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The Female Genius

Voices and Images in Angela Carter's and Kiki Smith's Re-Imaginations of "Little Red Riding Hood"

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SAMMANFATTNING

Utgångsläget för den här interartistiska avhandlingen har varit att granska intertextualitet och intermedialitet i förhållande till text och bild i fem postmoderna och feministiska vuxenberättelser om "Rödluvan." I min avhandling analyserar jag tre noveller av den brittiska författaren Angela Carter, som går under den gemensamma benämningen varg trilogin: "The Werewolf," "In Company of the Wolves" och "Wolf-Alice." Dessa literära verk utgavs i en större samling noveller kallad *The Bloody Chamber* år 1979. Dessutom har jag uvärderat två konstverk, s.k. visuella berättelser, av den amerikanska konstnären Kiki Smith nämligen skulpturen *Daughter* (1999) och litografin *Born* (2002). I min avhandling undersöker jag hur Angela Carter och Kiki Smith i rollen som sagoberättare ger uttryck åt huvudkaraktärernas övergång från barn till kvinna. Jag är intresserad av de olika feministiska uttryck som skapas under dessa övergångsriter och hur den intertextuella dialogen som uppstår runt den kvinnliga huvudkaraktären i berättelserna skapar ett kreativt tillstånd av ett kvinnligt geni. Huvudteorin fokuserar på den intertextuella linjen av Julia Kristeva, som också har utformat teorin om det kvinnliga geniet. Analysen är indelad i tre delar. I den första delen behandlas ideologemet den röda luvan och dess betydelse i relation till den mångfasetterade sagotraditionen Rödluvan, som består dels av en muntlig tradition av kvinnliga sagoberättare, dels av Charles Perrault och Jacob och Wilhem Grimms skriftliga berättelser. Del två fokuserar på ideologemet vargen och dess funktion som varning. Del tre behandlar de fem olika övergångsriterna. "The Werewolf" presenterar en relativt traditionell övergångsrit där kunskap förmedlas från en äldre till en yngre generation, i vilken Carter kritiserar rådande könsnormer genom att skapa två självständiga och starka kvinnoporträtt. "In Company of the Wolves" är en initiering till kvinnliga sexualitet. I den här berättelsen alluderar Carter direkt till myten om den passiva kvinnan och den heterosexuella manliga blicken. I "Wolf-Alice" tar Carter upp begrepp som kvinnlig och manlig tid. *Daughte*r berättar om hur det är att växa upp till kvinna med skägg, vilket väcker kritiska frågor som anspelar på sexuell identitet, traditionella könsroller och stereotypa kvinnobilder. *Born* tar upp frågor som kvinnlig tid, pånyttfödelse och stereotypa kvinnobilder. Genom de intertextuella företeelserna och det kvinnliga geniet inför Carter och Smith en ny feministisk och estetisk form av sagoberättande.

KEYWORDS: Intertextuality, Intermediality, Little Red Riding Hood, Angela Carter, Kiki Smith, Feminism, Postmodern Fairytale, Rite of Passage

1 INTRODUCTION

A female child dallying alone in the woods, a red hood and a wolf are all familiar plot elements from the storyline of “Little Red Riding Hood.” What few readers of “Little Red Riding Hood” know, is that there exists not only one version of this fairytale but a mixture of adaptations that all stem from an oral tradition of female storytellers. Actually, the story appears in numerous versions in folklore, called wives’ tales, throughout Europe to illustrate “The Story of Grandmother.” In 1697, Charles Perrault published the first printed version “Le Petit Chaperon Rouge” (Little Red Riding Hood). In 1812, it was adapted and published anew by Jacob and Wilhelm Grimm, as *Rotkäppchen* (Little Red Cap). Contemporary scholars have interpreted the oral tale as a girl’s initiation into womanhood and sexual potential; aspects, which are explored also in author Angela Carter’s (1940–1992) and visual artist Kiki Smith’s (1954–) postmodern re-imaginations of the story.

1.1 The Aims of the Thesis

The aim of this thesis is to explore the rites of passages into feminine adulthood of the protagonists in Angela Carter’s and Kiki Smith’s contemporary versions of “Little Red Riding Hood.” Rites of passages mark critical transitions in life, to illustrate the progression from adolescence into adulthood. How do Angela Carter and Kiki Smith appropriate female initiation differently from each other and from the oral creativity? What kind of rites for young women are they instilling in their narratives, as they stand and move inside a contemporary, hetero-patriarchal society? How do they, as storytellers, express feminist concerns that as such relate to contemporary woman? In an intertextual dialogue, through permutations of texts, the initiation of a female genius is eventually established. The word intertextuality that was coined by Julia Kristeva (1941–) in a socially volatile France in 1966, refers to intercommunication and breaks of communication of a text caused by the insert of previous textual, visual or cultural material into the novel text. The female genius, which also is a Kristevan concept, is the quintessence of an individual in touch with her own creative force. To comprehend

Carter's and Smith's contemporary passages of rites, I will look into the functions and meanings of the wolf and the red hood that respond to the cautionary tale and the canonical traditions respectively.

The rite of passage together with the ideologemes of the red hood and the wolf forms three intertexual streams. Section 3.1 outlines the ideologeme of the red hood employed in Carter's and Smith's narratives and their relationship with the three canonical traditions of "Little Red Riding Hood." The ideologeme of the wolf and the cautionary tale that present a warning to the reader are investigated in section 3.2. Section 3.3 is dedicated to the female subjects' initiation rites that are both alike and saliently different. Moreover, there is an amount of significant sub-streams figuring in the narratives that on the one hand, guides the female subjects into their initiations, and on the other hand, closely relates to critical concerns of female submission under patriarchy. The sub-streams reveal themselves in the forms of time, the grotesque and gender stereotypes such as the myth of female passivity, the male gaze and double binds of women. These are outlined in subsection 2.3. Subsection 2.4 explains what a rite of passage is. In addition, section 2 is dedicated to intertextuality discussed in subsection 2.1 together with the genius and feminist aesthetic practice presented in subsection 2.2.

In this thesis Angela Carter and Kiki Smith function as storytellers and feminist aesthetic practitioners. I approach the visual and verbal material, independently of modality, through narrativity. Narrative time, in which the actions create chronology is important and, according to H. Porter Abbott (2012: 3–4), an essential ingredient of the human concept of time although apparently the actions in the visual material depend on intertextuality to achieve a sequential time order. Intertextuality, as a narrative device in both texts and images, is far from a novel concept, but interartistic studies that examine intertexts of the binary certainly are rare (Howells 2013: 68). Nevertheless, as Wendy Steiner (1985: 58) explains, intertextual studies of the analogy are vital for the ongoing debate on the subject that eventually will resolve the hitherto overlooked "semiotic power" of the visual arts. According to Mary Orr (2003: 13), a necessary "mammoth undertaking" that involves cultural history and manifestations of the concept that moves beyond intertextuality to encompass intermediality. Thus, one aspect of this thesis, as

the material in the analysis section unfolds, is to compare and contrast visual and verbal intertexts: how they manifest, differ and are alike. Before discussing aesthetics and the verbal and visual narrative, I will introduce the two artists and the material as well as look into storytelling and the canon of "Little Red Riding Hood."

1.2 The Material and the Artists in a Nutshell

Intertextuality is the opening into this discussion of contemporary aesthetics and feminism, in which five short stories that represent postmodern versions of the fairytale "Little Red Riding Hood" are examined. Two artworks by Kiki Smith will be evaluated: the sculpture *Daughter* (1999) and the lithograph *Born* (2002). In addition, I analyze three short stories from Angela Carter's book *The Bloody Chamber* published in 1979: "In Company of the Wolves," "The Werewolf" and "Wolf-Alice," often simply referred to as the wolf trilogy. Below the two artists Angela Carter and Kiki Smith are presented together with the visual and verbal narratives and their critical criticism.

1.2.1 Angela Carter

Clearly, the British storyteller, author, editor, translator and journalist Angela Carter was also a devoted feminist. At the same time, her feministic art is not simple nor of the mainstream kind (Warner 2003: 50). In the essay "Notes from the Frontline," Carter (1983: 69) explains that

> [t]he Women's Movement has been of immense importance to me personally and I would regard myself as a feminist writer, because I'm a feminist in everything else and one can't compartmentalise these things in one's life.

In her feminist writings on fairytales such as in "The Werewolf," Carter is interested in gender roles and double binds of women that as such give rise to inequalities between the sexes. This double bind is obvious in "The Werewolf," in which the dear

grandmother is, as her granddaughter is about to find out, both a wicked werewolf and a witch that is out to kill her grandchild. This double bind of the grandmother is clearly a remark on the idealization of women; at the same time, the story awkwardly presents a transition of female wisdom between generations, which makes it a rite of passage into womanhood. Carter (1997: 5) seems to regard gendered idealizations to stand between woman and real life, a fact that she dislikes and sets out to demystify. Although Carter (1997: 7) frequently applies gender stereotypes in her writings, perhaps as a way to mock the sisterhood as much as to seek out "the great male fantasies about women," she nonetheless remains highly critical to the "fantasy love-play of the archetypes" (Sage 2007: 31; Simpson 2007: xi). In the *The Sadeian Woman*, she (Carter 1979: 5) writes that

> [a]ll the mythical versions of women, from the myth of the redeeming purity of the virgin to that of the healing, reconciling mother, are consolatory nonsenses; and consolatory nonsense seems to me a fair definition of myth, anyway.

Simultaneously, the nature of women and men always occupies Carter in her work, an interplay that is obvious also in "In Company of the Wolves" (see Atwood 2007: 137). Veronica L. Schanoes (2009: 12) explains that Carter investigates heterosexual sexuality of the individual under patriarchy. Jack Zipes (1993: 59, 64) states that Carter questions postmodern notions of sexuality viewed through "Little Red Riding Hood" and seeks to rupture "conventional cultural patterns" to liberate the reader. Indeed, female sexuality and stereotypical gender behavior are topical in "In Company of the Wolves" that relates a story about a young girl in a "red shawl" and her romance with a werewolf-hunter in a "green coat and a wideawake hat" (Carter 2006: 133–134). Interestingly, red and green (together with man and woman) are complementary components. In this narrative, intertextual phenomena of the myth of female passivity together with the, by Maggie Anwell (1989: 76, 79–86) noted, positive formation of a female gaze are discussed. Eventually, "In Company of the Wolves" concludes in an initiation into female sexuality.

In the last fable of the wolf trilogy, "Wolf-Alice," the female initiation centers on time. This story tells about two human-wolf hybrids, Wolf-Alice and the Duke, and their relationship to a mirror in a ghostly castle. In similarity with Julia Kristeva, Carter sees women as essentially different from men due to a female particularity, which requires a certain amount of "tigerishness" to be successful (Atwood 2007: 137). At the same time, according to Lorna Sage (2007: 32), Carter never approves of "woman's lack of wordliness." In "Wolf-Alice," female particularity, displayed through a young girl's entry into menarche, and the by Sage (2007: 32) noted "*time*, as the territory on which you [as a woman have] to stake your claim," are painfully important.

The reception of *The Bloody Chamber* was indeed divided when it was published in 1979: "pseudo-feministic," violent and adult entertaining were a few of the comments (Dworkin 1989: 84; Gamble 2001: 112, 118–121). Patricia Duncker (1986 228–229) refers to Carter's stories as too heterosexual, aggressively building on the patriarchal gaze and desire.

> Red Riding Hood sees that rape is inevitable […] and decides to strip off, lie back and enjoy it. She wants it really. They all do. The message is spelt out. [Still, Carter] could never imagine Cinderella in bed with the Fairy Godmother (Duncker 1986: 228–229).

Duncker's reading contrasts with other critics that have named Carter a magic realist after her glamorous, surrealistic tales that in a fabulous elaborate, ornamental style fuse supernatural, Gothic experience with folktale and mundane realism (Haffenden 1985: 76; Warner 2003: 50). Zipes (1993: 64) classifies Carter as a socio-aesthetic feminist owing to her experimental writing. Ali Smith (2007: 15) regards *The Bloody Chamber* to be Carter's "most critically acclaimed work." Notwithstanding, partly the controversy around her work is rooted in a contemporary essay *The Sadeian Woman* (1997) by Carter that studies Marquis de Sade's life and adult entertaining texts, after which Carter earns the reputation of a "moral pornographer" (Duncker 1986: 229). Partly the lack of misunderstanding stems from her delight in "eclectic borrowing from a variety of different sources, genres and modes," Sarah Gamble (2001: 9) explains. In the John Haffenden (1985: 86–87) interview, Carter portrays her work as multilayered and

further explains in an essay that she (Carter 1983: 69) is “all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode.”

Clearly, intertextuality and feminist concerns are important to Carter in her writing. Stephen Benson (1998: 32, 34, 41–48) states that Carter presents intertextuality in a “distilled form” and that her diverse interaction with both folkloric and other fictive and non-fictive intertexts such as the intertextual influence from Julia Kristeva cannot easily be overlooked. Even if many a critic recognizes Carter’s abundant borrowings, in reality there exist only a few intertextual studies that directly address the *The Bloody Chamber* and the wolf trilogy. In her study, Schanoes (2009: 9–10) seizes the kinship between Carter’s “Wolf-Alice” and “The Bloody Chamber” together with Caroll Lewis’ *Through the Looking and What Alice Found* (2001). Schanoes examines notions of female submission in relationship to the patriarchal gaze and the mirror. Cristina Bacchilega (1997: 52–53, 59) draws on the three different traditions of the canon in her comprehensive, gender focused essay on the wolf trilogy. She claims that through intertextual multivocality Carter uncovers a lost female voice out of a masculine body of storytellers. In addition, she establishes a connection between “Wolf-Alice” and Egbert of Liège’s medieval poem “About a Girl Saved from Wolf Cubs” (1022-24). In *Angela Carter’s “The Bloody Chamber” – A Reader’s Guide*, Andrew Milne (2007: 134, 163, 177, 179) brings up a large number of intertextual links. For instance, he spots a connection between Bam Stroker’s *Dracula* (2012) and both “The Werewolf” and “Wolf-Alice.” He notes the connection between the mirror in “Wolf-Alice” and the psychologist Jacques Lacan’s mirror stage of early childhood development. In addition, he records the multiple references to the Perrault and the Grimm tradition not only in “In Company of the Wolves” but in all three fables of Carter, but unfortunately he neglects the folkloristic intertext completely.

1.2.2. Kiki Smith

Shapeshifting, wonders, magic fables, fairytale and myth such is the world of Kiki Smith, a German born, American visual artist that is perhaps most famous for her numerous sculptures displaying female and animal bodies. Smith's artworks always communicate a feminist view of life, and among critics such as Jack Zipes (2012: 142), she is commonly associated with the feminist aesthetic practice. Marina Warner (2005: 44, 51–52) equates Smith with an elite storyteller known for seeking out the forbidden, the grotesque and the abject and then elegantly combining it with the noble and the beautiful in the artworks she exhibits. I will introduce the sculpture *Daughter* **Figure 1.** (see also **Appendix 1.**) and the lithograph *Born* **Figure 2.** displayed on the next page (see also **Appendix 2.**) first and then enter into a critical discussion of Smith's feministic endeavors in relation to the two artworks.

Figure 1. *Daughter* (Smith 1999a)

The full round statue of *Daughter* measures 121, 9 centimeters in height and is executed in nepal paper, methyl cellulose, bubble wrap, fabric and hair (Sporre 2003: 55, 59). This working process is called additive, in which the artist adds miscellaneous material to create a physical mass. The color scheme is simple and constitutes mainly of large color fields of white, red and brown, which creates a bold yet tranquil appearance. The ankle long dress is shining white, so is the girl's hands, legs and feet. The face is all covered in brown, thick, furry hair. In all the whiteness the focal points of the blue glass eyes stand out together with the blood red hood that cloaks the petit entity. In exhibitions, *Daughter* has been accompanied by a motion-activated sound track especially composed by Margaret De Wys.

Figure 2. *Born*, edition 4 of 28 (Smith 2002)

When *Daughter* is a freestanding sculpture, *Born* is a lithograph that measures 173 in height and 141.4 centimeters in width and that has been printed up in 28 editions on mold-bade T.H. Saunder's paper. Lithography is a printmaking method, through which a distinct feature of flat, uniform color fields is achieved (Sporre 2003: 23, 26). The

color scheme is limited and consists of large, flat color fields covered mainly in white, red, brown, yellow and blue, of which the red hoods of the two females and the brown wolf dominate. *Born* has a strong compositional arrangement consisting of long and delicately thin lines for contour and massing together with vertical and horizontal forms. The background is whitewashed and clean. When creating her visual fairytales, Smith often plays with fairytale cutouts, to deliberately keep the background clean, for the purpose of kindling multiple narrative responses of her audience (Weitman 2012: 38), which certainly is the case in both *Born* and *Daughter*.

The feminist concerns of Smith are not only communicated through the narrative content of her artworks but reflected in the use of materials and methods as well. In the Susan Harris (2006: 4) and Christine Kuan (2013: 1) interviews, Smith describes her materials and working methods as feminist manifestations insofar as paper, that is a fluid material used in for instance paper-mâché and printmaking, is closely connected with domestic practices traditionally regarded with minimal cultural significance to illustrate women's work and the arts and craft movement. Smith argues that women, that as such are still marginalized, should use what is held against them; put differently, qualities such as "gentleness" and "annoyingly fem" are important trademarks for her, at times, overtly feministic art (Vogel 1994: 2; Wilkerson 2006: 157). Ergo, it is not a coincidence that the hems of the grandmother's red hood and dress are elaborately laced in *Born*. Even though the soft materials carry a "heavy historical baggage," in the Chuck Close (1994: 10) interview, Smith claims that the "different materials have [different] psychic and spiritual meaning [assigned] to them [that] do things to you physically." In this way, paper and printmaking has become for Smith a process of "self-healing" and "a secret entrance into using [herself] as a subject," which she certainly does in *Daughter* and *Born* (McCormick 1991: 3; Tallman 1992: 153).

Smith's interest in combining myth with the sacred to form her initiations into feminine adulthood in both *Daughter* and *Born* has not passed unnoticed. In the lithograph *Born* of epic scale, two females emerge out of a wolf's belly, an action that evidently suggests a spiritual resurrection. In an interview for the *Art21* magazine (2010: 1–2), Smith explains that as Catholicism was part of her childhood, her work is always influenced

by church sculpture and iconography, often through the paradox of light and darkness. According to Lynne Tillman (2005: 39, 41), crouching, defecating, humiliated and wounded human bodies that communicate spiritual experience on a carnal level are Smith's trademarks. Helaine Posner (2001: 5–6) states that Smith in her female rites of passages, communicated through the ephemeral narratives of "Little Red Riding Hood," seeks healing as well as spiritual growth. Simultaneously, as Smith uses Christian iconography of the Virgin Mary and the Mary Magdalene in *Daughter* and *Born*, she also criticizes the idealization and double bind of women created as well as the original sin that expelled Eve and Adam from paradise and that, as a consequence, forever ties women to submission and painful childbirth (Posner 2001: 13).

Even if spirituality plays a vital part in *Daughter* and *Born*, also questions about gender and sexual potency interest Smith. This curiosity is especially vivid in the sculpture *Daughter* of a young girl whose face is covered with thick, long possible horsehair. In Catherine Orenstein's (2002: 171) view, by taking on animal features such as the fur that gives a masculine impact, *Daughter* challenges assumptions of gender stereotypes found in fairytale. Wendy Weitman (2012: 37) notes the gender inequality of female passivity versus male activity. Contrariwise, Posner (2001: 9) is more concerned about the painful abject state created and the realization of growing up with a beard, which draws attention to images of the bearded lady. In essence, the female initiations into womanhood created in *Born* and *Smith* relate to spiritual awakening and gender, which eventually, as will be shown, emerges into a feminine genius.

1.3. The Art of Storytelling

Fairytale is a specialized genre of fictive storytelling with roots in folklore and myth, which builds on make-believe and imaginative events. Marina Warner (1995: XIX) defines fairytale as a "language of the imagination, with a vocabulary of images and a syntax as plots." The word fairy derives from the Latin words "fatum" that translates into fate or that which is spoken and the feminine variant "fata" referring to the goddess of fate (Warner 1995: 14–15). Carter (1991: ix–x) states that fairytales have always

been used to express unofficial visions of ideology, sociology, psychology and history. Warner (2005: 19, 25) continues that fairytales are also educational since they are moralizing and sift right from wrong by pointing out wrongdoers. They mediate social standards of behavior by setting up limitations and offering possibilities (Warner 2005: 19). They are shapeshifting and perform wonders such as rebirth in the Grimm's ”Little Red Cap” (Warner 2005: XV). Moreover, fairytales envision scenarios of ”what might be” and offer a ”double vision” by means of fusing real experience with ”conscious and unconscious […] perennial drives and terrors” firmly anchored in society, culture and history (Warner 2005: XVI, XVII).

Storytelling as a phenomenon is universal with millennia long traditions. Warner (1995: 67–76, 97–109) traces its roots all the way back to the oracle of Sibyl and the Queen of Sheba who themselves have turned into myths. Storytelling is nomadic in form and easily diffuses over borders; thus similar narratives with more or less identical storylines are found all over the globe (Warner 1995: XVII). Jan M. Ziolkowski (2009: 98–99) explains that also ”Little Red Riding Hood” has oral sister tales in Asia, Africa and the Nordic countries. In bygone times, folktales were commonly shared on ”veillées” or evening gatherings and often transmitted from the elder to the younger generation by an elderly female storyteller; ergo the name wife's tale was born (Darnton 1985: 17; Warner 2005: 20). These gatherings, together with the fact that women were commonly in charge of the domestic sphere and the village life, developed into fear of the female power (Warner 2005: 27–50). In the 1700s, the Christian image of the silent woman became the ideal, and in the English language wives' tales became synonymous with gossip, rattling, idle talk and telling lies (Warner 2005: 19, 29). Still, most myths and tales stem from a long oral tradition of old wives' tales, for instance Charles Perrault's *Tales of Mother Goose* (1697) and Jacob and Wilhelm Grimm's *Children's and Household Tales* (1812) (Warner 2005: 19). In essence, although the oral tradition of

folklore was profoundly a female art of practice, this changed when male storytellers to illustrate Perrault and the Grimm wrote down and published fairytales such as “Little Red Riding Hood” (Haase 2000: 16, 28–29).

