

A Snowflake in All of Us: A Study of Motif in the Film

Snow Cake (2006)

ดั่งผลึกหิมะ: การศึกษาโมทีฟในภาพยนตร์เรื่อง สโนว์เค้ก (พ.ศ. 2549)

Usa Padgate¹

อุษา พัดเกต²

Abstract

This study aims to identify motifs in the film *Snow Cake* (2006) and to analyze the meanings and messages of the film based on the motifs. Snow is found to be the key motif of the film. It is presented in various forms and carries a layer of messages. Snow as an overall mass represents generality and the public's indifferent tendency to typecast, as evidenced by the common attitudes and prejudices of the townspeople in the film. Snow as an individual flake, on the contrary, showcases singular beauty and unique characteristics, as witnessed in the lives of the main characters. Snow, therefore, carries the message of the risk of stereotypes and the value of individuality as well as the lesson of acceptance for a life full of possibilities.

Keywords: Snow Cake, Motif, Film criticism

บทคัดย่อ

การศึกษานี้มีจุดประสงค์เพื่อหาโมทีฟในภาพยนตร์เรื่อง สโนว์เค้ก (พ.ศ. 2549) และวิเคราะห์ความหมายและสารจากภาพยนตร์ผ่านโมทีฟต่าง ๆ พบว่า โมทีฟหลักในภาพยนตร์คือหิมะ ซึ่งถูกนำเสนอในรูปแบบที่หลากหลายและส่งสารในระดับต่าง ๆ กัน หิมะเมื่อนำเสนอโดยองค์รวมจะให้ภาพของความเฉยชาของคนทั่วไปที่พร้อมจะตัดสินผู้อื่นจากอคติของตน อย่างไรก็ตาม เมื่อพิจารณาโดยละเอียด ผลึกของหิมะ จะมีความสวยงามโดดเด่น และแตกต่างกันไป เปรียบเช่นลักษณะที่แตกต่างของตัวละครเอกทั้งสี่คนในภาพยนตร์ ดังนั้น จึงกล่าวได้ว่าหิมะเป็นโมทีฟในภาพยนตร์ที่นำสารเกี่ยวกับอันตรายของการด่วนตัดสินลักษณะคน คุณค่าแห่งปัจเจก ตลอดจนบทเรียนในการยอมรับสิ่งต่าง ๆ ที่อาจเกิดขึ้นในชีวิตของคน ๆ หนึ่ง

คำสำคัญ: สโนว์เค้ก โมทีฟ วิจัยภาพยนตร์

¹ Assistant Professor Dr., Department of English, Faculty of Humanities, Naresuan University

² ผู้ช่วยศาสตราจารย์ ดร. ภาควิชาภาษาอังกฤษ คณะมนุษยศาสตร์ มหาวิทยาลัยนครสวรรค์



1. Introduction

1.1 Background of the Study

Snow Cake is a 2006 British-Canadian film directed by Marc Evans and starring Alan Rickman, Sigourney Weaver, Carrie-Anne Moss and Emily Hampshire. The film was nominated in 4 categories for the 27th Genie Awards in 2007, in which Carrie-Anne Moss won Best Supporting Actress Award. The film also won the Zip.ca People's Choice Award at the 2007 Kingston Canadian Film Festival. (Snow Cake, 2016)

Snow Cake narrates an unlikely friendship between an autistic woman and an embittered English man who bond through their personal tragedies and idiosyncrasies under the scrutiny of a small-town community. In the course of the story, both characters learn to live and cope with their own fears through acceptance and forgiveness.

