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## *Snow White* in the Spanish cultural tradition: Analysis of the contemporary audiovisual adaptations of the tale

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### Introduction – Snow White, an eternal and frontier-free tale

As one of the most popular fairy tales, *Snow White and the Seven Dwarfs* has international transcendence. Not only has it been translated into numerous languages around the world, but it has also appeared in several formats since the nineteenth century. However, since 2000, an increase in both film and television adaptations of fairy tales has served to retell this classic tales from a variety of different perspectives. In the numerous *Snow White* adaptations, formal and thematic modifications are often introduced, taking the story created by Disney in 1937 as an influential reference but altering its narrative in diverse ways. In the case of Spain, there are two contemporary versions of Snow White that participate in this trend: a film adaptation called *Blancanieves* (Pablo Berger, 2012) and a television adaptation, included as an episode of the fantasy series *Cuéntame un cuento* (Marcos Osorio Vidal,

2014). Both exhibit characteristics of the *Postmodern Fairy Tale*, since they are contemporary narratives that rewrite and revise ‘classic’ fairy tales.<sup>1</sup>

This chapter studies the connections between these two Spanish adaptations of *Snow White* and the Disney production, as well as the original Brothers Grimm fairy tale.<sup>2</sup> To contextualize the connections between these versions, the folk-tale tradition in Spain is explained to emphasize the many literary versions of the tale that appeared throughout the nineteenth century. The focus of this discussion will include the variant production contexts; the historical moment where the action takes place; the adding or elimination of passages or characters; the staging, production design and visual style; the similarities and differences between character personalities, their narrative arcs and roles within the story; and the structural variations that determine the end of the tale. Furthermore, the appearance of cultural topics within the Spanish adaptations will also be taken into account with the aim of studying possible aspects related to national identity.

## Snow White and the folk-tale tradition in Spain

Spain has an extensive tradition of short-storytelling that goes back centuries. Such traditions refer not only to poietics (the creation of new stories) but also to the work on compilation and its derivative process of translating, adapting and versioning already existing tales, fables and legends that belong to different cultural contexts and historical moments. In fact, the country has performed a significant role in this sense. A rich flow of Eastern tales and legends was spread to the rest of Europe through Spain, since many of them date back to the millenary Indian literature and Buddhist tradition.<sup>3</sup> The compilation of tales began around the high Middle Ages, when fables that originated in the Eastern civilizations started to be translated into Latin or old Castilian. The first example known is *Disciplina clericalis*, written in the twelfth century by Petrus Alphonsi. The book is composed by a collection of fables and tales with moralizing goals – known at the time as *exempla* – coming from the Christian, Arabic and Jewish oral folkloric traditions, which had a relevant impact within the European context of the time due to their multicultural perspective.

The case of Fernán Caballero, one of the representatives of the literary movement called *costumbrismo*, is especially outstanding, since the name stands for the pseudonym adopted by the writer Cecilia Böhl de Faber. She focused on the recovery of the folkloric tale, moved by a folklorist spirit that was inspired by the conscientious labour of the Brothers Grimm.<sup>4</sup> She therefore included some traditional tales in novels like *La Gaviota* (1849)

and combined them with popular poems in compilation works such as *Cuentos y poesías populares andaluzas* (1859).

Working in a different mode, Vicente Barrantes was an author who wrote his own versions, creating, in 1853, a unique version of Snow White called 'El espejo de la verdad' ('The Mirror of Truth'). Despite the fact that the tale was substantially transformed (the main character is the queen, called Teodolinda, who gives away her daughter when she is told by the mirror that the girl would be prettier than her), this version still presents several motives and elements in common with the Brothers Grimm version, such as the magic mirror.<sup>5</sup> One of the most interesting features about this tale is that Barrantes includes ferocious criticism against some social aspects of the period, such as the popular press (the queen gets married to a gossip columnist) and the traditional institution of marriage, considered as a fatal mistake for men, since it would bring madness. As Montserrat Amores highlights, the tale can be understood as 'mocking entertainment in which social criticism prevails', which somehow anticipates those contemporary versions that also present critiques against conservative aspects of the original tale.<sup>6</sup>

