizzie’s social debut is at the International Music Video Awards. The culmination of her dance training with Paolo and her fashion consultations with Franca DiMontecatini is about to occur. The sequence is introduced with a red carpet scene, underscoring Lizzie’s celebrity as she poses as Isabella. The scene begins with the sound of screaming fans and a shot of Lizzie’s foot on the red carpet. She is wearing high heeled glittering silver sandals. From the foot, the film cuts to Lizzie herself emerging from a limousine with Paolo. Shots of Lizzie alternate with crowd shots of paparazzi madly photographing her, and shots of crazed fans. The music is “Shining Star”, with the opening lyrics “When you wish upon a star/your dreams will take you very far...You’re a shining star/no matter who you are/Shining bright to see/what you could truly be” (White). Lizzie and Paolo are filmed from below, as though on a fashion runway or stage, with the viewer positioned under them. Paolo wears black leather pants and a fitted black shirt open at the neck. He interacts with the crowd, shaking hands and reaching into the mobs. Lizzie is wearing a sleeveless black blouse with sheer layers, sequins and lace over tight jeans, with glittering chandelier earrings swinging from each ear. Her skin is coated in body glitter. She walks down the carpet basking in attention but remaining somewhat bashful.
Animated Lizzie struts in imitation of Lizzie, answering her cell phone. The caller is Prince William, but she puts him on hold and tosses the phone away. More shots of Lizzie and Paolo, the fans, and the press are followed by Lizzie teetering down the carpet then falling over. The music pauses then Lizzie bounces back up into view and the music resumes, showing her quick recovery from humiliation. The actors are continually filmed from a low angle, with the dramatically lit stone exterior of the Coliseum as a backdrop. A birds-eye view shot shows the celebrities entering the Coliseum, and a backstage sequence follows. While Paolo and Lizzie are backstage, Gordo and Isabella find Lizzie and explain to her that Paolo is planning on using her to humiliate Isabella. The two successfully convince Lizzie that Paolo is a fraud, and Lizzie learns that there will be no soundtrack provided for her to lip synch to.

Lizzie’s grand debut occurs when she appears on stage with Paolo to the roar of a screaming crowd. An announcer’s voice introduces Paolo and Isabella as the first bars of “What Dreams are Made Of” begin. Lizzie’s skirt brushes past the camera, showing all the elaborate crinolines of her costume. As Lizzie runs toward the stage, her costume comes into a full view. It is silvery and shiny, with a large full skirt and fitted jacket. Her wavy blonde hair streams over her shoulders and down her back. The point of view switches from backstage to onstage from that of the audience. Lizzie appears and a long shot shows her outline as an hourglass. She is set against the silver backdrop of the shiny and metallic set. A close up of Lizzie’s wide-eyed expression conveys her apprehension, matched with what she is seeing, a shot of the enormous crowds filling the coliseum. When she meets Paolo in the centre of the stage, the two are in silhouette and perfectly centred on the screen. Paolo’s form is black and sleek, and Lizzie’s is full, pale and glowing.
The duet begins and Isabella sings Lizzie's part from a headset offstage. Paolo's pre-taped voice is cut, and he sings wretchedly, exposing him as a phoney. The real Isabella glides out and the two girls shame Paolo off the stage. The duet starts over, with Isabella and Lizzie singing back and forth. Close up shots of their faces alternate between Hilary Duff as the blonde Lizzie and Hilary Duff as the dark-haired Isabella. Images of Lizzie's family and schoolmates entering the Coliseum and looking at her with astonishment and admiration are also included. Isabella introduces Lizzie McGuire to an appreciative crowd, then takes her leave. Animated Lizzie trembles and advises Lizzie to run for it, but when Lizzie begins to dash off stage, Gordo appears in the wings and makes encouraging gestures. Lizzie returns to center stage and begins her live solo. A troupe of backup dancers skips out onto the stage and unfurls Lizzie's skirt, tossing it offstage. Lizzie is wearing low-riding flared silver pants underneath, that expose her stomach and bellybutton jewellery in what is perhaps the most revealing costume for Lizzie McGuire ever. Lizzie and the dancers continue the routine, as lights stream all over the stage, the crowd screams, and Lizzie's family gapes. Shots of Lizzie are cut with the faces of her family, ecstatic fans, photographers, and wide crowd shots. The set is silver and multilayered with plenty of levels for the back up dancers to appear on. Lights flash and sweep the stage and audience and create the effect of a pop music concert.

At the finale of the song, Lizzie beckons for Isabella to join her on stage and the two take their bows hand in hand. They raise their hands together and there is a shot of the two hands intertwined. At this moment, the music shifts and becomes orchestral and sentimental. The next image is of Lizzie and Isabella, framed equally in the shot. Then there is a high angle shot of Lizzie's parents, brother, and Miss Ungermeyer, whose faces are tilted upward
towards Lizzie. Then we see Lizzie wave as though acknowledging her family, and then Isabella does the same. Another image of Lizzie’s family follows and Lizzie’s mother screams with excitement. A wide shot takes in the whole crowd from behind and the small figures of the two girls are at the centre. The next image is a close up of three cameras clicking and flashing, which cuts to Lizzie being madly photographed after the concert.

**Romantic Outcome**

Lizzie is forced to choose between Paolo and Gordo when she is backstage with Isabella and Gordo just before her concert. Gordo tries to explain Paolo’s scheme to Lizzie, but she does not believe him. It is Isabella who convinces Lizzie of Paolo’s falsehoods by quoting one of the insincere things he often says. Isabella appeals to Lizzie, “Lizzie, who are you going to believe, this boy you are knowing your whole life, or this boy you are just meeting who says ‘You shine with the light of the sun’?” Lizzie’s face crumples. She looks across the stage to see Paolo. A shot of Paolo shows him acknowledging her look. She appears to consider her loyalties, and is on the verge of tears because she knows Paolo has betrayed her.

After the concert when Lizzie and Isabella have successfully exposed Paolo with Gordo’s help, Lizzie and Gordo retreat to the privacy of the roof of their hotel. The shot frames them together, first from behind them then face-on. The camera closes in, creating more intimacy between them. There is dialogue and Lizzie reaches over and kisses Gordo on the lips in a very innocent but romantic gesture. The camera does not switch to show either character’s point of view or offer close ups of the kiss. Rather, it stays face on and just gradually moves in on Lizzie and Gordo as a couple. The characters act thrilled but awkward, and then agree to go back inside before they get into any more trouble. After the
two actors disappear, the point of view switches to what had been their vista over the city. Fireworks explode in the night sky over Rome and the words, “The End” are written in golden shimmering script. Tinkerbell flies through waving her wand, causing animated fireworks to overtake the screen. Tinkerbell morphs into Animated Lizzie, who renders the screen black and the credits begin to roll to Hilary Duff’s song “Why Not.”

**Conclusion**

The final version of the movie concludes with the romantic ending as described above. However, as director Jim Fall explains in the deleted scenes, the studio thought that the kiss ending was too romantic and Fall wrote an alternate ending. Ultimately, the kiss ending was chosen and used. The alternate version focuses more on Lizzie. After the kiss, the night panorama of Rome fades to black and transitions to the inside of the airplane. In a shot that echoes the shot of Lizzie and Gordo setting out to Rome, the two are pictured side by side. This time it is Gordo who is sleeping, and Lizzie looks over and smiles. She looks out the window and reflects, “If I didn’t know any better, I’d think this whole thing was a dream. Luckily, I got to keep the clothes.” A final use of Animated Lizzie was in rough stages but never fully developed. The alternate ending finishes with an exterior shot of the plane suggesting the return to America. However, for the purposes of this analysis, the rooftop kiss ending will be considered as the conclusion of the movie.

**Narrative Analysis: Integrational Narrative Functions**

**The Protagonist**

Lizzie McGuire is a character that was established over sixty five episodes of Lizzie McGuire, the television show that initially aired on Disney television from 2001-2003. The television show follows Lizzie through two years of junior high school and explores the
humiliations and triumphs of her early teen years. In many ways, The Lizzie McGuire Movie is the final episode of the series, concluding the storyline and sending Lizzie’s character into high school.

Lizzie McGuire is played by Hilary Duff, who was sixteen during the shooting of the movie. Hilary Duff herself is an actor and recording artist, and The Lizzie McGuire Movie was the conclusion of the Lizzie character for Duff. The DVD version includes a featurette of Duff in the recording studio, emphasizing her identity as a pop star. Duff remarks that playing Lizzie was great but now she wants the world to know her as Hilary Duff, not as Lizzie McGuire. The movie also builds Duff’s identity as a pop star, showing how an awkward junior high school girl could become an international singing sensation, as is Duff herself. Lizzie is confused with Isabella and thus constantly swarmed with fans and photographers. The red carpet scene works to show Lizzie as a celebrity, and may even allow some overlap between the character of Lizzie and the public persona of Hilary Duff. The International Music Video Awards sequence, the grand finale of the movie, certainly brings the character of Lizzie into the realm of pop star as well. Additionally, Hilary Duff’s music video of “Why Not” is included on the DVD for the movie, as an additional reminder that Duff is an actual musician. The character of Lizzie is built on her look as a blonde bouncy teenager, who is constantly being dressed in different outfits. This also works to sell the designs marketed as Stuff by Duff, as Lizzie appears in trendy clothes and wears a lot of costume jewellery and accessories.

Much of the movie is devoted to looking at Lizzie; some of this is in obvious scenes such as the opening lip synching sequence, the fashion montage or the music video portion, and it makes sense to have Lizzie featured as the movie’s star and title character. Lizzie’s
face is also cross-cut consistently with images of Rome. For example, when the group arrives, a sequence set to “An Evening in Roma” (Bertini) shows images of Rome by night cross-cut with close ups of Lizzie. Lizzie is grinning and talking to Gordo, who is only barely in the frame. Lizzie is shown watching the sights with shining eyes, her face reflected in the bus window. Later, when Paolo takes her for a city tour on his Vespa, Lizzie’s face is again cross-cut against the city scenery. The character of Lizzie is known as fun loving, loyal, clumsy and self-conscious. This image is maintained throughout the movie, while a transition to a more self-possessed Lizzie takes place, launching Duff into the rest of her career. Duff plays Lizzie with a lot of stammering and wide eyes, portraying Lizzie’s reticence and awkwardness, and Animated Lizzie’s comments remind the viewer that even if Lizzie/Duff is beautiful on the outside, she still has self-doubt.

Lizzie’s transition takes place in just 94 minutes, from the high school girl bopping around her bedroom with a hair brush microphone, to a shimmering woman taking the stage in the Roman Coliseum, singing on an internationally broadcast program. Lizzie’s increased confidence is built throughout the movie in association with her celebrity and her adopted identity as Isabella. As Isabella, Lizzie is able to assert herself against Franca DiMontecatini, and enjoy the attention of the public and press. Although she is nervous, she performs brilliantly at the International Music Video Awards, relaxing even when introduced as Lizzie McGuire and assuming the new celebrity identity for herself. In some ways, Lizzie is also coded as a princess, as the movie has the fairy tale element of a girl’s wildest dream coming true. Lizzie’s costume at the IMVA echoes a Cinderella costume, with its full skirts and jewel encrusted fitted bodice. Lizzie takes a call from royalty just before she enters the coliseum. She is the American version of a blue blood; she has achieved celebrity.
The Best Friend

While Lizzie had a loyal best girl friend, Miranda Sanchez, the character was not included in the movie. Actor Lalaine Vergara-Paras was working on another project at that time, and the absence was explained by saying that Miranda was on vacation in Mexico City.