The film has been noted for its message on autism as well as its projection of a world inside the mind of an autistic patient. Autism, nevertheless, is by no means the only message of the film. *Snow Cake* delivers other messages that are much subtler than a plea for understanding for people suffering from this disorder. At any rate, the characterization of Linda, an autistic snow-lover who nonchalantly faces the prejudice of curious neighbors and judgmental citizens, interesting thought it may be, constitutes but one quarter of the ensemble cast. Alex, Vivienne and Maggie, three other main characters, have their messages to convey. By putting the emphasis on "snow" in the title, the cinematography and the dialogues, the film provides a common characteristic through which the lives of the 4 main characters are reflected. It is this repeated use of reference to snow – a motif – that brings perspectives to the film. One may wonder before watching the film what the film title suggests. After watching the film, even after witnessing Alex giving Linda a cake made of snow, one cannot help but wonder out loud that the "snow cake" must signify something more than just a treat of sweets. This study, therefore, proposes to investigate the "recipe" of this "snow cake" as well as the messages relayed through the use of motif in the film.

1.2 Definitions of Term and Concept of the Study

This study employs the concept of the use of motif in films to explore the underlying meanings of Marc Evans's 2006 film *Snow Cake*.

The word "motif" is defined by Oxford Dictionaries as "a dominant or recurring idea in an artistic work." (Oxford Dictionaries, 2016) The term "motif" is used widely in cinematic production and criticism. David Bordwell and Kristin Thompson, renowned film scholars, explain

that “motif” is “an element in a film that is repeated in a significant way.” (Bordwell & Thompson, 1997, p. 480) A motif creates a pervasive presence of similarity and repetition, which in turns helps create parallelism, a tool used in many films to portray common characteristics of seemingly very different characters. Thus, it can be said that a motif helps unify a film through its repetition, variation, and development.

On the one hand, a motif can be presented concretely as an object, a color, a place, a person, a sound, or even a character trait. On the other hand, a motif can be subtly shown through cinematic techniques such as framing, camera angles and editing. In *The Wizard of Oz* (1939), to quote a classic example, Dorothy’s journey in the Land of Oz in search of a way back home is a significant motif for a battle between good and evil. The innocent and kind-hearted Dorothy’s triumph over the Wicked Witch of the East towards the beginning of the journey is but a concrete suggestion of the eventual victory of positive power, namely courage, kindness and resourcefulness, represented slightly more subtly and respectively by the Lion, the Tin Woodman and the Scarecrow, who are Dorothy’s companions throughout her adventures. For a more contemporary example, *Harry Potter and the Prisoner of Azkaban* (2004) dabbles with the relatively modern concept of time being nonlinear (i.e. Einstein’s theory of relativity). The motif of time, or, more specifically, nonlinear time, takes shape in the plot in which Hermione travels back and forth in time to take different classes whose schedules overlap as well as in physical evidence of both the giant clock swinging in front of the school building ticking away the ‘present’ hour and the much smaller one given by Dumbledore to Hermione to fiddle with in order to go forward or backward in time.

1.3 Related Studies

Since motifs are often key to understanding the messages of films, thus rendering the experience of the screening more fulfilling emotionally and intellectually, many scholars have conducted studies to identify and analyze various forms of motifs in different types of films. Some interesting examples are as follows:

Sarver (1996) studied the use of the cinematic motif of Frankenstein² in Nathanael West’s novel *The Day of the Locust* which criticizes the superficiality of Hollywood culture. Scruggs

² *Frankenstein* is a Gothic novel written by Mary Shelly and published in 1818. It tells the story of a medical student, Victor Frankenstein, who creates a powerful monster out of parts of dead people’s bodies, becomes completely irresponsible for his own creation and eventually loses control of it. The Frankenstein motif, thus, suggests, among other things, the creation of something immense that eventually becomes uncontrollable.