Naturally, one of the greatest strengths of fairytales is their ability to adapt and change, which is perhaps the main reason for why they not only have survived but are still tremendously popular (Warner 2005: XV–XVII). Today, feminist aesthetic practitioners use the fairytale as a medium to explore, express and reflect on the voice and image of women (Bacchilega 1997: 9; Haase 2000: 16, 27). Vanessa Joosen (2011: 54) explains that fairytales have proved to be an excellent tool for exploring topics such as gender, sexuality and power relationships due to its potential large readership since all children and adults are familiar with the canon of the tales. According to Donald Haase (2000: 16, 23), what has been especially topical are questions of canonization and the male bias of the tradition, which have resulted in alternative tales that are not aimed at children but mainly at adults with the aim to criticize and rupture the male dominance often by means of intertextuality such as in the postmodern fairytales of Carter and Smith.

1.4 The Canon of "Little Red Riding Hood"

According to the Aarne-Thompson index, folklorists categorize "Little Red Riding Hood" into tale type ATU 333. This classification builds exclusively on the two printed traditions by Perrault and the Grimm even if today "The Story of Grandmother" is slowly gaining recognition as an oral blueprint out of which other versions have generated owing to experimental feminist storytellers such as Carter and Smith (Haase 2000: 22–24). Next follows an introduction to the three canonical traditions. I start by outlining the wife's tale "The Story of Grandmother" and its interpretations as a rite of passage, a cautionary tale and its relationship to the grotesque. After this, I explain the relevance of the Perrault and the Grimm tradition.

1.4.1 "The Story of Grandmother"

For the longest time, the oral folktale, once existing all over the medieval continent of Europe, rested in oblivion (Dundes 1989: 13). Until quite recently, in the 1950s, when this tradition was extensively resurrected and collected in France, Germany and Italy

(Dundes 1989: 3, 200–202). In “The Story of Grandmother,” a young peasant daughter brings food to her old grandmother and in the woods a “bzou” (werewolf) approaches her. At a crossroad, the werewolf asks the girl to choose between the paths of needles and pins. The werewolf arrives at the grandmother’s cottage first and swallows her up but only after putting “some of her flesh in the pantry and a bottle of her blood on the shelf” (Delarue 1989: 15). As the girl arrives and helps herself in, it is time for a cannibalistic feast: the werewolf invites the maid to consume her grandmother’s provender. After the food ritual, a ritual striptease follows, after which the girl climbs up into her grandmother’s bed but recognizes the hairy werewolf in disguise and, in the majority of the oral tales collected, cleverly asks to be allowed to go out and reveal herself, to which the wolf agrees after having tied a string around her leg.

> Oh Grandmother, I need to go outside to relieve myself.
> Do it in the bed, my child.
> No, Grandmother, I want to go outside.
> All right, but don’t stay long (Delarue 1989: 16).

Once outside, she cuts the string and escapes. In a variety of narratives, the child simply heads straight home; in another variety, she arrives at a river which she crosses by the aid of some laundresses who later drown the wolf. Importantly, there is no record of a red hood, and the protagonist, through her keen wits, as a trickster, artfully escapes the danger and harm of the wolf (Darnton 1985: 55–56). The function of the oral creativity was mainly to celebrate the female destiny of coming of age, secondly to warn against the dangers of the wolf (Zipes 1993: 18–19; Verdier 1997: 105–106, 110).

1.4.2 The Rite of Passage

The actions in the oral creativity can allegorically be decoded as symbolic passages of a young girl’s transition into womanhood. According to Yvonne Verdier (1997: 105–106, 110), “The Story of Grandmother” functions as an intimate transmitter of female

wisdom between generations[1]. In the absence of her parents, the peasant daughter sets out on a journey. The path of needles and pins is an action that in traditional French peasant communities is strongly associated with not only sewing but with the arrival at puberty and marriage rituals respectively (Verdier 1997: 105–106, 110). In this cultural context, young girls entering puberty took up apprenticeship with a seamstress to make the transition from child to woman. During the apprenticeship, the adolescents learned to refine themselves, to which the dressmaker responded: "They have been gathering pins" (Verdier 1997: 106). In addition, Verdier (1997: 105–110) connects the pin with the community dances and suitors that followed the apprenticeship and further with biological factors such as menarche. She also establishes a connection between the symbolic pin and Perrault's red hood. Importantly, although the red hood is not physically present in the oral tale, its symbolism for menarche, puberty and sexual potency is still communicated. In contrast, the needle is a symbol of sexual maturity and marriage, a passage in life of which the mother is still a part but the grandmother is already past (Verdier 1997: 106).

In the stage of transformation that leads up to the affirmation of adulthood, there are two ritual deaths taking place: first, the grandmother who is eaten and as such is replaced by her granddaughter; second, the wolf dies, as his role as initiator is completed. Verdier explains (1997: 108–110) that in the cannibalistic act of consuming the teats and blood of her grandmother, the girl literally incarnates the female wisdom, strength and maturity necessary for procreation. The bed encounter is an usher in sexual discourse, and the string around the girl's leg can be compared with an umbilical cord (Verdier 1997: 116). The initiation is completed in a dramatic action, in which the wolf is drowned and the girl heads for the home. In traditional peasant societies these instances are closely related to death, birth and rebirth. That is, the girl comprehends the knowledge of wise women (the laundresses) commonly assisting in both childbirth and burials (Verdier 1997: 116–117). The three generations of teenager, mother and grandmother represent the female cycles of puberty, adult life and menopause (Verdier 1993: 110) where old generations die to make room for new, stronger generations to

[1] There are four phases of a rite of passage that a neophyte journeys through: the orphaned phase, the liminal state, transformation and affirmation. These are explained in section 2.4 on page 46.

come. However, as gifted male writers such as Perrault and the Grimm collected the wife's tale from peasant storytellers, also the once promising destiny of the female protagonist was bound to change and the positive initiation aspect of the wolf was lost.

1.4.3 The Cautionary Tale and the Grotesque

Whereas in the rite of passage the wolf functions as the initiator of the young girl, the intention of the wolf in the cautionary tale is to warn the audience against danger. Zipes (1993: 23) explains that in medieval times the collective terror of the wolf was often channeled into cautionary tales. Not surprisingly, also "The Story of Grandmother" has been interpreted as a warning tale to show the dangers of the woods. Factually, wolf attacks were not only dangerous for people in rural communities in the late Middle Ages, but werewolf and witch trials were extensively widespread and performed regularly by means of superstition and the needs of the Christian church to exercise conformity upon the people (Zipes 1993: 23). In ancient times, however, the wolf, witch and werewolf were all celebrated as powerful spiritual mediators on the journey to self-awakening, a reputation that later was lost in favor of negative connotations to the Devil (Zipes 1993: 67). In this way, already in the oral creativity the ideologeme of the wolf, as a contradictory deadly healer, is at least double. Nevertheless, "The Story of Grandmother" is also related to the medieval grotesque.

It is the "earthly humor" and "ribald grotesqueries" of the conservative oral folktale, that Maria Tatar (1999: 4) detects, which draws attention to the medieval grotesque, as an underlying literary form of the oral tale. In *Rabelais and His World*, Mikhail Bakhtin (1984: 19–21) explains that the grotesque rests on principals of degradation and the body, as found in folk culture. The grotesque body is often perceived in a state of metamorphosis and is at least double; a process in which two or more bodies come together, only to separate through for instance birth or death; the "pregnant death" and the double body is its imagery (Biscaia 2011: 58). In this way, ambivalent contradictions such as young versus old and ugly versus beautiful are commonly united (Bakhtin: 1984: 19–25, 58). These elements are all present in "The Story of

Grandmother," explicitly in the young, pretty girl versus the old, hairy werewolf that eventually dies. In contrast to the classical form and its perception of linear time, the temporality of the grotesque is cyclical:[2] always in progress and never complete, as portrayed in the succession of generations (Bakhtin 1984: 25). Moreover, the dangerous, initiator werewolf found in the cautionary tale and the rite of passage can be equivocated with the carnival instrument, which temporarily disrupts order and turns things inside out.

Degradation, like the carnival, turns things inside out and upside down. Often communicated through laughter, things with high cultural value collapse into the material and fertile level of the body or the earth to degrade and die before they resurrect, regenerate and change (Bakhtin 1984: 21: Biscaia 2011: 58). Notably, this quality of the grotesque mirrors the transformation stage in the rite of passage. In the grotesque, this festive humiliation is often embodied in the lower region of the human physical structure such as the belly, the genitals and body orifices, which gives rise to a bizarre, earthly humor and stands in opposite to the intellectual and spiritual. It is displayed in corporeal experiences relating to gastronomy, fertility, sexual intercourse, gestation and conception (Bakhtin 1984: 21–25). These elements are represented in "The Story of Grandmother" through the onset of puberty, the swallowing, the cannibalistic, ensanguined feast, the striptease, the sexual initiation, the defecation, the metaphoric childbirth and death of the wolf. This same earthly quality in the form of a healthy, joyous, positive yet highly erotic celebration of the body and life without the concept of sin (Bakhtin 1984: 19) is channeled into "The Story of Grandmother" and as such intertextually communicated in Carter's and Smith's postmodern stories.

Overtime, also the positive celebration of the grotesque body and death has evolved to encompass bizarre elements of darkness, terror, monstrosity and alienation (Bakhtin 1984: 39, 47–48; Biscaia 2011: 10–11). This horrified notion of the grotesque can certainly be applied to Carter's employment of the cautionary tale in section 3.2. In fact, a variety of critics claims that the monster in the grotesque poses a warning or a threat

[2] Cyclical time is also relevant for the rite of passage and Kristeva's concept of women's time discussed in section 2.2 and 2.4 respectively.

that needs to be overcome (Huet 1993: 6; Goodwin 2009: 7). However, although the postmodern grotesque often includes monsters, James Goodwin (2009: 182, 184) states that it is not equivalent with monstrosity since a "core sense [of] refuge and delight" is always preserved. Some current critics link especially women with the grotesque owing to the generative body fluids to illustrate menstruation and lactation and the deformation of the body caused by gestation creating a feminine grotesque (Huet 1993: 3–7; Goodwin 2009: 182: Guy 2009: 18–20). Due to the defiled bodily secretions of the mother, other critics such as Maria Biscaia (2011: 144–145) see the concept of the abject developed by Julia Kristeva as a femininization of the Bakhtinian grotesque body. I will come back to the abject in section 2.1.3. According to Corinee Guy (2009: 23–24), historically by patriarchy the female grotesque constitutes a marginalized "social disease," a prostitute such as Mary Magdalene that stands in opposition to the idealized, silent woman embodied in the gentle, submissive and neutered Virgin Mary creating a double bind. As a result, the contemporary feminine grotesque, as perceived in the arts and literature, takes on male and animal attributes to illustrate fur or aggression that explores hybrid states of being in order to claim voice and to defend the rights to one's own body and sexuality. Corollary, whereas the cautionary tale has survived in the Perrault and Grimm traditions even though with a slightly changed moral message, the rite of passage and the grotesque seem to have been lost.

1.4.5 The Perrault and the Grimm Tradition

Perrault, who wrote for the upper class in France and is called the literary father of the tale, changed the tale into a moral lesson of seduction. He invented the famous red hood, coined the name Little Red Riding Hood and published his adaptation with the same name in *Tales of Mother Goose* in 1697. Perrault's fairytales were aimed for both adults and children with the purpose to entertain and educate, first of all the aristocracy in moral behavior, and secondly the new social class on an economic rise, the bourgeoisie, as part of a larger ongoing civilizing process in France (Zipes 1993: 26–29). Orenstein (2002: 24–36) states that especially for women, the aristocratic life at Versailles where Perrault was employed, presented an erotic paradox. On the one hand,

virginity was a must upon aristocratic marriage; on the other hand, the monarch promoted adult distractions to keep the nobles from rising: courtesans, seduction and sexual intrigues were all part of this entertainment plan (Orenstein 2002: 24). Consequently, to better suit the royal class and meet the new social demands, the tale is refined: elements referring to the domestic life and ribald connotations are censored and a new moral message is planted into the tale (Zipes 1993: 25). By substituting the original ending of the oral tale with the swallowing scene, Perrault establishes a sacrifice without an accompanying resurrection, which according to Guy (2009: 13), in terms of the grotesque, generates only violence and, as a consequence, both the grotesque and the rite of passage are erased. Corollary, in the gluttony, Perrault disempowers the peasant daughter who outsmarts the wolf and replaces her with a passive double, who disobediently talks to strangers and willingly is deceived by the wolf, a crime for which she pays for with death (Zipes 1993: 26–27; Tatar 1999: 6).

Whereas Perrault turned "Little Red Riding Hood" into a moral tale of seduction, the Grimms introduced new morals of obedience and prudent behavior by stripping away all sexual indicators to better suite the Victorian ideas of parenting (Zipes 1993: 32). "Little Red Cap" was accordingly published in *Children's and Household Tales* in 1812. Allegorically, "Little Red Cap" functions as a warning tale of the dark forces of the wolf versus the good child. The spiritual message of not straying from the right path becomes the pedagogical moral (Zipes 1993: 34):

> 'Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say, "Good morning," and don't peep into every corner before you do it.' 'I will take great care,' said Little Red-Cap to her mother, and gave her hand on it (Grimm 2008).

Nevertheless, in the Grimm's tale, tricked by the wolf, the girl does stray from the path to pick flowers, of which she is punished for by being swallowed together with her grandmother. Since Perrault's ending was considered too atrocious, a rescuer, in the form of a hunter, is invented to release the poor females from their capital punishments (Zipes 1993: 32–34). Even though the Grimms restore some of the lost virtue of the girl,

she is still victimized and penalized for the error of enjoying herself (Tatar 1999: 5). In essence, since both the Perrault and the Grimm versions of the tale have become globally loved and read by children as well as adults, also the stereotypical antinomy presented of women, as a damsel in distress versus a femme fatale has spread worldwide, as part of the Western socialization process of children (Zipes 1993: 31).

Consequently, this contradiction is channeled into the red hood, as a fetish ideologeme. According to both Zipes (1993: 26) and Orenstein (2002: 36), the primary color of red was, already in the 17th century, engrained with sin, sensuality, prostitution and blood. Furher, Zipes (1993: 7, 14, 31) argues that even if Perrault's intentions are virtuous, it cannot be denied that what he implants is a crimson image of male fantasies encompassing "rape" and "double violence." Rape in the sense that the female protagonist, in the Grimm and Perrault tradition, is always blamed and made responsible for the "predatory acts" of the wolf, a point of view accepted and continued by a vast array of fairytale creators and illustrators (Zipes 1993: 10). Double violence since a promising initiatory ritual for women is changed into a tragic tale of sexual violation, a violation for which the girl faces capital punishment (Zipes 1993: 7). Zipes (1989: 125) and Orenstein (2002: 56, 60) claim that the male domination continues in the Grimm adaptation since the punishment persists albeit the violation committed has been reduced from a sexual crime into one of spiritual disobedience, and explicitly a male hunter, in the role of an authoritative father figure, rescues the female couple from their imprisonment.

However, not everyone agrees with Zipes and Orenstein. Darnton (1985: 22, 46, 50) finds Perrault's fairytales both amusing and domestic while he maintains that the Grimm's folktales are phantasmagoric and dark. Haase (2000: 17) favors deeper readings of the folktales to avoid simple generalizations of gender performance such as mythical evidences of rape victims. Curiously, neither Carter seems to have any quarrels with Perrault since she regards his literary retelling to be in line with the oral tradition and its interpretation of a cautionary tale (Haffenden 1985: 83). However, what Carter

does revolt against is Bruno Bettelheim's[3] psychological study *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (1985). In the Haffenden (1985: 82) interview, Carter admits that the stories in *The Bloody Chamber,* of which the wolf trilogy forms a part, is the result of a furious quarrel with Bettelheim. "Everyone knows that Bettelheim is terrific with children, but I think he is sometimes wrong. I'm not sure that fairytales are as consoling as he suggests" (Haffenden 1985: 82). Accordingly, it is Bettelheim's proposition of the red cap as a symbol of puberty, sexual awakening and "violent emotions" (1985: 173) that Carter accentuates in the wolf trilogy. Nevertheless, as an ideologeme in process, when new readings and stories are sporadically added, the destiny of the scarlet image is bound to change. In the next section, I continue with a discussion of the aesthetic material; the visual and the verbal narrative are presented first.

1.5 The Verbal and the Visual Narrative

Since this thesis addresses both verbal and visual material that as such present two very different modalities of narrativity, I will now give a short overview of how the two modalities function as narrative devices. Oftentimes, narrative is defined shortly as a sequence of actions or events, in which at least one action is required (Genette 1983: 25). When textual narratives traditionally unfold along a sequential storyline of actions, visual narratives depict frozen events in time. A narrative is composed of two story lines that are comparable with the transaction of sending and receiving encoded signs of meaning: fabula and sjuzhet (Ryan 2004: 140). The sjuzhet is the actual visual and verbal material available to the reader, often referred to as the narrative discourse (Abbott 2008: 16–18). The fabula, also called the story, is formed from the reader's cognitive decoding of signs of the sjuzhet into an abstract, hypothetical and sometimes chronological and causal, reader oriented storyline (Ryan 2004: 140). While verbal narratives usually unfold simultaneously through the sjuzhet and fabula, static pictorial

[3] Bruno Bettelheim's psychological approach to the fairytale is explained further in section 2.3 on page 45 in conjunction with myths of female passivity.

narratives compress the fabula down into one pregnant action of the sjuzhet, and from there the spectator has to fabricate her own fabula of past and future events (Kafalenos 2001: 380–388).

This action that explains Gotthold Lessing's suggestion of indirect temporality in static images, can further be connected to Wendy Steiner's thesis (1985: 58) that narrative is evoked in visual artworks by means of intertextuality. In *Laocoon: The Limits of Painting and Poetry*, published in 1766, Lessing (1853: 101) categorizes literature into a temporal art and painting into a spatial medium, with the former expressing movement through progressive actions and the latter visuality through bodies. Thus, poetry becomes an art of succession that unfolds over time, while painting is simultaneous, which means that it has only a single moment to express itself in what Lessing (1853: 102) calls a pregnant moment. Lessing (1853: xvi, 102) also detects a secondary quality of temporality in both painting and poetry inasmuch as visual art suggests movement or narrative in still pictures through elements such as intertextuality. In the same manner, literature expresses spatiality on a secondary level through description (Lessing 1853: 102–103).

Within the semiotic field, visual art as a medium, when compared to literature, is often referred to as being severely limited due to its hyper-semantic and iconic quality (Steiner 1985: 57). However, Steiner (1985: 57) claims that since painting is always connected to other works of art, not necessarily within its own field, and "pictorial meaning [is] always conditioned by these connections" such as in painting-text or painting-painting relationships, intertextuality is the axiomatic, missing semiotic link of the fine arts. In a panel discussion at MoMa, New York in 2005, this thesis was confirmed by Smith's (Bernheimer: 2012: 93) observation, that one single fairytale scene kindles a whole story. Marie-Laure Ryan points out (2004: 240) that this unlocks a vast variety of "narrative possibilities" on the expense of "narrative autonomy." In short, narratology explains how narratives owing to sjuzhet and fabula are evoked in textual and pictorial narratives and how pictorial narratives are fabricated through intertextuality, which is important when navigating especially within the visual narratives of Smith.

1.6 The Aesthetic Enigma

As I have now demonstrated that the visual and verbal narratives are both alike and different from each other, I continue into explaining why this enigma presents such a challenge, which goes way back in history. Already the ancient Greeks were intrigued by the text-image analogy rendered in Simonides of Ceos' metaphor: "painting is mute poetry and poetry a speaking picture" (Hagstrum 1987: 10). The Roman poet Horace saw great kinship between text and image, which he presented in *Ars Poetica*, in which he compared the two sister arts united in a mutual goal of faithfully mirroring nature and reality (Hagstrum 1987: 10; Lamarque 2009: 12). Ever since the aesthetic simile – "ut pictura poesis" (as in painting so in poetry) – has prospered into numerous, serious attempts to establish a sound relationship between the two art forms; ever since there seems to have been an ongoing battle between the two media and their advocates (Steiner 1982: 2–17; Lamarque 2009: 12). Lessing was the first to theorize on the subject in his metaphysical essay in the 18th century. Moreover, modernism provided the final split from the notion of the arts as solely mimetic even though reality has remained vital for all-artistic evaluation, and semiotics opened up a new playground for interartistic, sign based comparisons (Steiner 1982: 19).

As contemporary society continually expands towards a constantly growing visual culture, the need to learn how to read images, as signs for communication, has also become increasingly urgent (Howells 2013: 1). The linguist Ferdinand de Saussure includes images as tools for communication in his vision of semiotics, and Charles S. Pierce's (1986: 62–68; 1984: 56–59, 319, 446) sign theory provides a new perspective on interartistic comparisons. Pierce divides meaning conveying signs into three basic groups: symbols, indexes and icons. He classifies literature into symbolic and visual art into iconic signs on the thesis that the link between the word and reality is arbitrary and builds on social conventions; thus, a symbol is artificial whereas an icon always represents its object (Steiner 1982: 19–20; Pierce 1984: 56–59, 319, 446). The icon is further divided into image referring to direct replications, diagram (that is blueprints) and lastly metaphor, which can shortly be described as parallels (Steiner 1982: 20). Whereas the notion of painting as an image has persisted as the norm in criticism,

Steiner (1982: 17, 20–21) states that modern art, especially in abstract or sophisticated forms, is actually closer to diagram than image. In fact, when it comes to signs, recent research shows that all signs are miscellanies; expressly, there exist no pure categories, only fluid signs (Steiner 1982: 26). In this way, traditionally perceived distinct attributes of the media such as real versus artificial, icon versus symbol and time versus space are actually complementing qualities.

