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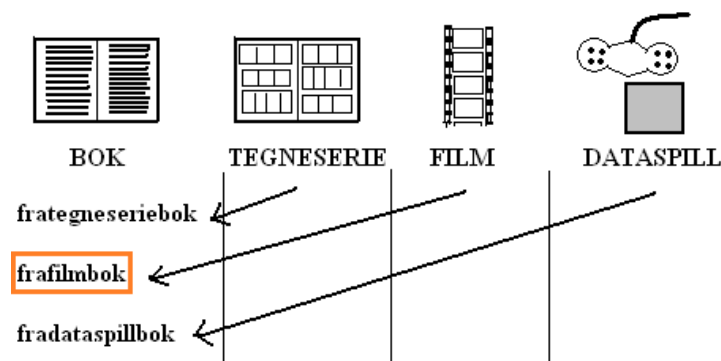
Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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Frafilmbok

(_sjanger, _adaptasjon) Engelsk: “novelization” (eller “novelisation”), også kalt “film tie-in novelization”. Jan Baetens og Marc Lits kaller “novellisations” (fransk betegnelse) for en sjanger på linje med andre litterære sjangrer (2004 s. 10-11). De har vært kalt “movie editions” av bøker (Neuhaus og Holzner 2007 s. 435).

Betegnelsen “frafilmbok” brukes etter formelen “fra-x-y”, der det opprinnelige mediet (x) står først og deretter det medieproduktet som er resultatet (y). En “frafilmbok” er dermed en bok (f.eks. en roman) som er medieadaptert fra film (eller en kombinasjon av en film og et filmmanus). Tilsvarende blir det produsert “fradataspillbøker” osv.:



De fleste “novelizations” er snarere basert på filmmanuskriptet eller en idé fra filmmanuset enn på selve filmen (Baetens og Lits 2004 s. 12). Men leserne sammenligner med filmen og har filmens bilder i hodet mens de leser (med unntak av de som kun leser boka).

Mange av forfatterne vil være anonyme og “neker å signere sitt arbeid”, dvs. de ønsker ikke å ha sitt navn på bokomslaget fordi det ikke anses som god litteratur (Baetens og Lits 2004 s. 10). Men noen frafilmbøker får ganske høy status, f.eks. de to relativt kjente franske forfatterne George Chesbro og Pierre Pelots romanadaptasjoner av Christophe Gans’ filmer *Crying Freeman* (1995) og *Ulvenes klan* (2006) (Baetens og Lits 2004 s. 153).

“Novelisation attests to the desire to concretise the experience of watching the film; it makes the temporary and ephemeral permanent. It is a strong desire: Randall

Larson's *Films to Books* documents more than 2,500 such film-based novels (1995)." (Matthews og Moody 2007 s. 112-113) "It is a curiosity that films should send their audience into bookstores to purchase the texts that *lack* the visual specificity of the film they have just seen, but it is a well-documented phenomenon, and one on which marketers have capitalised since the film first met the novel. [...] a consumer who would read a book version of the film because it was just that: a written version of a film they enjoyed" (Matthews og Moody 2007 s. 110-111 og 113).

Bokserien *Readers' Library Film Edition* (fra 1920-tallet) har et forord der det står at serien "has been instituted to meet a real modern demand. Interest in a film is by no means exhausted merely by seeing it. The two arts, or forms of expression, the picture and the written word in book form, react one on the other. ... In a word, the filmgoer wishes also to read the book of the film, and the reader to see the picture. To meet this undeniable call for literature associated with the film, it would not be enough to produce books of inferior quality. ... *Publication will coincide with the appearance of each new and important film.*" (siteret fra Towheed, Crone og Halsey 2011 s. 18-19) En slik "novelization" hadde som tittel-tekst:

" 'The Girl from China'
novelized by Karen Brown.
Adapted from
John Cotton's
DRIFTING
Universal Picture
Starring MARY NOLAN."