(2004) examined the noir motif³ in Max Ophuls's *The Reckless Moment* and Scott McGhee and David Seigel's remake of Ophuls's film *The Deep End* and pointed out that the racial problems in the first film were portrayed to be fixable whereas the attempts to fix the social arrangements in the second film were irrelevant in a place where the Founding Fathers were silent on the issue of slavery. Kranz (2008) tracked the sonic motifs in Franco Zeffirelli's 1967 cinematic adaptation of Shakespeare's *The Taming of the Shrew* to bridge the gap in the study of films which had been seen as a largely visual medium and found that the patterns of sound in the film helped the viewers to infer Zeffirelli's interpretation of Shakespeare's comedy and more fully appreciate the director's cinematic art. Alcocer (2008) analyzed the circular motif in the Latin American film *Cabeza de Vaca* directed by Nicolas Echevarria and revealed that the circular motif expressed through circular objects, ground plans and forms in the film suggested the reconciliation of the protagonist's new American self with his former Iberian self, thereby creating a whole new persona and a model for the integration of Spanish Americans. Thakkar (2010) studied the hunting motif in Cuban Director Tomas Gutierrez Alea's 1968 film *Memorias del subdesarrollo* to argue that the protagonist was trapped in the socio-political values in Cuba, making him both a victim and an agent of violence in the film. McLennan (2014) explored F. Scott Fitzgerald's short story "The Curious Case of Benjamin Button" (1922) in relation to David Fincher's 2008 screen adaptation and concluded that the reverse-aging motif in both versions was pointless. Finally, Wilson (2015) investigated the operatic "faulty-brakes" motif in Joe Wright's 2007 cinematic adaptation of Ian McEwan's 2001 novel *Atonement* to emphasize the relentlessness of the female protagonist's imagination which was occasionally stuck in an obsessive loop.

1.4 Research Questions

The research questions for this study are as follows:

1. To identify and study motifs in the film *Snow Cake* (2006).
2. To analyze the meanings and messages of the film *Snow Cake* (2006) based on the motifs found.

2. Research Methods

2.1 Research Data

The primary datum for this study is the film *Snow Cake* (2006) written by Angela Pell, produced by Jessica Daniel, Andrew Eaton and Niv Fichman, directed by Marc Evans, and distributed by Alliance Atlantis (in Canada) and Momentum Pictures (in the United Kingdom).

³ Film Noir, French for "Black Film" is a cinematic term used to describe crime dramas with sexual attitudes and sexual motivations. (Film Noir, 2017) The noir motif exhibits such attitudes and motivations as well as the visual or symbolic representations of black and white.

2.2 Data Analysis

The researcher conducted the study in the following steps:

1. Study the film *Snow Cake* (2006).
2. Study documents and previous research works related to the concept of motifs in films.
3. Identify motifs in the film *Snow Cake* (2006).
4. Analyze the motifs found in the film *Snow Cake* (2006) in terms of their meanings and messages.
5. Present the findings in the descriptive analysis format.

3. Findings and Discussion

In order to make the answers to the research questions more relatable to the general readers, the storyline of the film *Snow Cake* (2006) and certain significant details about the main characters are provided before the investigation of the research premises is presented.

3.1 *Snow Cake*: The Story

Alex Hughes (Alan Rickman), an Englishman who has just finished his prison term, travels to Canada to see the mother of his son who died in a car accident and whose existence he had learned about only a short period before his death. Stopping his rental car to eat in a diner on the way to Winnipeg, Alex is pestered by an eccentric teenage girl named Vivienne Freeman (Emily Hampshire) who tries to befriend him to catch a ride. After rejecting her request for a ride, Alex changes his mind and takes Vivienne in. While they are getting to know more about each other through their ensuing conversations, a transport truck runs into the side of their car, killing Vivienne on the spot. Alex receives only minor injuries. Feeling guilt-ridden, Alex takes a bus to visit Vivienne's mother in Wawa, a small Canadian town, intending to apologize for the accident and to deliver some gifts that Vivienne bought for her. He becomes even more dismayed to find out that Vivienne's mother, Linda Freeman (Sigourney Weaver), is autistic and has always relied on Vivienne to do certain simple tasks which she is unable to do herself due to her obsession with cleanliness and phobia of dirt. Alex agrees to stay a few days to help arrange Vivienne's funeral and help put the garbage bags outside, a chore that Linda regards with particular abhorrence. At first, he finds Linda's obsessive compulsive behavior unbearable and her affinity with snow unsettling, but eventually comes to appreciate her gift with words in their games of scrabble. He also develops an intimate relationship with Maggie (Carrie-Anne Moss), one of Linda's neighbors whom she hates, and later tells her that he went to prison because he killed the man who was involved in his son's death. Alex contemplates settling down in Wawa with Maggie, but Maggie shows no interest in the conventional idea of love and marriage. After the funeral, Alex leaves for Winnipeg. Maggie helps Linda with the garbage bags. Linda opens the fridge and finds that Alex has made her a cake of snow.