The Mean Girl

Kate Sanders is Lizzie’s nemesis, the mean girl who makes Lizzie’s junior high school life miserable. Played by Ashlie Brillault, Kate is a blonde teenager who is coded as arrogant, intimidating and infuriating through her dialogue and costuming. Kate confronts Lizzie and scorns her outfit at their junior high school graduation ceremony. After Lizzie falls down and takes the backdrop curtains with her, she is sufficiently humiliated about her graduation. Nonetheless, Kate drives it home by saying nastily, “How many Lizzies does it take to screw in a light bulb? I don’t know but it only takes one to ruin graduation.” Lizzie looks crushed. The two girls are assigned to be roommates in Rome and Kate asserts, “I’ll be taking the bed by the window. You don’t mind, do you?” Animated Lizzie shouts, “ah, YEEEEESSS!” with her animated glottis wagging, while Lizzie says, “No.”

Kate is astonished that no Roman boys have asked her out. She is mystified when Lizzie has a romantic adventure and she does not. Her lines include “I don’t eat carbs!” “I sleep much better with a Swiss eiderdown,” and “Excuse me, where d’you buy that Prada bag?” Her costumes are consistently contrasted with Lizzie’s. While Lizzie wears whimsical pigtails, Kate’s hair is coiffed. While Lizzie wears cheap hair clips and multiple bracelets, Kate wears a single strand of pearls at the neck. Lizzie wears layered t-shirts and denim, and Kate wears matching dresses, tailored jackets and gloves.
The Adult Woman

Miss Ungermeyer is the principal of the high school Lizzie will attend in the fall, and the chaperone for her Roman holiday. Miss Ungermeyer is played by Alex Borstein, a television comedian known for her work on the comedy sketch show Mad TV. Miss Ungermeyer is introduced at the airport as the children are bound for Rome. A piercing whistle sounds and Ungermeyer rolls out on an airport scooter blowing urgently on the whistle. Music invoking a military march plays to accompany her entrance. Other characters explain her identity through dialogue and it is revealed that she is the high school principal and a force with which to be reckoned. Miss Ungermeyer’s words are often mean-spirited but played for laughs. For example, when approached by concerned parents, she takes out a hand-held public address system and says, “Attention, parents. Shut your pie holes!” When Gordo introduces himself, she replies sharply, “David Gordon. Well, I think, in Italian, that means ‘a sneaky brownnoser with a hidden agenda’.”

Her costume is severe and reflects a military uniform. She wears pantsuits with the look of fatigues and a scarf at the neck tied like a military commander. She is often shown wearing her head-set and carries an American flag on a pole so that her charges can easily see and stay with her in crowds. Despite her harsh persona and frumpy appearance that code her as unfeminine, Miss Ungermeyer is the subject of a small romantic subplot in the movie. Paolo’s hulking Russian bodyguard Sergei takes a shine to her commanding ways, and an attraction is implied. They have a taut interaction in the close quarters of the hotel elevator. During Lizzie’s rock concert, they exchange coy waves across the crowd. At the after-party, they chat over sandwiches and Sergei tells Miss Ungermeyer he is impressed by her ability to protect her young charges.
Visual Analysis

Technological

The Lizzie McGuire Movie premiered on April 26, 2003 and was generally released on May 2, 2003. It was filmed in Los Angeles, California, Vancouver, British Columbia, and in Rome, Italy. The home video version was released in August 2003 and is available on DVD. The item considered here is the DVD version. The most likely owners of the DVD are children and families. Video rental outlets and libraries may own it and circulate it as a family movie. The subject of the movie is the class trip to Rome, the characters of the Lizzie McGuire show and Hilary Duff.

Compositional

On the DVD jacket, the front cover is the movie poster for The Lizzie McGuire Movie. The first words at the top of the page are “Hilary Duff” in red block letters. An image of Hilary Duff as Lizzie McGuire takes up half the cover. She is pictured as though in motion, swinging a suitcase behind her. She is wearing a mini skirt, bare legs and sneakers, a tight t-shirt and a denim coat. Her accessories include a headband, earrings, a necklace and a bracelet. The title of the movie and the studio name appear on the bottom left of the page, reading, “Walt Disney Pictures presents The Lizzie McGuire Movie.” An endorsement from Clay Smight, Access Hollywood, reads, ““Pure Fun From Beginning To End!”.” The logo for Disney DVD is in the bottom right corner. The spine of the DVD has the Disney DVD logo repeated at the top, and the words, “Hilary Duff The Lizzie McGuire Movie” down the spine. At the bottom of the spine there is a close-up of Hilary Duff so her face is visible even when the video is shelved spine out. The back cover has three photo stills from the movie. The top portion of the cover is occupied by a photo of Lizzie in the foreground and Italian rooftops across the horizon. Lizzie is shown wearing headphones and smiling at Gordo. The
third photo is of Lizzie in her music video costume, dancing and wearing her head set. Two back up dancers are visible behind her. The back cover includes a written summary for the movie as well as the credits. The DVD bonus features are listed here as well.

The DVD design makes many references to photos and pictures. The main menu is set to the theme song “This is What Dreams are Made Of” and shows Lizzie on the back of Paolo’s Vespa. Photos and postcards appear to be flying out from the scooter, and flutter past the screen. The images include movie stills and scenes of Rome. As the viewer navigates the on-screen menu, little purple stars mark where the cursor is on the screen. The Bonus Features menu is introduced by Animated Lizzie who says, “The Coliseum is so big! I need a bigger frame!” as she pops her head through a picture frame. An external shot of the Coliseum is the backdrop as Animated Lizzie zips back and forth on a scooter. The DVD’s extra features include a making-of featurette hosted by Hilary Duff, called “Hilary’s Roman Adventure”, Hilary Duff’s music video for “Why Not”, a short film called “In the Recording Studio with Hilary Duff”, the music video-style sequence from the movie called “Roamin’ Volare” and “On the Cutting Room Floor” which is the deleted scenes with the option of introductions by director Jim Fall.

In “Hilary’s Roman Adventure,” Hilary speaks directly to the camera and narrates the featurette as herself, Hilary Duff. On the topic of filming in Rome, Animated Lizzie perches inside a photo frame and declares, “It was picture perfect!” Director Jim Fall comments generally about the movie saying, “Lizzie is maturing. When the show started three years ago, she was young, she looked like a kid and now she’s a young woman, and that transition is sort of what this movie’s about too” (Fall Hilary’s). The music video shows Hilary Duff and her band on a rooftop in an American city. Clips from the movie are incorporated
although there is no linear narrative to the video. The music video highlights Duff as a musician and works to establish her identity as Hilary Duff.

“In the Recording Studio with Hilary Duff” also works to establish Duff’s identity as separate from Lizzie McGuire. Duff talks about wanting to show the world the real her, and is filmed in the studio in the act of recording. The scene selection menu is introduced by Animated Lizzie who says, “So many sights, so little time!” A close up of Lizzie occupies the left side of the frame, and drawing of a postcard booklet unfolds down the right side. The images on the postcards are all movie stills. The viewer selects scenes by browsing through the postcard book, and the active screen is marked by the little stars. The sneak peeks menu is introduced by Animated Lizzie emerging from a limousine announcing, “I’m a star! Quick, somebody take a picture!” The sneak peeks are trailers and advertisements for various other Disney products. The genre of the DVD is a family movie.

Social

The original audiences for the movie were the children and families who viewed it in the theatres. Many were probably fans of the television show. The movie is now available for home viewing and could be rented or owned. The movie was aimed at teenagers and younger children. The movie is inextricably linked to Hilary Duff, who is cultivating a career based on her wholesome image. Although the television show has ceased filming, it will continue to be aired. Lizzie McGuire paraphernalia continues to be available, including the paperback adaptations of the television episodes and the cinemanga books.
The Lizzie McGuire Movie: Junior Novelization

Narrative Analysis: Distributional Narrative Functions

Introduction to the Protagonist

The junior novelization of The Lizzie McGuire Movie is adapted from the screenplay written in the third person voice. The voice of the narrator makes comments that echo what could be Lizzie’s sentiments. For example, the book begins with “Today was a very big day for Lizzie McGuire. It was graduation day. Good-bye, Hillridge Junior High School! Hello, brand-new, unhumiliating life!” (Weiss 1). In the opening scene, Lizzie is in her bedroom preparing for her graduation ceremony. She is singing along with the radio and using her hairbrush as a microphone. One paragraph sums up her preparations, including dancing, looking in her closet for an outfit and applying makeup. Another paragraph is devoted to painting her fingernails and toenails, and applying lip gloss. Her brother Matt is spying on her with a digital video camera hidden in a remote control car.

Lizzie is established as having a great singing voice, but as being too shy to let anyone hear it. She is also clumsy, as she trips on the bathmat, tears down the shower curtain and falls into the bathtub. She is humiliated, and does not know her brother is recording the incident and viewing from his bedroom. No description of Lizzie’s appearance or age is provided in the text.

Introduction to the Dream Boy

Lizzie meets Paolo on her class trip to Rome. She bumps into him and he is staring at her “as if he were seeing a ghost” (32). “Isabella?” (32) he queries. His Italian accent is described as “positively poetic” (32). An image of Animated Lizzie is printed in the book, and her speech bubble says, “Okay, I was hoping for smooth sailing through high school, but this’ll work!” (32). Lizzie stares. The narrator fills in Lizzie’s thoughts “Oh, boy, was he
cute!” (32). Paolo introduces himself. Lizzie is said to feel awkward and transfixed at the same time. Sergei’s presence and mention of Paolo’s photo shoot develop him as a celebrity.

A crowd of Italians then mistake Lizzie for Isabella. Lizzie is confused. The narrator explains, “These people obviously thought she was somebody else, some Isabella person” (34). Gordo notices the billboard of the popular music duo Paolo and Isabella and draws Lizzie’s attention to it. “It was a billboard. Whoa, Paolo was on it! Double whoa – so was she! Or, rather, someone who looked just like her, only with dark hair” (34). Lizzie’s knees go weak when she sees Paolo gaze at her. Paolo invites her to meet him at the Trevi Fountain the next day and kisses her hand. The scene ends as a member of the Italian paparazzi snaps a photo of the exchange between Paolo and Lizzie.

**Introduction to the Familiar Boy**

David “Gordo” Gordon is introduced in Chapter 2, at Lizzie’s graduation ceremony. Lizzie is a little exasperated with her parents’ sentimentality, and searches for her friends. She spots Gordo, described as “Good old Gordo. He was smart and funny, and he was Lizzie’s best buy friend in the world” (7). The platonic relationship is echoed by Gordo himself who says, “‘Lizzie, I’m your guy best friend’ ” (7) to explain why he cannot comment on her appearance, as if concern for appearances is outside his identity as a guy. Gordo’s dialogue is used to give back-story to other characters. He reminds Lizzie that Kate Sanders makes Lizzie feel bad even though they used to be best friends because Lizzie is a living reminder that Kate was as geeky as Lizzie before she became popular. Later, at the airport Gordo tells Matt about Miss Ungermeeyer, thus explaining Miss Ungermeeyer to the reader and setting up her character.
Complication of the Protagonist's Identity

Lizzie wants to change herself into a pop star to pose as Paolo's singing partner Isabella. Paolo explains his break up with Isabella to Lizzie. The passage is almost entirely told in dialogue. Paolo wanted to do more serious recording work but Isabella was not interested. He and Isabella have committed to presenting an award at the International Music Video Awards together, but now Isabella refuses, despite the threat of legal action from their record company. Paolo reveals a secret about Isabella (which turns out to be a falsehood), by leaning in close and whispering to Lizzie, “She needs the help to sing” (61).