(her siteret fra Towheed, Crone og Halsey 2011 s. 19)

"No matter how positive the process is, or how well the book ends up turning out, novelizations still have a stigma about them. To some, even the word "novelization" sounds like an insult, as if it were just a shell of a novel. "It's always amusing to me, you take a book, say, *To Kill a Mockingbird*, throw away three quarters of it and win an Academy Award for best adapted screenplay," says Foster. "But if you take a screenplay and add three quarters of original material to it – which is a much, much more difficult piece of writing – well, that's by definition 'hackwork.' And it's much harder, having done both, to take a screenplay and make a book out of it than [to] take a terrific book and make a screenplay out of it." "

(Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 26.02.16)

Do Androids Dream of Electric Sheep? (1968) er en science fiction-roman av den amerikanske forfatteren Philip K. Dick, med en historie som ble adaptert til filmen *Blade Runner* (1982) av den engelske regissøren Ridley Scott. Filmen ble deretter adaptert til en roman av den amerikanske forfatteren Les Martin, med tittelen *Blade Runner: A Story of the Future* (1982) (Baetens og Lits 2004 s. 133). Hvis filmen er

basert på en bok, kan frafilmboka kalles en “reliterarisering” (Zima 1995 s. 240). Mange frafilmbøker er basert på filmer som igjen er basert på bøker. Det gjelder f.eks. frafilmboka *Prince Caspian Movie Storybook* (2008), basert på filmen som er en adaptasjon av C. S. Lewis’ bok. (Ernie Maliks *Prince Caspian: The Official Illustrated Movie Companion* er derimot en spin-off-bok som forteller om produksjonen av filmen.)

I årene 1971-75 ble briten Alfred Shaughnessy m.fl.s TV-serie *Upstairs, Downstairs* en stor suksess. Hver episode i serien ble etterfulgt av en frafilmbok. “Each series of *Upstairs, Downstairs* was accompanied by a novelisation, with additional detail in each, but also with some episodes missing. All books were published by Sphere Books. The novelisation of the first series, “*Upstairs, Downstairs or the secrets of an Edwardian household*”, was written by John Hawkesworth and published in 1972. Hawkesworth also wrote the series two novelisation, “*In My Lady’s Chamber*” and this was published in 1973. The following year, Mollie Hardwick’s novelisation of the third series, “*The Years of Change*”, was published and she also wrote the 1975 “*The War to End Wars*”, the fourth series novelisation. The fifth series, which was longer than the others, was novelised in two books, both by Michael Hardwick and published in 1975. They were called “*On With The Dance*” and “*Endings And Beginnings*”. As well as these novelisations, five books were separately published, again by Sphere Books, with each being the biography of a main character before the series started. “*Rose’s Story*” was written by Terence Brady & Charlotte Bingham and published in 1972.” (<https://www.goodreads.com/series/45368-upstairs-downstairs>; lesedato 11.03.16)

De franske forlagene J’ai Lu og Presses Pocket har publisert mange romaner basert direkte på filmer (Baetens og Lits 2004 s. 90-91). Den franske journalisten Danièle Heymanns roman *Bjørnen* (1988) er en adaptasjon av Jean-Jacques Annauds film med samme navn (<http://communication.revues.org/3130>; lesedato 02.10.15). Det er den lille bjørnungen som har synsvinkelen i frafilmboka (slik den noen ganger har i filmen).

Ellery Queen (som er et felles psevdonym for amerikanerne Manfred B. Lee og Frederic Dannay) skrev romanen *A Study in Terror* (1966) der Sherlock Holmes møter Jack the Ripper. Boka er en adaptasjon av den britiske regissøren James Hills film med samme tittel fra året før. Men Ellery Queen satte sitt eget stempel på historien blant annet gjennom å endre hvem som er den skyldige (Oudin 1997 s. 86).