3.2 *Snow Cake*: The Characters

Snow Cake tells an inside story of four outsiders: Linda, Alex, Maggie and Vivienne. Although they are idiosyncratically different, the four characters somehow bond as social outcasts, a status of which each is all too well aware.

Linda is an outsider in her own community by means of social incapability as a result of her autism. Linda herself is aware of her social impasse and, ironically, uses her illness as an excuse for irrational behavior.

Linda: You are a very selfish man.

Alex: No, I'm not. You're just unreasonable.

Linda: I'm autistic!

Alex: That's the same thing.

(*Snow Cake*, 2006, 1:36:15-1:36:22)

Alex is a stranger in a strange land, an Englishman in a Canadian community. The townspeople regard him suspiciously at first and curiously later on due to his involvement in Vivienne's death and his subsequent relations with Linda and Maggie. His English accent makes him stand out, as when one of Linda's neighbors remarks flirtingly: "Oh, now I know you're not a native. Not with that delectable accent." (*Snow Cake*, 2006, 37:50-37:56) His English reservation keeps him apart from small town gossips, and his very Englishness makes him the subject of those gossips. Furthermore, on a darker, deeper level, Alex's criminal past sets him off in contrast with the pristine landscapes of snow-white Canada as well as with his relatively normal looks, a fact of which he cautions Vivienne: "I killed someone ... I only mentioned it because I wanted you to be aware that ordinary-looking people are often the ones you need to avoid." (*Snow Cake*, 2006, 6:38-7:13)

Maggie is a non-Wawa native who came to live in the town after she divorced her husband. Being both socially and sexually independent, she is never an integral member of the community. In a judgmental town such as this, Maggie's carefree ways and non-conformist views of sexual pleasures, albeit popular on the male side of the township, beg for never-ending scandals. In spite of her long 12 years in Wawa, she is still regarded as "a novelty" by the community at large.

Maggie: Don't go inventing a deity to thank for the small miracles.

They just happen.

Alex: So, you're a non-believer.

Maggie: I am. Which makes me a bit of a novelty around here.

(*Snow Cake*, 2006, 41:43-41:45)

Vivienne is an outcast from the beginning of her being until the very end on account of her origin, appearances and personality. Being the result of “an experiment” (*Snow Cake*, 2006, 1:28:10-1:28:15) between her mother and a boy she met at a care center, Vivienne was brought up mainly by her maternal grandparents since her mother clearly could not handle the task. Although she is revealed to be a very accepting and understanding person herself, her psychedelic looks and outspoken nature do not easily make her an accepted or understood member of her society. Vivienne recognizes her predicament but does not seem to be doing anything to alleviate it: “Ah, I know the feeling. Guys my age just don't like me.” (*Snow Cake*, 2006, 8:25-8:30)

3.3 *Snow Cake*: The Motif

Apart from the obvious fact that “snow” takes half of the credit in the film title, hence making it rather hard to miss, throughout the course of the story, “snow” is also physically, verbally and symbolically a prevalent feature. It is a dominant and recurring idea in the film and, consequently, helps unify the film through repeating, varying and developing parallelism among seemingly very different characters. It can be safely propositioned, thus, that snow is the most significant motif in this film. As other contributing motifs, namely the human tendency for superficial judgment, the concept of the intrinsic value of individuality and the idea of the multiplicity of ‘normality’ can be explained in relation to snow, this study, therefore, projects that snow is ‘the’ motif of the film *Snow Cake* from which spawn a myriad of ideas and interpretations.