There are numerous versions of Snow White that can be traced across and throughout the Hispanic tradition, which might explain why they are known under a great variety of titles. Amores argues that the main character is sometimes called Blanca Flor ('White Flower'), and that there are several differences with the European version.<sup>7</sup> For example, in some of the adaptations, such as 'Cuento de los ladrones', compiled by J. Camarena, the dwarfs have been substituted with thieves. The work of Espinosa is especially significant in this sense, since not only does he identify thirty-eight Hispanic versions of Snow White, but he also establishes five variations of the tale.<sup>8</sup> In his analysis, he determines the main elements that constitute this type of story:

- A. The story is about a heroine, who is pale as the snow and red as the blood.
- B. Her beauty provokes the envy from her mother or stepmother.
  - (B1. who might have a magic mirror which reveals who's the prettiest).
- C. The mother orders some hunters or servants to bring the girl into the forest and kill her, but they take pity of her and let her live. She finally finds protection with dwarfs or thieves and stays in their house.
  - C2, C3, C4. The persecutor tries to kill the heroine by getting the help of a witch or someone else with a magic object such as an apple, a comb, a corset, a ring ...
- D. The dwarfs or thieves put the heroine inside a crystal box. (D1. The dwarfs or thieves throw the crystal box into the sea).

- E. She is found by a prince who extracts the magic object that makes her faint, and she comes back to life (sometimes, the object is extracted by a servant or someone else).
- E1. The prince marries the heroine ...
- F. The prosecutor is punished.<sup>9</sup>

In the same way, Amores presents a detailed study of nineteenth-century versions of folkloric tales in order to highlight their influence on the literary context of the period and the interest that they generated among writers. The author catalogues the versions of popular tales in the Spanish context, establishing a chronology and following a systematic analysis for their classification. This way, she identifies numerous versions of the tale, such as ‘La buena hija’, ‘La madrastra envidiosa’ or ‘Nevadita’, including several Catalanian and Basque versions.<sup>10</sup> Her contribution is, therefore, enriching since it continues the work by authors like Espinosa or Maxime Chavalier.<sup>11</sup>

The existence of certain folktales – such as Snow White – and their evolution into different versions should be understood as a proof of their ties within the Hispanic tradition and their extensive diffusion in the Peninsula.<sup>12</sup> In fact, the relevance of this tale is not restricted to nineteenth-century literature but remains alive through different media expressions. The two versions analysed in the following pages show its continuous adaptation in the current popular culture context since the turn of the millennium, a phenomenon that ultimately alludes to the idea of hypertextuality and the plurality of readings and reinterpretations that can derive from the same text.<sup>13</sup>

## *Blancanieves* (Pablo Berger, 2012)

After several decades without any presence in the big screen, 2012 was a prolific year for the adaptation of the tale *Snow White and the Seven Dwarfs*. The Spanish version by Pablo Berger, which was recognized with ten Goya awards, was released simultaneously with the two American productions about the princess.<sup>14</sup> Despite the fact that *Snow White and the Huntsman* (Rupert Sanders, 2012) maintains a medieval fantasy atmosphere with a gothic aesthetic style, the princess is given an epic and decisive role, whereas *Mirror Mirror* (Tarsem Singh, 2012) also represents Snow White as a fighter, but in a colourful, festive ambiance, much closer to the children’s stories setting. Lucía Ugarte del Campo considers all three films as perfect cases to exemplify the multiplicity of stories that can emerge from the same tale, since they are created within different genres (the epic genre, comedy and drama-thriller) even though they originate from the same fairy-tale source.

Since 2010, numerous translations of iconic fairy tales, which are not usually aimed at young audiences, have expanded the original stories by the introduction of variations in the traditional roles, especially in the case of female representation.<sup>15</sup> The Spanish version is perhaps the most daring in its style, since it is filmed in black and white and is completely silent (with the exception of musical accompaniment). Furthermore, several resources from early cinema, such as intertitles, transitions with fading effects, iris shots at the start or end of scenes, as well as a certain tendency to exaggerate the actors' characterization and interpretation, are also used. These creative choices also demonstrate a stylistic fusion among German expressionism, Soviet avant-garde cinema and Hollywood styles.<sup>16</sup>