Paolo proposes that Lizzie pose as Isabella for one night and present the award with him. He presents his motives as altruistic. He wishes to protect Isabella despite their break-up. He charms Lizzie by kissing her hand and telling her she looks magnifica. Animated Lizzie says, “I don’t know Italian, but I [sic] know what that means!” (62). Paolo mentions the benefits of assuming a pop star’s identity, wearing different makeup and clothes and having the world at your fingertips, but agrees it is too much to ask of her. Lizzie immediately agrees to do it.

Preparation and Training for Social Coming Out

Gordo learns that Paolo and Isabella are actually scheduled to sing at the IMVA and tells Lizzie. Lizzie confronts Paolo, who smoothes it over with the enamoured Lizzie, telling her he just learned of this but he will coach her. In order to convince the world that she is Isabella, Lizzie must rehearse with Paolo and learn Isabella’s part in a song and dance routine. Since, according to Paolo, Isabella lip synchs, Lizzie will learn to lip synch Isabella’s part. The rehearsal scene occupies four pages at the beginning of Chapter 10. Paolo takes Lizzie to a rented rehearsal hall and coaches her on lip-synching. He advises that she actually sing, since her microphone will be turned off. When Lizzie sings, she actually
sounds pretty good, which surprises Paolo. He praises her, “Brava!” (107) and Animated Lizzie adds, “Hey, now you’re a rock star!” (107).

Next Paolo hands Lizzie a pair of shoes with stiletto heels and they begin the dance rehearsal. One paragraph sums up the dance sequence:

The rest of the day was spent dancing with Paolo. On the one hand, it was wonderful. He was cute, graceful, cute, helpful, cute and... cute. Lizzie felt totally awkward, but she honestly thought she got better as time went on. Practice wasn’t quite making perfect, but she was improving. Soon even the stiletto heels started to feel kind of manageable. (108)

Animated Lizzie ends the scene with, “it’s true - divas have all the fun” (108).

The Makeover

Lizzie’s preparation for the IMVA includes a major shopping trip, a makeover, and a fashion consultation. The shopping montage that was not included in the movie is mentioned in the book. Paolo takes Lizzie to the Via Condotti to search for the perfect dress to wear to the awards ceremony. Lizzie is suitably impressed by the shopping district. When they arrive, Weiss writes that Lizzie “felt her jaw go slack” and follows Paolo “feeling like a pauper among princes” (69). Standing outside “a ritzy-looking store called Prada” (70), Paolo assures Lizzie they can charge everything to the record company. Lizzie’s response is written figuratively as though it happens to the Animated Lizzie: “Lizzie let happy little dollar signs dance past her eyes for a moment. Then, with a huge smile, she charged into the store” (71). No more is written to describe the shopping scene except to say, “One minute she was stepping into the store; the next minute Sergei’s car was jammed with packages, boxes, and bags” (71). Next, Paolo takes Lizzie to the Franca DiMontecatini Designer Salon, noted as “one of the most expensive fashion studios in the world” (71). Lizzie feels like
she’s “stepped into Planet Chic” (71). Salon employees immediately fawn over Lizzie, who they believe to be a sun-bleached Isabella.

Lizzie’s makeover receives more treatment in the book than it does in the film. It lasts two hours. “Lizzie’s body was measured, her hair styled, her cheeks highlighted, her eyebrows tweezed, her nails manicured, her lashes curled and her ears fixed” (81). The montage of Lizzie modelling many high fashion creations is described briefly. “Lastly she tried on clothes. Clothes, clothes, and more clothes. It was so much fun to be the center of attention! And the outfits were to die for. A cellophane dress. An electric dress. An inflatable dress. A pull-up dress. She tried on anything and everything, and still Franca urged her to try on more” (81). Finally, armed with the confidence of her identity as Isabella, Lizzie musters the courage to tell Franca what she wants to wear. Franca’s assistants offer Lizzie choice of fabric. Lizzie narrows it down to two options and lets Franca make the final choice.

**Social Debut**

The red carpet scene is told from Lizzie’s point of view. The narrator writes, “Looking out from the back seat, Lizzie could hardly believe her eyes. Throngs of fans, photographers, and TV camera crews lined either side of a long red carpet, on which countless celebrities were walking up to the Colosseum [sic] entrance” (119). Lizzie’s experience of walking on the red carpet is described as simultaneously terrifying and exhilarating. “The roar of the crowd almost knocked her over” (120) and “her eyes started to cross from all the flashbulbs” (120). She trips, then picks herself up and continues down the carpet. The characters go backstage and the plot twist is revealed through written dialogue. Gordo and the real Isabella appear and inform Lizzie that Paolo is planning on having Lizzie
sing live to shame Isabella and ruin her career. He expects that Lizzie will sing poorly and it will appear that Isabella is a bad singer who usually lip synchs. Furthermore, Gordo and Isabella reveal that Paolo himself actually lip synchs. It is agreed that Lizzie must go on stage.

Lizzie’s entrance is described from her point of view, “The next thing Lizzie knew, she was onstage” (125). “She couldn’t really see the audience through all the lights shining down on her, but she could feel them, thousands of people, all watching her” (126). Thinking of the international broadcasts, Lizzie feels as though she might throw up, but thinking of Gordo calms her. When she starts to sing, Isabella sings for her from a microphone off stage. Paolo is very surprised to have his plan backfire. Gordo cuts the sound on Paolo’s soundtrack and Paolo is revealed as an impostor. He flees the stage, and Isabella appears and introduces her American friend Lizzie McGuire.

Lizzie looks into the wings “at Gordo’s encouraging face” (128) and finds her courage. “Forgetting about her fall in the bathtub, forgetting about the disaster at graduation, Lizzie McGuire summoned up her own confidence, took command of her own destiny, and began to sing. Really sing” (128). Isabella exits the stage, leaving Lizzie to finish the song. Lizzie panics and is about to run off stage as well, but Gordo motions for her to stay. Lizzie realizes that she is a pop star. When she looks at the audience, the narrator says that “they were moving and grooving – for her! The spotlight was on Lizzie. She realized it was her moment – and she was going to seize it” (129). Lizzie sings and dances and works the crowd into “a cheering frenzy” (129). At the end of the song, she motions for Isabella to join her on stage, so the two girls can clasp hands and bow.
**Romantic Outcome**

Isabelle challenges Lizzie to consider which boy is faithful to her. Gordo and Isabella present the facts to Lizzie, causing her head to spin. She grasps for some truth to hold on to and says, “Paolo would never do that, I don’t believe you!” (123). Isabella looks her straight in the eye and quotes one of Paolo’s insincere lines. Lizzie’s reaction is described as, “Lizzie felt as if Isabella had punched her in the gut. True panic began to take hold” (124). Lizzie realizes that Paolo is a fraud and immediately trusts Isabella. After the concert, Gordo is “all mingled out” (133) and heads toward the elevator. Lizzie invites him, “‘One sneak away for old times’ sake?’” (133) and the two take the elevator to the hotel rooftop to look out at “the twinkling lights of Rome” (133).

Lizzie’s feeling is described as “exhausted, but completely satisfied” (133). A paragraph summarizes the outcomes of recent events:

What a night! Paolo had been exposed to the world, and Isabella’s career was now secure. Lizzie’s mom and dad had praised her, though they were still grounding her for the rest of the summer. Matt had told her she was cool – no small compliment from him. Her classmates, including Kate, had congratulated her. Miss Ungermeyer hadn’t yelled at her. Yet. Everything was right with the world. (134)

Lizzie contemplates her friendship with Gordo. “What if...what if he were *more* than just a friend...?” (135). “Summoning up her confidence, Lizzie leaned over and gave him a kiss. Not on the hand. Not on the forehead. On the lips” (135). The two stare awkwardly at each other for a moment, then agree to go back inside to avoid further trouble.

**Conclusion**

The book concludes with the alternate ending that was not chosen for the final version of the film. Lizzie and Gordo sit on the plane, side by side and fast asleep. Lizzie wakes to find herself face-to-face with Gordo. She smiles to herself and reflects that things are back to
normal, but everything is different now. She smiles, settles back into her seat, closes her eyes and begins to dream.

**Narrative Analysis: Integrational Narrative Functions**

**The Protagonist**

The book is written from a third person omniscient point of view, but many of the narrator’s comments sum up Lizzie’s sentiments. For example, Lizzie applies lip gloss, then wipes it off. “So not her color” (3), the narrator points out, as if echoing her thought. She looks up at a billboard. The narrator writes, “Whoa, Paolo was on it! Double whoa – so was she!” (34). The narrator describes Lizzie’s feelings and most of the time she is shown as apprehensive and shy. The narrator says Lizzie is “overwhelmed” (105), “unsure” (107), “awkward” (108), and “feeling lame” (62). The narrator also uses many cliché similes to describe Lizzie’s estimation of herself. After the long flight, she feels “like a crud and a half” (22), “like a lemon in a juice press” (22) and wonders “why her tongue [feels] like a wadded-up sock” (22). When Kate confronts her about the makeover, she feels “like a mouse cornered by a big hungry cat” (89). On the Via Condotti, Lizzie feels like “a pauper among princes” (69).

However, the narrator also describes Lizzie from an omniscient point of view to show her true grace. When Lizzie sings in her bedroom, the narrator assures the reader that although Lizzie does not usually sing loudly, “it wasn’t that she didn’t have a good singing voice – quite the opposite. Lizzie had a great voice. She was just too shy to let anybody hear it” (3). When Lizzie is walking down the red carpet, the narrator says, “She strode down the red carpet in her stilettos with perfect grace” (120). Despite the shock of learning that Paolo is using her to get back at Isabella, Lizzie goes on stage and walks “gracefully to the center”
Animated Lizzie also serves to provide character development and comedy. Drawings of Animated Lizzie appears in the book twenty-four times, and most of her quips are the same as the ones in the movie. As in the movie, Animated Lizzie is always drawn with the same costume and hairstyle. Her hair is parted in the middle with a blunt cut. She wears flared Capri pants and a sleeveless shirt, and platform flip-flops on her feet. The drawings of Animated Lizzie’s body show it as straight and boyish with the beginnings of breasts suggested by two dashes marked across her chest. Her head is cartoonishly oversized and her eyebrows are animated and expressive.

There are no physical descriptions of the character of Lizzie McGuire included in the book. There is absolutely no mention of what she looks like or what she is wearing at any point, except for during the fashion scene when she tries on various costumes. Likely, it is assumed that readers of the book are familiar with Hilary Duff as Lizzie and picture the actor when reading.

The Mean Girl

Like Lizzie, Kate Sanders’ appearance is not described in the book. She is understood to be mean through her nasty comments and by Lizzie’s reactions to her. The narrator mentions “Kate and all her blow-drying, teeth-whitening addict friends” as tormenting Lizzie about ruining graduation. Kate’s body language is described as “strutting . . . like a peacock” (23), and the narrator underscores her primness in the sentence, “Kate looked at Lizzie incredulously, as if she were wearing shoes that didn’t match her outfit” (110). Apart from this, much of Kate’s persona is expected to be known to the audience through the television series.
The Adult Woman

The character of Miss Ungermeyer is described when introduced in the airport scene. The narrator calls her “one preppy passenger” (16) and writes, “[h]er hair was meticulously coiffed and held in place by a dainty headband, and she was wearing a Fair Isle sweater and penny loafers” (16-17). Miss Ungermeyer radiates “confidence and control” (18) and possesses a “laserlike scrutiny” (19). Her true nature is revealed when she pulls out a megaphone and shouts, “Attention, parents! SHUT YOUR PIEHOLES!” (18). The junior novelization of The Lizzie McGuire Movie makes no mention of Miss Ungermeyer’s implied romantic interest with Sergei.