Even if semiotics have managed to successfully provide a long desiderated structural base for interartistic discussions, it is also true that the framework has failed in scientifically mapping out a concrete relationship between the two sister arts (Steiner 1982: 19, 68). Steiner (1982: 26, 50) argues that the dilemma is at least twofold: first, research on sign communication usually rests heavily on only one of the two components that is verbal language; second, even though painting is semiotic, it is simultaneously nonlinguistic. Thus, while systematic approaches to fine arts such as defining geometrical rules for painting or breaking it down into its smallest units for linguistic grammar comparisons seemed promising, so far to establish authentic correlations have proved problematic (Steiner 1982: 30). Mieke Bal and Norman Bryson (1991: 193) argue that “there are a great number of aspects of visual art and visual experience that cannot be translated” into language at all because as Marina Grishakova (2010: 313) continues, “visual signs belong to a perceptual order.” Steiner (1982: 53–54) assigns this gap to the freedom entitled the visual artist. She explains that while the smallest units in language, which are phonemes, are conventionalized into restricted systems, there are disagreements on what the smallest units of painting actually consist of: can it be assigned to color, brushstrokes or perhaps geometrical shapes? Further, the color-phoneme correlation is doubtful since one color often carries several, often opposed, semantic associations, which certainly is the case of the red in the red hood (Steiner 1982: 52–53). In essence, whereas the writer is bound to follow linguistic rules, the visual artist is free to make stylistic choices of colors, shapes, elements and brushstrokes and then assign individual meaning to them, which is not to say that visual artists are allowed to harry unregulated because there are certainly regulations in fine arts too, but only that the semiotic tokens and game rules for the visual arts differ from those found in verbal art.

Contemporary critics state that interdisciplinary research on the text-image subject is inevitable, if full comprehension of either component is to be grasped (Mitchell 1986: 155). W.J.T. Mitchell (1986: 49) claims that no real boundary exists between text and image, only culture-specific differences with preset rules and laws on how to navigate on the subject. Wendy Steiner (1982: 14, 18) proceeds that the dialogue between text and image is not only specific to culture but also era, and that the hierarchy of the parallel tends to shift from one side of the binary to the other, depending on whether the prevailing aesthetics are uphold by diversity or based in similarity. A discussion on the verbal and visual analogy aids the understanding of both the media in question and reveals a great deal about aesthetic norms. Thus, an interartisitic exploration of contemporary artists inevitably portrays contemporary aesthetics, which today orients towards intermediality in all its forms.

1.7 An Aesthetic Method

When approaching intertextuality in Carter's verbal and Smith's visual narratives, I turn to H.S. Broudy's aesthetic response theory as a method to gain a clearer understanding of the media differences per se. For tracking the individual intertexts, I use Martin Montgomery's (1994: 61) straightforward analysis presented in *Ways of Reading*. The enigma of verbal and visual art is perhaps foremost an aesthetic discussion. Apparently, art is closely related to the philosophy of beauty, and in the aesthetic theory they are in fact interchangeable. Nevertheless, while artworks are often evaluated in terms of aesthetics since it relates to sensory cognition and experience – a receive and response action – of an audience, the very concept of aesthetics is more generous and comprehends besides the arts also nature (Carroll 2006: 156–159). Aesthetic experience roughly consists of design appreciation that is the detection and discrimination of formal qualities and how they are unified and aesthetic properties which relate to reaction, taste, diversity, intensity, shock, enchantment and emotion (Carroll 2006: 188–199; Felski 2009: 2–4). Noël Carroll (2006: 194–196) suggests that these sensible qualities that partly remain unconscious are the reasons for why critics and the audience in general have disagreements on artworks. Notwithstanding, H.S. Broudy (1987: 199)

explains that to develop imagination through the act of responding critically to the arts is necessary for cultivating creativity. For a formal understanding of Smith's and Carter's artworks, I follow Broudy's aesthetic response theory.

Broudy's theory is fundamentally interdisciplinary and encompasses all arts and seeks to stimulate creativity by educating the imagination. Four basic steps of Broudy's unbiased theory are outlined by Dennis J. Sporre (2003: 11–12) in *Perceiving the Arts: An Introduction to the Humanities*. First, when evaluating art there is a need for a basic, formal response that is to define the medium of the artwork, and in this thesis one sculpture, one lithograph and three short stories are examined. Second, a technical response is needed to specify methods of execution and composition. This stage involves a closer examination of genre and materials together with formal elements and principles such as color, line, texture, proportions and surface within the fine arts together with plot, theme and character, etc. within literature. Third, an experiential and sensorial response of the aesthetic properties is needed. How does the work appeal to the senses and to the intellect? Fourth, a contextual and personal response is required, and this is where the core of the intertextual evaluation begins: What do the artworks communicate?

To find out what the verbal and visual narratives represent, an intertextual evaluation is needed. Montgomery's analysis provides four simple steps to detect intertexts: first; spot the intertext; second, identify the intertext; third, study the pre-text in detail to make out differences and similarities; fourth, try to figure out why the allusion has been made, which as such involves signification of the studied artwork. Maria R. Mayenova (1981: 134) points out that the resistance between the verbal and visual sign takes place in the first stage because this stage is related to actual differences on the material level of the media. As the examination proceeds to the second stage, to identify intertexts, most differences are actually already compensated (Mayenova 1981: 134). The third stage involves a closer reading of the pre-texts such as to tie them into their socio-cultural history and to find their deeper purpose and eventually to find out why the allusion has been made, which leads up to the fourth step of signification.

2 INTERTEXTUALITY, FEMINISM AND THE GENIUS

In this section, a general description of the rich concept of intertextuality is sketched out first in section 2.1, to gradually advance to Julia Kristeva's approach. Subsection 2.1.1 investigates the influence of Ferdinand de Saussure and Mikhail Bakhtin on Kristeva's intertextual approach. Subsection 2.1.2 explains intertextuality as permutation, ideologeme and transposition. Subsection 2.1.3 outlines the psychological influence and the poetic language in terms of intertextuality. Then, the intertextual discussion in the form of the semiotic moves on to encompass also aesthetic practice as it manifests itself in the female genius in section 2.2. In section 2.3 myths of female passivity are presented, and section 2.4 explains what a contemporary rite of passage is in relation to the narratives studied.

2.1 Intertextuality

When one or several other texts reside in a text it is called intertextuality. The Bulgarian-French linguist, psychologist and feminist Julia Kristeva (1980: 66) defines intertextuality as "a mosaic of quotations; any text is the absorption and transformation of another." For Kristeva (1980: 89), intertextuality is a transformational force that disrupts stability, continuity and linear temporality, nonetheless, with a future goal of restoring balance and harmony. It was first practiced in the context of the socially and politically volatile period of civil unrest in France of the late 1960s that surrounded Kristeva and the intellectual group *Tel Quel*, to which she belonged together with post-structuralist members such as Roland Barthes (Orr 2008: 6–7). Thenceforth, intertextual phenomena have come to symbolize everything from social rebellion to established modes of reference and allusion, as a postmodern manifestation, a catchall concept for cultural recycling, in which everything can be combined often to foreground intertextual construction (Pfister 1991: 214; Irwin 2004: 228–229; Orr 2008: 4). Clearly, multifariousness is the core strength of intertextual practice: commonly included under the intertextual umbrella is commentary, citation, parody, reference, allusion and adaptation (Bakhtin 1981: 53; Orr 2008: 8, 11). I will continue with a general

description of the intertextual concept and then explain intertextuality in interartistic and interdisciplinary terms. After this the intertextual process is highlighted and lastly, as a way to frame off Kristeva's intertextual approach, briefly the major differences between Roland Barthes and Kristeva are discussed.

If intertextuality is examined critically, there is indeed ambiguity in framing and defining the concept. While the word intertextuality is a postmodern construct, Mary Orr (2008: 13, 15, 17) argues that the phenomenon itself is atemporal; its various forms such as to speak with a forked or double tongue, parody and source study have always existed as an essential tool for cultural rejuvenation and expansion (Irwin 2004: 229). Roland Barthes (1981: 39) explains that

> [a]ny text is an intertext; other texts are present in it, at various levels, in more or less recognisable forms: the texts of the previous and surrounding culture. Any text is a new tissue of past citations. Bits of codes, formulae, rhythmic models, fragments of social language, etc. pass into the text and are redistributed within it.

Moreover, Orr (2008: 15–17) critically compares the intertextual concept with related shadowlands[4] such as mimesis, influence, collage, bricolage, copying, cornucopia, plagiarism, recycling, and drama together with exegesis, interpretation and lastly, translation, since all the terms mentioned are mosaics of old and new elements. In addition, she suggests that since the contemporary world has leaped into the electronic age and relies on new, often audiovisual media perhaps cultural recycling is the appropriate term since it erases the delusive 'text' (2008: 17, 19). William Irwin (2004: 227) claims that in contemporary discussions intertextuality has come to replace allusion, which he defines as "an intended indirect reference […] that goes beyond mere substitution of a referent." Laurence Riffaterre (1978: 165–166) sees intertextuality as a pattern of dots for the reader or viewer to connect that eventually expands the meaning of the focused text and strives towards synthesis. Since a precise and all-inclusive definition of intertextual phenomena is perhaps beyond reach, at least it can be concluded that intertextuality is a split, heterogeneous concept.

[4] Orr (2008: 14) uses the concept of shadowlands to avoid hierarchical notions and value systems.

In expression, intertextual phenomena are essentially interdisciplinary and interartistic, as they travel freely within and between various disciplines and artistic fields (Allen 2000: 174). For Kristeva (1989: 295–323), intertextuality is interartistic in the sense that she reads the world as a referent for signifying practices with cultural texts that always point back at each other. In *Intertextuality*, Graham Allen (2000: 174–175) opens up the word 'text' to incorporate all cultural practice such as music, visual arts, film and architecture as signifying texts to be decoded. Especially in coeval culture, intertexts frequently and freely leap from one medium to another giving rise to states of intermediality that in a broad sense describes any crossing of medial borders and in a narrow perspective pinpoints direct intermedial references between two media such as text-painting phenomena (Rajewsky 2005: 46, 52). Steiner (1985: 57) points out that, as a strategy, paintings commonly allude to texts and vice versa. Indeed, painting as a narrative device has a long and established tradition of educating the illiterate through intertextual practice (Kleiner 2003: 588).

The intertextual process is often described as reading or moving between texts (Allen 2001: 5); ergo, intertextuality becomes an intermediate that accentuates the relationship between the texts in question (Plett: 1991: 5). This opens up for a vast array of possibilities and interpretations, and certain richness and abundance is embedded in the focused text created. But never to the extent of a "limitless play," since the achieved plurality of the focused text is always secured in the intertextual form (Orr 2008: 10): since the intertextual concept relies completely on antecedent knowledge, success depends exclusively on the familiarity of the audience with the pre-texts in question (Orr 2008: 39). In this manner, an intertextual notion consists of at least two temporal modes – past and present – because it rests on previous matter such as signs, codes, genres, forms, gestures, themes and usage (Montgomery 1994: 164). Truly, the intertextual phenomenon is an effective and compact tool since a great deal can be expressed economically. Nevertheless, since the response of the receiver is unpredictable, it also involves risks: first, prior knowledge of the target audience is inevitable; second, what appeals strongly to one receiver might pass unnoticed by another (Perrine 1969: 135–137). In fact, commonly due to personal conditions, predispositions, premises and necessities, individuals in the audience tend to color or

load a text or an artwork with a desired meaning, a meaning created that, in addition, shifts from time to time and from one person to another (Kolodny 1980: 11). Moreover, this moving 'in between' also raises questions: where is the center located? Is the focus on the sender, the text or the receiver (Allen 2001: 59)? The answer is, it all depends on which post-structural thread one wishes to follow, the theory of Kristeva or her mentor Barthes.

Whereas Barthes' direction gravitates towards reader's response solutions, Kristeva's intertextual approach is both reader, text and author oriented (Waller 1996: 191–192; Orr 2008: 34). Barthes (1981: 44–45; 2012: 143–148; see also Orr 2008: 33–36) treats intertextuality as a floating concept of deconstruction: a text is just combinations of previous texts, and the role of the artist as an original creator is diminished into nothingness that at its extreme declares the artist unnecessary and even dead. For Kristeva, the intertextual mosaic is never random but works toward a logic pattern of dialogic relationship, in which the author's function is to funnel mingling permutations of texts (Orr 2008: 26–27, 32). In summary, even though the intertextual approaches of Kristeva and Barthes differ, they share a strong belief in intertextual potency to generate social change, and perhaps, for Kristeva, this power also approximates her feminist concerns (Irwin 2004: 233).

2.1.1 The Influence of Ferdinand de Saussure and Mikhail Bakhtin

Before tying intertextuality to psychology, poetic language, feminism and the decentered subject, in order to grasp Kristeva's interdisciplinary approach, it is important to look into two influential factors, namely Ferdinand de Saussure's semiotics and Mikhail Bakhtin's writings on dialogism and the carnival. It is in de Saussure's (2008: 15) semiotic theory of signs, "a science *which studies the role of signs as part of social life*," that Kristeva grounds the cultural text. Even so, Kristeva's semiotic practice diverges from de Saussure's structuralist approach in the sense that she blurs the boundaries between logic and artistic purposes: on the one hand, she scientifically studies the intertextual practice through sign theory; on the other hand, she subjects

herself to the intertextual process (Allen 2001: 35). Whereas for de Saussure, a sign consists of two parts: a signifier (the actual word or image) and a signified (a stable, mental idea or imprint of the concept represented), in Kristeva's (1980: 69) semiotic practice there are no fixed signifieds, only signifiers linked to other signifiers, which creates a notion of plurality in the word. Corollary, Kristeva sidesteps the monologic relationship of 0 – 1 that is the logic law of true and false, the signifier and the signified and replaces it with a dialogic relationship of 0 – 2 that disrupts and spatializes the text (Kristeva 1980: 69–70). It is from the Russian formalist Bakhtin's studies of the carnivalesque and dialogism that Kristeva (1980: 68–72; see also Allen 2001: 44) arrives at this plural illogic that forms the foundation of intertextual relationships.

Bakhtin bases his studies of the novel on phenomena such as double-voiced discourse, the carnival and the grotesque. In double-voiced discourse "two voices, two meanings and two expressions" co-exist, and the carnival implies that which temporarily disrupts established social order and brings high to low (Bakhtin 1981: 325; 1984: 10). The social mode of the carnivalesque, that Bakhtin (1984: 6–13, 18–19) describes as the power of folk culture of the Middle Ages, develops into the literary mode of the medieval grotesque, also called grotesque realism (earlier discussed on page 19). Vitally, the phenomena of carnivalesque and the grotesque through parodying devices such as laughter and chaos subvert, liberate and renew established notions of institutional power and dominant authority (Pomorska 1984: x; Allen 2000: 22, 210: Biscaia 2011: 51). In this way, Bakhtin's teachings of voices, as received through the carnivalesque and the grotesque, that through disruptive qualities promote renewal and social change are the foundation of Kristevan intertextuality. Anyhow, whereas Bakhtin's voices are realized in the semantic field, in an interview with Margaret Waller (1996: 190), Kristeva states that intertextual phenomena also function on the levels of syntax and phonics.

For Bakhtin (1981: 291, 293–294), words, forms and signs are never neutral but are always intentionally pierced through with heteroglossia. That is, multivoicedness which represents mutually existing "socio-ideological contradictions" of past and present eras, groups and cultures with the possibility of crystallizing into new social forms, as they

intersect and cross over into each other. This can be compared with Kristeva's (1980: 36) intertextual definition of "a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another." Kristeva (1980: 36–37) states that intertextual arrangements are permutations of productivity that constantly rearrange in a destructive and constructive relation and that once they are realized, materialize into new ideologemes. In next section, the ideologeme and the neutralizing effect are explained.

2.1.2 Intertextuality as Permutation, Ideologeme and Transposition

Kristeva expands the intertextual vocabulary to embody concepts of permutation, ideologeme and later also transposition. Permutation is the intertextual phenomenon of intersecting and coexisting texts (Allen 2001: 53; Orr 2008: 28). Orr (2008: 28) describes the neutralizing effect of the intersecting permutations as an "interactive levelling" and suggests that in the "intertextual exchange," on the level of permutation, all pre-texts are virtually equal, and thus lose their special importance as individual texts within the context of the text that is studied (the focused text). However, Heinrich F. Plett (1991: 8, 10–11) claims that depending on qualities such as distribution and frequency of the intertext in the studied text, the intertextual intensity of the individual intertexts in the permutation can be perceived as stronger or weaker depending on how often and in which segments of the permutation they occur (1991: 8, 10–11). In addition, the intertextual density of a permutation is, in general, higher between focused texts and canonized or topical intertexts that as such are widely known and discussed in comparison with less established intertexts (Pfister 1991: 218). This explains why the canonical intertexts of "Little Red Riding Hood" written by Perrault and the Grimm first may appear stronger in Carter's and Smith's narratives in comparison for instance with the still fairly unknown oral intertext "The Story of Grandmother." Notwithstanding, it is in the intersecting fabric of permutation that ideologemes appear (Orr 2008: 28). The ideologeme represents an intersection of intertextual signs with strong ideologically (or emotionally) charged, cultural signs of past and present, social and historical oppositions and conflicts (Allen 2001: 37–38, 214). In the intertextual process, as

ideologemes materialize and are assigned new meaning in the focused text, they simultaneously hold on to past notions of meaning, which certainly is the case with the ideologeme of the red hood.

Furthermore, in *Revolution in Poetic Language*, Kristeva drops intertextuality for transposition. Transposition, as an intertextual phenomenon, is the transfer of one or several sign systems into another, as transferred into another genre, text or artwork sometimes realized in another medium or modality (Kristeva 1984: 59–60). Withal, transposition works as a mediator between the semiotic and the symbolic realms (Kristeva 1984: 59–60; Allen 2001: 49– 52). By acquiring transposition Kristeva migrates from formal aspects to psychological processes of intertextuality and the poetic language (Waller 1996: 190). By turning to psychology, Kristeva distinguishes between "la sémiotique," pointing to the semiotic field in general, and "le sémiotique" (the semiotic) (Roudiez 1984: 4). In the next section that investigates the psychological processes of the intertextual phenomenon, I explain briefly the poetic language, the semiotic, the symbolic, the split subject, the abject and the thetic phase, as they prepare ground for the female genius.

2.1.3 The Psychological Influence and the Poetic Language

Poetic language, as a synthesis of poetry and prose, is fundamentally concerned with the semiotic and how it liberates symbolic language from inertia (Roudiez 1984: 2–3: Kolocotroni 1996: 212). With the rise of modernism in the 1880s, a new consciousness developed that allowed for practices such as intertextuality, the semiotic and feminism to emerge and manifest in more defined and organized ways. (Kristeva 1980: 71; 1981: 16; Allen 2000: 50). It is through the psychological teachings of Jacques Lacan and Sigmund Freud that Kristeva arrives at the semiotic and the symbolic realms (Allen 2001: 49). The adoption of the semiotic and symbolic is a negotiation of the symbolic order found in Lacanian theory (Moi 2002: 160) and the pre-Oedipal phase of Freud. I will describe the semiotic and the symbolic in detail first and then explain how these realms interact in the thetic phase and with intertextuality and the abject.

Within Freudian (and Lacanian) psychotherapy, the semiotic refers to the pre-Oedipal phase in early childhood development that takes place before the infant learns to communicate through language (see Kristeva 1984: 43; Allen 2001: 52–53). As viewed in Lacanian theory, in the pre-Oedipal state, the infant experiences itself as parts of the mother's body (Kristeva 1984: 27, 241). Kristeva (1984: 26–27) describes the semiotic as a non-signifying, kinetic and preverbal functional state and space of language deprived of identity, a nourishing state of "nonexpressive totality" of "spatial intuition" that orients towards its own center that is the chora (Moi 2002: 160). The chora is essentially maternal and also plural in the sense that it simultaneously annihilates the old and nurtures new beginnings, in the same manner as the earlier discussed grotesque (see pages 19 and 34) (Kristeva 1984: 27–28). Moreover, the semiotic expresses itself in bodily drives and unconscious desires such as ruptures, rhythms, pulsation, fluidity and erotic impulses of the body (Kristeva 1984: 22, 27; Schippers 2011: 24). Whereas in an artwork the semiotic can be expressed through emotive qualities that invoke emotional states, desires and unconscious drives, according to Noëlle McAfee (2004: 16–17), it is not subject to rules, grammatical or syntactic structures. Explicitly, the semiotic is articulated through ephemeral and disruptive structures such as color, gesture and voice as well as rhyme, repetition and melodic devices such as intonation (Kristeva 1984: 28, 86–87). In summary, the semiotic represents a psychic register related to drive energy of the body and a kinetic, preverbal modality in language; additionally, as it connects to the maternal, it also signifies the feminine gender (Schippers 2011: 26).

Contrariwise to the anti-logical, anti-social and incommunicable semiotic, for Kristeva (1984: 27; see also Allen 2001: 47, 50, 52; Schippers 2011: 26), the symbolic stands for social law, family and language together with rationality, stability, continuity, communication and the linear temporality of society. In Lacanian theory the symbolic, in terms of early childhood development, literally points to the acquisition of nonverbal and verbal language communication that takes place when the infant leaves the semiotic space. Further, Lacan connects the symbolic, in the sense of language acquisition of the young child, with the symbolic father, who functions as a position for social rules and order (Allen 2001: 48). If the symbolic is reduced to a textual level, it is communicated in the grammatical structures, the syntax and the order of a text (Kristeva 1984: 87).

Corollary, the symbolic represents the psychic register and the verbal modality of language, the social structure and the law; at the same time, it is associated with the paternal and the masculine gender (Schippers 2011: 26).

The symbolic and the semiotic realms are inseparable and mutually dependent on each other (Kristeva 1984: 22, 27–28). The symbiosis of the two realms is perhaps best explained first in terms of early childhood development and the thetic break. As already indicated, the young child dwells in the semiotic realm until it learns to speak and communicate and thereby enters the symbolic order of signification of social culture (Kristeva 1984: 43; Allen 2001: 52–53). In this transitional process termed the thetic phase by Kristeva and the mirror stage by Lacan (as the child recognizes herself in the mirror between the age of 6 to 18 months of age) the infant learns to identify itself as a separate subject from the caregivers, oftentimes the mother, who is accordingly abjected and objectified (Kristeva 1982: 10–14, 91, 94). This threshold from the semiotic to the symbolic realm Kristeva (1984: 48, 58) terms the thetic break, as essential for all language development.