*Blancanieves* tells the story of the young Carmen, the daughter of the famous bullfighter Antonio Villalta and the famous singer Carmen de Triana, who died in childbirth. Villalta, who is unable to get over his wife's death and is physically incapable due to a fateful bullfight, seeks refuge in the care provided by a manipulative nurse called Encarna – who will take advantage of his weaknesses to keep him away from his daughter after their marriage. The stepmother's efforts do not impede the father–daughter relationship, until it is cut short when the stepmother assassinates her husband to take all his money and remove his daughter, Carmen. Even though the young lady manages to escape from the attacker sent by the stepmother, she loses her memory during the attack and is rescued by six 'bullfighter dwarfs', who belong to a travelling artists company and embrace her as one of the family's member. With them, Carmen discovers her vocation as a bullfighter, hailed by the public, under the name of Blancanieves. Her debut takes place in the same arena where her father met his fateful destiny and, although she recovers her memory, she is deceived by her stepmother, who makes her bite a poisoned apple that puts her to sleep eternally.

The use of symbolic objects such as the poisoned apple, the crystal coffin or the mirror that reinforces the stepmother's vain behaviour, works as iconic connections between the film and the classic Snow White tale. Nevertheless, the iconography is profoundly linked to the cultural tradition of *la españolada*. *La españolada* is a specific genre of the Spanish cinematography (considerably present in specific historical moments) that comprehends those films that exploit certain elements of national folklore.<sup>17</sup> Numerous aspects belonging to this movement are visualized in the film. The bullfighting iconography is visible and shown through the images of bullfighting arenas, brave bulls, bullfighter's outfits, the death liturgy and the celebration of two bullfights that mark the beginning and the end of the story. These images have a significant influence on both Carmencita's past and future as a bullfighter. In much the same way, the folkloric tradition is also present in the story, embodied in her mother – a copla (traditional folk music) singer – the popular dancing and the apparel (*mantilla*). The story likewise portrays the traditional sentimental relationship between the

bullfighter and the folkloric singer, reproducing a typical motive in popular productions such as *El último cuplé* (Juan de Orduña, 1957), *Solo los dos* (Luis Lucia Mingarro, 1968) and *El relicario* (Rafael Gil, 1970). Another aspect that strengthens the film's ties with *la española* is the story's setting. From the first scenes, the action takes place in the Seville of the 1920s, although there are no historical, social or political references that connect the movie representations to the real reference. Rather, the representation of the Andalusian capital is confirmed, which is based on a long process of identification between *la española* and Seville that dates back to eighteenth-century popular legends and that continues during Romanticism. The consequence of said association is a metonymic process that unites the image of Seville to the image of Andalusia and, by extension, to the rest of Spain.<sup>18</sup>

In particular, *Blancanieves* can be located within the post-española, since it takes the clichés inherited from *la española*, combined with extra Hispanic references, in order to be freed from the universalizing timelessness of the Brothers Grimm tale.<sup>19</sup> The movie is historically contextualized within a creative postmodern climate in which Spanish cinema is remodelling its own topics, and it is characterized by the recycling of references, the interactivity of languages and the culture mix.<sup>20</sup> This postmodern approximation to the story allows the characters to perform outside the parameters of *la española* through alternative gender roles. For instance, a fundamental difference is introduced regarding Carmencita, since her ability as a bullfighter, a profession which has been traditionally linked to the male context, makes her role transgressive within the story. Nevertheless, Carmencita is also a traditional Snow White in the sense that she is depicted with all the features given to the classical character, being beautiful, kind and profoundly innocent, which ultimately means her downfall.