Snow as a Clean Slate and a Stereotype: The Human Tendency for Superficial Judgment

The story of *Snow Cake* takes place in the gleamingly white, snow-covered townscapes of Canada. From the beginning to the end, the whiteness of snow stands out as the controlling color. On the one hand, the purity of the blank sheets of snow gives Alex a ‘clean slate’ for a new chapter of his life. Conscious of the pain caused by the death of the son he never got to know, the crime he undertook in retaliation to that sudden loss and the sentence he served for the outburst of rage, Alex is determined to start over by travelling overseas to meet with the mother of his dead son. This is literally reflected in his choice of books. He is reading a book titled *Wipe the Slate, Light a Candle* when Vivienne approaches him in the diner on the roadside. The all-white snowdrifts and peaceful scenery seem like an ideal backdrop to start anew.



On the other hand, the blandness of the white constitutes a physical setting that reflects the mindset of its population. The fictional people of small town Wawa tend to draw conclusions from generalization. Well-meaning though they may be, most invariably fail to distinguish personal qualities from the blandness of social branding. Linda, for example, is tolerated by her neighbors not because they see her as an individual with personal preferences but because they see her autism as something to be condescended upon, a generalization based on the contents of only one film about an autistic character: "I know all about autism. I've seen *that* film."⁴ (*Snow Cake*, 2006, 38:16-38:19) In the consensus of the whole town, Linda's autism is not different from that of the character in the film they have all seen, and Linda herself is not recognized as an individual but defined by her illness. This mind-numbing consensus is carried visually and continually through scene after scene of the static snow-glazed town.

Snow as Singularity: The Intrinsic Value of Individuality

Did you know that no two snowflakes are alike? Wilson Bentley photographed 2,354 snowflakes. His best snowstorm was on his birthday on February 14th, 1928, when he was 63. He called it "a gift from kind winter."

(*Snow Cake*, 2006, 45:07-45:24)

Linda is singular in her passion for snow as well as in her quirks induced by autism. She loves everything about snow: the shapes of snowflakes, the touch of snow and even the taste of it. She spends time cutting pieces of paper into beautiful patterns of snowflakes. She can lie joyfully in a field of snow not feeling bothered by the cold. She crunches happily on snow while telling Alex "Vivienne once described an orgasm to me. It sound like an inferior version of what I feel when I have a mouth full of snow." (*Snow Cake*, 2006, 30:43-30:51)

However, Linda is not the only one with a singular character trait. All the four main characters – Linda, Alex, Maggie and Vivienne – are singular in their own ways. While others cast them into their respective stereotypical caricatures of an autistic patient, an uptight Englishman, a loose woman and a wild child, the film seems to suggest that social labels are as misleading

⁴ Presumably, the film referred to by Diane Wootten, a minor character in *Snow Cake* (2006), is *Rain Man*, a 1988 Academy Award winner about an autistic savant, which inaugurated a common but mistaken media stereotype about people on the autism spectrum. (*Rain Man*, 2017)

as believing that all snowflakes take the same shape. Although snow in mass may look bland and common, snowflakes are individually diverse. Although stereotypes are convenient ways to categorize and, hence, judge people, each individual is intrinsically different from another. Unfortunately, the society in general tends to perceive differences in a negative light. Deviation is not usually taken kindly by most. They are too ready to cast out those who deviate from their social and cultural norms, and to put them straight away into ready-made personality straight-jackets to be made fun of and to be kept at a distance, as when one looks at the multitude of snow but does not see the snowflakes within. The film seems to point out that, just like snowflakes, no two individuals are alike, and that by no means makes one beautiful and the other ugly. Differences are not necessarily negative, and they should not be thus branded so automatically. Each individual is a snowflake of his own, comprising unique angles and curves unlike any others. And just like the wondrous singularity of each snowflake, it is the distinctive quality of an individual that is a beauty to marvel at, not to cast away.