It is in the thetic phase that the abject emerges. Abjection is the physical and mental separation of the infant from the mother and the semiotic chora (Kristeva 1982: 13–15). Once rejected, the abject never completely disappears but lingers in the periphery of the subject's awareness causing threats of collapses into the chora and the mother's body. The abject is essentially semiotic, maternal and feminine and is a disruptive force that transgresses the borders of the masculine and the symbolic and that, at its extreme, places women in a marginalized position within symbolic culture (Kristeva 1982; 64; Smith 1998: 28–29). According to Kristeva (1982: 17), art and literature are ways of expressing the semiotic abject, which can be perceived in Carter's and Smith's works. Abjection is a strong, repulsive and violent exclusion of rejecting, spitting and vomiting up that, which does not belong to the self and which is not necessarily feminine; corpses, excrements and body fluids such as blood are examples of the abject (Kristeva 1982: 2–6, 53–54). It sets up and maintains boundaries between the symbolic and the semiotic as well as between the proper and clean self by rejecting others (McAfee 2004: 46).

On an intrapsychic level, the speaking subject that emerges from the thetic break continues to be split between the semiotic and the symbolic realms. For Kristeva (1984: 23–24, 86–87), the semiotic and the symbolic are inseparable inasmuch as bodily drives continuously rise in the human body, regardless of the symbolic structure that, in turn, regulates and subdues the semiotic process (Allen 2000: 49). The symbolic order is constantly shaped and reshaped by an influx of the semiotic (Kristeva 1984: 22, 27–28; Schippers 2011: 31). That is, the stable symbolic order of communication is always threatened by "the flow of the semiotic into the symbolic," sometimes in the role of the abject that violently challenges the identity of the thetic subject (Kristeva 1984: 43, 58: McAfee 2004 44–48). Corollary, on a textual and visual level when it comes to the narratives of Angela Carter and Kiki Smith, the position of the speaking subject (also the creator of the text) is a dynamic, in-progress process that continually requires a deconstruction or negotiation of the "creative identity" for a "new plurality" (Waller 1996: 191). This mediation or transgression then takes place by means of transposition that is through intertextuality by crossing, mingling and exchanging signifying systems that alter the thetic position and form into new ideologemes (Kristeva 1984: 26–28, 58). To summarize, the artistic subject is always in an open, fluid dialogue between the symbolic and the semiotic, between the logic and irrational, between communication and the incommunicable (Kristeva 1984: 24, 86–87; Schippers 2011: 27).

Ultimately, intertextual phenomenon as permutation and an ideologically or emotionally charged ideologeme together with intertextuality as transposition, as a violator and mediator between the symbolic and the semiotic realm has come a long way from standard intertextual solutions such as allusion or source study. Intertextuality as such, Kristeva (Waller 1996: 190) explains, requires a deconstruction, crisis or nullifying of the creative identity that transforms into a new plural identity of both the sending and receiving subject. In this sense, Kristeva (Waller 1996: 190) regards the thetic repositioning as being a precondition of all aesthetic appreciation. Thus, intertexuality, as an aesthetic condition, transgresses, violates and disrupts the temporal continuity of the symbolic social order of society for cultural change and renewal, which seems to be

the aim and process of Carter and Smith. Nevertheless, through intersecting and neutralizing permutations, a new thetic harmony is always within reach, as also Carter and Smith seek for synthesis in their aesthetic narratives.

2.2 Feminist Aesthetic Practice and the Female Genius

Feminist aesthetics is a practice that encompasses various disciplines such as philosophy, psychology, the arts and the aesthetics; the female genius is the ultimate goal of a rich and diverse creative practice of an individual. In a celebrated essay "Woman's Time" first published in 1979, Kristeva outlines feminist aesthetic practice. Intellectual and aesthetic practice, she explains, is a way of allowing the, by symbolic culture, repressed feminine semiotic to speak (Boucquey 1996: 108). In this context, Kristeva sees the fluid semiotic concept as the source and expression of creativity (Jardine 1996: 124, 126). Can feminist artists and writers provide a new, free flowing discourse and ethics for the unnamed, suppressed and unspoken semiotic that breaks the code of sexual difference, demassifies the phallocentric hegemony and restores harmony? At least this is Kristeva's (1981: 33–35; 2004: 495–497; see also Midttun 2006: 166, 173–175) vision that in her later works has crystallized into a new ethics of the female genius, in which she moves beyond the organized feminist movement that has become rigid and instead proclaims a subjective feminism, a process that started within feminist movement already in the 1980s. Even if feminist aesthetics is as old as feminism itself, it is perhaps with Simone de Beauvoir that contemporary feminist aesthetics starts: a woman, who investigates the phenomenology of women (Kristeva 1981: 24; 2006: 494–495; Korsmeyer: 2012). It is also in de Beauvoir's massive exegesis of multiple, lived female experiences that Kristeva (2004: 494) grounds the genius

> *[b]eing* the most complex, most appealing, and the most fruitful form of […] the *ecceitas* [that is] the flourishing of the individual in his or her uniqueness, to what makes an individual who he or she is and raises him or her above ordinariness.

I will start by tracing out the aesthetic practice and its relevance in terms of patriarchy and female time, after this the female genius is outlined. Contemporary feminist aesthetics investigate gender formation, behavior, influences and power within the arts on the assumption that all cultural practice is marked by gender; a fact that makes it difficult for women to rise professionally in predominantly traditional male areas such as in the philosophical and artistic canons and institutions (Wright 2000: 14; Bowles 2009; Korsmeyer 2012). Kristeva (1981: 15) bases the difficulty of women in coeval, societal structure, which has been crafted out from cultural, historical, political, religious and linguistic memory. In the contemporary, societal organism that still today, to a large degree, rests on patriarchal notions, the difficulty arises when women seek entrance into the symbolic contract of society, in which male dominance is a cultural given but are denied access by the patriarchy (Kolodny 1980: 4,6; Kristeva 1981: 20, 23).

Kristeva (1981: 20, 23–24) states that women are sacrificed by dominating patriarchal ideology and tradition because their time is embedded in a different temporal command that is distinct from the linearly progressive, historical time associated with men and the symbolic structure of society. Fundamentally, woman's time is divided into cyclical and monumental time. Cyclical temporality relates to the biological sex and female cycles that are tied to repetition and reproduction (Kristeva 1981: 16). The pulsation and regular repetition of these cycles merge with the rhythm of nature, cosmos and the experience of "jouissance" (fluid erotogeneity) (Kristeva 1981: 16; Apter 2010: 5). Additionally, as earlier noted, cyclical time is the foundation for both grotesque temporality and the semiotic (see pages 20 and 37). Monumental time is essentially eternal and connects to myths of resurrection and maternal cults such as the Virgin Mary (Kristeva 1981: 16). For the analysis, both Carter and Smith intertextually invoke notions of especially female time and the semiotic to illustrate in "Wolf-Alice" and the lithograph *Born*. In addition, Smith's visual narratives in particular but also Carter's wolf trilogy, especially if the three fables are decoded as one unity neatly lend themselves to the practice of the female genius.

Building on her work as a psychotherapist together with her writings on the female genius, Kristeva (2004: 498) puts forward three parameters that resonate with feminine psychosexuality to further define the genius. These are object attachment, intoxication with life and cyclical concepts of temporality. First, Kristeva (2004: 498; see also Midttun 2006: 174) claims that a female subject has a higher degree of object attachment to the other, whether imaginary or real, through which she seeks and nurtures her own uniqueness and which enables her to form stronger connections with objects outside herself such as children, friends and lovers. Second, for the female subject, cognition and experience are inseparable insofar as "*to live is to think-sublimate-write:*" a process, which transcends metaphysical binaries of body versus mind together with abstract versus concrete and essence versus existence (Kristeva 2004: 500–501). The third parameter of cyclical temporality connects with maternity, menstruation and rebirth (Kristeva 2004: 501–502).

These parameters of the genius Kristeva (2004: 497) further connects with the bifacial Oedipus complex.[5] The bifacial Oedipus complex is a female sexual particularity that involve, on the one hand, the earlier outlined entrance into the symbolic order and identification with the paternal and on the other hand, a separation from the mother that results in a sexual objectification of the female subject to the male (the symbolic father). In Kristeva's view (1981: 29; 2004: 497), the "disidentification" of the young female from her mother is especially taxing for women since this detachment can only be established anew through means of maternity or homosexuality, which gives rise to a stronger inclination of bisexuality in women, whereas a man can confirm this connection through the correlation with the other sex. Besides establishing a framework for the genius, Kristeva states that by exploring the full potential of one's own gifts and creativity that is by developing an individual but multiple genius, it is possible to reach a new state of being that transcends the conventional gender binary that so far has been restricted to biological and cultural differences and eventually invent one's own gender and sexuality (Midttun 2006 175).

[5] The bifacial Oedipus complex is the combination of the primary and secondary Oedipus complex, see section 2.1.3 pages 37–38 and the psychological influence on Kristeva.

> One who is creative, be it music or bicycling or swimming or literature, invents his or her own gender. […] Everyone has the possibility within themselves, and that possibility is underlined by the fact that they do not belong to a specific gender, but invent their own sexuality. There are women who have homosexual or male traits. And this even outside of sexuality: They identify with flowers or animals (Midttun 2006: 175).

The semiotic and the genius are available to all individuals. Even if Kristeva sees the semiotic as essentially feminine, as "the woman effect" that is the silent support of language that can be achieved through aesthetic practice and intertextuality, which can help women to come to terms with "social oppression" and "sexual repression," she, as earlier noted, regards each speaking subject to be a mix of the semiotic and the symbolic (Boucquey 1996: 104–105; Baruch 1996: 112, 116–117). Moreover, she sees the discourses of logic and the arts equally accessible to women and men (Jardine 1996: 124, 126). The genius, she explains in "a provocative overstatement" to accentuate the importance of each individual woman's creative practice. She argues that the "question of difference between the sexes: what are women, what are men […] have lost their current interest" (Midttun 2006: 175). In the Jardine (1996: 125–127) interview from 1968, Kristeva predicts that men's feminine abilities and "women's right to power and affirmation" will be recognized. Free individuals, as they develop their genius – their quintessence and creativeness – "invent their own sexuality" (Midttun 2006: 175). Corollary, Kristeva makes the genius available to both males and females ready to explore their own creative feminine uniqueness through self-realization and thus achieve a plural identity as such (Midttun 2006: 175). Importantly, the female rites of passages discussed in the analysis section 3.3, do point towards a higher awareness and initiation of a female genius. Nevertheless, as for now, I will look into notions of female passivity as manifested in patriarchal culture.

2.3 Myths of Female Passivity

The myth of female passivity is rooted in the gender inequality of woman's submission to man's domination and is a fundamental of the patriarchal organism. Simone de Beauvoir outlines the passivity myth in *The Second Sex* that was first published in 1949,

in which she proclaims ontological and sexual equality for women. According to de Beauvoir (2011: 274, 286–302, 370), the myth of female passivity, "because she cannot *do*, because she must *be*," versus male aggression is partly biological and partly cultural that is partly rooted in sexual difference – since women are passively penetrated in the sexual act – and partly conditioned out of gender performance, as part of the biological survival of the species. In psychology, Sigmund Freud was perhaps the first one to describe feminine qualities as passive and masculine attributes as active, which soon became the norm (Moi: 2004: 848–849). But as de Beauvoir (2011: 160–163) uncovers in her philosophical work, women seem always to have been victimized, as outlaws in the socio-symbolic contract.

> [M]an's privileged situation comes from the integration of his biologically aggressive role into his social function of chief and master; it is through this function that psychological differences take on all their full meaning. Because man is sovereign in this world, he claims the violence of his desires as a sign of his sovereignty; it is said of a man endowed with great erotic capacities that he is strong and powerful; epithets that describe him as an activity and a transcendence; on the contrary, woman being only an object is considered hot or cold; that is, she will never manifest any qualities other than passive ones (De Beauvoir 2011: 387).

Women are believed to be gentle, submissive and passive, whereas conversely men take on aggressive, active and dominant roles in society. These gender norms have also been discussed in conjunction with the fairytale. Marcia R. Lieberman (1972: 391–393) criticizes the gender stereotypes of active, wealthy male hero versus poor, passive, victimized but beautiful female character and their impact on gender construction. She calls for a combination of strong, active and benevolent female characters to function as role models for the very young. If by any chance women in fairytales are portrayed as active and aggressive characters, they do so in the role of wicked, old and ugly witch-stepmothers, which creates a double bind. Also Sandra Gilbert and Susan Gubar, in *The Madwoman in the Attic* (1984), have studied the double bind of women in literature. Gilbert and Gubar (1984: 14, 17) demonstrate that the attributes of male superiority and female passivity, as outlined by de Beauvoir, also manifest in the arts. To borrow their words, in literature, men, through the objectification, of women have created a

stereotypical double of angel versus monster, “figuratively to “kill” woman.” As de Beauvoir (2011: 347) notes, the young girl “will gain value in the eyes of males not by increasing her human worth but by modeling herself on their dreams.” How relevant then are the double binds and gender stereotypes for contemporary woman? According to Hannah Riley Bowles (2009), new research shows that double binds of women are the main factors that keep professional women from rising to elite positions in coeval society because women are never just right; they are either regarded as too soft and weak, or too aggressive and competitive. In the analysis section, both Carter and Smith use various double binds and idealized imagery of women, such as Smith’s hybrid *Daughter*, to comment on women’s unequal position that, nevertheless, also connects to Bruno Bettelheim.

For the psychiatrist Bettelheim, the double bind represents the split character of the fairytale. The split character is the fusion of two ambivalent characters such as the good grandmother and wicked lycanthrope in “The Werewolf,” which claims to therapeutically help the child reader to overcome ambivalent feelings towards the caregiver (Bettelheim 1985: 163). Notably, contemporary critics and storytellers have deemed Bettelheim’s exegesis of fairytales for polarizing the gender stereotypes in favor of patriarchal ideals (Joosen 2011: 186–187). In addition, Bettelheim is criticized for re-sexualizing the fairytale, for fixing an adult’s agenda on the child’s mind and for mistaking the Grimm’s adaptation as the true, original tale (Joosen 2011: 124, 167, 184). For example, according to Bettelheim (1985: 182), “Little Red Cap” speaks of human passions, oral greediness, aggression and pubertal sexual desires. Seemingly, as will be discussed in the analysis in conjunction with the red hood, also Carter disagrees with Bettelheim and does not regard his fairytales to be therapeutically helpful for children. The split character, as Joosen (2011: 155–167, 184) explains, is often used by postmodern storytellers as both an intertextual reference to and criticism of Bettelheim. In fact, according to Joosen (2011: 6–7), Bettelheim’s exegesis together with Lieberman’s feminist study and Gilbet and Gubar’s criticism are the most frequently used critical intertexts in circulation of postmodern writers and visual artist. To this impressive list, I would also like to add de Beauvoir’s passivity

myth and Laura Mulvey's study of the male gaze, as two additional intertextual facets of female submission that, to various degrees, circulate inside both Carter's and Smith's narratives.

In her well-known psychological study "Visual Pleasure and Narrative Cinema," published in 1975, Mulvey investigates the cinematic gaze. Mulvey (1989: 116–117) claims that traditionally in popular representation, there exists only one gaze, which is specifically the heterosexual male gaze. The male gaze is the controller of the female object that becomes the object of desire to please the male (Mulvey 1989: 113–114). It is the unconscious of the male that objectifies women into erotic objects to be gazed at on the cinematic screen[6], which Mulvey (1989, 112, 116–117) joins to the imbalance of active male and passive female character traits. Susan Moore (1989: 49) points out that this image of artificial voyeurism has been problematic to postmodern feminists and has resulted in numerous attempts to also construct a female gaze (not to mention a homosexual and racial gaze, etc.). In the fable "In Company of the Wolves," Carter explores the male gaze and also gives a record of a female gaze.

Ultimately, to reach entrance into feminine adulthood, the female subjects of Carter and Smith's stories have to undergo a set of trials, which often reveal themselves in different forms of female submission to illustrate passivity, time, the gaze and idealized double binds. In the next subsection I give an overview of the rite of passage.

2.4 A Contemporary Rite of Passage

A rite of passage signifies critical transitions in the life of an individual. It is an inborn function of the wonder tale, folk culture and oral tradition of storytelling to mark a transformational occasion in life such as the transition from puberty into adulthood (Haase: 2008: 487–488; Zipes 2012: 2). Nevertheless, also contemporary culture is full of passages of rites for example baptism, marriages and burials. Arnold van Gennep

[6] The objectification of women under the symbolic father is part of the by Kristeva described bifacial Oedipus complex on page 42.

(2004: 2–3) writes in *The Rites of Passage* that the life cycle of any ordinary individual is a series of societal passages marking the entrance and status change from one generation, group, situation and occupation into another, which rhymes cyclical time of nature. This naturally connects with the already discussed grotesque, female genius and time. Commonly these initiations relate to cultural, educational and sacred dynamics and are as much public announcements, as inner transformations of the initiated (Frey 2013: 1–2).

Despite immense societal variations of the rites themselves, four phases of a rite of passage can be observed (Haase: 2008: 487–488; Frey 2013: 2–7). First, an orphaned, vulnerable, helpless or incomplete status of the subject in transition is required that relate to a lack of knowledge, insights or skills and sometimes expresses itself in the form of solitude or even abuse. In contemporary culture, an excellent example of the orphaned condition is an adolescent's pubertal confusion of growing up, feelings of being lost, alone and misunderstood. Second, a journey, a separation and a sacrifice mark a liminal state that culminates in a temporary death or loss. The liminal state is also a test to assure competency and determination of the neophyte that "validates the process" of the initiation, in which the subject stands at "the treshold of the sacred" (Brown 1963: 847; Frey 2013: 4). To face death relates to notions of reprocity and self-sacrifices that are to give up what one cherishes most in life. For the process two active agents are required, a "giver and a receiver" (Frey 2013: 4). In addition, to die is to be brought down to the very essence, the core, the bones and the soul of one's own existence, to be emptied and to prepare for the third stage, in which the subject in transition is transformed and receives guidance and directions (Haase 2008: 487; Frey 2013: 6). Gifts in the form of knowledge, skills or power are assimilated to fill the empty space created by the ritual death. In the transformation the giver and the receiver are often considered as one body and a sort of adoption or kinship is established (Frey 2013: 6). In the fourth stage, a rebirth, growth and renewal take place to affirm the new condition of the initiated (Frey 2013: 7).

3 INTERTEXTUAL STREAMS

In this section, the intertextual streams in Angela Carter's and Kiki Smith's works of arts are discussed. I have divided the section into three main streams. In section 3.1, the canon and the ideologeme of the red hood are presented. In section 3.2, I look into the cautionary tale and the ideologeme of the wolf. Section 3.3 is dedicated to the female rites of passages and how they intertextually unfold. There are a number of intertextual sub-streams linked to gender inequalities that run through the material and further rupture the storyline as well as create new spaces for the reader. These streams are time, the grotesque, the gaze, the myth of female passivity and various double binds of women.

3.1 The Ideologeme of the Red Hood

It is indeed the ideologeme of the red hood that makes these stories into versions of "Little Red Riding Hood." I will now give an overview of how Carter's and Smith's fables respond to the canon of "Little Red Riding Hood" with reference to the crimson hood and as such accomplish multivocality and uncover a resistance found between the male and female canonical traditions. "The Werewolf" is presented first, then I move into "In Company of the Wolves" and "Wolf-Alice," in which a fairly unknown predecessor of the canon is uncovered as an intertext, namely "About a Girl Saved from Wolf Cubs" (1022-24) by Egbert of Liège. In conjunction with *Daughter* and *Born*, also fairytale iconography of the canon, as an intertextual influence is discussed.

In Carter's "The Werewolf," the canon of the tale is invoked by actions well known to the readers of "Little Red Riding Hood." There is the trinity of a child, a grandmother and a wolf, even if the two latter are fused into one character. There is the mother who requests her daughter, "the good child," to bring food to her grandmother (Carter 2006: 127). The food in the form of oatcakes and butter is a direct reference to Perrault's version of the tale. In addition, the Grimm's adaptation is stirred up in the warning of the mother of not straying from the path. In the woods the girl encounters a werewolf.

There is a bed encounter and a grandmother who dies. The meeting in the woods is a popular intertextual episode counted for in nearly every verbal and visual retelling. Vitally, in “The Werewolf,” the red hood is exchanged for a “shabby coat of sheepskin to keep out the cold” (Carter 2006: 127), which, together with the interchange of the male wolf and the female grandmother for a supernatural, female werewolf-grandmother, draws references to “The Story of Grandmother.” In brief, whereas the Perrault and the Grimm traditions are clearly out marked in “The Werewolf,” it is the intertext of “The Story of Grandmother” that dominates the storyline.

Of the three fables in Carter’s wolf trilogy, “In Company of the Wolves” resembles the canon the most. A young “flaxen-haired girl” in a “red shawl” brings gifts, this time on Christmas eve, to a “reclusive grandmother so old the burden of her years is crushing her to death” (Carter 2006: 133). There is a meeting in the woods, a grandmother who is eaten and a masked, male wolf waiting in the grandmother’s nightcap for the golden haired girl to arrive, which she eventually does by knocking on the door “[r]at-a-tap-tap” and helping herself in (Carter 2006: 136). In short, also “In Company of the Wolves” has a clear intertextual grid borrowed from the canon although later in the story the female character burns her red shawl, which disrupts the narrative flow of the Perrault and the Grimm traditions.

In the wolf trilogy, “Wolf-Alice” is perhaps the most interesting and complex narrative since it so clearly diverges from the canon. In this fable, all familiar intertextual actions and scenes of the canon that the previous stories of Carter have relied on are virtually erased into distant echoes, save for the two main characters. Still, references to the canon are implied in words used repeatedly throughout the narrative such as the wolf, the girl, the color red and the monthly bleedings. Furthermore, there is an episode with the main characters in bed and another in which a wolf is executed even though the wolf dies first and the bed scene is featured last. It seems as if in “Wolf-Alice” everything familiar is reversed and distorted.

Even if the red hood is not physically present in “Wolf-Alice,” it is, however, intertextually implied. In the prelude, the incident of the dead wolf (Wolf-Alice’s foster mother) does suggest a kinship between Carter’s fable and a medieval poem “About a Girl Saved from Wolf Cubs.” In this Latin poem that is only fourteen lines long, a godfather blesses a female child with a “tunic of red wool” (Ziolkowski 2009: 103). One day, the girl is snatched by a wolf and brought as dinner to its offspring but the wolf cubs, instead of causing injury, start to caress her red tunic decorated head, to which the child responds: “Do not damage this tunic, mice” (Ziolkowski 2009: 103). Similarly, in “Wolf-Alice” the ragged protagonist with “brindled lugs” is found unharmed in a wolf’s den (Carter 2006: 140).