Visual Analysis

Technological

The Lizzie McGuire Movie: Junior Novelization was published in New York in 2003. The publisher is Disney Press, a company that belong to the wide reaching corporation Disney Enterprises. The book is an adaptation of the screenplay for The Lizzie McGuire Movie. The screenplay was written by Susan Estelle Jansen, Ed Decter, and John J. Strauss, and the novelization was created by J.G. Weiss and Bobbi Weiss. The screenplay writers all have experience writing for television and some movies, and Bobbi Weiss is credited with many adaptation from screen to page.

The book is made by a team of Disney employees, including the screenplay writers and book writers, the editors, designers, marketing team and publicity people. The book was marketed to fans of the Lizzie McGuire television series, most of whom are tween and teenaged girls. The subject of the book is Lizzie McGuire and her white suburban middle class nuclear family. As well, the subject of the book is Lizzie’s first time away from home and her transformation.
Compositional

The paperback book is 136 pages long and uses a large font with a lot of white space. The cover art is multicoloured. The words, “The Lizzie McGuire Movie” occupy almost half of the page. Animated Lizzie is pictured on a photograph of a red Vespa, just under the movie title. “Junior Novelization” is written on the bottom right corner of the page. The creators’ names are not mentioned. The background is brightly coloured dots, ranging from yellow, to green to turquoise to purple behind the full-colour image of Animated Lizzie. The spine is also rainbow coloured. “Lizzie McGuire” is written at the top of the spine, as with all the Lizzie McGuire tie-in books. The title, “The Lizzie McGuire Movie” runs down the spine in red. The publisher and imprint, Disney Press and Volo, are written at the bottom of the spine.

The back cover has the same rainbow dotted background. The price is noted in white printing on the top left corner and red lettering says “Based on the Hit Feature Film” across the top. Animated Lizzie is pictured holding daisies, with a green speech bubble proclaiming, “Arrivederci, junior high. Hello italy! [sic]” Under this, green letters with a yellow halo say, “Ciao, Lizzie!” The book summary is written in blue block letters in the same font used for Animated Lizzie’s comments, with unorthodox use of capitalization. All of this is enclosed in a red border. Under the red border, it says, “For more Disney Press fun, visit www.disneybooks.com / Visit LizzieMcGuire.com.” The bottom of the page shows the logo for Disney Press (Mickey Mouse’s ears peeking out from behind a book), the logo for VOLO, copyright and UPC information. The inside information includes a full title page, followed by the verso and a half-title page. The chapters are numbered and each new chapter is marked with a grey sunflower containing the chapter number, occupying almost a half
Animated Lizzie appears twenty four times, in a variety of poses. Her remarks are enclosed in speech bubbles that have a thick border and polka dot backgrounds.

The Lizzie McGuire Movie: Junior Novelization is one of many Lizzie McGuire paperbacks. Other Lizzie McGuire books include novelizations of episodes from the television show, cinemanga, a series of mysteries, various “survival guides”, an official episode guide, a quiz book, and a secret journal. All official Lizzie books are visually similar with bright cover and photos of the character or Animated Lizzie on the covers. The spines all have a yellow box with “Lizzie McGuire” written on the top, so they will appear as series on shelf. The book has the components of a junior novel, such as its generous borders and large font. Its page count, dimensions, cheap paper quality and chapter breakdown is similar to other books written for elementary school students. It also falls into the genre of movie tie-in book, although it does not follow the normal convention of using the movie poster for the cover of the book. As well, it is unusual that it does not include inserts of glossy movie stills as most other movie books do.

Social

The original audiences for the books were young readers, probably tween girls. Readers may have read the book before or after viewing the movie, or may not have viewed the movie at all. The book was sold in bookstores, grocery stores, big-box stores and online, and may also be owned by libraries. In 2003, the junior novelization of the movie sold 465,259 copies in the U.S. (Roback "Big Year").
Introduction to Chapter 6: Discussion

These findings have dissected how femininities are constructed in the four main texts for this thesis by considering distributional narrative functions, as well as looking at the integrational narrative functions and considering products as objects by undertaking a visual analysis. From these findings, some interesting topics emerge. In the following chapter, I will consider possible meanings and implications.

Returning to the themes of my literature review, I will begin the Discussion with a look at what has been adapted and what has been transferred. Secondly, I will provide a look at the intertextual connections of these texts and speculate how meaning might be made by these layers of referencing. Returning to the feminist work of Catherine Driscoll, I will show how the films of The Princess Diaries and The Lizzie McGuire Movie operate to exclude feminine adolescence from feminism, while the book versions do not. Girls as consumers will be the fourth topic of discussion, and I will show how The Lizzie McGuire Movie has techniques to connect its characters and audience to consumption that are neither adapted or transferred to the book. The fifth investigation examines a shift from Subject to Object in the adaptation from book to film that does not occur or reverse in the adaptation from film to book. Lastly, I will consider the implied audiences for the texts and their implications for the potential productions of meaning.
Chapter 6: Discussion

Introduction

Having considered the construction of feminine adolescence in *The Princess Diaries* novel and film and *The Lizzie McGuire Movie* film and junior novelization, certain points have come to light. I have observed that the book to movie transition results in many shifts in storytelling as a result of adaptation, while the movie to book transition does not exhibit many changes or use of adaptation. Therefore, when the book of *The Princess Diaries* became a movie, its story changed significantly. I will argue that feminine adolescence is represented in a more progressive way in the novel format. On the other hand, *The Lizzie McGuire Movie* film serves certain functions with regard to Hilary Duff's career, while the transition to the book version of the movie shows very little difference in its storytelling.

Adaptation and Transfer

This section applies Barthes' distinction between what can be transferred between media and what must be adapted. It reviews the outcomes of my findings for *The Princess Diaries* and *The Lizzie McGuire Movie*, pointing out what has stayed the same and what has changed, grounding my arguments for subsequent discussion. I have considered the distributional and integrational narrative functions of *The Princess Diaries*. The factual elements of the distributional narrative functions, the basic plot elements such as what happens to whom where, can be transferred from the book to the film. The way each one is told must be adapted from literary strategies to filmic strategies. The writers of *The Princess Diaries* screenplay have transferred many of the distributional narrative elements to the
movie, such as having Mia take princess lessons, have a makeover, and choose Michael over Josh.

The introduction to the dream boy is a good example of a distributional narrative function that is transferred and adapted, and operates similarly in both texts. In the book version, Mia secretly admits her crush on Josh, while concealing this from Lilly. Cabot also has Mia mention Lilly’s poor opinion of Josh to give the reader a full view on his personality. These are methods that depend on the written format. In the movie, the filmmakers employ a dream sequence that is signified by the actor’s faraway look, a musical interlude, and a sequence of events that does not unfold in the realistic time of the movie (Josh swooping in and kissing Mia twice in a row). The end of the music signifies the end of Mia’s reverie, and Lilly makes a snide comment that marks her poor opinion of Josh. Mia agrees with Lilly, concealing her crush. The movie transfers the information and adapts it to the movie format without really altering its narrative function. However, certain changes of emphasis take place as a result of the adaptation that do alter the scenes’ meanings. In subsequent sections, I will discuss the change in my readings of the princess lessons, the makeover scene, and the romantic outcome that result from the adaptations between media. While these narrative elements are transferred, the adaptation has rendered them quite different.

Moreover, there are other distributional narrative elements that have not been transferred to the film in a direct way. For example, the social debut changes from the Cultural Diversity Dance in the novel to the Genovian Independence Ball in the movie. In the movie version of the book, the Cultural Diversity Dance is represented by the Baker Beach Bash, a beach party scene that does not hold equivalent narrative function for the
story. As well, the conclusion of the book is not transferred to the movie, and this also changes my reading of the text, and I will further elaborate on this.

The integrational narrative functions I chose to examine were the characters. It is difficult to transfer these between media beyond basic information about each character such as names, ages, and social identities. Mostly, characters are adapted, and casting plays a large role in the book to film transition. In *The Princess Diaries*, the characterization of Mia changes due to the adaptations from the literary representation of a girl writing a journal to the filmic representation of a girl on screen. This transition provides much of my discussion. The characters of Lilly, the best friend, and Lana, the mean girl, do not change greatly in the adaptation, perhaps because they are fairly standard and stereotypical characters. The largest change is seen in the characterization of Clarisse, who changes from a nasty and eccentric dowager princess to an elegant queen. I will consider the implications of this shift in the following section on intertextuality.

*The Lizzie McGuire Movie* shows very little evidence of adaptation in its book format. While the movie version uses devices available in movies, such as varying camera views, sound tracks and montages, the book does not employ many literary devices to replace the filmic strategies. Much of the movie is given in dialogue and the book simply transfers the dialogue from the screenplay to the page. Each of the distributional narrative elements is directly transferred to the book and barely adapted to the literary format. The characterizations are not at all adapted; the book version does nothing at all to replace the images of the actors on screen, it does not describe them in any way beyond repeating their dialogue. A narrator offers some weak observations on Lizzie’s inner life, such as “It was so much fun to be the center of attention!” (Weiss 81), and “Lizzie felt a dark cloud gather over
her bright, sunny world” (109). The action of the movie is described with basic declarative sentences such as “Gordo pointed at him” (17), “Gordo watched them go” (87), and “Paolo smiled” (63). The movie includes considerable footage of the city of Rome, while the book offers almost no information on setting. The only descriptive passage describes the Trevi Fountain. “The fountain was huge, sculptured from marble, and so detailed that Lizzie felt she could study it for hours and not be able to take it all in” (30) and “All the bigger-than-life figures were awe-inspiring, but the most magnificent was Neptune, who dominated the whole thing as he steered a chariot drawn by two incredible sea horses” (31).

In the book The Princess Diaries, Cabot uses the diary format as well as other literary devices, such as lists, notes, quizzes and essays written by the characters. The movie version uses montages, soundtrack, costume and casting in its adaptation. The two products are related but in many ways quite different. The Lizzie McGuire Movie also employs music, montages, casting, scenery and sets, but the book merely transfers the movie to page, it does not adapt it.

**Intertextuality**

By the nature of their very adaptations, both The Princess Diaries and The Lizzie McGuire Movie operate intertextually between their book versions and their movie versions. Other connections abound, and each reader and viewer will bring something different to her reading of the texts. In this section, I will acknowledge some of the connections that influence my readings of the texts. As a contemporary teen novel written in diary format, The Princess Diaries is connected to many similar books such as Louise Rennison’s series that began with Angus, Thongs and Full-Frontal Snogging, and Megan McCafferty’s Sloppy Firsts and Second Helpings. All of these books are written from the point of view of a high
school student who struggles with relationships with friends, parents, and boys. Having read many other diary format books including *The Secret Diary of Adrian Mole, Aged 13 3/4* and *Bridget Jones's Diary*, I read Mia as funny and likeable, someone who is outside the social mainstream who will learn to be true to herself with the help of loyal friends. As a princess book, *The Princess Diaries* is connected to *Ella Enchanted* and *Just Ella*, two contemporary retellings of Cinderella. As happens in Cinderella, the protagonist undergoes a physical transformation, transcends her social class and takes her place among royals.