Den amerikanske regissøren Stephen Sommers’ skrekkfilm *The Mummy* (1999) “made no particular attempt to appeal to children, but *The Mummy Returns* featured an eight-year-old child and was accompanied by a novelization for children as well as one for adults; since its release, the characters and stories have

been still further identified as suitable material for children by the launch of a *Mummy* cartoon series and comic-book annual.” (Hopkins 2005 s. 116)

Forfatteren Deborah Chiel skrev en frafilmbok av den meksikanske regissøren Alfonso Cuaróns film *Great Expectations* (1998), som i sin tur var en adaptasjon av Charles Dickens’ roman med samme tittel fra 1861.

Romaner basert på nye James Bond-filmer har utvidet Ian Flemings bokserie om Bond (Baetens og Lits 2004 s. 91). Forlaget Gildrose Publications “produced two novelizations to the EON films, *James Bond, The Spy Who Loved Me* and *James Bond and Moonraker* in 1977 and 1979, [...] written by Christopher Wood. [...] [John] Gardner wrote a total of 16 Bond novels, including two novelizations of feature films. [...] After Gardner’s departure Raymond Benson was contracted by Gildrose to continue the Bond story. Benson, an American, was accused by fans of Americanizing the series but was also hailed as returning to Fleming’s roots more than Gardner had managed. Benson wrote six original Bond novels [...] He also wrote three film novelizations and three Bond short stories.” (http://jamesbond.wikia.com/wiki/James_Bond_books; lesedato 18.02.16)

Den amerikanske regissøren Steven Spielbergs film *Saving Private Ryan* (1998) ble adaptert til roman av amerikaneren Max Allan Collins. Romanen gir oss soldatenes individuelle tanker på en måte som filmen ikke gjør, og inneholder en slags psykologisk analyse som ikke finnes hos Spielberg (Baetens og Lits 2004 s. 186-188).

Den britiske forfatteren Christopher Priest’s roman *eXistenZ* (1999) er basert på den kanadiske regissøren David Cronenbergs film *eXistenZ* (1999). “Generally, novelization can be defined as the adaptation from film into novel, as opposed to the more usual adaptation process from novel to film. Although most novelizations have no literary ambitions, it occurs that some authors succeed in giving a particular twist to the “job” they are asked to do. Christopher Priest’s novelization of David Cronenberg’s *eXistenZ* might be an example of such a rather uncommon practice. [...] The phenomenon of novelization fits in with the cinephile’s desire to write about cinema, and with the idea that a film is incomplete without an accompanying text. As part of the marketing strategy for a film, a novelization is usually limited to an elaborate transcription of the screenplay. In that sense, it is merely a commercial exploitation of the film’s success and actuality.” (Thomas Van Parys m.fl. i <http://www.imageandnarrative.be/inarchive/performance/vanparys.htm>; lesedato 26.11.15)

I et intervju sa Priest om skriveprosessen av *eXistenZ*: “I tackled it in exactly the same way as I have written other novelizations in the past. I read the script through to get some sense of what the eventual film might be like, thought about it for a bit, mentally decided which scenes would work best in a novel, and which ones would need to be revised slightly to make them work, then got down to it. Time is always

short with a novelization. You become involved with the film when they've almost finished work on it, and they want the book to be ready so that it can be on sale at the same time as the film is released. And of course publishing a book takes time. So there's no time to waste. In general, what you try to do is produce a book that will run parallel to the film. It should try to have the same effect on the reader as the film will have on its audience. It should tell the same story, have the same characters, have the same general "feel". But a book requires many more words than a screenplay, so you have the opportunity to embellish a little: work in some back-story, fill out the background, describe the locations, and so on. But remember: at the time the novel is being written, the author only has a screenplay to work with. It's probably not even a final version, a shooting script. You have no real idea which actors will be in it, or where the film will be shot. You have no knowledge of the music, the pace, what the special effects will look like, the way the lighting will be used, the overall style. All you can do is guess at them, from what's in the script. Other than this, I was free to do whatever I thought was best for the novel." (<http://www.imageandnarrative.be/inarchive/performance/vanparys.htm>; lesedato 26.11.15)