> When they found her in the wolf’s den beside the bullet-riddled corpse of her foster mother, she was no more than a little brown scrap so snarled in her own brown hair they did not, at first, think she was a child but a cub (Carter 2006: 141).

Certainly, as Bacchilega (1997: 65) points out, in “Wolf-Alice” Carter alludes to the medieval poem and accordingly agrees with Ziolkowski’s (2009: 123) suggestion that the Latin poem should rightfully be recognized on the ancestral tree, as a possible prototype of “Little Red Riding Hood” together with “The Story of Grandmother.” To summarize, Carter expands the canonical tradition of “Little Red Riding Hood” to include “About a Girl Saved from Wolf Cubs” and evokes a forgotten, sacral touch of the ideologeme that adds new meaning to the scarlet token and its wearer.

In likeness with Carter, also Smith alludes to the ideologeme of the red hood. The ephemeral narrative *Daughter* (see **Figure 1.**, on page 11 and **Appendice 1.**) shows a young girl in a red hood and a white dress, with a face all covered in hair. Naturally, the spectator desires to know more about this human she-wolf. Who is she? Where has she been? Where is she heading? All these are questions that spontaneously rise but remain obscurely open. Nevertheless, if the three major characters of girl, grandmother and wolf are united in *Daughter*, what the audience witnesses in the lithograph *Born* (see **Figure 2.** on page 12 and **Appendice 2.**), is the disintegration of the characters into separate beings. In *Born*, both the child and the grandmother are cloaked in red hoods.

Clearly, by employing the ideologeme of the crimson hood in her visual narratives, Smith directs the audience's attention directly towards the canon of "Little Red Riding Hood," and all its various crimson images, as presented throughout history, are reanimated. Even if the scarlet cloth is missing from the oral tale, it can still be considered an intermedial pointing to menarche, adolescence and sexual potency. In addition, the contradictory critical readings of the ideologeme to illustrate the rape, violence and female submission versus divinity are also channeled into the red hoods found in *Daughter* and *Born*. (Bettelheim 1985: 173; Zipes 1993: 7–8. 10, 13; Ziolkowski 2009: 103),

> After he made a couple of cuts, he saw the little red cap shining forth, and after he made a few more cuts, the girl jumped out and exclaimed, "Oh, how frightened I was! It was so dark in the wolf's body." Soon the grandmother came out. She was alive but could hardly breathe (Grimm 1989: 11).

Nevertheless, whereas *Born* alludes to a distinct event from the storyline of the Grimm tradition, quoted above, *Daughter* responds to Carter's fable "In Company of the Wolves." The lithograph *Born* specifically embodies the action where Little Red Riding Hood and her grandmother, after having received their causal punishments, are reborn from the wolf's belly. Meanwhile, *Daughter* not only embodies the fable as an intermedial in the text-sculpture relationship but actually offers a continuation of the storyline; that is, Smith's pictorial narrative initiates where Carter's textual narrative ends. Indeed, is it not so, as the very title *Daughter* suggests that the portrayed female is the child labored in love of the girl and the werewolf as the "blizzard die[s] down" around grandmother's cottage and the clock strikes midnight on Christmas Day (Carter 2006: 139)? At least this is what Zipes (2012: 143) and Warner (2005: 52) indicate: *Daughter* is the progeny of the main characters of "In Company of the Wolves." Since Carter leaves her fable open-ended, Smith's sculpture either forms a conclusion, or offers a continuation of the narrative, of which the outcome, in line with pictorial narratives, is considerably left up to the interpretation and imagination of the viewer (Ryan 2004: 140). In essence, while the canon and its criticism are well represented,

Daughter is evidently also in a direct conversation with Carter's "In Company of the Wolves" and *Born* in a close communication with the Grimm tradition.

Thus, in a colorful blend drawing from various adaptations of "Little Red Riding Hood," the spectator is faced with a vast array of scarlet visions. Visions that in cycles ripple out from the visual narratives to create spatial temporality that moves backward in time as well as forward, when the spectator forms her own narratives based on the intertextual material implied. But which intertextual and intermedial path is the audience then bound to follow? Actually, as many paths as you possible can manage to ensure the process of reducing your "creative identity" to zero, to reconstruct "a new plurality," which, as Kristeva suggests, is an innate precondition for all aesthetic appreciation (Waller 1996: 190). If intertextuality as an aesthetic practice is interpreted in this way, especially in conjunction with Smith's tales, fairytale iconography has to be contemplated upon as well.

Figure 3. The Bed Encounter 1867 (Doré 2007a)

On a formal level, to further strengthen the canonical intermedials, Smith's visual narratives *Daughter* and *Born* also allude to classic fairytale illustrations based on the traditions of Perrault and the Grimm. Indeed, fairytale iconography is a major source of

inspiration for Smith, which she perceives as both enduring and changing because while being continually repeated, as time evolves, new meaning is constantly created (Tillman 2005: 39). Whereas the artist claims to be inspired especially by Gustave Doré's illustrations of "Little Red Riding Hood" **Figure 3.** (displayed on the previous page), when it comes to formal elements, there is also a close resemblance between Smith's visual narratives and Crane's illustrations, exemplified in **Figure 4.** (Ventura 2005: 73). The illustration by Doré was first published in a French collection called *Les Contes De Perrault* in 1867. Crane published his illustrations in a retelling of the Grimm's tale called *Little Red Riding Hood* in 1875. The intertextual bond between Smith and Crane is prominent in the design and cut of the crimson hood and the white apron since Dorè's girl is not cloaked in a hood but rather wears a beret. Undoubtedly, it is Smith's long-standing fascination and familiarity with fairytale iconography from the 19th century that lends its outward form to *Daughter* and *Born*.

Figure 4. The Meeting in the Woods (Crane 2007a)

While only the formal qualities of the illustrative tradition seem to interest Smith, by alluding to the form, also the narrative content of this tradition is invoked. Zipes (1983-84: 84) explains that the meeting in the woods (see **Figure 4.**) and the bedroom encounter (**Figure 3.** on page 52) are two of the most frequently reproduced scenes from the tale. Besides the mutual gazing of the two characters, that implies a shared proximity, another interesting feature is the ample wolf, which completely overpowers the diminutive girl; an asymmetry that Smith breaks for instance in *Born* by reducing the wolf to its natural size and by making the two female characters exchange gazes instead. A third commonly reproduced theme from the Grimm version takes a moral standpoint, warning against disobedience (Zipes 1983-84: 84). This is beautifully rendered in Crane's illustration of Little Red Riding Hood with her basket and her mother pointing her index finger as to indicate the right path and already scolding the little girl with the lowered respectful gaze for misbehaving in **Figure 5.**.

Figure 5. Warning from the Mother (Crane 2007b)

The narrative content of the illustrative tradition is indeed quite telling: the warning of the disobedient child, the meeting in the woods, the sexual encounter in bed. Zipes (1993–1994: 83) sees the tradition of fairytale iconography as sexist since independently of whether the illustrator is male or female, punishing male hegemony that victimize the female character seems to be the norm. However, since neither *Daughter* nor *Born*, when it comes to content, resemble any of these particular scenes, by replacing the traditional themes with new themes, actions and elements, Smith makes serious statements about fairytale politics as well as seeks to challenge and change the patriarchal norm of submissive female and dominating male, as found also in fairytale illustrations.

The streams of the gaze, the female rite of passage and the cautionary tale are also found in fairytale iconography. The female rite of passage is signaled in the bedroom encounter in the form of a sexual initiation and the warning from the mother can be interpreted as a reference to the cautionary tale. As a nonverbal gesture to signify power relationships between the characters, the gaze is perhaps even more intensely communicated in the visual material than in the verbal. I will clarify this point later in the analysis as the stream of the gaze unfolds in the narratives of Carter and Smith, but one intertextual source for the gaze seems to be classic fairytale illustrations.

Eventually, by allowing various intertextual voices to speak Carter and Smith achieve multivocality. While both Carter and Smith allude to the traditions of Perrault and the Grimm, it is nevertheless “The Story of the Grandmother” that dominates their postmodern narratives. The oral intertext repeatedly fractures the intertextual flow of the governing male canon, from which the readers’ expectations rise, to bring out the female tradition of storytelling. The frequent allusions to the male canon also securely ground the stories of Carter and Smith in heteronormative, patriarchal society whereas references to the oral creativity give notions of, if not a matriarchal society, at least another way of living. In addition, a new sacral touch is added to the red hood, which, in a positive sense, alters the previous meaning of the ideologeme. Carter uncovers that the scarlet hood can be intertextually invoked, to illustrate in “Wolf-Alice” through Egbert’s red tunic and the menarche that alludes to both Bettelheim’s reading and the

oral tale. In “The Werewolf,” the scarlet vision is intentionally left out but symbolized by menarche, perhaps to comment on the stigmatized cultural associations invoked by the ideologeme. Even if the red hood is not physically present, it seems as if the ideologeme is central to the narratives because, as Smith shows, you can take all the familiar actions of the storyline out and still produce the tale of “Little Red Riding Hood.” Corollary, through the scarlet vision, the narratives achieve a state of multivocality, in which both female and male storytellers talk. Significantly, while both Carter and Smith root their tales in the oral and written canon, Smith uses fairytale iconography as an additional intertextual source, which creates interesting illustration-lithograph and illustration-sculpture relationships. In the next section, I explain how the wolf and cautionary tale create an effective backdrop for the female characters and their forthcoming initiations.

4.2 The Ideologeme of the Wolf

In Carter’s and Smith’s narratives, it is the context and the wolf that draw attention to the cautionary tale. There are three main reasons for accentuating the stream of the cautionary tale: first, to rupture the expectations stemming from the familiar storyline of the Perrault and the Grimm tradition; second, to play on the horrors of the cautionary tale for suspense; third, and perhaps most important, to expose the active, aggressive and dominant features embodied in the wolf. Since all narratives discussed contain at least one wolf, the clearest reference to the cautionary tale is found in the ideologeme of the gray wolf. Nonetheless, the intertextual influence of the warning tale is also present in the settings of Carter’s tales that take on grotesque features. In Smith’s narratives, danger is created by the intrinsic darkness, the abject, that is channeled into the wolf. Besides references to the cautionary tale and the canon, a number of sub-streams and other intertexts are invoked to illustrate the grotesque and the gaze together with Bam Stroker’s *Dracula* (2012) and “The Wolf-King” (1993) by an anonymous writer, and Carter’s “The Bloody Chamber” (2006). The analysis starts with “The Werewolf,” “In Company of the Wolves” and “Wolf-Alice,” after wich *Daughte*r and *Born* are discussed.

"The Werewolf" is firmly rooted in the context of the cautionary tale that can further be intertextually connected with Stroker's novel *Dracula* and related to the grotesque. In the opening of "The Werewolf," the reader finds herself surrounded by vampires, werewolves, witches and the Devil in a surreal Mediaeval landscape, in which the inhabitants nail up garlic braids on the front doors to ward off vampires, and the Devil together with the witches hold "picnics in the graveyards […] at midnight, especially on Walpurgisnacht [and] dig up fresh corpses, and eat them" (Carter 2006: 126). The word "Walpurgisnacht" (the Eve of May Day) is certainly, as Milne (2007: 134) accurately notes, an allusion to *Dracula* since Stroker's (2012: 2) novel starts with the line "Left Munich at 8:35 P.M., on 1st of May;" especially when coupled with the words vampires and midnight. Since the allusions to *Dracula* only appear sparsely in the opening paragraphs of Carter's fable, their intention is mainly to accentuate the supernatural and dangerous conditions that as such take on grotesque features (Milne 2012: 132).

Besides the magically dangerous surroundings, the warning tale is embodied in the wolf. Whereas the wolf in "The Werewolf," "a huge one, with red eyes and running, grizzled chops," is indeed fearsome, also the girl seems to be daring, decisive and very competent in self-defense (Carter 2006: 127). Carter's warning (2006: 127) to the "good child" has a different sound than the one found in the Grimm version (quoted on page 22): "do not leave the path because of the bears, the wild boar, the starving wolves." Again, the dangerous wolf and neighborhood are accentuated. When the child is ready to set out on her journey, her mother calls out "[h]ere, take your father's hunting knife; you know how to use it" (Carter 2006: 127). Shortly, the parlous and supernatural neighborhood of "The Werewolf," when further associated with the wolf, clearly allude to the warning tale; however, this female child is not afraid of the wolf.

The cautionary tale and the grotesque are also vividly present in "In Company of the Wolves." The fable opens with three embedded, werewolf narratives in a row, each presenting a miniature cautionary tale that directly refers to "The Story of Grandmother" since the Perrault and Grimm traditions do not contain a lycanthrope. Through the omnipresent narrator, who lives in the village and whose voice oscillates from first to second to third person, it is made clear that this neighborhood is

enchantingly dangerous and full of witches, ghosts, ogres and werewolves. In the first embedded story, a werewolf is trapped and killed by a hunter (Carter 2006: 130). In the second anecdote, a jealous witch turns the guests of a wedding party into wolves (Carter 2006: 131). In the third narrative, a bridegroom disappears out into the forest on his wedding night after going outdoors for the call of nature, only to return several years later as a werewolf (Carter 2006: 131). Nevertheless, the villagers do their best to keep the howling monsters "outside by living well" (Carter 2006: 133). Milne (2001: 145–146) explains that the miniature tales set the fearful, supernatural and grotesque atmosphere of the cautionary tale and build up the character of the fierce werewolf as well as prepare the reader for the main story that is about to unfold.

Once established, the stream of the cautionary tale virtually moves along the storyline of "In Company of the Wolves" since also the werewolf with "eyes of a beast of prey" that this child encounters, desires to devour her alive (Carter 2006: 135). The double bind of the werewolf-hunter draws attention to the double body of the grotesque and can further be related to the carnivalesque. In this way, the wolf-hunter poses a threat to the social stability of the female child. In addition, the warning tale ruptures the storyline for instance in the kiss that the young female promises to give the handsome werewolf, if he reaches the grandmother's cottage before her.

> And when our racing shall be done,
> A kiss you forfeit, If I've won;
> Your prize shall be, if first you come,
> Some barley sugar and a plumb (Anonymous 1993: 130)!

The kiss draws attention to "The Wolf-King," quoted above. "The Wolf-King" is a retelling of "Little Red Riding Hood" in ballad form by an anonymous British storyteller, published in 1801, in which the wolf also asks for a kiss in return, if he wins the race. Yet, the Wolf-King is a sinister wolf. As soon as he reaches the grandmother's house, he gruesomely tears the "grandam" into pieces in a bestial act, in which the reader is not spared the macabre details of dashing her brains out and smashing her bones (Anonymous 1993: 130). Unfortunately, the same fate awaits "the pretty maiden"

as she enters the cottage, as quoted below (Anonymous 1993: 132). In essence, through the cautionary tale and the kiss, Carter creates suspense and accentuates the dangers of the environment and the aggressive, predatory wolf.

> His hungry teeth the Wolf-King gnash'd,
> His sparkling eyes with fury flash'd,
> He opened his jaws all sprent with blood,
> And fell on small Red-riding-hood.
> He tore out bowels one and two,
> – "Little mad, I will eat you!" –
> But when he tore out three and four,
> The little maid she was no more (Anonymous 1993: 132)!

In "Wolf-Alice," the cautionary tale makes its presence felt through the ghostly castle of the Duke and in the two main characters that set a grotesque atmosphere and neatly connect with Stroker's *Dracula*. In the short story, the reader follows the destiny of two human hybrids, namely Wolf-Alice and the Duke that present an antithetical mirror image. Notably, the boundaries between predator and prey are blurred since both main characters carry wolfish features, which highlight the double body of the grotesque. The sensitive Wolf-Alice, a human child nurtured by the wolves and who runs on four paws, seems to have inherited more compassion, love and hope of life and the future than the old Duke, a photophobic werewolf in serious degeneration, deprived of his own shadow and feeding on human corpses. What links them together, is their grotesque, semi-human conditions, abject positions, their wounds and loneliness. Nevertheless, the Duke also has a vampirish side to him because he does not cast a reflection in the mirror, which links "Wolf-Alice" to *Dracula* (Milne 2007: 177).

> If you stuff a corpse with garlic, why, he [the Duke] only slavers at the treat: cadavre provençale. He will use the holy cross as a scratching post and crouch above the front to thirstily lap up holy water (Carter 2006: 142).

Whereas the village people dread the Duke, he does not frighten Wolf-Alice or the wolf tribe (Carter 2006: 148). The villagers want to kill the Duke since he roams the cemeteries and with his "cannibalistic rituals" disturbs the holy rest of the dead. Clearly, Wolf-Alice's hybrid condition purges a great deal of her anticipated fear, but also the

above-mentioned reduction of the wolf cubs to mice in “About a Girl Saved from Wolf Cubs” take away the danger of the carnivore beast (Ziolkowski 2009: 103). For the wolves, the Duke’s transgression into a werewolf, as a “carnivore incarnate,” is a parody of their own stigma and makes him unworthy of their tribe (Carter 2006: 129).

> Unkind to their prey, to their own they are tender; had the Duke been a wolf, they would have angrily expelled him from the pack, he would have to lollop along miles behind them, creeping in submission on his belly to the kill only after they had eaten (Carter 2006: 143).

It is at instances like this that Carter’s compassion for the feared wolf, or perhaps the animal kingdom as whole is illuminated, and she deeply reflects on human values and the animal-human bond. Evidently, in this short story Carter’s sympathy lies with the feral child that, in time, will accomplish more than any human being as she, too, reaches human consciousness but keeps her animal innocence and tenderness.

> The wolves had tended her [Wolf-Alice] because they knew she was an imperfect wolf; we secluded her in animal privacy out of fear of her imperfection because it showed us what we might have been (Carter 2006: 144).

Wolf-Alice and the Duke all alone in a secluded Gothic castle also imply an intimate intertextual connection with Carter’s “The Bloody Chamber.” “The Bloody Chamber” is the first story in the collection with the same name and contains intertexts from the folktale “Bluebeard” as well as Carter’s *The Sadeian Woman* (Kaiser 1994). In a way, as Schanoes (2009: 12) observes, “The Bloody Chamber” and “Wolf-Alice” reflect each other as distorted mirror images. In “The Bloody Chamber,” an old, art-collecting Marquis, the richest man in France, marries a promising pianist and brings his young bride to his reclusive castle in Brittany, right at the Atlantic Ocean. In a likewise manner, Wolf-Alice is deported from the convent to the uncanny castle of the Duke to perform simple household chores. Literally, “she sweeps up the hairs, vertebrae and phalanges that litter his room into a dustpan [and] makes up his bed at sunset” since, as a true werewolf, the Duke sleeps during the days and roams the graveyards at night in the moonlight (Carter 2006: 143). While the Duke feeds on human corpses because he

is a “corps-eater” and a “body-snatcher who invades the last privacies of the dead,” the Marquise is a matrimonial serial killer, a bluebeard, for whom love is a sadistic game (Carter 2006: 142). If the “The Bloody Chamber” is considered an intertext, then Wolf-Alice, as she goes about her deeds in the ghostly castle, has all the reasons to be concerned of the Duke, whose “swollen, gleaming pupil[s] see only appetite.” Nevertheless, throughout “Wolf-Alice,” the feral child remains calmly unaware of the dangerous Duke (Carter 2006: 142).

In a similar manner as the boundaries between human and wolf blend in “Wolf-Alice,” in Smith’s hybrid *Daughter* the three characters of grandmother, girl and wolf blur. When perceived as an intermedial union, the otherwise tranquil state of *Daughter* is fractured by emotions of anxiety and unease, which is part of the aesthetic response of the intertextual process to negotiate the thetic position of the spectator subject. The hybrid is also in an intermedial dialogue with the grotesque and its unfinished, double body that is in constant flux and that in a carnivalesque manner, threatens to bring down social order for renewal and change, as displayed in Smith’s narrative through the migration from animal to human and from old to young (see Bakhtin 1984: 25–26).

What this violent duality suggests, is that both characters carry features of good and evil together with predator and prey, which invokes elements of the cautionary tale. But who is actually afraid of the wolf in this ephemeral story? Clearly, as Posner (2001: 9) notes, detected from the startled facial expression of *Daughter* with her head tilted slightly back, this wolf girl is both “lost and frightened.” Yet, it is perhaps not so much the wolf and the woods that scares this little, innocent, hairy child but rather her subjective darkness and ruptures of animal aggressiveness that sprouts out like fur to cover her face (Posner 2001: 9). In conclusion, the cautionary tale is transposed into *Daughter* to describe intrinsic qualities of the protagonist, as to pose a warning of the abject that resides in each and everyone.

If the characters unite in *Daughter*, they become separate and distinct in *Born,* as the cautionary tale embodies in the wolf. It is in the blood, the bared, sharp teeth and the panting tongue of the dying wolf sprawling on its back that the warning tale makes its

presence felt. Clearly, this is a sinister wolf that nonetheless takes on the dangerous commitment of giving birth even though, in this process, the wolf itself dies – all features that closely relate to the grotesque by means of renewal and social change. If this is a female wolf, these qualities can also be assigned to the semiotic process that disrupts symbolic order, in which the wolf represents the chora. They can also be elaborated into states of the abject, in which the female characters overcome the abject of the wolf. Seemingly, the ideologeme of the wolf takes on contrasting features of the dangerous beast and healer of "The Story of Grandmother," rather than alluding to the seducing and punishing wolf found in the Perrault and Grimm tradition respectively. At the same time, in the context of the Grimm tradition that delivers a spiritual moral, the wolf in *Born* does imply, in similarity with *Daughter*, a warning of the evil, dark side.

Whereas the stream of admonition in the oral tale centers on the dangers of the werewolf and the woods, in Carter's and Smith's narratives, it expands to take on other features as well. In Smith's visual narratives the cautionary tale is invoked through the psychological development of the predatory-prey features of the characters. In the narratives, Smith manages to first unite the antithetical features of innocence and danger in *Daughter*, then to separate the traits in *Born* to point to the possibilities of good and evil as well as the abject, not only in the wolf but also in Little Red Riding Hood and in each and every human being. Contrariwise, in Carter's wolf trilogy, the warning tale takes on grotesque, carnivalesque and bizarre features that first spatially frames the narratives and second accentuates the aggressive predatory actions of the wolf. In all three stories, not only is the "bzou" of "The Story of Grandmother" reclaimed but further fused with features of the witch and the vampire. It is as if the cautionary tale that for Carter suggests a return to the oral tale, not only ruptures the familiar expectations stemming from the Grimm and Perrault tradition of how this story should be told but creates a suspenseful and thrilling backdrop to further emphasize the female subject. Notably, already in the cautionary intertext, gender inequalities between the lycanthrope and the girl are uncovered through the predatory-prey condition, an imbalance that reveals an insufficiency of the female character, which points to the necessity of a female rite of passage in the first place.