The movie version of *The Princess Diaries* makes many of the same connections as the book. It too connects with Cinderella and other Cinderella movies such as *A Cinderella Story*, *Ella Enchanted*, and *Ever After*. *Ella Enchanted* was adapted from a book, while *A Cinderella Story* and *Ever After* are both films that have been adapted into novels. Anne Hathaway played the princess in both *The Princess Diaries* and *Ella Enchanted*. She is hailed as the next Julia Roberts, who played the Cinderella character in *Pretty Woman*. Garry Marshall directed *Pretty Woman* and *The Princess Diaries*, and uses many common actors. In both films, Hector Elizondo plays a character who helps the unrefined girl become more like a lady. Allan Kent plays a waiter who barely reacts when the protagonist commits a faux-pas while dining, and Patrick Richwood offers comic relief as Dennis the elevator operator in *Pretty Woman* and Mr. Robutussin in *The Princess Diaries*. Larry Miller appears as a snobby shopkeeper in *Pretty Woman* and as makeover artist Paolo in *The Princess Diaries*, and Marshall's daughter Kathleen appears in both films as well.

Aside from these obvious connections, the casting of Julie Andrews is significant because it fundamentally changes the characterization of Clarisse Renaldo. Julie Andrews is a highly recognizable celebrity and her image comes with certain connotations. As
previously discussed, Julie Andrews is associated with her role as Eliza Dolittle in the stage production of *My Fair Lady*. Some viewers, especially younger viewers, may be oblivious to this connection, but other viewers such as parents may make the connection. In *My Fair Lady*, Eliza is groomed to join the upper classes and undergoes considerable training and tutelage. In the movie of *The Princess Diaries*, Mia undergoes this training and it is provided by Julie Andrews as Queen Clarisse. The princess lessons occupy much of the movie and, as in *My Fair Lady*, are beneficial to the girl who blossoms into a stately woman as a result of the training.

Cabot’s Grandmère is a nasty woman who subjects Mia to princess lessons she finds torturous and also useless. Their training sessions are laughable and serve as comedic devices at Grandmère’s expense. The novel’s character of Mia raises money for Greenpeace by suffering through her princess lessons, while the movie’s Mia actually transforms and becomes a lovely woman through the process, thus operating quite differently in the adaptation.

Casting Julie Andrews almost precludes representing Clarisse as horrid, as Julie Andrews represents gentility and spoonfuls of sugar. In the book, Grandmère is described from Mia’s point of view. Mia thinks Clarisse is scary looking and certainly cannot see her as a sexual being. Mia writes, “It’s pretty awful, seeing her first thing in the morning. She wears these really fancy negligees to bed, with big lace sections that everything shows through. You know. Stuff you wouldn’t want to see” (Cabot 98). On the other hand, the movie’s Julie Andrews is a handsome older woman whose romance is constructed as believable and in good taste. In this way, the movie represents an alternative femininity that
allows for older woman to be beautiful and sexual. The movie has a wider possibility of feminine attractiveness, but loses the teenaged point of view.

The music videos on The Princess Diaries DVD interact with the text as well. The movie and the videos each function to promote the other, and all releases benefit Disney, who owns the rights to the movie and the sound recordings. As described, Myra’s video for “Miracles Happen” overtly references the text of The Princess Diaries by running a parallel narrative and cross-cutting relevant movie clips into the video itself. Krystal’s “SuperGirl” video makes fewer linear connections with the movie, but still connects by casting the movie’s actors in the video and by also having movie clips appear within the logic of the video’s world. The deliberate connections between the movie and videos operate to advertise the movie each time the videos are aired on MTV, MuchMusic and other music video stations, as well as by association when the songs receive radio play. Conversely, movie soundtracks are an important part of the tie-in industry, and each performer obviously benefits from having a single included on the soundtrack of a notable movie.

Like The Princess Diaries, The Lizzie McGuire Movie connects with many other texts including Cinderella. Like Cinderella, Lizzie is chosen from commoners and made into a star. In the movie, her rock concert costume is reminiscent of Cinderella’s ball gown in the animated Disney Cinderella movie. Actor Hilary Duff herself played a modern Cinderella in A Cinderella Story the year after she appeared in The Lizzie McGuire Movie. The Lizzie McGuire Movie connects with the television show of Lizzie McGuire, and in many ways, assumes the viewers’ knowledge of the characters and situations from viewing the show. This is even more pronounced in the book version, since no physical descriptions of the
characters are provided, and the characters are barely otherwise developed. It is assumed that the reader will know about the characters, having seen the television show and movie.

The music video included on the DVD of *The Lizzie McGuire Movie* is “Why Not,” sung by Hilary Duff herself. Duff’s video may serve at least two functions. First, it reinforces the notion that a teenaged girl such as Lizzie McGuire could be a major pop star, since Hilary Duff is herself. Secondly, it promotes Hilary Duff as a musician. Additionally, the video serves the usual functions of promoting the movie while the movie promotes the song and its performers.

My experience of watching *The Princess Diaries* after reading the book was one of admittedly noting fidelity issues, comparing the two texts and noting the different outcomes that resulted from the adaptation. For me, they are two different texts that are linked but separate. As Meg Cabot quipped, “Think of it this way: There’s the Disney Princess Diaries universe, and that’s great, and there’s the Meg Cabot Princess Diaries universe, and that’s right” (Cabot “Calling”). Cabot jokingly draws attention to the lack of fidelity between her original books and the Disney movies, while acknowledging that the various tellings can co-exist. In contrast, my experience of reading *The Lizzie McGuire Movie: Junior Novelization* after viewing the movie was one of mentally re-enacting the movie. Because of its lack of adaptation technique, the novel provides an opportunity to revisit the movie, which I can imagine is quite enjoyable for fans of the movie.

Many other recent texts connect with these two movies and share many common distributional narrative and integrative narrative functions, including *Mean Girls, Ella Enchanted, Confessions of a Teenage Drama Queen, Win a Date with Tad Hamilton, 13 going on 30,* and *Dirty Dancing: Havana Nights.* The first three are adapted from books,
while the other three were films first and have screenplay novelizations. It is worth considering how often certain motifs are repeated, since they seem to have some cultural significance or appeal to general audiences.

In all of these stories, the main character undergoes a transformation that rockets her to stardom, and/or brings her into adulthood. For Mia, it is becoming a princess, and for Lizzie, it is becoming a pop star. In Mean Girls, Cady becomes the most popular girl at her school. In Win a Date with Tad Hamilton, Rosalee becomes the famous girlfriend of Tad Hamilton. In 13 going on 30, Jenna becomes a glamorous and celebrated magazine editor. In Dirty Dancing: Havana Nights, Katey becomes a champion Latin ballroom dancer. In Ella Enchanted, Ella finally breaks the spell of obedience she has endured her entire life. This transformation motif is constantly reappearing in contemporary texts and it connects them to each other, as well as to western fairy tales, Disney animations, classic hero myths, or any other texts known to readers and viewers.

The girls undergo training to take on their new identities. As Mia has princess lessons, Lizzie rehearses with Paolo. Mean Girls' Cady is groomed by “the plastics”, the top clique at her school while Dirty Dancing's Katey takes dance lessons from Javier. Tad Hamilton gives Rosalee a crash course in Hollywood appearances, including coaching her on smiling. All of these connect to Pygmalion and My Fair Lady, and also connect to famous makeovers and other transformation stories. Appearance and grooming is central to these tales.

Many of the girls must choose between the boy they have known their whole lives and a thrilling new prospect. Mia chooses Michael over Josh and Lizzie chooses Gordo over Paolo. For Rosalee, the choice between Tad and Pete is the key to the narrative of Win a
Date with Tad Hamilton. In Confessions of a Teenage Drama Queen, Lola’s unlikely pursuit of rock star Stu Wolf naturally ends with a realization that her friend Sam should be more than a friend. In 13 going on 30, Jenna realizes how much she loves her long time friend Matt and that popular boy Chris Grandy is not for her. Interestingly, none of the girls in these stories achieve their transformation through their relationship to an exciting boy, in fact, many of them gain their power by choosing against that relationship.

Unlike Pretty Woman and other retellings of the classic Cinderella story, these tales are updated to allow the princess to make a major achievement beyond marriage itself, but she always ends up with a heterosexual coupling anyhow. The girl’s ascent is by her own doing, and she chooses a friend as a mate. This no doubt responds to viewers’ expectations likely driven by the girl power movement of the 1990s. As previously quoted, “Among an earlier generation of women, the wish was to be able to do everything men could. For the modern Cinderellas’ audience, which takes that freedom as a given, the wish is also to be able – unashamedly – to fall in love and go to the ball” (Poniewozik, Lofoaro and Philadelphia 73).

Unlike Cinderella, whose class ascension comes through Prince Charming, the modern Cinderellas achieve it themselves. Mia is herself a princess who does not need a prince to gain her status, and Lizzie sings her way to stardom, with no need to speak to Prince William, an actual prince. It is notable that the idea of class ascension still reigns as the ultimate wish-fulfillment story, and also notable how prominently makeovers and tutelage figure into this idea, even when the access to power is gained without a prince.

Almost all of the stories follow the motifs of wicked stepmothers and stepsisters, three witches, or other mean girls. In the book of The Princess Diaries, Lana Weinberger is
the ringleader of the popular clique, and in the movie version, she is flanked by two nasty sidekicks, Anna and Fontana. Lizzie McGuire is tormented by Kate Sanders. Ella Enchanted includes the most obvious reference to this convention of the Cinderella story, with Ella’s evil stepmother Dame Olga and her stepsisters Olive and Hattie. In Mean Girls, Regina George is the queen bee of her threesome with Gretchen and Karen. Some of the stories have several more mean girls; Dirty Dancing’s Eve is the leader of Lois, Sheila, Wendy and Polly while 13 going on 30’s queen bee Tom-Tom heads up the clique Six Chicks. A deviant femininity that shows teenaged girls as malicious appears in all these texts and constantly reinscribes a notion that teenaged girls are nasty, without exploring why relational aggression takes place.

Indeed, it seems to be an accepted truth that teenaged girls are malicious and back-stabbing. The issues of girl bullying appears frequently in news media and is underscored by pop-psychology publications such as Mary Pipher’s 1994 bestseller Reviving Ophelia: Saving the Selves of Adolescent Girls and Rosalind Wiseman’s Queen Bees and Wannabes: Helping your Daughter Survive Cliques, Gossip, Boyfriends, and Other Realities of Adolescence, the book that inspired the movie Mean Girls. As Gabrielle Moss observes, the media luridly reports on meanness, “but doesn’t take societal expectations regarding female aggression into account in explaining them” (24). Moss notes that media responses to the mean girl phenomenon do not consider that “America had created an emotionally stifling culture for its daughters that sometimes caused them to act out in calculated and hurtful ways” nor raise questions of “cultural and social responsibility for girls’ well-being” but merely reinscribe the notion that girls are mean (25). The persistence of the toxic mean girl motif in books and movies contributes to this discourse.
In contrast to the mean girl, the protagonists are coded as nice in order to belong to an acceptable femininity. Mia spares others’ feelings and only writes her true feelings in her journal. Lizzie’s alter-ego, Animated Lizzie, cries out in indignation when Lizzie stays quiet and pleasant. Even as the girls become more self-confident, they keep from becoming outspoken. Almost all the girls have a loyal best friend who is smart and not quite as pretty as she. Mia has Lilly, and Lizzie has Miranda, although this character was written out of the movie. In Mean Girls, Cady is befriended by Janis Ian, a bitter outcast who remains loyal to Cady until Cady betrays her to gain social acceptance. Confessions of a Teenage Drama Queen’s Lola is constantly supported by her shy and studious best friend Ella, and Ella of Ella Enchanted’s best friend is the thoughtful and supportive Areida. In Win a Date with Tad Hamilton, Rosalee has loyal support of wise-cracking Cathy, and in Dirty Dancing: Havana Nights, Katey can only turn to her sister Susie. Again, acceptable adolescent femininity is built on having loyal and platonic same-sex friendships.