I det samme intervjuet fortalte Priest: "Novels based on films obviously have an appeal. I think people read them partly because they want to recapture some of the magic of having already seen the film, and a novel will help them re-imagine it, and partly because they are looking for an explanation of something they found obscure, or an expansion of scenes, or something like that. I also think a good novelizer can improve things. There was one film I worked on where, unusually, I was shown a rough cut of the film before I even saw the script. At the end of the rough cut there were three endings, one after the other. The director appeared at the end of the screening and explained that he had shot three endings because he couldn't decide which was the best. Privately, I thought all three of them were poor, and gave the film a weak climax. I decided not to worry about it, wait to see what the script said, then deal with the problem at the time. Perhaps by that time they would have decided. But a week later, when I was sent the script, I discovered that it had no ending at all! The writer had simply given up. When I got to the end of the novel I tried to find out what the director had decided to use, but no one would tell me. So I wrote a completely different ending of my own, consistent with the characters, logical within the plot, and with a surprise at the very end. Naturally, I think it's better than any of the other three endings. It's definitely a lot better than the one the director eventually chose. I went to see the film when it came out, and he had picked the easiest, most obvious ending of the three. It was also the weakest. (Of course, now you will want to know what the film was, but I'm not saying. Although I can say that it was not any film of Mr Cronenberg's.)" (<http://www.imageandnarrative.be/inarchive/performance/vanparys.htm>; lesedato 26.11.15)

Den amerikanske forfatteren Max Allan Collins har sagt dette om skrivingen av framfilmbøker: "I read the script once or twice, to get the general lay of the land,

trying not to think too much like a novelist. In fact, because I've directed three indie films, I would say I read it like a director...which is I think the secret of whatever success I've had in the form: that I can read it from a filmmaker's perspective AND as a novelist. Then I break it down into chapters. This is to serve two functions: a., to start putting the material into novelistic form; and b., give me a work schedule – I usually write one chapter a day, so this will tell me how many days I'll be working on the project. On IN THE LINE OF FIRE, though, due to the incredibly tight deadline, I did two chapters a day. What's tricky is to organize the material within those chapters – and on occasion, sparingly, to reorganize, change the order in which material appears. What I'm chiefly referring to is the cinematic technique of crosscutting between simultaneous-action scenes, which works well on screen but is incredibly choppy in a novel. So I may put all the pieces of a scene together into one chapter, or maybe half-chapter; and the same with the pieces of the other scene, with which it was crosscut. Another decision I make is point of view. I hate head-hopping, though I do a little of it in novelizations because of the nature of moviemaking – standard movie narrative technique is omniscient, going anywhere, anytime it feels like. But ideally in a section I've marked off as a chapter, or a major section of a chapter, I can find a character whose POV makes sense. Strong, focused POV further gives the proper interior feel to adaptation of material specifically prepared for the exterior medium of film.” (<http://iamtw.org/articles/writing-a-novelization/>; lesedato 14.03.16)

“The most audacious thing I ever did with a novelization, and probably my best novelization at that, was with the mediocre “tunnel disaster” script, DAYLIGHT. I treated it like a documentarian interviewing the survivors, and did multiple first-person accounts...with occasional italicized omniscient intros at the top of chapters. I didn't give the Stallone character a POV chapter in the novel, which (if you haven't seen the movie) makes the reader wonder if he survived to be interviewed. A multi-cast audio book was done from this, and it rocked. I've had more than one reader tell me DAYLIGHT was my best novel, including all my originals. Does one smile, laugh or weep? I do the same thing with a novelization script that I do with a script I'm shooting as a director: I put a big X through material “shot.” I work with the script next to me, and just glance at the dialogue as I write, using what feels right, rewriting and expanding otherwise. I realize this is controversial and few on this list seem to agree with me, but I view dialogue (unless otherwise instructed by the client) as anything but sacred. In my opinion, prose writers need to understand that movie dialogue is NOT novel dialogue. Screenplay dialogue is compressed, and depends on the gifts of actors to make it believable and to bring it to life. The opposite is also true: when I adapt my own fiction to screenplay, I toss that dialogue out, too. Different animals. And I rarely have a client complain about this approach. If the dialogue is just sort of functional, I replace it. If it's good, I leave it in, but still expand and enhance. What is sacrosanct is the story. I try to “follow the script out the door.” If Moe comes in after Curly in the script and he's carrying a salami, by God he will be in the novel.” (Max Allan Collins i <http://iamtw.org/articles/writing-a-novelization/>; lesedato 14.03.16)