The characterization within the film more broadly is also subject to modification. A new character is included in the story: her grandmother, a strong attachment figure for Carmen during her childhood in the absence of her parents, whose death provokes the girl's movement to the family home. Another essential difference concerns the incarnation of the prince figure in the dwarf Rafita, completely in love with Carmen, who performs as her protector and support during the whole time. Jesús is likewise identified as the grumpy dwarf, who breaks the family harmony by betraying Blancanieves's confidence trying to make her face a brave bull. However, in the same way as in Disney's animated version, he joins the rest of dwarfs to revenge the villain stepmother, who is symbolically killed by a bull. Regarding the stepmother, her relevance as a main character in the story is also justified by production motives.<sup>21</sup> She performs the role of an absolute villain without any nuance or humanizing features, a 'cruel and beautiful dominatrix'.<sup>22</sup> Not only did she try to get rid of Carmencita, but she also subjected her to a terrible childhood, more similar to Cinderella's infancy

than to Snow White's. From a narrative perspective, a 'structural inversion variation' is also established.<sup>23</sup> The end reproduces the contrary of what is expected at the beginning of the film, since Carmen never gets to wake up from the poisoning and she is exhibited as an attraction in travelling fairs, despite Rafita's cares, who remains by her side and looks after her during her eternal sleep. Even though he tries to wake her up by kissing her, as in the Disney version, Carmen does not come back to life, and she is just able to express her pain through a furtive tear that makes this version distant from the fairy-tale happy ending.

### *Cuéntame un cuento: 'Blancanieves'* (Iñaki Peñafiel, 2014)

Two years after Pablo Berger's film was released, a new version of the *Blancanieves* tale for TV was produced, this time a self-contained chapter of the miniseries *Cuéntame un cuento* and broadcast on Antena 3 Televisión, a generalist channel of the Spanish television market. *Cuéntame un cuento* is composed of five chapters that reinterpret several folk tales from a modern point of view: The Three Little Pigs, Little Red Riding Hood, The Beauty and the Beast, and Hansel and Gretel. Directed by Iñaki Peñafiel, *Blancanieves* stands as the second-most watched episode (after the release of The Three Little Pigs), achieving an audience share of 13.4 per cent, with 2,468,000 spectators.<sup>24</sup>

The fact that a production like this appeared on Spanish television is not unremarkable, since *Cuéntame un cuento* is a response to the adaptation of tales produced for American television, such as *Once Upon a Time* (ABC: 2011–18) or *Grimm* (NBC: 2011–17). All these programmes of tales share a common feature in their translation to the small screen, mixing present-day elements from the urban context with traditional aspects linked to folk tales. In this regard, and even though the analysed miniseries do not introduce supernatural elements, as it takes place in an urban fantasy, its atmosphere connects with the fundamental aspects of this subgenre, since it 'carefully transfigure apparatus traditionally associated with rural settings in order to adapt it to modern cities, often redesigning it to fit specific locations'.<sup>25</sup>

In this TV version, *Blancanieves* is called Blanca (meaning 'white' in Spanish), and she lives happily in a big mansion with her father, her stepmother and her stepmother's son, until Eve, the stepmother, discovers that her husband wants to divorce. In order not to lose her economic patrimony, based on a great cosmetic empire, the stepmother decides to hire a murderer to kill her husband and Blanca. Although the father is finally killed by the murderer, he takes pity on Blanca in the last moment and lets



her live. Blanca loses her memory in the escape and is rescued by a group of seven thieves named with pseudonyms, who rename her as Nieves (meaning ‘snow’). There are clear connections that can be established between this contemporary adaptation and some earlier Spanish versions of the tale from the nineteenth century, by recovering a unique narrative element such as the replacement of dwarfs by thieves. The girl grows up in an orphanage and, when she becomes an adult, works in a casino at the same time that she collaborates with the thieves in several frauds, until destiny reunites her with her stepbrother Diego. From that moment on, her present meets her past while she tries to rebuild her life. Once more, she becomes her stepmother’s victim when she discovers Blanca’s real identity.

Some iconic elements are maintained in the story, such as the apple (Blanca has a beautiful apple tree in her garden, and she is poisoned with an apple pie), as well as the mirror as an identifying object linked to the villain. However, both items are devoid of magical features since the story is developed as a plausible fiction with little trace of fantasy. Both stories do use very similar metaphors, as the Evil Queen and Eve share an obsession with maintaining power and with beauty as an inherent feature of youth, displaying narcissistic and vain personalities that are reinforced through their personal fascination with mirrors. Egoism is usually a feature given to villains in folk and fairy tales, since it is understood as a synonym of evil incarnated in the main character’s opponent. Thus, the exemplary nature of tales warns against the egoism hidden under beauty, while mirrors become a recurring element to symbolize this moral.<sup>26</sup> However, in opposition to other adaptations, the stepmother in this version is humanized, since she is able to love, and presents a weak point in regard to her son, whose death means her real destruction.