3.3 Female Rites of Passage

This section examines the different kinds of female rites of passages, as presented in the verbal and visual narratives. All five stories communicate the celebration of a young woman's coming of age, which immediately relates to "The Story of Grandmother" and as such displaces the storylines of Perrault and the Grimms. Whereas the sub-streams, except for the grotesque and the double bind of women that figured in the previous sections, have so far remained quite subdued, it is here, as the initiations unfolds that the additional streams of time, female passivity and the gaze issue. The initiation in "The Werewolf" is investigated first, after which "In Company of the Wolves," "Wolf-Alice," *Daughter* and lastly *Born* are analyzed.

3.3.1 "The Werewolf"

"The Werewolf" is a rite of passage into womanhood, accomplished through female independence. Not only does Carter allude to "The Story of Grandmother," as Bacchilega (1997: 56) implies, but clearly to Verdier's contemporary exegesis that connects the oral creativity with traditional female rites of passages common in peasant communities of rural France, Germany and Italy. In the initiation, Carter plays out the myth of female passivity to test the strength of the protagonist and in the ritual death drops the double bind of women, out of which process a new, strong, independent female subject issues. Below, I will explain how the characters are represented and how they connect with the rite of passage and then continue by describing how the initiation unfolds in the tale.

Since the male wolf is erased and substituted with a female werewolf hybrid, "The Werewolf" directly echoes the matrilineal filiation of the oral creativity. With reference to the hairy werewolf that the girl encounters in the oral folktale, Verdier (1997: 111–112) claims that since hirsutism is a sign of menopause, a stage in life when a woman loses her power of procreation and takes on male characters such as excessive hair growth, the werewolf never is anything more than just a grandmother. Corollary, a

direct intertextual kinship between the wolf-grandmother initiator of the oral tale and the hybrid in “The Werewolf” can be established. The old, hairy and dual body of the hybrid grandmother found in both the oral tale and “The Werewolf” draws attention to the grotesque, but taking on male characters also embodies aggressive and active features traditionally associated with men and power. In “The Werewolf,” Carter counteracts the predator features of the grandmother with the sheepskin-clad protagonist, whose lamb-like character clearly points to a deficiency in her life even though she a strong and clever girl.

The storyline of “The Werewolf” closely follows the four stages of a rite of passage. The orphaned status of the protagonist is symbolized by the girl’s vulnerable position of a child and an innocent lamb, the absence of a father, and a mother who sends the “good child” away (Carter 2006: 127). The journey into the forest forms the second stage of the initiation and culminates in a test of the girl’s strength and maturity that can be further related to the stream of female passivity. In the competency test, the dangerous, supernatural werewolf is played out against the innocent lamb, which carries a knife and does not fear the forest. In the woods, the child meets a werewolf that attacks by aiming for her throat. Fortunately, this “mountaineer’s child” is on her guard and does not “die of fright” but immediately attacks back, equipped with her father’s knife, she slices off the wolf’s right front paw (Carter 2006: 127). The wolf attack and the knife stabbing are novel incidents fabricated by Carter that are not present in the canonical traditions and which accentuate the valiant female character capable of self-defense. After slicing off the paw, the child carefully cleans the blade and cunningly stores the trophy away in her basket. Throughout the fable the girl is bold, brave, active and resolute, with other words, all features that are not present in the traditions of the Grimm and Perrault. By making her heroine strong and cunning, Milne (2007: 141) claims that Carter challenges the myth of female passivity. In brief, by playing out the werewolf against the girl in a battle that the heroine wins, female victimization is turned into aggression.

In “The Werewolf,” matrilineal filiation is also showed in the third and fourth stage of the initiation. Even if Carter’s way of conveying wisdom between generations in “The Werewolf” diverges greatly from “The Story of Grandmother” because there is no sign

of needles or pins, or cannibalistic feast, or striptease, or sexual initiation, this rite into womanhood can be symbolically related to the onset of puberty to physically mark the entrance into adulthood and autonomy. After the incident in the forest, the female child enters her grandmother's cabin only to find that the poor woman has retired to bed. When the girl opens her basket she discovers that the werewolf's paw has transformed into a wrinkled old lady's hand equipped with a recognizable wedding ring and a witch's wart. She approaches her grandmother's bed, lifts the blanket, battles the old woman down and finds "a bloody stump where her [grandmother's] right hand should have been, festering already" (Carter 2006: 128). It is here, in the second battle with the werewolf that symbolizes the third stage of the initiation, that the female child encounters the loss of her dear grandmother and acquires the symbolic gifts of menarche and autonomy through the blood. The child screams out so loud that the neighbors come running. They, of course, recognize the witch's nipple and publicly stone the old woman to death. As it goes, the girl moves into her dead grandmother's house and prospers; thus, the fourth stage of growth and renewal is fulfilled. In the story, Carter both highlights and criticizes the matrilineal filiation found in the oral creativity to form her own rituals of independence for women.

Female morality is represented in "The Werewolf" in several connected ways. First, Bacchilega (1997: 61) points out that even if slightly unusual, the act of stoning the grandmother amounts to the natural transition of wisdom between generations. This cyclical progression of time intertextually connects with both grotesque and female temporality. Second, Verdier (1997: 117) suggests that the gruesome attack of the grandmother on the small but strong child signifies a moral conflict of a grandmother unwilling to resign from her power position playing on physical rivalry since a variety of "grandmothers, [she tells,] if you let them, would gladly eat their grandchildren." Atwood (2007: 145) agrees and continues that "women can be werewolves too." Third, the attack is, as already noted, a competency test of the good child. To be good is, as Atwood (2007: 145) points out, to be good at recognizing danger and defend oneself in a cold world, "a northern country," and not fall into the trap of female victimization (Carter 2006: 126). In essence, Carter successfully overthrows notions of female submission and shows that women possess aggressive features too.

Next, the parricide of the hybrid grandmother-werewolf can, as an intertextual metaphor, be related to the killing of the stereotypical double bind presented of woman in fairytale. First, there is the double bind of femme fatale versus damsel in distress that is channeled into Little Red Riding Hood by the Perrault and the Grimm tradition respectively. Then, there is Bettelheim's split character of the fairytale, in which two ambivalent characters merge into one such as in evil, witchy werewolf and kind grandmother. As noted earlier, Carter remains highly critical of Bettelheim's therapeutic approach. The biased split character, Joosen (2011: 216) proceeds, is in fact nothing more than the patriarchal double bind of angel versus monster described by Gilbert and Gubar (1984: 596, 604–606), which women must kill since only then can they fully master the creative art of writing as equals to men (Joosen 2011: 292). In conclusion, it is the double bind of women in hetero-patriarchal society that Carter executes to liberate the headstrong protagonist and to indicate a new consciousness of female independence; corollary, Carter not only appeals to the oral tradition to post a simulacrum of the lost peasant daughter but also successfully implants a new, bolder, stronger and braver postmodern heroine.

3.3.2 "In Company of the Wolves"

"In Company of the Wolves" is an initiation of the protagonist into female sexuality. The fable reasserts a suppressed dimension of woman's heterosexual life by debunking traditional notions of female submission and male domination delivered through the intertextual streams of the gaze and the myth of passivity. Whereas in "The Werewolf" the male character is completely erased, in "In Company of the Wolves" the success of the initiation depends exclusively on the interplay of the male and the female characters.

In similarity with "The Story of Grandmother," the female rite of passage begins when the young protagonist enters into puberty and starts to menstruate. To initiate the sexual dimension of the oral tradition in her fable, it seems that Carter transposes Bettelheim's (1985: 173) interpretation of the red hood, as "a premature transfer of sexual attractiveness [foreshadowing] violent emotions [and] budding sexuality," into her tale

through the traditions of Perrault and the Grimm. This connection is exemplified below in three distinct citations: the first quotation is from Perrault's "Little Red Riding Hood", which can be compared with the second citation of the Grimm's "Little Red Cap" and lastly Carter's "In Company of the Wolves."

> ONCE upon a time, there lived a pretty little girl whose mother adored her, and her grandmother adored her even more This good woman made her a red hood like the ones that fine ladies wear when they go riding. The hood suited the child so much that soon everybody was calling her Little Red Riding Hood [Perrault] (Carter 1991: 208).

> Once upon a time there was a sweet little maiden. Whoever laid eyes upon her could not help but love her. But it was her grandmother who loved her most. She could never give the child enough. One time she made her a present, a small, red velvet cap, and since it was so becoming and the maiden insisted on always wearing it, she was called Little Red Cap (Grimm 1989: 8–9).

> Children do not stay young for long in this savage country. There are no toys for them to play with so they work hard and grow wise but this one, so pretty and the youngest of her family, a little late-comer, had been indulged by her mother and the grandmother who'd knitted her the red shawl that, today, has the ominous if brilliant look of blood on snow (Carter 2006: 133)

Even if Carter has reworked the episode, the similitude between the three passages is indeed striking. In all three citations the girl is pretty and sweet, her grandmother loves and adores her and thus knits her a present, the blood-red shawl, the gift of menarche. After establishing the male tradition and Bettelheim's interpretation of the ideologeme, Carter interrupts the flow by introducing new elements (quoted on the next page) that relate to the wife's tale and its choice between the paths of needles and pins since both components symbolize puberty, menstruation and sexual potential (Verdier 1997: 106–107). Thus, first Carter roots the young woman's celebration of coming of age in a patriarchal context, and then she interrupts the storyline by expressing a female desire that intimately connects with the oral tale.

> Her breasts have just begun to swell: her hair is like lint, so fair it hardly makes a shadow on her pale forehead; her cheeks are an emblematic scarlet and white and she has just started her woman's bleeding, the clock inside her that will strike, henceforward, once a month. She stands and moves within the invisible pentacle of her own virginity. She is an unbroken egg; she is a sealed vessel; she has inside her a magic space the entrance to which is shut tight with a plug of membrane; she is a closed system; she does not know how to shiver (Carter 2006: 133).

Besides the onset of the menarche, the orphaned status of the girl is delivered through her lack of adult and sexual knowledge as well as the absence of her parents. She is a virgin and an indulged, "little late-comer," however, also a "strong-minded child [who] insists she will go off through the woods" alone (Carter 2006: 132). She is "well-warned [of] the wild beasts," carries a "carving knife" and is "afraid of nothing" (Carter 2006: 132–133). She "wraps herself up in her thick […] scarlet shawl, the colour of poppies, the colour of sacrifices, the colour of her menses" (Carter 2006: 133, 138). Interestingly, the girl is portrayed as strong and brave but puts on a red shawl that symbolizes sin, sexuality, menstruation and female victim. Seemingly, the ideologeme signifies the girl's unequal position.

In the story, the passivity myth starts with the arrival at puberty, which seals the biological destiny of the protagonist. Nevertheless, it does not emerge until the wise child and the werewolf meet. According to de Beauvoir (2011: 340–341), the adolescent girl's "future passivity was something she only imagined. Once she enters puberty, the future not only moves closer: it settles in her body." However, Carter does not only invoke de Beauvoir's passivity myth but also breaks it. Further, in the passivity myth, the male gaze objectifies woman (de Beauvoir 2011: 347). De Beauvoir (2011: 349) writes that "[f]or the girl, erotic transcendence consists in making herself prey in order to make a catch. She becomes an object; and she grasps herself as an object." In Carter's (1979: 76–77) view, women who submit to the male gaze and accept the submissive position numb themselves from life:

> To be the *object* of desire is to be defined in the passive case. To exist in the passive case is to die in the passive case – that is, to be killed. This is the moral of the fairy tale of the perfect woman.

Henceforth, in “In Company of the Wolves,” the myth of passivity stands in a dialogue with the storyline and the canon. As the girl sets out on her journey and thus enters the second stage of her initiation, her competency is tested through the passivity myth and the gaze.

To rupture the notion of female object in the fable, Carter creates a female gaze. It is through the female gaze that Carter expresses feminine sexual desire and fractures the notion of female object versus male seducer. Suzanne Moore (1989: 56, 59) suggests that the female look works differently from the steady, piercing male gaze presented by Mulvey. Generally, in female spectatorship, the scintillating female gaze shifts focus from active to passive and offers a variety of angles and views to illustrate it moves from intimate close ups to long shots that create distance and space for the female spectator. The female gaze is prepared for already in the prelude by “the lycanthrope [that] strips stark naked”, in which the narrator amusingly reports that if “you spy a naked man among the pines, you must run as if the Devil were after you” (Carter 2006: 132). The gaze of the girl is focused on the werewolf that the girl encounters, described as “a very handsome young one, in [a] green coat and wideawake hat of a hunter” (Carter 2006: 134). Evidently, the girl takes pleasure in looking since “she‘d not seen such a fine fellow before, not among the rustic clowns of her native village” but simultaneously enjoys to be looked at (Anwell 1989: 79: Carter 2006: 134). Soon the couple becomes good friends, as they chat their way into the woods, and the passivity myth takes on features of a masquerade.

> [H]er passivity takes the form of an undertaking, she makes her weakness a tool for her strength; since she is forbidden to attack outright, she is reduced to maneuvers and calculations; and it is in her interest to appear freely given.

At this point in the story, the passivity myth hides behind a mask. De Beauvoir (2011: 370) explains that the young girl “is obliged to offer man the myth of her submission because he insists on dominating.” The cunning hunter-werewolf, in the role of active

male and perhaps as an act of romantic courtesy, volunteers to carry the girl's basket with her carving knife. Soon after he suggests a bet: his magic compass will deliver him to the grandmother's cottage before the wise child on the winding path.

> What will you give me if I get to grandmother's house before you? What would you like? she asked disingenuously. A kiss. Commonplaces of a rustic seduction; she lowered her eyes and blushed (Carter 2006: 134–135).

As the bet is made, the female child passively continues on the trail, as she would never depart from the right path – as the Grimm's protagonist does – while the werewolf, in the role of the aggressive predator, sets off into the underbrush and reaches the grandmother's house first. As it goes, the girl slacks the pace to make sure that her new friend wins the game and becomes slightly disappointed on her arrival to find only her grandmother in nightcap or, at least, that is what she first perceives.

> He strips off his shirt. His skin is the colour and texture of vellum. A crisp strip of hair runs down his belly, his nipples are ripe and dark as poison fruit but he's so thin you could count the ribs under his skin if only he gave you the time. He strips off his trousers and she can see how hairy his legs are. His genitals, huge. Ah! Huge (Carter 2006: 136).

However, before the girl reaches the cottage, feminine sexual desire is expressed through the gaze of the grandmother in her meeting with the werewolf, quoted above. It is here that Carter subjects the male werewolf to the female gaze and he, for a moment, becomes the object of her desire. In a striptease act, the "fine fellow" disrobes while the grandmother is watching, until the wolf-hunter regains the control of the situation and swallows her alive (Carter 2006: 134). Evidently, her gaze is not steady enough to withhold his appetite since her time has come to a close and she falls prey to his cravings. After the incident, the werewolf gets dressed and becomes his old split self again. He cleans out the evidences of the dead grandmother, stores the bones under the bed, changes the sheet and sits down to wait for the female child to arrive.

The final test of the female gaze and myth of passivity comes when the girl enters the grandmother's house. Instantly, the girl becomes aware of the danger, as the werewolf, in an aggressive act, springs to the door and blocks her way out and they are caught up in a battle of mutual gazing. The hunter-wolf's "huge eyes" are fixed upon the child, but she does not flinch, nor look down but ostensibly meets him halfway and confirms rather than asks: "[w]hat big eyes you have," to which he responds "[a]ll the better to see you with" (Carter 2006: 137). A familiar intertextual line rippling out from the oral creativity and through the whole canon of "Little Red Riding Hood" that often starts with the eyes and then continues with a variety of other parts of the body explicitly the arms and the teeth in Carter's fable compared with the hair, nails, shoulders, ears and mouth in the oral creativity. "Where is my grandmother," the girl asks, to which the lycanthrope answers, "[t]here's nobody here but we two, my darling" (Carter 2006: 137). At this point, the wise maiden forgets to be afraid and a great compassion for the starving hunter-wolf stirs up in her (Carter 2006: 137).

> Then she drew her blouse over her head; her small breasts gleamed as if the snow had invaded the room. What shall I do with my blouse? Into the fire with it, too, my pet. The thin muslin went flaring up the chimney like a magic bird and now off came her skirt, her woollen stockings, her shoes, and on the fire they went, too, and were gone for good (Carter 2006: 138).

It is at this point that the girl gains power over the situation but simultaneously subjects herself to the male gaze. In the striptease act that follows, quoted above, she does not only disrobe and subject herself to the desire of the werewolf but also violently strips away presumptions of female submission and her historically victimized self. "What shall I do with my shawl," she asks, to which the wolf answers "[t]hrow it in the fire, dear one. You won't need it again" (Carter 2006: 138). Vitally, it is the wolf that urges the child to burn the red stigma that, together with the dead grandmother, is part of the ritual sacrifice. The disrobing performance corresponds to the oral tradition, in which Little Red Riding Hood undresses and for each garment removed, the narrator repeats the question (quoted on the next page). Notably, in the adaptations of Perrault and the Grimm, there is no ritual striptease. The striptease act that Carter (2006: 11) describes as

“a formal disrobing of the bride, a ritual from the brothel,” clearly foreshadows the sexual initiation and the wolf’s role as an initiator but also gives notions of a new beginning in the “magic bird,” the phoenix, rising up the chimney (Carter 2006: 138).

> “Undress, my child,” said the bzou, “and come and sleep beside me.” “Where should I put my apron?” Throw it in the fire, my child, you don’t need it any more.” And she asked where to put all the other garments, the bodice, the dress, the skirt, and the hose, and the wolf replied: “Throw them in the fire, my child; you will need them no more” (Delarue 1989: 15–16).

Nevertheless, in “In Company of the Wolves,” after playing along on the passivity myth, the female subject becomes active. She stands up in front of the beast and freely kisses him, the kiss that she owes. As the wolf’s mouth begins to water and he is about to dig in his teeth,

> [t]he girl bursts out laughing; she knew she was nobody’s meat. She laughed him full in the face, she ripped off his shirt for him and flung it into the fire, in the fiery wake of her own discarded clothing. The flames danced like dead souls on Walpurgisnacht and the old bones under the bed set up a terrible clattering but she did not pay them any heed (Carter 2006: 138).

In the following sexual act, the protagonist gives her virginity to the initiator but, at the same time, takes destiny in her own hands and finally breaks the spell of female victimization. Carter explains: “She eats the wolf, in effect” (Haffenden 1985: 83). It seems as if Carter overthrows de Beauvoir’s (2011: 384, 341) assumption of sexual intercourse as “a rape” in favor of “union” and transcendence because, as Anwood (1989: 81) notes, the girl ”is clear in her acceptance of her own sexuality.” By acting out her desires since the girl freely gives herself to the wolf, as flesh and not passive meat, as Duncker (1986: 228) reads it, Carter takes advantage of Bettelheim’s reawakening of the sexual theme. According to Bacchilega (1997: 62–63), the awakening of female sexuality fractures the heavy Grimm and Perrault tradition of male aggression in the form of rape and punishment. Since there is no sign of shame in the sexual intercourse, only pleasure, and the act is clearly ceremonial, a return to the oral creativity and the rite

of passage is suggested. Nonetheless, the wise child does not only break the charm of female victim but introduces new tender elements of harmony into the sexual ceremony, to further accentuate the initiation into female sexuality (Anwood 1989: 81).

> She will lay his fearful head on her lap and she will pick out the lice from his pelt and perhaps she will put the lice into her mouth and eat them, as he will bid her, as she would do in a savage marriage ceremony (Carter 2006: 138–139).

What Carter suggests, is not a war, as some critics argue, a dichotomy or a difference but a tender union of peace and harmony between the two characters that transcends submission and domination (Kaiser 1994: 2–6; Duncker 2001: 230–233). What Carter shows, is that, at different times, in each gender and individual there are qualities of both predator and prey (Atwood 2007: 137). As Carter (1997: 150–151) uncovers in *The Sadeian Woman*, love does not rest on notions of power, rather on boundless generosity since, as Atwood (2007: 142, 146) continues, love is always free and equal, if there are signs of fear, the relation is bound to be unequal. With the door of the winter solstice open, the transcendence therapeutically flows both ways as the fourth stage of the rite of passage is confirmed: as the girl liberates her sexual hunger and slips out of her imprisoned and passive self, so is the carnivore wolf's hunger satisfied and he is able to slip in from the cold (Bacchilega 1997: 63–64). "See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf" (Carter 2006: 139).

3.3.3 "Wolf-Alice"

In the last fable of the wolf trilogy, Carter celebrates Wolf-Alice's female initiation into historical time. In "Wolf-Alice," Carter expands the female condition of victimization to include concepts of time to discuss man's and woman's time and the mirror. There are references to Carroll Lewis' *Through the Looking Glass and What Alice Found* (2001) and, within psychology, Lacan's mirror stage. In its various forms, time is an essential ideologeme in "Wolf-Alice." Carter transposes a variety of temporal forms into the short story such as monumental, cyclical and historical time from Kristeva's critical

essay “Women’s Time.” In a playful intertextual dialogue anchored in Kristeva’s work on the poetic language, the temporal forms can further be identified in terms of the symbolic and the semiotic realms. Time and the mirror together with the semiotic and the symbolic constitute the initiation of Wolf-Alice.

The orphaned status of Wolf-Alice is signaled in several interconnected and complex ways and constitutes a substantial portion of the narrative. The incomplete status of the feral child is foremost signified through her lack of access into the historical temporality of the patriarchal organism. In *The Sadeian Woman*, Carter (1997: 106) expresses concerns of women’s “voluntary exile from the historic world, this world, in its historical time that is counted out minute by minute.” In Carter’s (1997: 106–107) point of view, it is woman’s preprogrammed dream of motherhood, the womb – which connects with monumental time and consequently the myth of the archaic mother and which gives false illusions of female superiority – that stands between woman and her inscription into time and language (Sage 2007: 32). Perhaps as a consequence of Carter’s ambivalence towards motherhood, its sacrifices of balancing duties with self-fulfillment, Wolf-Alice becomes an orphan not only once but twice: first, her human mother leaves her on the high uplands, after which the wolves adopt her; second, her foster mother is shot by hunters.