“Studio interference, zero royalties, a lack of acclaim. Adapting books based on movies can be thankless work, but the authors who write them deserve your respect. This past June, *The New York Times* Best Seller List for mass-market paperbacks featured an outlier among its usual list of suspects [...] a book adaptation of the blockbuster film *Godzilla*, written by Greg Cox. Cox’s book is what’s known in the business as a movie “novelization.” The term means exactly what you think it does: it’s a novel based on a film, one fleshed out with a greater attention to character backstory and more descriptive action sequences. [...] Not every novelization is a hit like *Godzilla*, of course, nor is it a growing part of the book industry. As studios have made bigger bets on a smaller number of films, the quantity of novelizations produced annually has decreased. But Hollywood hasn’t dropped them completely.” (Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 26.02.16)

“The novelization itself has a surprisingly long history, having popped up almost 100 years ago with silent films like *Sparrows* and *London After Midnight*. According to *Films into Books: An Analytical Bibliography of Film, Novelizations, Movie and TV Tie-Ins* one of the first mainstream talkies to get the book treatment was the 1933 classic *King Kong*. As the film industry continued to grow, publishers began producing more of these properties. By the late 1970s, studios were reaping the benefits of global franchises, including *Star Wars* and *Alien*, both of which had novelizations that sold millions of copies. The 80s and 90s brought their fair share of tie-ins too, including everything from *Howard the Duck*, to *Ferris Bueller’s Day Off* to *Batman & Robin*. Today, tie-ins are mainly reserved for science-fiction and fantasy films – tent poles that translate easily into other media and come with built-in audience interest. Novelizations may have made more sense before the advent of home video. Back then, films were released in the theater and often not heard from again. The best way to relive those original memories was to read them in book format (or to use your imagination). [...] It’s a way for fans to feel more connected to a story or property they love. When you have a novelization, you get to remember at least a piece of that enthusiasm you experienced the first time around. “People just see it as one other element of the entertainment experience,” says Katy Wild, the editorial director of Titan Publishing Group Ltd., which publishes movie novelizations, including *Dawn of the Planet of the Apes* and the soon-to-be-released *Interstellar*. “I think people who read movie novelizations are the people who go see those movies.” ” (Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 26.02.16)

“Novelization authors are typically paid a flat fee in the low five-figure range to complete the work (if they’re lucky, they may get 1 to 2 percent royalties). The money, however, is only one reason writers sign up in the first place. “I took it for two reasons,” says author Alan Dean Foster, about his decision to get into novelization writing, which has included everything from *Star Wars: Episode IV* to *Terminator Salvation*. “First, because I was a young writer and I needed to make a living. And because, as [a fan], I got to make my own director’s cut. I got to fix the