Much of the action takes place in a specific urban place akin to Madrid, but there are not enough geographical anchors for the spectator to easily identify the nationality of the city.<sup>27</sup> In this sense, the television show does not include any identifying element of Spanish culture, which allows the audience to connect it with any other foreign space. The theory of cultural domination or destruction of a local cultural perspective is an appropriate frame to explain the creation of such a disconnected audiovisual product. Its neutral appearance makes the programme more accessible to the public, becoming a ‘travelling narrative’ that can be easily exported internationally without generating any rejection based on a cultural shock.<sup>28</sup> Moreover, the fact that it depicts worldwide known stories also favours its exportable dimension. Consequently, the product has turned into a very exportable format, which has resulted in its adaptation within other countries – such as the Mexican production *Érase una vez, lo que no te contaron del cuento* (Blim/Canal 5, 2017) and the American *Tell Me a Story* (CBS All Access, 2018–). However, even though the series does not settle down in any specific spatial context, it does cling to contemporaneity, since it functions as an

excuse to show the less savoury aspects of modern and urban life such as criminality, prostitution and physical abuse, which are very common topics in any urban fantasy formula.<sup>29</sup>

The most palpable connection with the folk-tales context is the introduction of an extradiegetic narrator who tells the story as a fable, creating a strong contrast with the miniseries iconography and thriller structure that runs throughout. There are also several links with the police genre, such as the inclusion of thieves, the use of firearms, persecutions and the multiple scenes of action. While all these elements tie the story with the current times, the association with folk tales is managed through the voice-over narration. This genre mix creates a hybrid fiction, following current TV tendencies that also influence the national context.<sup>30</sup> This is especially significant for generalist channels in Spanish broadcast television that compete in the prime time, which traditionally require attractive products to attract a large market share.

Blancanieves and her role as a princess – as Bonachón (Happy) calls her – can be understood from a dualist perspective.<sup>31</sup> On the one hand, in order to adapt to contemporaneity as Nieves, she loses her innocence acting as bait in the committed frauds by consciously using her seductive and beauty charms and living her sexuality freely. This attitude makes her distant from the usually naive personality assigned to the princess. On the other, Blanca maintains certain naivety regarding her trust in others, since she does not suspect her stepmother's real intentions until she is poisoned. Blanca is the folk-tale princess' alter ego, who, in opposition to Nieves, perpetuates the crystallized image of Blancanieves as the epitome of the natural woman exempt from artifices.<sup>32</sup> Concerning her arch transformation, the main difference with the Disney version is Blancanieves's decision to achieve revenge against her opponents, going back home with the dwarfs to make Eve and her son face the truth and consequently breaking the traditional role of Blancanieves as an 'innocent persecuted heroine' by becoming the persecutor.<sup>33</sup>

The two main modifications in relation to the original text concern the representation of characters. First, the adviser-mirror is embodied in Sonia, a consultant who warns Eva about possible threats. The connection between this character and the magic object is made evident, since she is portrayed through her reflection in the mirror in most of the scenes. Second, the prince's role is split into two characters: Diego, Blancanieves's stepbrother, with whom she shares a special bond since their childhood and starts a sentimental relationship, and Bonachón, one of the thieves-dwarfs, who turns into the real emotional support for Blancanieves and is ultimately chosen by her. In opposition with other versions, loyalty and commitment are rewarded over the Prince archetype, since Bonachón differs from the prince as he is not wealthy or gallant, but he remains next to Blancanieves when her stepmother and stepbrother betray her. Their story is sealed with a

kiss and an escape together, similar to the Disney movie, in that it fulfils the 'structural variation of saturation'<sup>34</sup> by which the expected end becomes real.