Girls treated as Precursors to Women/Feminists

As presented in Chapter 2: Review of the Literature, Catherine Driscoll observes that feminists and feminism tend to be interested in girls but mainly in their roles as precursors to women. Because adolescence is a position of transition between childhood and adulthood, teen girls are positioned as in the process of production toward an endpoint of adulthood or womanhood. Since feminism aspires to a Subjectivity as defined against immaturity, teen girls are excluded from this Subjectivity. Driscoll critiques this model and urges other discussions that include feminine adolescence in Subjectivity and feminism. The Princess Diaries and The Lizzie McGuire Movie represent adolescent femininity in a number of ways as discussed. However, The Princess Diaries undergoes certain changes in its adaptation that
alter how the femininities are represented and, by so doing, undermine adolescence or transition as positions of viable Subjectivity.

Specifically, the manner in which certain distributional narrative functions are transferred (or not) and adapted fundamentally changes the representation of feminine adolescence in the movie version. In the book version of *The Princess Diaries*, Mia’s debut takes place at the Cultural Diversity Dance, a high school event. Within the realm of adolescent social functions, she steps forward and breaks up with Josh Richter in front of other students. This is her bold act of transformation and the climax of the novel. It is notable that her major debut takes place among teenagers in a very teen-specific setting: the high school dance. Mia’s achievement is situated firmly in adolescence and is an event witnessed by her peers. On the other hand, the movie pays tribute to the Cultural Diversity Dance when Mia breaks up with Josh at the Baker Beach Bash. However, Mia’s debut takes place at the Genovian Independence Ball. Here she accepts her title as Amelia Mignonette Thermopolis Renaldi, Princess of Genovia, and is literally presented to society and the world. She is among many diplomats and is entering adulthood alongside them.

Moreover, Mia’s costuming in the final scene reflects the white dress of a bride. She wears a strapless white ball gown, elbow-length white satin gloves and a tiara, and is contrasted against Michael in his black tuxedo looking very much the groom. Mia’s debut is clearly into adulthood as a princess, while her potential to become a bride is overtly suggested.

The romantic conclusion of the movie also varies from the book in a way that moves Mia out of transition and uncertainty. In the book, she acknowledges her crush on Michael and is thrilled to think he might reciprocate. This romantic outcome is very inconclusive and
transitional, and suitably adolescent. In the movie, she is coupled with Michael and the kissing scene is afforded much drama and swooning in the form of magical lights, orchestral music and gushing fountains. The romantic conclusion for Mia in the movie is more conclusive and adult. The overall conclusions of the book are also open-ended and leave Mia as a high school student waiting to see what will happen next. Again, the movie shows Mia as a young adult, and she is pictured in her private jet flying to Genovia for her coronation. She wears a suit, a symbol of adulthood, and sits demurely contrasting her awkwardness at the beginning of the film. The happy ending of the movie is necessarily a departure from adolescence, whereas the book presents adolescence itself as a possible happy state.

The Lizzie McGuire Movie also underscores Lizzie’s transformation to young adulthood. As director Jim Fall says, “Lizzie is maturing. When the show started three years ago, she was young, she looked like a kid and now she’s a young woman, and that transition is sort of what this movie’s about too” (Fall Hilary’s). The movie also concludes Hilary Duff’s role as Lizzie McGuire as she takes on more adult pursuits such as her recording career. The narrative of the movie reflects Duff’s personal life as she becomes a singer, and the DVD extra features such as the “Why Not” video and “In the Recording Studio with Hilary” reinforce Duff’s new identity as a pop star. In fact, the movie is perhaps more about Hilary Duff herself than it is about Lizzie. Even though Hilary Duff is a teenager, her credibility seems dependent on a break from the role of Lizzie McGuire.

In contrast, the junior novelization is written for a young reader and has a very low reading level. Hilary Duff’s womanly body is not represented in the book, and the included illustrations of Animated Lizzie still show her prepubescent body (this is a jarring juxtaposition in the movie, since Animated Lizzie appears much younger than the Lizzie on
screen thus making it difficult to connect the two). The Animated Lizzie shows Lizzie as she was at the beginning of the television series, when she was still a girl. The junior novel has childish cover, with a cartoon illustration of Animated Lizzie. Without the images of Hilary Duff and added features such as the music video, it is more of a child’s product. Like the book of The Princess Diaries, The Lizzie McGuire Movie: Junior Novelization leaves its protagonist young and does not necessitate adulthood as a conclusion.

**Girls as Consumers**

As Catherine Driscoll notes, female adolescence is coded as and channelled into consumption (218). Ruth Saxton also supports this idea, concluding that girls are constructed as the consumers of dreams and goods (xxi). Driscoll connects constructions of feminine adolescence with “fashion, makeup, and girl-directed pop-music, and its key narratives (such as the makeover) take up similar commodified transformations” (219). Certainly, The Princess Diaries and The Lizzie McGuire Movie allow girls to consume dreams and experience royalty and celebrity alongside the main characters and girls’ consumption plays a role in the industries that produce these books and movies.

The Princess Diaries book exists within commodity culture where girls are thought to “read anything with a pink cover, whether adult or teen, or anything with shoes on the cover” (Flamm). Teenagers are now seen as a viable market for booksellers and publishers, attributed to a demographic bulge. “Unit sales of books intended for 14- to 17- year olds grew 7% between 1997 and 2003, according to Ipsos Book Trends. That compares with 2% growth for adult books and a nearly 2% decline for titles intended for the under -14 crowd” (Flamm). The Princess Diaries delivers on the pink covers and while no shoes appear, tiaras help to visually unify the covers of the series, which now includes over ten titles. The release

However, it is notable that no movie tie-in covers appeared for the book, featuring the movie poster on the cover, as is common practice in the industry. Even Ella Enchanted, winner of a Newbery Award, was reprinted with the movie cover picturing actor Anne Hathaway. The Princess Diaries books seem to have selling-power of their own, and while they are cross-merchandised by the movie and its associated music videos, the books are also cross-merchandised through the live chat features on Meg Cabot’s homepage, her online book club and message boards, and other literary connections. Susan Katz, president and publisher of HarperCollins Children’s Books, is confident in the rising sales of hardcover series for children. She cites bestselling series such as Lemony Snicket’s A Series of Unfortunate Events, Louise Rennison’s Georgia Nicholson books and Meg Cabot’s Princess Diaries novels as having benefited from the success of Harry Potter. Katz says, “The number of customers buying hardcover [series] books for children has ratcheted up so much that it has allowed us to stay at the same profit margins or improve them” (Karen Holt), but acknowledges that the risk only pays off with a winning series.

In the book version of The Princess Diaries, Mia’s femininity is not constructed in relation to makeup, fashion or shopping. In fact, Mia’s resistance to wearing nylons and acrylic fingernails is central to her identity, provides the comedic contrast to the expectations for a princess, and the dramatic tension of the novel as Mia struggles to retain a sense of self.
In contrast, the makeover scene is a key narrative in the movie version, aligning the movie with other teen movies featuring makeovers such as *Clueless* and *She's All That*.

The movie also cross-promotes the music videos and vice versa. The video for "Miracles Happen" shows singer Myra at the mall, shopping with friends and includes a montage of the girls appearing from dressing rooms in various outfits. Myra also has a makeover as her friends style her hair and apply makeup. The movie version and its spin-offs use the convention of constructing girls as consumers and encouraging girls to be consumers in a way that the book actually does not.

The *Lizzie McGuire Movie* is saturated with consumption and cross promotion. Lizzie McGuire is a big business, and Disney has capitalized on the licensing of Lizzie products, including paperback novelizations of each Lizzie episode that maintain high sales on the paperback backlists. More importantly, Hilary Duff herself is an industry. While the movie operates to promote Duff as a recording artist, it also promotes her line of clothing and accessories Stuff by Duff. The character of Lizzie is concerned with makeup and fashion as established in the opening sequence of the movie when Lizzie is grooming herself and trying various outfits for her graduation ceremony. Throughout the movie, Lizzie's costumes are consistently adorned with headbands, bracelets, necklaces and other accessories, and she is shown wearing different shoes and creative outfits in each scene. Her feminine adolescence is absolutely constructed through her fashion and makeup, and her image and product is sold to girl viewers through her persona on screen.

It is therefore surprising that the movie’s shopping montage did not make the final cut, since, along with a makeover, it would be central to the movie’s images constructing Lizzie’s identity and serving the circular function of selling shopping as recreation to the
movie's viewers. Jim Fall notes that the scene was cut for time, but also because the idea was to have Hilary appear in many different costumes, but this did not work out (Fall Off). Since the scene would serve no narrative function, and be entirely for the entertainment and pleasure of watching Hilary Duff wearing many different outfits, it was not included.

The junior novelization of The Lizzie McGuire Movie is itself yet another item that is sold in conjunction with the movie. It is more “stuff” that girls can consume. As is its custom, Disney hires writers to adapt screenplays to paperbacks to promote movie launches, but the writers do not really adapt the screenplays to novels, they merely transfer them. The formula works: Disney’s U.S. children’s book group’s sales rose 47% between 1999 and 2004 (Milliot). Lisa Holton, publisher of the Global Children’s Books for Disney Publishing Worldwide says the children’s book group will work with Disney’s other media enterprises when it makes sense (Milliot). As giants like Disney enter children’s publishing, greater numbers of media tie-ins can be expected. Susan Katz of HarperCollins Children’s Books is quoted as saying, “books that are tied to television and movies are taking up a larger portion of children’s publishing revenue” (Karen Holt).

While the book itself is invented to sell to girls, it is interesting that it does not serve the double function of selling from within its own story. The Lizzie McGuire Movie is a product that is designed for box office revenue and home video sales. In addition to this, the movie shows girls consuming and defines Lizzie as a consumer of fashion and makeup, which in turn serves to further sell consumption itself. The junior novelization does not sell any products by mentioning them or describing them. Product placement in movies is common practice, and is beginning to infiltrate the literary arts as evidenced by Gossip Girl, which uses brand names and real store names when describing the characters’ insatiable
appetites for shopping and consuming. The Lizzie McGuire Movie: Junior Novelization itself is a branded product that is heavily marketed but does not employ covert selling tactics. How long will it be before product placement and branding exists within the storytelling of children's literature itself in addition to its packaging and marketing?

Looking at the Girls

One of the most marked changes that occurs in The Princess Diaries' transition from book to film is an increased emphasis on looking at Mia. The Lizzie McGuire Movie also foregrounds images, photos, and the pleasure of looking at Lizzie. While looking is necessary to view movies, The Princess Diaries shifts its discourse when adapted to film in ways that are not necessarily defined by the confines or conventions of movie making. Naturally, a first-person point of view is difficult to maintain in the filmic realm, and is often handled with voiceover narration, a technique that is not used in The Princess Diaries movie. When The Princess Diaries is adapted to the screen, the protagonist's anxiety shifts. In the book, Mia lacks assertiveness, which could be represented on screen as well as it can in print. Cabot's Mia wants to stand up for herself but is too concerned with being "nice" and likeable. By the end of the novel, the character has grown enough to defend herself to Lilly, Josh, and even her parents. In the movie version, Mia is coded as invisible. Mia wants to be seen, not heard, in this telling. The difference in Mia's concern is not an unavoidable result of adaptation; it is a shift in discourse.