science mistakes, I got to enlarge on the characters, if there was a scene I particularly liked, I got to do more of it, and I had an unlimited budget. So it was fun.” Like many novelization writers, Foster is also an accomplished original fiction author, which is how he ended up falling into the movie tie-in game to begin with. The first novelization he wrote was for *Luana*, “basically a female Tarzan movie,” from Italy, made in 1968. Since Foster had a Master of Fine Arts in Film from UCLA, and since he had already written three original titles, his editor asked him to take a shot at doing the novelization. The request was easier said than done. “I went down to the office of this sleazo producer who was four floors up and off Hollywood Boulevard and sat down to look at the film, which was all in Italian with no subtitles,” says Foster. “This left me in bad shape. I had no idea what to do.” Without even a script available to work from, Foster improvised, using a custom advertisement created by legendary science-fiction artist Frank Frazetta as his source material. [...] difficulties when it came to dealing with the bigwigs behind these properties, from being given a lack of information about the film to impossibly quick turnaround times (try writing a book in a nine-day span, like Max Allan Collins did on *In the Line of Fire*) to last-minute rewrites of the script. Terry Brooks was forced to deal with the latter situation on Steven Spielberg’s 1991 flick, *Hook*. “They brought in people to fix the script, and that’s when it started to go downhill,” says Brooks.” (Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 05.04.16)

Max Allan Collins “who’s written novelizations of *Air Force One* and *Saving Private Ryan* among others, faced his own difficulties back in 2002. He wrote the novelization of *Road to Perdition*, which was based on his own graphic novel; even though Collins was the reason the movie existed in the first place, he was forced to write a novel based exclusively on the film. “I couldn’t write anything about the characters that I had created that wasn’t in the script,” says Collins. “It’s one of the great frustrations of my career. I turned in about a 90,000-word novel that kind of fleshed everything out and brought it in sync with the graphic novel. I was very proud of it. And after it was cut, it was about 40,000 words, and that was not pleasant.” As Foster adequately described the process, writing a novelization “is a work for hire. If the owner wants the house painted bright orange, you paint it bright orange.” But even amid the horror stories, there are thrilling encounters with the filmmakers themselves to make up for it. While writing the novel for *Pacific Rim*, author Alex Irvine got to see an early cut of the movie and had a long conversation with director Guillermo del Toro about the story. Terry Brooks had a similar experience with George Lucas, when he worked on *The Phantom Menace*. “I talked to George on the phone. I got this sentence out: ‘It would really help me in writing this book to put in some background on the Jedi and the Sith,’ and that was the last thing I said for half an hour,” he says. “He just went off and gave me this huge description of the background story. It was a really good experience. I finished it in 90 days. He didn’t change a word of the book.” ” (Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 26.02.16)

Max Allan Collins “and writer Lee Goldberg have even taken the extra step of creating an organization called the International Association of Media Tie-In Writers as a way to help recognize these authors and the work that they do. The group currently hands out annual awards called the Scribes, each year at Comic-Con. This year’s nominees for best adapted novel included Cox’s *Man of Steel*, Irvine’s *Pacific Rim*, and *47 Ronin* by Joan D. Vinge, with Irvine taking home the grand prize.” (Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 31.03.16)

“There may be people out there who laugh at the idea of a *Battleship* or a *Men in Black* novelization, but rest assured, there are folks who read them, whether they are award-worthy or not. Just take a quick scan of an Amazon review section of a novelization and you’ll realize that some readers take them just as seriously as any other piece of fiction: “One of my quirky traits is that I often act out the dialogue in books out loud while reading them, and this one was one of my favorites to ‘perform,’ ” says Amazon reviewer Alex Szollo, in his evaluation of the *Pacific Rim* novelization. “Mr. Irvine exhibits an awesome ability to flesh out characters and bring about an air of credibility to a movie adaptation. I felt like the story was much more believable in the novel due to the use of reports throughout it. Five out of five! Thank you, Mr. Irvine, one hell of a job!” ” (Alex Suskind i <http://www.vanityfair.com/hollywood/2014/08/movie-novelizations-still-exist>; lesedato 26.02.16)