## Conclusion: Blancanieves's survival in the contemporary Spanish context

Even though the characters in the two texts analysed in this chapter maintain many similarities with the classical versions, they both show (post) feminist features associated with modern times. Carmen voluntarily choses a profession usually reserved for men, and Nieves performs with initiative, assuming the role of avenger. Nevertheless, while it is true that female roles are somewhat transgressive, there are no other positive or long-lasting female characters who support the heroine, since the grandmother dies too soon in the movie and the orphanage nuns who take care of Blanca in the television series only show an incidental relevance. This noteworthy absence of female heroines seems to reinforce Bruno Bettelheim's psychological analysis about the *Snow White* tale that bases the princess' salvation on waiting for a male character – first, the dwarfs and second the prince.<sup>35</sup> Thus, they both would seem to consolidate the idea that it is necessary that a man rescues or takes care of women. Nonetheless, regarding Carmen's case, not even her prince is able to bring her back to life.

The fact that one of the dwarfs performs as the authentic blue prince for Snow White in both cases seems significant, not just because of the romantic interest shown in each production but because of the loyalty and support demonstrated by the characters until the end. Parallel to the reimagination of the princess role, these actualizations about the prince can be inserted in the historical conjunction regarding the development of new masculinities, in which man is not a saviour anymore but a partner in adventure, acquiring an auxiliary role instead of a rescuer.<sup>36</sup> Another similarity between both versions is the fact that Snow White is betrayed by Grumpy; in the movie, Jesúsín is moved by jealousy and in the television series due to economic reasons, which introduces danger inside the trust circle and puts the stability of the family core in danger.<sup>37</sup>

Regarding the *españolización* (or 'Hispanization') of the tale, the approach shown in both media examples is diametrically opposed. While Berger's film feeds from stereotypes deeply rooted in 'la españolada' folklore, the representation of space in the *Cuéntame un cuento* episode is neutral, disconnected from a specific context: a decision that can be explained by distribution motives, since the television programme has become an increasingly exportable format to other countries. In contrast, the fundamental and unique quality in Berger's work relies on its adhesion to the Hispanic culture. This establishes a parallelism between today's script

writers and producers' work and nineteenth-century writers' labour. Not only do they recover folk tales from the past and bring them to current generations as compilers used to do, but they also reinterpret original tales by adapting them to the present context, in the same way as writers such as Barrantes and his unique version of *Blancanieves*. In this regard, the updating of traditional tales, plus the reference to childhood memories which connect to the public's affective dimension, seem effective techniques when creating attractive audiovisual products for an extensive audience.<sup>38</sup>

Despite the modification of certain elements, the tale's essence remains recognizable. The story's recognizable structure is thus respected, as two magical objects stand as the key elements that allow the identification of Snow White, even with the licences taken: the mirror, as a symbol of the villain's narcissism and selfishness, and the apple, which symbolizes misfortune since it triggers *Blancanieves's* fall into temptation.

## Notes

- 1 Cristina Bacchilega, *Postmodern Fairy Tales: Gender and Narrative Strategies* (Philadelphia: University of Pennsylvania Press, 1997).
- 2 Jacob and Wilhelm Grimm were academics and folklorists who developed an exhaustive cultural research by collecting and publishing German legends, fables and tales from the oral tradition. In opposition to popular belief, and despite the fact that they finally had to alter certain details to satisfy the bourgeoisie requests, their tales' collections were not originally targeted for children; they were guided by a scientific rigour instead in order to respect their primitive nature – Moisés Selfa Sastre, 'Siete cuentos inéditos traducidos al español de los Hermanos Grimm: ejemplo de relatos poco moralizantes', *MediAzioni* 17 ('Perspectivas multifacéticas en el universo de la literatura infantil y juvenil') (2015): 2.
- 3 Aurelio M. Espinosa, *Cuentos populares españoles recogidos de la tradición oral de España. Tomo I* (Stanford, CA: Stanford University Press, 1923), 12.
- 4 Monserrat Amores, 'Cuentos de vieja, de Juan Ariza. La primera colección de cuentos folclóricos españoles', in *El cuento español en el siglo XIX. Autores raros y olvidados*, ed. Jaume Pont (Lleida: Scriptura, Edicions Universitat de Lleida, 1998), 10.
- 5 Monserrat Amores, "'El espejo de la verdad" de Vicente Barrantes. Una versión libre del cuento de *Blancanieves*', *Revista Garoza*, no. 8 (2008): 13.
- 6 *Ibid.*, 22.
- 7 *Ibid.*, 13.
- 8 Aurelio M. Espinosa, *Cuentos populares españoles recogidos de la tradición oral de España. Tomo III* (Madrid: CSIC, 1946–7), 431–41.
- 9 *Ibid.*, 434–5.