The movie uses shots of Michael watching Mia to communicate his crush on her to the audience. In some ways, the medium of film allows for this story element to be more subtle. In the book, it is tricky to illuminate his crush without Mia knowing, since the book is written from Mia's point of view. The movie version allows for him to gaze at her without
her knowledge. However, in the romantic conclusion of the movie, Mia declares that she chooses Michael because he saw her when she was invisible. In the book Mia likes Michael because he’s smart, attractive, helpful, smells good, and writes a webzine called Crackhead. The movie’s Mia likes Michael because he likes her, and saw beyond her bushy hair. This tells a different story. The movie version also puts a much greater emphasis on the princess lessons than the novel. This narratological shift represents the increased importance of presenting Mia to society. In the book, Mia’s princess lessons are mentioned in passing and are comedic at Grandmère’s expense. The movie is mostly about the princess lessons and Mia’s tutelage to become a royal. Five scenes are devoted to watching Mia learn regal ways, with much physical comedy from the actors. While the book treats the princess lessons as a nuisance, the movie’s princess lessons are shown to truly develop Mia into a woman under the excellent teaching of Queen Clarisse.

The adaptation of the makeover scene also underscores the major shift between the book and the movie. As described in Chapter 5: Findings, Cabot’s Mia is furious after her makeover and feels violated and acted upon. She rants that she is not a bit happy and does not look like herself. Her true self would not have false fingernails or blond highlights, or wear makeup or designer labels. She says, “I don’t even know who I am anymore. It certainly isn’t Mia Thermopolis. She’s turning me into someone else” (Cabot 129). In contrast, the movie makeover is viewed as a great success and receives no critical treatment. Mia is presented as a princess, and seems stunned and pleased by her own beauty. The adaptation moves the character of Mia from a Subject position in the book to the movie’s objectification of her. The movie foregrounds looking by using the camera to suggest Michael’s gaze on Mia, and by including many images of cameras in the movie itself.
Immediately after Mia has learned of her princess status, she flees the embassy as Clarisse and Joseph discuss a plan to watch over her. The last shot of that scene is a surveillance camera training on her. Mia is confronted by cameras throughout the movie: on the steps of her school, at the Baker Beach Bash, and at The Genovian Independence Ball. Cameras, microphones, and hand-held tape recorders appear in many scenes, underscoring how much Mia is now in the public eye.

Similarly, The Lizzie McGuire Movie uses images of cameras as well as images supposedly seen through cameras to foreground the act of looking. The opening sequence establishes Lizzie’s brother Matt as a voyeur who sneaks a video camera into her room to capture her private moments on film. Some of the shots of the opening sequence are seen as though looking through this camera or Matt’s viewfinder. When Lizzie arrives in Rome, she is immediately photographed by tourists and paparazzi when seen with Paolo. Images of cameras and eager throngs of photographers are cross-cut throughout the red carpet montage. Lizzie is photographed all throughout her concert scene, and the final images of that scene are of three flashing cameras, followed by Lizzie being photographed after the concert.

The paratextual elements of the DVD itself also employ images of images and emphasize looking. For example, the main menu shows Lizzie and Paolo roaring through the streets of roam on his Vespa, as a stream of postcards flutters out behind them. The images include movie stills and scenes of Rome. This postcard motif is repeated on the scene selection menu. Viewers choose from movie stills pictured inside postcards to watch specific scenes from the movie. Animated Lizzie’s dialogue on the extra features also alludes to photos and the gaze. Animated Lizzie cannot fit the Coliseum into her photo frame and shouts, “The Coliseum is so big! I need a bigger frame!” Animated Lizzie describes filming
in Rome as “picture perfect!” and laments, “So many sights, so little time!” Emerging from her limousine, Animated Lizzie announces, “I’m a star! Quick, somebody take a picture!”

The Lizzie McGuire Movie includes several montages that are not transferred to the book because they do not advance the linear narrative. For example, when the group arrives in Rome in the movie, there is a sequence of shots of Lizzie cross-cut against evening images of Rome. This montage establishes setting and provides an opportunity to gaze at Lizzie. The book skips over this part, as it would be impossible to transfer such a visually-based sequence to print and an adaptation might prove quite boring. The movie features a sequence of Lizzie and Paolo touring Rome on his scooter, and this scene is also duplicated on the DVD’s extra features as “Roamin’ Volare: Lizzie and Paolo rock the streets of Rome music video-style.” Images of Rome are cross-cut with Lizzie’s excited face, again a reason to watch Lizzie. Naturally, the book gives this sequence little treatment, since it functions mainly to give an opportunity to look at Rome and at Lizzie.

Production and Audience

Since a novel is usually written by an individual author for the audience of the individual reader, and movies are made by teams of people for group audiences, the audience as well as the creator plays a role in the realization of the text. Both movies The Princess Diaries and The Lizzie McGuire Movie are family movies that have been rated G for general audiences, and are aimed at girls and their families. The Princess Diaries books are recommended for ages 12 and up (as printed inside the cover flap of hard cover editions) and The Lizzie McGuire Movie: Junior Novelization has a primary reading level.

Both movies have a subtle hint of romance among the adult characters. Likely, this is for the entertainment of adult viewers. Neither book has mention of those romances,
although *The Princess Diaries* does have a romance between Mia’s mother and her Algebra teacher that she finds disgusting and embarrassing. Both movies offer small jokes for older viewers that might fly over the heads of their child audiences. For example, in *The Lizzie McGuire Movie*, Lizzie and Gordo’s schoolmate examines a figurine of Michelangelo’s David and comments, “This dude definitely spent too much time working biceps and not enough abs. Totally old school.” The joke relies on knowledge of the significance of the David that young viewers may not have.

*The Princess Diaries* becomes more wholesome in its movie version. In the book Mia’s parents were never actually married and she is technically the illegitimate but biological heir to the throne. In the movie, Mia’s parents were married briefly and quietly divorced. Their true love during the marriage is also mentioned, while the book’s treatment of the relationship is flippant. Mia writes, “I mean, he never married my mom. My mom says that’s because at the time she rejected the bourgeois mores of a society that didn’t even accept women as equals to men and refused to recognize her rights as an individual. I kind of always thought that maybe my dad just never asked her” (Cabot 27-28). The movie does not touch the issue of Mia’s father’s testicular cancer and sterility, and prefers to portray him as simply dead, and therefore unable to produce an heir.

As discussed, the character of Clarisse exhibits a more acceptable femininity in the movie version. Similarly, the character of Michael is associated with more traditional notions of masculinity in the movie version. In the book, Michael is anti-social, spends a lot of time on his computer and only hangs out with other equally brilliant members of the Computer Club who “don’t have any friends, except each other” (Cabot 111). The movie’s Michael plays in a band that rehearses in a garage where he works on cars. If his masculinity
and desirability were not well enough situated, a female character voice over says, “He fixes cars, he plays guitar, and he can sing. He is so . . . hot!”.

The movie adaptation of The Princess Diaries also reduces the multicultural cast of characters Cabot weaves into her novel by using culturally coded names. Mia’s friends at high school include characters such as Tina Hakim Baba, Shameeka and Ling Su, and Lilly and Michael are shown to be Jewish. The movie version homogenizes the cast, and eliminates the characters of Tina, Shameeka and Ling altogether. Notable exceptions to Disney’s all-white cast are Vice Principal Gupta, played by the Korean-Canadian actor Sandra Oh and cheerleader Fontana, played by Bianca Lopez who was born and raised in Hollywood and plays Latina characters. With adaptation, the story’s setting move from New York to San Francisco. In this transition, the Cultural Diversity Dance becomes a California beach party, full of blonde heads and tanned teenagers. It is unclear to me why the cast has been homogenized for movie audiences, unless the studios believe or have evidence that Middle America, their biggest audience, is averse to seeing diversity on screen. The shifts in discourse that result in the adaptation from book to film perhaps comment on the production studio’s expectation of its audience, or represent an unconscious confession of cultural expectation.

As I have shown, The Princess Diaries book and movie version offer differing discourses that cannot be contributed to the historical moment of their production. Many other factors, including not unimportantly my own readings of the texts, influence the production of meaning associated with the two tellings that co-exist in the same cultural moment. It is more difficult to consider the varying discourses of The Lizzie McGuire Movie in its movie and book variations, since the book version functions mainly as a
promotional product and operates within the discourse of this role more than it offers a varying version of the film's narrative.
Chapter 7: Conclusions and Recommendations for Further Research

Conclusions

Based on my discussion of The Princess Diaries and The Lizzie McGuire Movie, what are my broad responses to the original research question, “Do the effects of adaptation differ between novel-to-film adaptations and film-to-novelization adaptations of popular post-2000 American teen/tween girl texts?”?

In answer to the first part of the question, “Do the effects of adaptation differ between novel-to-film adaptations and film-to-novelization adaptations?” the answer is yes, the effects are quite different. The largest reason for this in the two examples I have examined is that the novel-to-film adaptation employed real strategies of adaptation and re-envisioned the original into a new story in a different medium. On the other hand, the film-to-novelization adaptation was barely an adaptation at all; it mostly transferred the transferable elements of the film to the page, and disregarded those elements that were not transferable into the literary medium.

In answer to the second part of the question, “what are the outcomes for the representations of femininities in each product?” some representations of femininities were untouched by the processes of adaptation and transfer, while others were profoundly altered in the adaptations. For example, some of the constructions are consistent and unaltered by adaptation in all four products: the protagonist is “nice;” she has a loyal best friend; she comes into conflict with at least one mean girl. Certain narrative motifs prevail: choosing between two boys for the ultimate goal of romantic coupling; undertaking private tutelage; a public performance as narrative culmination and symbolic achievement.
However, the novel version of *The Princess Diaries* does provide some resistance to, and critique of, popularized notions of adolescent femininities. Mia resists wearing makeup and stockings and only agrees to her etiquette training in order to serve her own purposes: to raise money for Greenpeace. Mia’s adolescence is expressed through her anxiety about puberty, her inexperience with sex and romance, and her reluctance to assume her adult identity as a regent. These expressions are, however, written more to provide possible identification for the reader than they are written as problematic. The end of the novel concludes without resolving any of these issues, leaving Mia in her state of transition. This is not to suggest that the book is subversive or that it reads against the mainstream, but rather to highlight the elements that are altered in its adaptation to film.

Specifically, the film version of the same story presents different femininities than the book. In the movie, an increased emphasis is given to beauty and decorum, and the movie itself foregrounds an objectifying gaze. The protagonist’s development is shown as a necessary transcendence of adolescence for the ultimate goal of entering adulthood. I would argue that the femininities of the movie are more restrictive and unfortunately predictable than those in the book. One notable exception is the movie’s intimation of an older woman’s romance, a progressive notion considering Hollywood’s preoccupation with youth.