“While book tie-ins are hardly new – there was a tie-in to 1933’s *King Kong* – the game changed with the original *Star Trek* series. The show came and went in the late ’60s without fanfare, but rose like a phoenix in the early ’70s with syndication and original novels that boldly ventured to worlds never seen on the small screen. “The license is still going after 30 years,” observed S&S executive editor Lisa Clancy, who uses the example of *Star Trek* to rally in-house enthusiasm for the highly successful *Buffy the Vampire Slayer* series she edits. “*Star Trek* shows that you can continually reinvent a property to keep it alive.” For tie-in publishers, TV syndication can be a double-edged sword. On one hand, there’s no denying its market penetration. “It extends the normal series life span and brings in new viewers,” said Clancy. “And some younger viewers, who would otherwise miss a prime-time show, can now watch it in an earlier time slot.” But syndication also means that fans don’t have to go far to get their fix. “If they can see it on TV or DVD or watch taped episodes, why should they buy a novelization?” noted Beverly Horowitz, v-p and publisher of the Knopf Delacorte Dell Young Readers Group. “DVD has changed the landscape because fans can go back for what they missed,” concurred Hope Innelli, v-p and editorial director of HarperEntertainment. “Tie-in books, therefore, have to serve a different purpose.” Many of these books keep fans happy by shedding more light on the characters, filling in plot gaps or turning back the clock. For example, the lightning pace and Washington insider backdrop of the Fox series *24* left a lot of unanswered questions at the end of last year’s premiere season. “We created a backstory in conjunction with the writers that explains how

key characters got there in the first place and reveals why the revenge plot unfolded. That's just not on the show," said Innelli." (John-Michael Maas i <http://iamtw.org/articles/breaking-out-of-the-box/>; lesedato 14.03.16)

Regissør Nils Gaups vikingfilm *Birkebeinerne* (2016) gikk på norske kinoer i februar og mars 2016. På kinoer i Oslo (bl.a. Colosseum og Ringen) ble det i samme periode i kinokioskene solgt en historisk roman basert på filmmanuset av Ravn Lanesskog og på filmen: Jon Ewos *Birkebeinerne* (2016). "Året er 1204. Norge herjes av borgerkrig. Kongen er døende og hans uekte sønn voktes i dyp hemmelighet. En gutt som kirkens folk vil drepe, og to heltmodige birkebeinere vil beskytte til døden. Birkebeinerne er historien om maktkampen mellom pavekirken og kongen. Det er historien om enormt mot, om lojalitet og en livsfarlig ferd over fjellet. Ungdomsroman av Jon Ewo, basert på filmmanuset til storfilmene *Birkebeinerne*. Regissert av Nils Gaup, med Kristoffer Hivju og Jacob Oftebro i hovedrollene, foruten Torbjørn Harr, Nikolaj Lie Kaas og Søren Pilmark. Jon Ewo er en av Norges ledende barne- og ungdomsbokforfattere, og flere ganger prisbelønnet nettopp for formidling av historisk innhold til ungdom. Fortellingen er basert på virkelige hendelser. Av Jon Ewo basert på et originalmanus av Ravn Lanesskog for Paradox. Illustrert av Kristoffer Caspar Damskau." (<http://www.norli.no/webapp/>; lesedato 02.03.16)