The film's message of the intrinsic value of individuality is best shown in Vivienne's openness to the delights of Linda's world, making chipmunks from snow, collecting snow globes and buying sparkling toys. Her generous view of life and complete acceptance of her mother's situation are reflected in her children's book, "My Little Brother," whose content, read out at her funeral, is a mirror image of her relationship with her mother.

My little brother, James, is special. My little brother is four, and he can't talk yet. He doesn't always understand what I say to him, and he's not a bit interested in my wrestling toys. Dad plays chasing games with him and tries to get him interested in rockets and football, but my little brother really only likes the alphabet. He's very happy when we have alphabet spaghetti for lunch, but then, so am I. Yesterday he took my hands and danced with me. Every time he does something new, however small, it's a brilliant feeling. I wish everyone could get to know someone like my little brother. He makes you look at things in a brand new way. Some people say that James won't ever do the things I do, but it doesn't matter. He'll just do different things. I love my little brother so much and one day I know he'll tell me he loves me, too. Although he'll probably spell it out in spaghetti first.



Snow as the Multiplicity of Normality: The Multitudes of Meanings

As *Snow Cake* employs the motif of snow to suggest that the supposed social norms (the blandness of the snow mass) are in fact teeming with individual differences (the uniqueness of snowflakes), it follows that diversity is natural and normal. This is what most people need to learn and understand. The fictional townspeople in Wawa need to open their minds to the diverse ways of life in order to overcome their prejudices and condescension. Alex himself needs to learn to let go of his rigid worldviews in order to come to terms with his grief. Towards the end of his stay in town, Maggie makes him confront the truth of his past by insisting to know “everything” (*Snow Cake*, 2006, 1:03:55), and by so doing enables him to let go of his demons (the death of his son, the death of Vivienne and, interestingly later on, the infatuation with Maggie herself) and move on.

Curiously, however, it is Linda, more than anyone else in the film, who makes Alex realize the multitudes of options he still has in life. When she offers Alex a new pair of glasses – because the ones he is wearing make him look “shifty” (*Snow Cake*, 2006, 34:25-34:35) – exchanging the common wire-rimmed glasses for the sassier ones, Linda literally and figuratively offers him a new way to perceive and take in life. Subsequently, Alex comes to agree that there is no need to stick to just one pair of glasses, that there are multiple ways to approach life, and that he can grieve with grace and not necessarily with anger and bitterness.

In their games of scrabble, Linda further advocates the freedom of individual expression by making up words and giving examples of their usage in sentences to claim points. Playing against Linda, Alex learns to break away from convention and be spontaneous, to improvise and to grab hold of opportunities in front of him. He learns, most importantly, that it is only with an open mind that one can see differences as possibilities and, hence, can truly appreciate them. The back-up story of Mister Fantastic from Linda’s made-up word DAZLIOUS becomes an analogy of Alex’s own predicament and also a lesson that Linda, with or without a didactic intent, imparts to him.

Mister Fantastic from the Fantastic Four, he’s got arms made of elastic so they can stretch for two, maybe three hundred miles. He’s been imprisoned in a cave for seven days with no food and no water and no light. And on the eighth day, he manages to loosen a rock and push his way up through the top with his stretchy arms and up into the daylight, just as the sun is coming over the mountains, and filling the sky with this white-yellow light, and there’s



a stillness. And in the few minutes he's got before his captor, the evil Doctor Doom, returns, he stops for one second, and all he can hear is his own breathing. And he's totally overwhelmed by how big the world is and how small and unimportant he is. And as he turns around, we see his face look to the sky, and he says, very quietly, so that no one can hear him. He says, "Dazlious."

(*Snow Cake*, 2006, 1:00:50-1:02:00)

Being long "imprisoned" in his grief and guilt, Alex finally realizes "how big the world is and how small and unimportant he is." He learns that his grief is not the end of the world, that he needs to pick himself up – to push his way up through the top ... and up into the daylight," – and that life is full of possibilities, in the same way that "dazlious" projects an array of possible and positive meanings.