- 10 Monserrat Amores, *Catálogo de cuentos folclóricos reelaborados por escritores del Siglo XIX* (Madrid: CSIC, 1997), 120–1.
- 11 Maxime Chavalier wrote *Cuentos folklóricos españoles del Siglo de Oro*, in 1983.
- 12 Amores, *Catálogo de cuentos folclóricos*, 10.
- 13 Gérard Genette, *Palimpsestos: la literatura en segundo grado* (Madrid: Taurus, 1989).
- 14 The Goya Awards are given annually by the Academia de las Artes y las Ciencias Cinematográficas de España (Spanish Academy of Cinematographic Arts and Sciences), being the major recognition for the film works in Spain.
- 15 Irene Raya and Pedro García, 'El camino hacia Juego de Tronos: Nuevas tendencias en la fantasía cinematográfica y televisiva del nuevo milenio', in *Reyes, espadas, cuervos y dragones. Estudio del fenómeno televisivo Juego de Tronos*, ed. Irene Raya and Pedro García (Sevilla: Fragua, 2013), 44.
- 16 Diane Braco, 'El hechizo de las imágenes: Blancanieves, el cuento espectacular de Pablo Berger (2012)', *Fotocinema. Revista científica de cine y fotografía*, no. 11 (2015): 42.
- 17 Nancy Berthier, 'Espagne folklorique et Espagne éternelle: l'irrésistible ascension de l'espagnolade', *Bulletin d'histoire contemporaine de l'Espagne*, no. 24 (1996): 245–54; Marta García Carrión, 'Españoladas y estereotipos cinematográficos: algunas consideraciones sobre su recepción en la España de los años veinte', *Revue Iberic@l, Revue d'études ibériques et ibéro-américaines* (dossier monographique: Les stéréotypes dans la construction des identités nationales depuis une perspective transnationale), no. 10 (2016): 123–35. Although it is usually recognized as a film genre, the origin of the term 'españolada' is linked to the French literature of mid-nineteenth century, which constructed a romantic and orientalist stereotype, combined with the Andalusian folklore, to define Spain as an exotic country. Its defining iconographic elements are: beautiful dark haired and dark eyed women, the presence of bulls and bullfighters, as well as bandits and wild passages, and the exhibition of regional singings and dances. García Carrión, 'Españoladas y estereotipos cinematográficos: algunas consideraciones sobre su recepción en la España de los años veinte', 124–5.
- 18 José Luis Navarrete Cardero, 'La españolada y Sevilla', *Cuadernos de EICHEROA*, 4 (2003), 9–11.
- 19 Braco, 'El hechizo de las imágenes', 30.
- 20 José Luis Navarrete Cardero, *Historia de un género cinematográfico: la españolada* (Madrid: Quiasmo, 2009), 279–90.
- 21 In the same way as Julia Roberts turned out as an essential key in the promotion of *Mirror, Mirror*, Maribel Verdú, a Spanish cinema star, is the most important actress of this production. This indicates why both villains enjoy a privileged space in the promotional covers of their respective films.
- 22 Cristina Colombo, 'Blancanieves: De la ficción al empoderamiento', in *VII Jornadas de Poéticas de la Literatura Argentina para Niñas* (Ensenada: Memoria Académica, 2016), 8.