"Jon Ewo har nemlig ikke laget historien selv denne gangen, men han har basert fortellingen på filmen *Birkebeinerne*. Her kan du lese hva han har å fortelle om boka *Birkebeinerne*. [...] Dette var etter forespørsel fra filmselskapet selv. De hadde kontakt med min forlegger og så spurte de om jeg kunne tenke meg å gjøre den jobben med å bruke filmmanuset som plott, karakterbakgrunn og synopsis for en bok. [...] Jeg så en uferdig versjon [av filmen] for mange måneder siden. Jeg synes det er utrolig god spenningsfilm og at den får fortalt om en viktig bit av Norgeshistorien på en måte som forhåpentligvis appellerer til mange unge. [...] Boka mi er basert på siste versjonen av filmmanuset. Men underveis i en filmprosess blir av og til scener og replikker lagt til. Og i klippingen av en film blir mye endret – kanskje hele scener blir strøket. Så det betyr at man vil se ting i filmen som ikke er i boka, og scener i boka som ble kuttet i filmen. [...] Aller mest var det en fascinerende jobb. Det er fordi jeg opplevde i praksis hvor stor forskjell det er mellom å fortelle med bilder og å fortelle med ord. Ravn Lanesskog har verktøy som han kan bruke, og som ikke hjelper meg, mens jeg har litterære verktøy som ikke funker på film. I filmmanuset kan det for eksempel stå: "Morgen Østerdalen. Birkebeinerne Skjervald og Torstein går gjennom en skog." Det er alt. Og når man ser det på film så inneholder de bildene vi ser et vell av informasjon. Jobben min blir da å forsøke å gjenskape noe av alt dette. Jeg må få med at det er vinter og snøen ligger tett på granene. De to er godt kledd mot kulda der de går på ski i et kupert terreng. Jeg må si noe om lyden av skiene mot snøen og suset i granene. Jeg kan fortelle hva de føler. Jeg bruker altså kanskje en halv bokside på å si dette som manusforfatteren har brukt 10 ord på å skrive. I tillegg kan jeg gå inn i hodene på alle personene, hvis jeg vil. Det funker ikke på film. Men der hvor film

kan kryssklippe mellom to scener, så må jeg klippe disse scenene fra hverandre og sette dem sammen som to forskjellige scener som følger etter hverandre. Kryssklipping fungerer som regel dårlig i tekst.” (Ewo i <http://ubok.no/blogg/jon-ewo-forteller-om-birkebeinerne>; lesedato 04.03.16)

Ewo vektla å være “tro mot utseendet på karakterene. Fikk et helt galleri med fotos av skuespillerne så jeg visste hvordan de så ut. [...] Jeg fikk lov til å endre alle replikkene, hvis jeg ville. Og det var fordi i filmmanuset henvendte Ravn seg til et voksent publikum. Mens jeg ville skrive slik at også unge mennesker kunne like og forstå det. Så her er det endel forskjeller. Jeg har dessuten gått inn i hodene på mange personer. I tillegg er det, som nevnt over, noen scener som ble klippet vekk i filmen. Men som fremdeles er i boka. [...] jeg var bundet av historien slik den foreligger i filmen. Men jeg oppdaget at noen steder avviker filmen fra det vi tror har skjedd. Så i etterordet har jeg laget en liste med slike ting som vi regner med ikke stemmer med hva som faktisk skjedde. [...] Den eneste jeg fikk hjelp av var filmmanus-forfatteren Ravn Lanesskog selv. Grunnen til det var at han kunne absolutt alt av detaljer om hvordan folk gikk kledd, hva slags våpen de hadde, hvordan skiene så ut, osv osv. Så når jeg sto fast på historiske detaljer mailet jeg ham og fikk alltid svar.” (<http://ubok.no/blogg/jon-ewo-forteller-om-birkebeinerne>; lesedato 04.03.16)

“ “Birkebeinerne” er Jon Ewos romanversjon av filmen med same navn. Vi møter krigerne Skjervald og Torstein, som frakter kongssønnen Håkon Håkonsson på ski fra østlandet til Nidaros, med blodtørstige baglere i hælene. Innimellom hopper vi til Nidaros, der unge prinsesse Kristin blir trukket inn i kampen om tronen etter broren hennes, Håkon Sverresson. Ewo skriver i etterordet at filmmanusets kjappe scenskifter har vært en utfordring. Det synes. I stedet for å legge perspektivet hos én person, får vi et slags allvitende ovenfra og ned-perspektiv. [...] De naturtro illustrasjonene til Kristoffer Damskau trekker opp. Også han har brukt filmen som mal, men har skapt et eget uttrykk som kler fortellingen usedvanlig godt. Naturbildene er majestetiske, og den hvite og blågrå fargepaletten gir en kald og trolsk stemning.” (*Dagbladet* 5. mars 2016 s. 48)

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