In their final encounter in the film, Alex gives Linda a snow cake as a farewell token of their friendship and understanding. The snow cake is an epitome of the film's key messages: individual differences and acceptance. Linda loves snow, and a snow cake, not an expensive creamy one, is a perfect gift for her. Alex is finally free from conventional constraints. He now knows that there are many different ways to make a cake. He has made a perfect cake for Linda. He will find a way – a recipe – to make himself a cake that he will like too.

4. Conclusion

This study explores the motifs in the film *Snow Cake* (2006) in order to analyze the meanings and messages of the film that are expressed through the use of the motifs. It is found that snow in different presentations – *en masse*, snowflakes, snow globes and snow cake – is the key motif of the film on which the film's meanings and messages are based. Firstly, snow in bulk, albeit pure and scenic, is seen as plain and common and represents the public's cold and indifferent tendency to typecast. The fictional town citizenship of Wawa assumes this convenient attitude when dealing with one another. Secondly, snow, when seen as individual flakes, embraces differences. Each character is a snowflake of his own, with singular characteristics and beauty. The quirks of Linda and, to an extent, those of Vivienne are the very qualities that make them shine as a person – the linguistic prowess in Linda's case and the unconditional empathy in Vivienne's. Lastly, the multitude of snow and snowflakes reflect the multiplicity of possibilities – multiple approaches to life, multiple meanings for made-up words, and multiple recipes for a good cake.



In giving Linda a snow cake, Alex comes to accept Linda's idiosyncrasy (exemplifying here through her gustatory fancy for snow) as well as the various options life has to offer. On the other hand, in accepting Alex's snow cake by saying almost gleefully "Now, that is interesting!" (*Snow Cake*, 2006, 1:39:28-1:39:38), Linda shows her rare approval of another individual as well as a hopeful glimpse of more social interactions to come.

References

- Alcocer, R. (2008). Going in Circles: Spanish American Identity and the Circular Motif in Nicolas Echevarrias's *Cabeza de Vaca*, *Literature/Film Quarterly*, 36(4), 250-258.
- Bordwell, D. & Thompson, K. (1997). *Film art: An introduction*. (5th ed.). London: McGraw-Hill.
- Film noir. (2017). Retrieved on October 24, 2017 From https://en.wikipedia.org/wiki/Film_noir
- Kranz, D. L. (2008). Tracking the Sounds of Franco Zeffirelli's *The Taming of the Shrew*. *Literature/Film Quarterly*, 36(2), 94-112.
- McLennan, R. (2014). Aging, Adaptation, and the Curious Cases of Benjamin Button. *Literature/Film Quarterly*, 42(4), 635-648.
- Oxford dictionaries. (2016). Retrieved on November 2, 2016 From <https://en.oxforddictionaries.com/definition/motif>
- Rain man. (2017). Retrieved on May 24, 2017 From https://en.wikipedia.org/wiki/Rain_Man
- Sarver, S. (1996). Homer Simpson Meets Frankenstein: Cinematic Influence in Nathanael West's *The Day of the Locust*. *Literature/Film Quarterly*, 24(2), 217-222.
- Scruggs, C. (2004). The Depth of the Deep End: The Noir Motif in the Reckless Moment and the Deep End. *Mosaic: a Journal for the Interdisciplinary Study of Literature*, 37(1), 17-32.
- Snow cake. (2016). Retrieved on October 25, 2016 From https://en.wikipedia.org/wiki/Snow_Cake
- Thakkar, A. (2010). Structural Violence, Masculinities and the Hunting Motif in Tomas Gutierrez Alea's *Memorias del subdesarrollo* (1968). *Bulletin of Hispanic Studies*, 87(6), 705-723.
- Wilson, A. (2015). Unreliable Authors, Unreliable History: Opera in Joe Wright's Adaptation of *Atonement*. *Cambridge Opera Journal*, 27(2), 155-174.

Filmography

- Daniel, J., Eaton, A., & Fichman, N. (Producers) & Evans, M. (Director). (2006). *Snow cake* [Motion Picture]. Canada: Alliance Atlantis.