With other words, the core of the orphaned or incomplete status of Wolf-Alice is constituted by her female condition that excludes her from historical time. As Kristeva (1981: 25) gives notions of a sociosymbolic “sacrificial contract against [women’s] will,” Carter (2006: 143) writes that “mutilation is her [Wolf-Alice’s] lot.” Simultaneously, as the female child lacks in historical temporal competency, she does herald a spiritual efficiency, exemplified in the allusion to Eve, quoted on the next page. The reference to Eve, as the archaic mother reincarnated, invokes monumental time. If only the hereditary sin could be reversed to heal Wolf-Alice from mutilation, then the red stigma, the caste mark of women that runs as a red thread through the wolf trilogy, could be nullified.

> She grew up with wild beasts. If you could transport her, in her filth, rags and feral disorder, to the Eden of our first beginnings where Eve and grunting Adam squat on a daisy bank picking the lice from one another's pelts, then she might prove to be the wise child who leads them all and her silence and her howling a language as authentic as any language of nature. In a world of talking beasts and flowers, she would be the bud of flesh in the kind lion's mouth: but how can the bitten apple flesh out its scar again (Carter 2006: 143)?

The orphaned status of Wolf-Alice is also signified by her lack of language since this girl's "unused chords" can only produce hums and whispers as a consequence of her "feral disorder" (Carter 2006: 143). The absence of language positions Wolf-Alice in Kristeva's semiotic realm.

> COULD THIS RAGGED girl with brindled lugs have spoken like we do she would have called herself a wolf, but she cannot speak, although she howls because she is lonely (Carter 2006: 140).

Wolf-Alice understands neither human language nor the language of the wolves even though she desolated howls her nights away for comfort and in faint efforts to communicate with her lost tribe members, as she curls up "into a ball as if she were cradling her spine in her tail" among the cinders at the hearth to sleep (Carter 2006: 141). Clearly, the lost tribe and the dead mother figures together with the childhood state she is about to leave symbolize the ritual sacrifice of Wolf-Alice. Sometimes, her "foster kindred" pick up her howls and try "to talk to her but they cannot do so because she does not understand their language [since] she is not a wolf herself, although suckled by wolves" (Carter 2006: 140).

> Nothing about her is human except that she is *not* a wolf; it is as if the fur she thought she wore had melted into her skin and become part of it, although it does not exist (Carter 2006: 141).

As Wolf-Alice, by the nuns in the convent, to where she is brought from the wolf's den, is found hopelessly unteachable since she is more wolf-like than human-like yet not completely intractable. The nuns are, in their embarrassment, more than glad to deposit the feral child away to the Gothic castle of the ghostly Duke.

> [W]hen the Mother Superior tried to teach her to give thanks for her recovery from the wolves, she arched her back, pawed the floor, retreated to a far corner of the chapel, crouched, trembled, urinated, defecated – reverted entirely, it would seem, to her [grotesque] natural state (Carter 2006: 141).

Since Wolf-Alice is unable to communicate through speech, her body becomes her expression repeating the bodily rhythms and fluxes of the semiotic. Wolf-Alice trots on all fours with a "panting tongue" hanging out and perceives the world around her through sensorial stimuli: her ears are oversensitive to every noise, her "agile nose" is sharp to cover her poor eyesight and her long tongue licks, tastes and explores (Carter 2006: 140, 147). She does not have a clear perception of time and only inhabits the present tense with occasional flashbacks of the past revealed through "the colour, texture and warmth" of the cinders that stir up the memory of the warm belly of her foster mother (Carter 2006: 146). In short, due to the lack of time awareness and language together with her animal behavior, Wolf-Alice lingers in the semiotic only and has not made the transition into the symbolic order.

> How did she think, how did she feel, this perennial stranger with her furred thoughts and her primal sentience that existed in a flux of shifting impressions; there are no words to describe the way she negotiated the abyss between her dreams, those waking strange as her sleeps […] Like the wild beasts, she lives without a future. She inhabits only the present tense, a fugue of the continuous, a world of sensual immediacy as without hope as it is without despair (Carter 2006: 141, 144).

The only notion of time Wolf-Alice distinguishes is cyclical temporality. After years of a solitary childhood spend in an atemporal and silent flux, Wolf-Alice, as she enters puberty, discovers cyclical time through the regular cycle of the full moon that coincidences with the adolescent's menarche. In resemblance with Kristeva (1981: 16), Carter links menstruation with the repetitive rhythms of nature that, in a larger perspective, represents cyclical time of the cosmos. The menarche marks Wolf-Alice's first tentative entrance into womanhood, as she in the front of the mirror matures from a child to a young woman. In many respects, the mirror records the journey and functions as the liminal state of the adolescent's initiation into womanhood and time.

> When it [the moon] again visited her kitchen at full strength, Wolf-Alice was surprised into bleeding again and so it went on, with a punctuality that transformed her vague grip of time. She learned to expect these bleedings, to prepare her rags against them, and afterwards, neatly to bury the dirtied things. Sequence asserted itself with custom and then she understood the circumambulatory principle of the clock perfectly, even if all clocks were banished from the den where she and the Duke inhabited their separate solitudes (Carter 2006: 145–146).

The ideologeme of the mirror is strong and featured several times in "Wolf-Alice." First, there is the Duke who since "he passed through the mirror," […] lives as if upon the other side of things." Then, there is Wolf-Alice who by chance, in the castle of the Duke, discovers the mirror but is unable to recognize her own reflection. Considering the significance of the mirror in the fable together with the very name Wolf-Alice, one of the intertextual inceptions of the narrative is, as Schanoes (2009: 10) notes, Lewis' (2001: 5) *Through the Looking Glass and What Alice Found*, in which Alice, in the same manner as the Duke, walks through the mirror to find herself in a familiar yet distorted and reversed fantasy world. Likewise, everything in the world of Wolf-Alice is twisted. Both Carter and Lewis sensitively portray the confusion of a strong-minded but indeed lonely protagonist and her struggle with making sense of the surrounding adult world, its social rules, codes and punishments. In their isolated perplexity both turn to the animal world for comfort: whereas Alice invents a fantasy world of chess and nursery rhymes inhabited with various animals and insects, which she reaches through the mirror, Wolf-Alice turns to her normal, innocent animalistic state of being until she befriends the mirror.

> First, she tried to nuzzle her reflection; then nosing it industriously, she soon realized it gave out no smell. She bruised her muzzle on the cold glass and broke her claws trying to tussle with this stranger. She saw, with irritation, the amusement, how it mimicked every gesture of hers. […] She rubbed her face against her reflected face, to show that she felt friendly towards it (Carter 145).

The mirror games together with the fact that Wolf-Alice dwells in the semiotic realm link Carter's narrative with Lacan's mirror stage. In the mirror stage, the infant gradually learns to recognize its own reflection in the looking glass, a stage that sets humans apart from animals (Lacan 1989: 27–31). The mirror stage that Kristeva (1984:

48, 58; 2004: 497) refers to as the bifacial Oedipus complex. Is not Wolf-Alice's gradual self-development in front of the looking glass actually a fictional appropriation of Lacanian theory? If this is the case, then, the mirror does not only record Wolf-Alice's maturation but actually functions as a vehicle for her transition from the semiotic to the symbolic realm. Clearly, Carter's appropriation of the mirror stage is ironic since Wolf-Alice is a female subject, which contrasts with the Lacanian male subject (see Lacan 1989: 35).

In Carter's fable, it is in front of the mirror that Wolf-Alice grows from a lupine child into a young woman. She enters puberty and learns to anticipate her monthly bleedings. In her innocence, she pictured that another

> wolf who, perhaps, was fond of her, as wolves were, and who lived, perhaps, in the moon? Must have nibbled her cunt while she was sleeping, had subjected her to a series of affectionate nips too gentle to wake her yet sharp enough to break the skin (Carter 2006: 144).

Together the reflection image and Wolf-Alice examine for hours "the new skin" born from the "bleeding[,] the new breasts [and the] little diadem of fresh hair tufting between [their] thighs" (Carter 2006: 146). Seemingly, the mirror reflects back a double or different side of Wolf-Alice that she does not yet recognize (see Lacan 1989: 30). In this process, in front of the moonlight and the mirror, Bacchilega (1997: 64) records, Wolf-Alice gradually discovers her female subjectivity and humanity.

Until, one day, Wolf-Alice wakes up, peeps behind the frames and breaks the enchantment of the mirrored glass. It is at this instance that the feral child stops galloping on four legs, puts on a pre-owned, blood stained, white wedding dress and arrives at human consciousness.

> This habitual, at last boring, fidelity to her every movement finally woke her up to the regretful possibility that her companion was, in fact, no more than a particularly ingenious variety of the shadow she cast on sunlit grass. Had not she and the rest of the litter tussled and romped with their shadows long ago? […] A little moisture leaked from the corners of her eyes, yet her relation with the mirror was now far more intimate since she knew she saw herself in it (Carter 2006: 147).

Wolf-Alice completes the thetic phase and leaves the semiotic realm behind to "experimentally [insert] her front legs in the sleeves" of the shining bridal dress (Carter 2006: 147). As a true Cinderella, a child sleeping among the cinders, she walks out on two legs to wash off the "coat of ashes" that covers her skin at the water pump (see Carter 2006: 147). When the mirror stage is accomplished, which is signified by the white dress, a symbol of initiation into the symbolic order of language and knowledge, Wolf-Alice walks out of the castle. "Her footprints on damp earth are beautiful and menacing as those Man Friday left" (Carter 2006: 147). This is a direct allusion to Daniel Defoe's s novel *Robinson Crusoe* (1868). In essence, after completing the second and third stage of her initiation into womanhood, language and human consciousness, Wolf-Alice, who at first did not speak, sets out to save the Duke.

Since the two main characters mirror each other, correspondingly to Wolf-Alice, also the Duke is on a rite of passage into humanity. Curiously, also the Duke's temporal existence has been distorted since he passed through the mirror. The Duke feeds on borrowed time as he, in his inhuman, hybrid, atemporal vacuum between a vampire and a werewolf, feasts on dead people and has banned all clocks from his "gloomy mansion" (Carter 2006: 142). The Duke represents, in similarity with the grandmothers in the two earlier fables, a generation whose time has come to a close – since such is the essence of temporal things, they always die (see Steiner 1982: 37, 41–42) – and a socio-political belief system to illustrate the patriarchy that has become too rigid and too corrupt. In this way, also the Duke is rejected from historical time. In fact, the werewolf "white as leprosy, with scrabbling fingernails, and nothing [that] deters him" seems to be abjected by both animal and human society. He is expelled from the symbolic realm and lingers, as an abject in a liminal state of death (Carter 2006: 142). If, for a moment, the fact that the Duke is presented as a male can be overlooked, then his dangerous and repellent features, ravening appetite for death and destruction as well as his marginalized cultural position make of him a dangerous parody of the semiotic chora and a perfect abject that in a carnivalesque manner threaten social stability. Nevertheless, it becomes Wolf-Alice's mission to save the Duke and initiate him back to humankind and the symbolic order of things.

In her new conscious state of being, in a recycled wedding dress and in the role of an initiator, Wolf-Alice sets out for the village to perform her heroic deeds that will grant her full membership in the symbolic order of historical time. Wolf-Alice passes the church, in which the widower of the deceased bride whose dress Wolf-Alice is wearing, has gathered the village people in an attempt to get even with the Duke. Through her sharpened senses, Wolf-Alice senses danger as she spots "the lord of cobweb" among the graves (Carter 2006: 148).

> She will, therefore, run, run! When she hears the crack of bullets, because they killed her foster mother; so, with the self-same lilting lope, drenched with holy water, will he [the Duke] run, too, until, the young widower fires the silver bullet that bites his shoulder and drags half his fictive pelt (Carter 2006: 148).

However, back at the mansion, the feats of Wolf-Alice are not over because the Duke is not yet saved. As the "[p]oor wounded thing […] locked half and half between such strange states, an aborted transformation, an incomplete mystery" howls and bleeds in misery "like a wolf with his foot in a trap or a woman in labor, " Wolf-Alice, first fearful then pitiful, leaps up in his bed framed the mirror and the moon (Carter 2006: 148).

> She prowled around the bed, growling, snuffing at his wound that does not smell like her wound. Then, she was pitiful as her gaunt gray mother; she leapt upon his bed to lick, without hesitation, without disgust, with a quick and tender gravity, the blood and dirt from his cheeks and forehead (Carter 2006: 148).

With her magic, moist tongue "the crooning girl" performs her wonder and the Duke is brought back to life and reinstated in the linear temporality of the symbolic order, as with each stroke his facial features appears in the mirror inclined against the red wall.

> Little by little, there appeared within it, like the image on photographic paper that emerges, first, a formless web of tracery, the prey caught in its own fishing net, then in firmer yet still shadowed outline until at last as vivid as real life itself, as if brought into being by her soft, moist, gentle tongue, finally, the face of the Duke (Carter 2006: 149).

It is, as Atwood (2007: 147) notes, a new love, not a sexual love but one of maternity, instinct and compassion that makes the Duke human. In essence, as the affirmation is confirmed, Wolf-Alice's initiation is complete; as a true heroine she has saved the Duke from his abjected state on the other side of the mirror and brought him back to life, as in a wolf rite performed by her damp tongue; corollary, she is enrolled into historical temporality.

Finally, if all previous records of "Little Red Riding Hood" are intertextually channeled into the protagonist and if the narratives of the wolf trilogy are read together as one unity, then, Wolf-Alice for developing her distinctiveness and for her creative and colorful exploits that inscribes her into historical time, a dimension traditionally denied women, certainly achieves the state of a female genius.

3.3.4 *Daughter*

The sculpture *Daughter* is an initiation into contemporary womanhood reached trough a discussion of gender and sexuality. *Daughter* pictures a young girl's painful confusion of growing up. In this visual narrative, hair is of greatest interest and connects the sculpture with an array of intertexts, for example Carter's wolf trilogy, Carroll Lewis' book illustrations, the image of the bearded lady, Mary Magdalene and Smith's *Wolf Girl* (1999). In *Daughter*, Smith intermedially invokes the sub-streams of the passive female, the gaze, the grotesque and the double bind.

The orphaned status is communicated through the adolescent age of *Daughter* and her lack of adult knowledge. The adolescence is that uncertain stage in life when the body undergoes major physical and physiological changes often painfully marked by confusion, misconceptions and loneliness (Frey 2013: 3). It is that moment of poignant vulnerability of childhood, that liminal state when the female subject stands on the treshold of child and adulthood, between innocence and budding sexuality. The

menarche has started for *Daughter* and it is intertextually invoked through the ideologeme of the red hood, which also communicates an emerging sexual maturation that gives rise to the question of gender orientation and foreshadows a sexual initiation.

The adolescence links *Daughter* with a variety of artworks. As earlier has been observed, *Daughter* is the progeny of the protagonists in "In Company of the Wolves" but a connection to Carter's "Wolf-Alice" can also be established through *Wolf Girl* (1999) **Figure 6.**, which is an etching on paper made by Smith. *Wolf Girl*, whose face is also covered in hair, brilliantly conveys feelings of "childhood anxiety and wonder" (Weitman 2012: 36). The etching is part of a larger collection called *Blueprint*, created directly from Lewis' illustrations to his children's book *Alice's Adventures under Ground* (1865). By alluding to Carter's and Lewis' work, Smith effectively builds up a narrative of childhood demeanor playing on innocence and an awakening sexuality that strongly resonates with the orphaned status of the initiation process of *Daughter*.

Figure 6. *Wolf Girl* (Smith 1999b)

The gender confusion of *Daughter* is primary expressed through the hirsute face, which directly echoes the bearded lady at the circus, ergo a social spectacle. The United States has a long tradition of bearded women performing in sideshows (Smith 1995). Jennifer Miller, a performance artist and the founder and director of Circus Amok in New York City, is one of these contemporary women with a beard, whose female experience can have inspired Smith to create her sculpture and, in this respect, Miller forms a cultural transposition. In Miller's opinion, "[t]he world is full of women with beards" that hide away their shame by submitting to electrolysis or by plucking, shaving and waxing excessive hair growth off (Smith 1995). Contrarily, Miller wears her beard with pride although this choice has not always been easy (Markelz 2011). My life is "a lifelong performance," she explains, in which I constantly "have to talk to people. I ignore. I cajole. I argue. I educate. I run" (Smith 1995). The initiation of *Daughter* into womanhood begins, as Posner (2001: 5) points out, "in an abject state" because the girl is clearly burdened by the social taboo and positioned hidden away in the far corner of the exhibition hall at the Walker Art Center, Minneapolis in 2006, as to mark the liminal state of the initiation.

Indeed, excessive growth of facial hair is a painful social stigma for women of all cultures since it is a character and symbol of maleness. Hirsutism in women is, to a large degree, a hormonal imbalance of excess testosterone (EB 1 2013). Conversely, men with depilated bodies are often considered feminine to illustrate preadolescent boys. Nowadays, hairless skin is becoming normative for men too (SHA 2013). In an article Miller claims that

> [h]air is a symbol of power[.] You've got Hair Club for Men: they all want it! It goes all the way back to Samson and his big mane of power. That's why men don't want women to have too much of it in too many places (Smith 1995).

In this sense, hair is a positive trait, as long as it stays within the, by patriarchal and heteronormative culture defined, right places, otherwise it becomes a great social taboo that has to be silenced and concealed. Consequently, by clothing the female *Daughter* in

the social stigma of hirsutism that symbols power, animal and the male gender, as a maturity test of the female subject's competency, Smith seeks to rupture and reverse the roles of active male and passive female.

One of the intermedial openings for this discussion of gender stereotypes is certainly Lieberman's essay. In the canonical texts of Perrault and the Grimm, the wolf dominates and the girl takes on the submissive role. When the two characters of young woman and wolf are united in *Daughter*, also the character traits of active and passive blend. In this way, the visual narrative is a paradigm of Lieberman's feminist testimony of building strong female characters since, in likeness with Carter's "In Company of the Wolves," *Daughter* breaks the conventional gender roles.

In the same fashion, as the hybrid state of *Daughter* ruptures notions of passivity, it also criticizes double binds of women. Whereas Bettelheim (1985: 160–163) sees the split character as a positive feature with therapeutic effects, Gilbert and Gubar (1984: 17–20) accuse double binds for being male biases that inhibit the creative force of women and their acceptance into the so far patriarchal hegemony of the arts. Interpreted in this way, *Daughter* features the mirror of the patriarchal gaze presented by Gilbert and Gubar. Gilbert and Gubar (1984: 5–18) states that the mirror represents a patriarchal figure that reflects back the image of the idealized woman to its viewer. What *Daughter* reflects, is the complex, multiple and mixed character and gender of the viewer. It is the responsibility of each individual to peek behind the reflective surface of this mirror in order to be able to break the patriarchal spell and eventually discover your own uniqueness that, according to Kristeva (2004: 497), is the road to fulfillment and that in this visual narrative, completes the maturity test of *Daughter*.

Daughter also invokes the grotesque that account for the third stage of the initiation and the transmission of adult knowledge. According to Orenstein (2002: 171), by not shaving her hirsute face and conforming to the gender binary, *Daughter* questions the concept of normalcy and creates a state of "beast feminism." Indeed, Smith claims to seek out the 'she monster' in the close association of animal and medical abnormalities such as hirsutism (Warner 2005: 52). In Warner's view (2005: 52), in the sense of

abnormality, hirsutism in women creates a female grotesque. The grotesque, as earlier explained, rests on the double body, in which the characters eventually, often by way of degradation, separate through bold transformations of birth and death (see Bakhtin 1984: 25). Verdier points out (1997: 112) that increased body hair growth is a common feature of women in menopause. Therefore, *Daughter* can be read as a hybrid of granddaughter and grandmother. If the abundant body hair is perceived as animal fur, it can be interpreted as a fusion of the girl and the wolf. Further, if the viewer agrees with Verdier (1997: 118) on her antithesis of girl and grandmother, wherein the grandmother and the wolf are one and the same, then, what the audience witnesses is a contradictory unification of all three characters. In the double body created, that is in the union of giver and receiver of the initiation, the loss of childhood and entrance into adulthood is confirmed. Potentially, as the narrative of *Daughter*, in the mind of the viewer, eventually unfolds beyond the pregnant moment of the double body, the characters will separate and the new condition of the female subject can be affirmed.

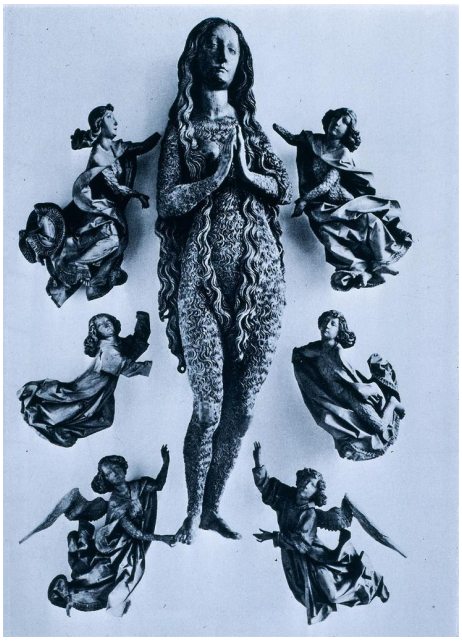

Figure 7. *Mary Magdalen Taken up into the Air* (Riemenschneider 1490-92)

Hirsutism in combination with the grotesque links *Daughter* to Mary Magdalene, which confirms a spiritual rebirth. Mary Magdalene is the prostitute of the *New Testament* who washes Jesus' feet with her own tears, hair and ointment. As earlier noted, Mary Magdalene represents the female grotesque, which conforms to the abject and the maternal chora (see Guy 2009: 23–24; Biscaia 2011: 144–145). In the Close (1994: 2) and the Harris (2006: 7) interviews, Smith confesses that her curiosity for creating with hair started after viewing Tilman Riemenschneider's sculpture *Mary Magdalen Taken up into the Air* (1490-92) **Figure 7.** (displayed on the previous page) during a residency in Munich in the early 1990s. In the legend, the former prostitute expressed her gratitude to Jesus by retreating to the desert, where she spent her next thirty years as a naked hermit in meditation, covered only by her natural body hair (Witcombe 2002: 279). As suggested in the Riemeshneider's statue, German medieval artists use hirsutism to express woman's closeness to nature and animals, which further connect with sexuality, sin and lust (Witcomb 2002: 282, 291). In brief, elements from these hirsute iconographies referring to spirituality, nature and sexuality together with the grotesque and consequently the abject are visible in *Daughter,* from which qualities of a spiritual renewal and rebirth of the initiated can be affirmed.