Some differences in the representations of adolescent femininities also appear in the adaptation of *The Lizzie McGuire Movie*. As in *The Princess Diaries*, the family-audience movie version has the suggestion of adult romance, while the youth-reader audience book version deletes this possible representation. The book version of *The Lizzie McGuire Movie* is much less concerned with appearances, the act of looking, and the branding of Hilary Duff herself than its filmic original, but this may be due to minimal effort given to its adaptation.
Some theorists in the field of adaptation theory reject fidelity criticism as unenlightening and elitist when a greater value is assigned to an 'original'. This study strongly supports both those assertions. The idea of an 'original' is a slippery distinction. What is the original when something is imagined as a television program, as a music video, as a comic book and a movie all at once? Furthermore, what is 'original' when every text is intertextual: borrowing from others; referencing similar texts; providing commentary or parody; or simply retelling a story as cross-culturally ubiquitous as Cinderella?

Returning to Wagner’s strictly imagined classification of adaptations, The Lizzie McGuire Movie represents the best transposition, while The Princess Diaries is certainly a commentary that shifts its emphasis. However, as I have just noted, such classification is somewhat meaningless, when really, everything is an analogy – both films are analogous to each other, to Pretty Woman, to Cinderella, or to any other text the reader/viewer makes connections.

Ian Wojcik-Andrews observes, “one might argue that children’s film criticism has finally shifted the focus away from children as the recipient of adult culture to adults as producers of children’s culture” (46). He argues that we can provide resistance to Hollywood ideology by teaching children and adults about the pedagogical, aesthetic and historical role of independent film. In this regard, my critique provides no resistance to Hollywood ideology as I have excluded independent film and publishing from my analysis. My conclusions about representations of femininities do not include consideration of existing alternatives to the Cinderella story. I have linked my primary source texts to many others to reveal commonly recurring motifs and representations. However, I have excluded numerous films that depict girls’ coming-of-age without necessitating heterosexual romance as a
catalyst or signifier. I have also disregarded recent teen girl bestsellers adapted to film which foreground female friendship such as The Sisterhood of the Traveling Pants, or explore adult/child relationships such as Freaky Friday.

However, I intend that this analysis consider adults as the producers of children's culture with specific regard to the movies, books and tie-in products created for young people. An inclusion of independent and alternative books and movies is important when researching and working with youth, but mainstream publishing and film is much too pervasive and influential to leave unexamined. Young people need the multi-modal literacy skills to deconstruct mass marketed media products and to develop an awareness of the conditions of their production. Children and teenagers are specific targets of marketing ideology and therefore should be invited to consider their role as consumers within mass media production.

Considering performances of gender, I have shown that there is a difference between mainstream bestsellers, such as The Princess Diaries books, and the mainstream movie industry. Both offer rather restrictive constructions of adolescent femininity, but the books do not represent the same pressures on appearance and bodies as do their movie counterparts. Meanwhile, the movie industry continues to advance ideology about beauty, thinness, and attractiveness to boys within the boundaries of wholesome, Disney-approved femininity, while avoiding recognition of sex or sexuality.

Film theorists argue that the importance Laura Mulvey and others place on the gaze, and the psychoanalytic theory surrounding this idea, is outdated. However, some element of the importance of the gaze continues to inform my analysis. Although I certainly believe that different viewers will assign different meaning to various images, complete disregard of how
the camera constructs the gaze would be to say that the filmic view is arbitrarily constructed, which it obviously is not. So, while a definition of what the viewer receives can never be definitive, it continues to be worth considering what the production group is producing and how the filmic gaze is employed.

Overall, I think consideration of book-to-film and film-to-book adaptations is an important area of research, since so much of the popular entertainment industry involves adaptation products. The movie industry will only continue to grow in dominance, purchase rights to books, and produce movie tie-in books. While my original question is concerned with the effects of adaptation on representations of adolescent femininity, the results of my study point to broader concerns regarding the products that result from contemporary adaptation and the industries that produce children’s and teen culture.

Although tie-in books are usually excluded from discussions of literature, for the reader, they are literature. In this analysis, I included a movie tie-in book and treated it with the same regard I did all the other media products, applying narrative and visual analysis and considering the content from many points of view. Ultimately, The Lizzie McGuire Movie: Junior Novelization is an accessory that is sold with the movie, and is treated by its creator like a promotional t-shirt or hair band. The important distinction is that the young consumer will wear the t-shirt and the hair band, and read the book. It would be simple enough to disregard this book as a mere accessory, but the fact remains that it does belong to children’s literature and is read by millions of children.

The implications for children’s culture industries are clear: television and movie characters are going to occupy an increasingly large part of children’s publishing. A purist wish to keep screen and page separate is not only unrealistic, but also excludes the possibility
of well-imagined and creatively adapted works that reference each other and experiment with narrative interplay. While book-to-film adaptation seems to be reluctantly accepted, film-to-book adaptation is ignored and excluded from so-called serious literary review, critical discussion or consideration. Adult reviewers and critics will find valuable insights in considering movie tie-in books along with all other manifestations of children’s and young adult literature, since the young readers make no distinction. If we are to become truly reader-centred, elitist views on “quality” literature should be reconsidered. That said, it is also important that young readers learn to recognize covert marketing and be provided with alternatives and tools for resistance to dominant ideologies that are oppressive to them.

I believe that adaptation in all formats can be creative, can provide commentary or analogy, and is the product of a rich post-modern culture of references and intertextuality. Thoughtful analysis and discussion of adaptation can also give us tools to resist certain ideologies and recognize the results of certain productions and agendas. However, adaptation itself need not be confused with branding and covert advertising.

**Recommendations for Further Research**

In this analysis, I tried to expand the consideration beyond book-to-film adaptation to account for film-to-book adaptation. Considering the current prevalence and richness of adaptation, many other kinds of adaptation should be considered in further research. When undertaking an analysis of contemporary representations of adolescent femininity and the effects of media adaptation, studies that employ a broader discourse analysis would be illuminating. Such studies could consider the effects of adaptation on gender representations when narratives are constructed within the media of video games, websites, cinemanga,
music videos and the many other sources of entertainment media consumed by contemporary young people.

An investigation of branding in young adult literature is another area of study that could build on this thesis. For example, it would be interesting to measure actual book and character brand recognition among teenagers and investigate how brand recognition of certain products influences the publishing industry, and actual consumer choices of teens and those who purchase books for teenagers.

An application of this thesis could be used in the high school classroom or library book clubs to engage youth with adapted texts. My methods of narrative and visual analysis could be applied to any texts under consideration, ranging from Shakespeare to music videos and advertising campaigns. Identifying the difference between the transferable distributional narrative functions and the adaptable integrational narrative functions can be used as a tool for literary analysis and for film studies. Moreover, the consideration of the effects of the adaptation, the alteration in emphasis, foregrounding, the conditions of production and implied audiences can contribute to curriculum that develops media literacy.

The discussion of how well the movie represents the book is unenlightening. Discussions about adaptation and thoughtful examinations of our rich culture of referencing and intertextuality are boundless.
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Appendix A

Plot Summaries for the Primary Texts

*The Princess Diaries (book)*

The Princess Diaries is the journal of New York teenager Mia Thermopolis, who learns that her father is the Prince of Genovia, a small European monarchy. This means Mia is a princess and the sole heir to the throne. Her mother is dating Mia’s Algebra teacher and Mia is failing Algebra. Mia’s grandmother, the dowager princess, subjects her to princess lessons to groom her for royalty, while Mia juggles the pressures and humiliations of life as a high school freshman. With the support of her best friend Lilly, a student activist and young journalist, Mia survives her crush on popular Josh Richter and realizes she actually admires Lilly’s smart and opinionated older brother Michael.

*The Princess Diaries (movie)*

After the death of her father, San Francisco teenager Mia Thermopolis meets her paternal grandmother for the first time and is informed that her father was the Prince of Genovia and she herself is the princess of the small European country. Mia must decide whether to accept her role as a regent or continue living with her single mother in America. Mia is tutored in royal decorum by her grandmother, Queen Clarisse. Mia’s crush on the popular Josh Bryant ends when she discovers his interest in her is self-serving. Eventually Mia decides to accept her place on the throne and realizes that her best friend’s brother Michael is the right boy for her.
The Lizzie McGuire Movie (movie)

Upon completion of junior high school, Lizzie McGuire and her best pal Gordo join their class trip to Rome under the watchful eye of chaperone Miss Ungermeyer. Upon arrival, Lizzie is approached by teen pop star Paolo, who intends to manipulate her. Lizzie bears an uncanny resemblance to Paolo’s estranged singing partner Isabella. Paolo falsely tells Lizzie that Isabella lip synchs and does not want to pursue more challenging music. He convinces her to pose as Isabella at a major music video awards ceremony to avoid legal consequences due to Isabella’s refusal to perform. When the day comes, the real Isabella informs Gordo that Paolo is a fraud and is using Lizzie as a pawn. Lizzie, Gordo and Isabella expose Paolo as the real fraud on stage, and Lizzie performs live and becomes an instant singing sensation. Lizzie and Gordo realize their true feelings for each other and the movie concludes with an innocent kiss.

The Lizzie McGuire Movie (book)

The Lizzie McGuire Movie: Junior Novelization presents the same plot as the screenplay, with the minor difference of a few scenes that were deleted from the movie’s final cut. As in the movie, Lizzie goes to Rome on a class trip and gets involved with an Italian pop star, Paolo. With the exception of her blond hair, Lizzie looks exactly like Paolo’s singing partner Isabella, who has acrimoniously separated from Paolo. Paolo tells Lizzie that Isabella lip synchs the songs and did not want to pursue more challenging music with him. They must fulfill a contract to appear at the International Music Video Awards ceremony at the Roman Coliseum, but Isabella refuses to participate. He convinces Lizzie to pose as Isabella. On the night of the awards ceremony, Gordo meets the real Isabella who reveals that Paolo is using Lizzie to embarrass Isabella on stage and expects Lizzie to sing poorly. Gordo, Isabella and Lizzie expose Paolo as a fraud. Lizzie’s singing is excellent; she wins instant stardom in Rome. At the end of the evening, Lizzie and Gordo share a kiss. The book ends as they fly home together and Lizzie reflects dreamily on her Roman adventure.
**Appendix B**

**Casting and Production Information for**

**The Princess Diaries and The Lizzie McGuire Movie**

**The Princess Diaries**

Cast (in credits order)
- Julie Andrews, Queen Clarisse Renaldi
- Anne Hathaway, Mia Thermopolis
- Hector Elizondo, Joe
- Heather Matarazzo, Lilly Moscovitz
- Mandy Moore, Lana Thomas
- Caroline Goodall, Helen Thermopolis
- Robert Schwartzman, Michael Moscovitz
- Erik Von Detten, Josh Bryant
- Sandra Oh, Vice Principal Gupta
- Larry Miller, Paolo the stylist

- Garry Marshall, Director
- Meg Cabot, Writer (novel)
- Gina Wendkos, Writer (screenplay)
- Debra Martin Chase, Producer
- Whitney Houston, Producer
- Mario Iscovich, Producer
- Ellen H. Schwartz, Co-Producer
The Lizzie McGuire Movie

Cast (in credits order)
Hilary Duff Lizzie McGuire/Isabella
Adam Lamberg David Gordon (Gordo)
Hallie Todd Jo McGuire
Robert Carradine Sam McGuire
Jake Thomas Matt McGuire
Ashlie Brillault Kate Sanders
Alex Borstein Miss Ungermeier
Yani Gellman Paolo Valisari
Brendan Kelly Sergei
Terra C. MacLeod Franca DiMontecatini

Jim Fall Director
Susan Estelle Jansen Writer
Ed Dector Writer
John J. Strauss Writer
Susan Estelle Jansen Co-Producer
Ute Leonhardt Line Producer
Terri Minsky Executive Producer
David Roessell Executive Producer
Stan Rogow Producer