- 23 Francesco Casetti and Federico Di Chio, *Cómo analizar un film* (Barcelona: Paidós, 1991), 204.
- 24 The poor audience figures reached by the TV show dismissed its renovation, since it achieved a global share of 12.7 per cent on average, with 2,337,000 spectators, opposite to the 13 per cent averaged by the channel Antena 3 in Mondays primetime during 2014. Available at <https://www.formulatv.com/series/cuentame-un-cuento/foros/2/1/audiencias/>, <https://www.elespanol.com/bluper/noticias/cuentame-un-cuento-despide-127-de-media>.
- 25 Brian Stableford, *The A to Z of Fantasy Literature* (Lanham, MD: Scarecrow Press, 2009); Alexander Irvine, 'Urban fantasy', in *The Cambridge Companion to Fantasy Literature*, ed. Edward James and Farah Mendlesohn (Cambridge: Cambridge University Press, 2012), 200–13.
- 26 The constant presence of mirrors and this type of characters can be conceived, from a symbolic perspective, as an allusion to the myth of Narcissus, which illustrates the fatal consequences of self-love. In this sense, it is important to note that, in most versions, the Evil Queen receives a brutal final punishment, although the Grimm Brothers themselves lessened the severity of their first edition, where she was forced to wear a pair of red-hot iron shoes and dance in them.
- 27 The actor who plays Bonachón, Félix Gómez, explains in an interview that 'the magic forest was changed for a dark and thug Madrid' in the production. However, the truth is that the identification with the Spanish capital is hidden, except for subtle details such as a sign of the parking Princesa, the view of the Schweppes building in the Gran Vía through a window and so on. Available at [https://www.antena3.com/series/cuentame-un-cuento/blancanieves/felix-gomez-cambiamos-bosque-magico-madrid-oscurο-macarra\\_20141114571b4ee44beb287a291789b7.html](https://www.antena3.com/series/cuentame-un-cuento/blancanieves/felix-gomez-cambiamos-bosque-magico-madrid-oscurο-macarra_20141114571b4ee44beb287a291789b7.html). Accessed 30 August 2020.
- 28 Milly Buonanno, *The Age of Television: Experiences and Theories* (Bristol: Intellect Books, 2008), 108.
- 29 Stefan Ekman, 'Urban Fantasy: A Literature of the Unseen', *Journal of the Fantastic in the Arts* 27, no. 3 (2016): 466.
- 30 Maite Ribés Alegría, 'La hibridación de géneros y la crisis de la calidad televisiva: consejos audiovisuales en el panorama televisivo', *Comunicar: Revista científica iberoamericana de comunicación y educación*, no. 25 (2005): 1–10; Inmaculada Gordillo, *La hiperteleviión: géneros y formatos* (Ecuador: Ciespal, 2009); Irene Raya Bravo, 'La tendencia hacia la hibridación en el macrogénero extraordinario durante la era hiperteleviiva. Casos de estudio: Galáctica: estrella de combate, Juego de Tronos y American Horror Story', *Revista de la Asociación Española de Investigación de la Comunicación* 3, no. 6 (2016): 11–18.
- 31 The fact that the main character is created as a dual figure is revealing and it can be related to an extensive cultural tradition representing, through a diversity of expressions, the concept of duality, which is present in the collective imaginary. Albert Chillón, 'La urdimbre mitopoética de la cultura mediática', *Anàlisi: quaderns de comunicació i cultura*, no. 24 (2000): 156.

- 32 Bacchilega, *Postmodern Fairy Tales*, 29.
- 33 Ibid.
- 34 Casetti and Di Chio, *Cómo analizar un film*, 204.
- 35 Bruno Bettelheim, *Psicoanálisis de los cuentos de hadas* (Barcelona: Grijalbo Mondadori, 1994), 20.
- 36 This change of roles is also shown in other film versions of Snow White; for example, in the representation of the hunter and the prince in *Snow White and the Huntsman*, or the prince in *Mirror Mirror*, as well as in other recent Disney productions like *Tangled* (Nathan Greno and Byron Howard, 2010) or *Frozen* (Chris Buck and Jennifer Lee, 2013).
- 37 Jordi Balló and Xavier Pérez, *Yo ya he estado aquí: ficciones de la repetición* (Barcelona: Anagrama, 2005), 80.
- 38 Rovira Collado and Pomares Puig, 'Clásicos infantiles para adultos. Últimas adaptaciones cinematográficas de cuentos tradicionales', in *1st International Conference: Teaching Literature in English for Young Learners*, ed. Agustín Reyes Torres, Luis S. Villacañas de Castro and Betlem Soler Pardo (Facultat de Magisteri: Universitat de València, 2012), 199.