In terms of sexual orientation and gender identity, Smith leaves *Daughter*'s initiation into feminine adulthood open and fluid. Whereas the discussion in Carter's work stayed within the heterosexual binary, Smith enjoys far more freedom. Orenstein (2002: 173) terms the state of affairs for masculine "bestial power." However, the sculpture also closes in on the female genius since creative persons that develop their distinctiveness, invent their own sexuality, which is not gender specific as such (see Midttun 2006: 175). What Kristeva suggests and Smiths embraces, is a redistribution of the feminine and masculine gender, which in *Daughter* indicates high levels of androgyny (see Jardine 1996: 126–127). In short, *Daughter,* who invents her own sexuality and gender, is an affirmation of the female genius.

Ultimately, the visual narrative of *Daughter* is highly constructed on intertexts, intermedials and the imagination of the viewer. What Smith has captured in her re-imagination of "Little Red Riding Hood," is a female genius and her closeness to nature. The story that unfolds from that particular, frozen moment in time and aspires towards both the past and the future, is for the audience to create.

3.3.5 *Born*

The lithograph *Born* is an initiation into a new female consciousness, the genius. While *Daughter* involves the third stage of initiation, the union of giver and receiver, *Born* exhibits the fourth stage and affirms the birth of the female genius. In this narrative, the initiation is invoked through a wide array of rebirth imagery drawing on for example the iconography of the Virgin Mary that comments on gender stereotypes and female passivity. The very concept of resurrection connects with the streams of time and the grotesque. There are intermedial transpositions to illustrate Bettelheim's notion of rebirth and the female genius. In addition, Smith inserts images of herself to reflect on the gaze in *Born*.

The initiation taking place *Born* is different from the earlier analyzed since it involves both the grandmother and the child. In this narrative, conveyed by the familiar trope of rebirth transposed from the Grimm's "Little Red Cap," Smith rewrites the rite of passage found in the oral tradition to include both grandmother and daughter. Simultaneously, she executes the presumed male wolf of the Perrault and Grimm tradition. In this way, a matrilineal affiliation is confirmed, which further strengthens the intertextual bonds to "The Story of Grandmother." By displaying two heroines, an innocent, female child and a wrinkled, mature woman, Smith responds to Lieberman's (1972: 391–392) challenge of producing strong women of all ages to serve as social role models for children. This fractures the expectations of a young, submissive female character emerging from the male tradition of storytelling. Whereas the rebirth of the two female subjects affirms the fourth stage of the initiation in *Born*, the three previous stages are not communicated directly.

The orphaned and the liminal states of the initiation have to be intertextually invoked, imagined and constructed. The orphaned status is signified by the ideologeme of the red hood. The adolescent girl, the red hood and the blood indicate that this is a celebration of coming of age. The liminal state of the initiation is not displayed, but if the reader is familiar with the storylines of Perrault and the Grimm, then the actions of a journey into the woods, a bed encounter and a swallowing can be constructed. In *Born*, drawing from the trope of rebirth together with the fact that death always precedes resurrection, the liminal state and the succeeding transformation can be perceived as taking place between these two hallmarks.

In the liminal state, a maturity test is performed to assess the strength and independence of the neophytes, in which process the stream of female passivity is intermedially invoked but all the same, fractured. Since *Born* is intimately linked to the Grimm's "Little Red Cap," which displays attributes of male domination trough the hunter, it is of significance that in Smith's visual retelling no male authority exists (see Zipes 1989: 125; Orenstein 2002: 56, 60). Instead, it seems as if the two females are capable of and strong enough to save themselves by effortlessly emerging up from the bloodstained, open wound of the wolf. Smith negotiates the stream of proffered passivity found in the Grimm retelling by leaving out the hunter, and as such achieves to create active, independent female agents, which also partly confirms the new female consciousnesses that are about to be born.

The new female consciousnesses are also foreshadowed in the third stage of the initiation. In the stage of transformation, since both women are resurrected, the notion of female bonding erases the attribute of female rivalry found in the oral tale and in "The Werewolf" (see page 66) and gives new meaning to the stream of the gaze. In the transfer of female wisdom between generations in "The Story of Grandmother," as the young protagonist, urged by the lycanthrope, feasts on her dead grandmother's blood and breasts, she literally incarnates the strength and knowledge of the older generation (Verdier 1997: 109–110). In *Born*, the transfer is communicated through the outstretched, embracing arms, the mutual gazing, the shared love and intimacy flowing between child and grandmother. With references to the gaze found in fairytale

illustrations and in “In Company of the Wolves” (see pages 55 and 69), this exchange of an exclusively female gaze adds new meaning to the ideologeme of the gaze, labored in women’s love and bonding. In addition, the new state of female bonding, captured in the loving embrace, effectively purges notions of rivalry between the female characters. In brief, in similarity with Carter, also Smith accentuates and negotiates the matrilineal affiliation found in “The Story of Grandmother” to create a rite of passage of her own.

In the visual narrative, the liminal state and the transformation can also be assigned to the grotesque. There is the grotesque image of the open, unfinished body that continually transgresses and outgrows its own boundaries and blends with the animal world (see Bakhtin 1984: 26–27). This is signified in the fertile moment of parturition where two bodies are still perceived as one, and the wolf’s body is dying to give life to the two females. In this process, the male wolf becomes the initiator and the sacrifice. At the same time, if *Born* is decoded in terms of female submission, the carnival imagery is invoked to bring down the male wolf, as a synecdoche for hegemonic patriarchy, to make room for the females to revive.

Moreover, there is the perception of cyclical temporality that connects the grotesque with women’s time, the semiotic chora and the female genius, in which life continually renews. This pattern of spinning resumption is, according to Kristeva (1984: 27–28; 2004: 497), the third parameter of the female genius and the essence of the maternal chora. If *Born* is taken out of the context of the tale, this could be a female wolf. With each new view of *Born*, the message of resurrection is replayed, in which process life, cognition and creation merge to close in on the second parameter of the genius. The first parameter of attachment is expressed in the love and bonding of the female characters. It seems as if Smith, in a close communication with her audience, intermedially accentuates and transmits notions of both female time and the awakening of a female genius over and over again. Indeed, for Smith, attributes of physical presence in the form of “being born, birthing, and the necessity to birth oneself” are of great importance (Gould 1992: 70).

The next ideologeme examined is rebirth. In Bettelheim's exegesis of the Grimm's "Little Red Cap," indications of a spiritual resurrection are given. In the process of being swallowed and reborn, Bettelheim claims that Little Red Riding Hood gains the wisdom of being twice-born.

> When she is cut out of the wolf's belly, she is reborn on a higher plane of existence. […] Little Red Riding Hood lost her childish innocence as she encountered the dangers residing in herself and the world, and exchanged it for wisdom that only the "twice born" can possess: those who not only master an existential crisis, but also become conscious that it was their own nature which projected them into it (Bettelheim 1985: 183).

In the excerpt above, Bettelheim (1985: 35, 180) gives the vision of a spiritual transformation taking place after the girl has encountered the darkness in the imagined womb of the wolf. At the same time, in the patriarchal line of Perrault and the Grimm, it is obvious that Bettelheim holds Little Red Riding Hood fully responsible for her enterprises and consequently deserves to be punished since it is her "own nature" that causes the devour (Dundes 1989: 219–220; Joosen 2011: 167, 184). In Bettelheim's view (1985: 181), simultaneously as suggesting a temporary death, the swallowing is a sexual encounter, after which a real birth follows executed with a Cesarean section. Nonetheless, to be twice-born, that is to be initiated into a higher order of spiritual knowledge, is a sacred religious experience that is communicated in *Born* as well (see Bowker 2000).

Delivered through a female gaze, the two females in *Born* convey the image of a female Phoenix rising, as a symbol of regeneration and victory of good over evil, of the submissive over the dominating force. Not surprisingly, Smith's lithograph is semi-autobiographical, which invokes the presence of a female subjectivity and gaze (Weitman 2012: 38). Smith suffers from a persistent, traumatic vision of being stillborn and many of her artworks deal with survival, immortality and ideas "about trying to get born" (Warner 2005: 50–51). Additionally, in *Born* both the young and the old Little Red Riding Hood are actually self-portraits of the artist, the former carefully modeled from a drawing of a young Smith by one of her father Tony Smith's artist friends (Weitman 2012: 38). By working with her own portrait as a subject, Smith successfully

establishes a subjective female gaze that neither imitates, nor criticizes the male gaze (Tallman 1992: 153). At the same time as the lithograph works as a mirror for Smith, it communicates on a "universal level" blending the private and the public sphere (Wilkerson 2006: 68). In conclusion, the spiritual transformation and rebirth of the rising Phoenix conveyed in the work portray the private creating artist and the universal woman in spinning renewal, migration and change from darkness to light, from an underdog position to sway, all carefully rendered through a subjective female gaze.

Figure 8. *The Madonna of Humility.* (Di Dalmasio 1390).

To further strengthen the spiritual message of the twice-born transformation and journey from darkness to light, Smith borrows elements from the iconography of the Virgin Mary. The intertext of the Virgin corresponds to the idealization of women in the arts and thus indirectly to the myth of female passivity. As a devoted Catholic, Smith (1999: 3; see also Art21 2010: 2) explains that she is "a big Virgin Mary fan" and continues that the saint "has been a presence both in [her] work and personal life," which has resulted in numerous sculptures and images of the deity. In the Marian iconography of

Catholic piety, the pristine virgin is often depicted as a female perfection of maternity, as submissive, graceful and neutered, always cloaked in heavy robes and a veil, always robbed of her carnal desires and longings (Wilkerson 2006: 134, 136, 139). This neutered position of the Virgin Mary, as a constructed ideal, Smith explains, "robs you of your femininity and of sex," which makes her angry (Gould 1992: 72). By bringing in formal elements from Marian iconography to blend with "Little Red Riding Hood," Smith, on the one hand, connects the female subjects with the Virgin to strengthen the spiritual touch; on the other hand, comments on the double bind.

For the Marian iconography, there are three related themes that are especially animate in *Born*: The Assumption of Mary, the Madonna and the Child together with the Virgin Mary standing on the moon illustrated in Lippo di Dalmasio's tempera *The Madonna of Humility* (1390) **Figure 8.**[6], on the previous page. First, if an intertextual link is established between Little Red Riding Hood and Virgin Mary, especially in conjunction with resurrection, then *Born* directly alludes to Kristeva's monumental time through the myth of the eternal Virgin Mother. Second, with some variations, the iconography of the Madonna and child often depicts the mother and child in a tender moment, visualized in the embracing arms, the tilted heads (the Virgin looking down as a sign of her modesty) and the shared gaze (Kleiner 2003: 282). The same sacred iconography is expressed in *Born* through the outstretched and embracing arms, the tilted heads and the mutual warm gaze. Whereas the outstretched arms are a signature of compassion, for Smith, this particular Marian gesture also suggests vulnerability, generosity and submission (Wilkerson 2006: 137). In both *Born* and *The Madonna of Humility*, the human bodies are shown in part profile with some flattening out of the shapes into mere silhouettes, due to the moderation in modeling together with variations in the perspective. This way of painting was the standard of Christian iconography in the Middle Ages to convey the feeling of lightness and otherworldliness of heaven that came to change in the Renaissance era with a renewed interest in Classicism (Kleiner 2003: 267). Most likely, the flat shapes and outlined silhouettes perceivable in *Born* do

[6] In the Close (1994: 8) interview, Smith describes how she takes photographs of artworks that inspires her when visiting museums in London, where Di Dalmasio's painting can be viewed at the National Gallery; "So that if I make a catalogue, I can say that this is where it comes from."

not only stem from Crane's illustrations, discussed earlier (see page 53), but also from Christian iconography. By incorporating formal elements of Marian iconography, Smith suggests the same spiritual release of gravity and magic lightness in *Born*.

The third theme borrowed from Marian iconography is the Virgin Mary standing on the Moon. The same formal composition of the moon and the robed, vertical and centralized Virgin in *The Madonna of Humility* is echoed in the horizontal, moon-shaped wolf lying on its back and the two upright females found in *Born*. According to Smith (see Weitman 2012: 38),

> [i]f you take *Born* out of the context of the story and just look at the image, I thought it looked like the figures were born out of the wolf […] – the same image of vertical and horizontal, like the Virgin Mary on the Moon.

The specific theme derives from the Book of Revelation 12:1: "And there appeared a great wonder in heaven; a woman clothed with the sun, with the moon under her feet" (Weitman 2012: 43). The Catholic Church has identified the woman, who is about to give birth, with Virgin Mary and explicitly the Immaculate Conception that emancipates her from all sin (Osborne 2008). In this context, the waxing moon symbolizes the womb that gives birth during full moon (Osborne 2008). In *Born*, it seems as if Little Red Riding Hood represents the new Christ that, as an abstract symbol for womanhood, has come to restore the equality between the sexes and bring harmony to Earth. This means that Carter's Wolf-Alice and Smith's Little Red Riding Hood in metamorphosis are on a similar sacred mission.

By turning to Marian iconography, Smith also raises questions about the ownership of the female body. Can women in contemporary society freely express their female particularity and sexuality through their bodies? Or do they act towards and trough the stereotype of the ideal woman? Smith claims that "our bodies are basically stolen from us," and that her art is about "trying to reclaim one's own turf" (Tallman 1992: 152). Apparently, Smith seeks to navigate the audience towards a greater awareness and experience of the individual, multiple self and body (Tallman 1992: 152). Birth

imagery, in particular, offers the possibility to work from the inside and out (Heartney 2003: 13). In essence, Smiths seems to migrate from a deconstructionist thinking of the socially constructed body into an essentialist view rooted in a female particularity that gives rise to a ”distinct female nature” (see Heartney 2003: 11, 14–15).

Ultimately, the lithograph *Born*, as communicated through the very title and the rich intertextual subject matter connected to rebirth, is a grotesque rite of passage into a novel consciousness, in which being “annoyingly fem” gives way to the practice of the female genius (Vogel 1994: 2). Significantly, both Little Red Riding Hood and the grandmother are in a spiritual metamorphosis. After endless cyclical repetitions of death and resurrection through the semiotic chora, symbolized by the imagined womb of the wolf and repeated with each view, as to whitewash the stigmatized red past of women, the new female consciousnesses are released to crystallize into the female geniuses.

4 CONCLUSIONS

In their experimental works of arts on “Little Red Riding Hood,” Angela Carter and Kiki Smith reshape a predominantly masculine canon of fairytale into a feminist aesthetic practice of storytelling. Through permutations of texts, which allow for both male and female voices to speak and as such achieve multivocality, a lost female art of storytelling is not only re-established but also improved.

In this thesis, I have explored the initiations into feminine adulthood of the protagonists in Carter’s and Smith’s contemporary re-imaginations of ”Little Red Riding Hood.” In similarity with the oral creativity, from which the rite of passage derives, all five stories present a young female on the treshold of childhood wonder and adulthood communicated through menarche. Nonetheless, the initiations that unfold in Carter’s and Smith’s stories from that point, are both distinct and similar.

What Carter and Smith show, are that “Little Red Riding Hood” can be appropriated to express female power, communicated through gender, sexuality and intertextuality. It is of great significance that all female characters exhibit strong, courageous and independent behavior since it purges gender inequalities associated with the male canon of the tale. In the initiations, Carter and Smith expose issues of double binds, the male gaze and time that as such relate to gender stereotypes, generate passivity and place women in submissive positions. Nevertheless, in their metamorphoses, the active, fearless protagonists rupture these mythical streams of passivity.

In their rites of passages, Carter and Smith not only fracture female victimization but also foreshadow a new feminine consciousness. The intertextual dialogue of gender and sexual orientation in the initiation of *Daughter* migrates away from traditional gender characteristics towards the invention of one’s own gender, through which the female genius is accomplished. The lithograph *Born* exhibits the resurrection of the grandmother and the girl into a new dimension of the feminine genius. In the visual narratives of Smith, the perception of the female genius is perhaps even stronger than in the verbal fables of Carter. In “Wolf-Alice,” as a true heroine for her daring exploits of

saving the Duke, by showing him what love is, the protagonist is initiated into historical time. In her narratives, Carter expresses a variety of feminist motifs that if channeled into a collective protagonist, indicates the awakening of the female genius. In short, through the rites of passages that unfold, both the verbal and the visual narratives successfully accomplish the female genius.

There is a wide array of similarities and differences between Smith's and Carter's fables that relate to feminine power. In "The Werewolf," Carter gives a strong record of an initiation into female autonomy through the transmission of knowledge from grandmother to granddaughter. Through the ferocious grandmother, Carter exhibits that women possess aggressive features too, while the child indicates the importance of combining good and courageous behavior. In the fable "In Company of the Wolves," a suppressed dimension of female sexuality is awakened. Through an intertextual dialogue that centers on the myth of female passivity, the male gaze and the construction of a female look, Carter shows that both the male and the female gender possess active and passive characteristics and suggests that love building on "generosity and trust," is the solution to freedom for the individual (see Warner 1994: 16). In *Born*, also Smith exhibits female independence and love that is expressed through the female gaze and bonding. Since the masculine rescuer is erased from the storyline, the women deliver themselves out of the wolf's body. In this way, *Born* gravitates towards a femme point of view, in the sense of being gentle and "super girlie" (see Vogel 1994: 2). According to Smith, the marginalized female artist should embrace the feminine qualities that are held against her (see Vogel 1994: 2). Carter and Smith exhibit similar notions of feminine competency although Carter centers on the interplay of the male and the female character and seems to prefer female agents that combine fearless and aggressive behavior while Smith is attracted to qualities of the femme.

In the narratives of both Carter and Smith, there is an intimate link between the ideologeme of the red hood, the blood exposed to express the female conditions of menstruation and birthing and the grotesque, the abject and the chora. This connection is, more or less, present in all narratives but especially vivid in "Wolf-Alice," *Daughter* and *Born*. What this kinship suggests, is that the artists express feminine power from the

marginalized position of the abject, as a redevelopment of the grotesque, through the creative dimension of the semiotic chora. In the narratives, this kinship ruptures social order and stability and foreshadows the awakening of the feminine genius conditioned out from the rites of passages.

The grotesque double body and the double bind of women are present in both the verbal and the visual narratives. There is a great similarity in character between *Daughter*, Wolf-Alice and the Duke since features of wolf and human as well as aggression and submission fuse. This double bind takes on grotesque features to illustrate hirsutism in *Daughter* and feral behavior in "Wolf-Alice" and points to a liminal space, perhaps of the abject. Borrowing from Christian iconography, the double bind of the Mary Magdalene and the Virgin Mary is also vital in Smith's artworks, to comment on the grotesque and the idealized woman respectively. Contrariwise, Carter has a fondness of the Bettelheimian split character because also "The Werewolf" and "In Company of the Wolves" contain double binds to illustrate the werewolf-grandmother and the werewolf-hunter. In summary, what these double binds of human and wolf reveal, besides the closeness to the grotesque and the abject that as such relate to the cautionary tale, are a great compassion for the wolf that is brought in from the cold and rehabilitated.

In their fables, Carter and Smith uncover a resistance between the male and female traditions of the canon. By referring to the traditions of Perrault and the Grimm, Carter and Smith root their stories in heterosexual, patriarchal society. Simultaneously, by frequently alluding to "The Story of Grandmother," the expected storylines of the male traditions are repeatedly fractured. When Carter and Smith invoke the oral folktale, also the intertexts of the grotesque, the cautionary tale and the rite of passage are exposed and animated. Clearly, Carter takes a delight in merging elements of the cautionary tale and the grotesque into the contexts of her stories, which can be contrasted with Smith's sterile backgrounds. It is mainly through the ideologeme of the red hood that the kinship between the oral, verbal and visual canon and Carter's and Smith's tales is seized. In fact, Smith's visual narratives depend exclusively on the ideologeme of the crimson hood to retell the adventures of Little Red Riding Hood while in the verbal narratives, Carter shows that the ideologeme can be intertextually invoked as well. By inserting the

red hood and the wolf into new contexts and storylines, novel functions of the ideologemes manifest to alter previous meanings and new stories unfold. That is, the red stigma is purified to encompass new dimensions of love, feminine sexuality and autonomy together with historical temporality and the awakened female genius.

Besides similarities and variation in the narrative content, there are also media related differences that relate to intertextuality. In the visual narrative that expresses itself in one pregnant moment and that depend on intertextual material to develop narrative content, which is apparent in *Daughter* and *Born*, the Kristevan neutralizing effect of the intertexts are fully accomplished. This can be related to the ephemeral quality of the visual narrative, through which the intertexts unranked and relieved of linear time, instantly fracture and nullify the creative identity of the viewer, to rebuild a new plurality. Naturally, this quality links to the compression of the fabula into one single action of the sjuzhet, from which the fabula is then recreated. Even if the intertexts also neutralize each other in the verbal narratives, they do so in succession. That is, as each new intertext is chronologically introduced, the latter neutralizes the former. In the focused text, the linear distribution of the intertexts creates multiple ruptures of the storyline and the creative identity of the reader is negated and recreated with each new allusion. In addition, the intertexts found in the verbal narratives also differ in strength depending on their distribution and frequency. In this way, in the verbal narratives, Carter exercises a greater degree of control over the intertexts and their outcome compared with the visual narratives of Smith that are more unpredictable. Clearly, this is also medium related and achieved through the linear quality of the verbal narrative.

As all linear things come to an end, also the verbal narrative as it reaches synthesis will die away and be forgotten, while the visual narrative that at the achieved concretization leaves a vivid, visual imprint in the mind of the spectator will persist and as such achieve the status of immortality (Jakobson 1971: 344; Steiner 1982: 37, 41–42). Ultimately, this experimental thesis has been my aesthetic response to the verbal and visual enigma and the awakening of a feminine consciousness, in which an intertextual practice has crystallized into the female genius to accentuate the inherent creativity of each individual waiting in the semiotic limbo to be accessed and transformed.

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Appendix 1.

Figure 1. *Daughter* (Smith 1999)

Appendix 2.

Figure 2. *Born*, edition 4 of 28 (Smith 2002)