RES MILITARIS
REVUE EUROPEENNE D ETUDES EUROPEAN JOURNAL OF MILITARY STUDIES
Social Science Journal

The Subversion of Traditional Animal Imagery in Angela Carter's: "The Tiger's Bride" and "The Company of Wolves"

By

Ghufran Amer Abdulridha
Department of English, College of Arts, University of Baghdad/ Iraq
Ghufran7927gggg@gmail.com

Isra Hashim Taher
Department of English, College of Arts, University of Baghdad/ Iraq
israh@coart.uobaghdad.edu.iq

Abstract

The world of fairy tales, the very enchanting and adventurous, used to be the favorite world for children and readers of all ages alike. Full of magic and fanciful events, these tales outlived until the present time, providing magical entertainment and powerful moral lessons. A contemporary British novelist and a short story writer, Angela Carter (1940-1992) was famous for translating fairy tales, subverting, as well as rewriting them as to serve her social goals, which was almost always advocating for women's right. The Bloody Chamber and other Stories is Carter's famous collection of short stories that was first published in 1979. It includes ten tales that are mainly based on famous fairy tales. This paper tackles "The Tiger's Bride" and "The Company of Wolves" that are based on the tales of "Beauty and the Beast" and "Little Red Riding Hood." It explores the way Carter subverts the traditional animal imageries, that were widely present in almost all fairy tales, to change the traditional view of gender roles and to expose the truth behind the bestial nature that likely lies hidden within each human being, whether man or woman. The tiger in "The Tiger's Bride", for example, is portrayed as a weak animal who creature Beauty's sympathy and love rather than terrifying her, something that empowers her to bare her teeth and announcing her beastly body. The image of the wolf in "Little Red Riding Hood" is similarly shown as very horrifying, yet very sympathetic. Red Riding Hood shows her strength to accompany the wolf rather than fleeing him, to live with him in the cottage of her devoured grandmother. Hence, the paper shows that the beast and its strength and fearful being, that is traditionally considered a masculine trait, is sometimes flexible to change, to be, furthermore, adopted by women instead.

Keywords: Deconstruction, feminism, fairy tales, genders, animals, beasts.

The Metamorphoses of Beauty and Red Riding Hood

The existence of animals in approximately all fairy tales, as helping figures or to act as human characters, is something familiar to all readers. Since fairy tales were initially intended for children, the presence of animals, thus, function as a tool to provide extra entertainment and deeper experience as animals by nature are very close to children's mentality as both have "natural affinity" to each other (Baker 136). Children in fact, as they are used to talk to their real or toy animals, are "convinced that the animal understands and feels with him, even though it does not show it openly" (Bettelheim 75). In some of fairy tales, animals stand for male characters, embodying their bestial nature as well as their fearful domination over women's passive and weak being. Some of these animals, however, are subversively introduced in

Carter's modern tales as tamable and mild creatures despite their "savage nature," allowing for an alteration in readers' perspective regarding the traditional view of genders, and, consequently, for a reconsideration of woman traditional image in society.

Carter's "The Tiger's Bride" is known to be based on the famous tale of "Beauty and the Beast" that tells of a girl named Beauty who happily lives with her family in a luxurious house. Unfortunately, the family falls into poverty and is forced to move to a country house. While Beauty's father travels to retrieve his fortunes, in a snowy and very cold night, he stops by a magnificent castle whose host is a Beast that welcomes and serves him with food and shelter. Upon his departure, he picks up a white rose for his lovely Beauty, knowing that she loves it so much. The Beast bursts in anger and asks the father to fetch his daughter to the palace for dinner with the Beast or he will imprison him instead. When beauty knows that she immediately decides to go instead of her dear father. "In dying" says she, "I shall have the joy in saving my father, and of providing him my devotion" (Perrault and de Beaumont 11). After her initial fear of the Beast and his company, Beauty discovers the goodness in him and decides to stay with him. Both fall for each other at the end and the Beast, magically, transforms into a handsome man after having been bewitched into a beast. Only Beauty's true love cures him. The two end up marrying each other and live happily-ever-after (26).

Carter's "The Tiger's Bride" narrates almost the same account. However, Beauty this time is not pictured as a naïve girl but as a conscious female who can clearly see her social position and the way she is treated among the men of her society. She is similarly taken into the Beast's palace instead of her father, yet she shows her contempt rather than consent to her father who, this time, is a careless gambler who has lost her not because of a rose but because of a lost bet with the Beast. Thus, the first statement she utters is: "My father lost me to the Beast at cards" (Carter, "The Tiger's Bride" 51).

The Russian heroine narrates retrospectively her voyage with her father to Italy, and her disgust at seeing him entering an endless series of games with the Beast who, instead of a domineering strong male figure as usual, is presented as a distasteful and bad-smelled creature who "has an air of self-imposed restraint, as if fighting a battle with himself to remain upright when he would far rather drop down on all fours" (53). He masks his beastly face with a beautiful manly face; his only great effort is, in fact, exerted to pretend to be a human being, yet his speech is but an unclear growl that cannot be comprehended and that is to be always interpreted by his valet. The Beast's pretentious appearance, wearing very fashioned clothes and human perfume, seems to refer to his weakness and shaky personality; to the idea that man's appearance could sometimes hide disgust and fragility. He, furthermore, is not transforming into a handsome prince but remains a beast to the very end.

Like a bride, Beauty is taken to the Beast's abandoned palace, to the house of her husband, to the exile of marriage. Nancy A. Walker explains that Carter has replaced the tender themes of the traditional tale of "Beauty and the Beast" with the "efficacy of female nurturance and the vulnerability of female innocence," by "mature self-realization" (75). Beauty is portrayed as a gender-conscious female character: "I was a young girl, a virgin, and therefore men denied me rationality just as they denied it to all those who were not exactly like themselves, in all their unreason." As a result, she, and contrary to Beauty in the original tale who is partly blind to the fact of her being a commodity for exchange among men, mediates her being "bought and sold, passes from hand to hand" (Carter 63). The compassionate submission the previous Beauty shows is turned into a bitter disappointment and reproach (Pasolini 33). "Gambling is a sickness," says

Beauty, "My father said he loved me yet he staked his daughter on a hand of cards" (Carter 54).

The father-daughter relationship gets complicated here as the heroine comes to realize that she means nothing to her father: "You must not think my father valued me at less than a king's ransom; but, at no more than a king's ransom" (54). Beauty is shown as a "potential victim not of the Beast, but of social construction of the female that dictates docility" (Walker 76). Her old nurse, for instance, used to frighten her to good behavior by telling her of stories of the tiger-man:

if this young lady was not a good little girl and did not eat her boiled beetroot, then the tiger-man would put on his big black travelling cloak lined with fur, just like your daddy's, and hire the Erl-King's galloper of wind and ride through the night straight to the nursery and –Yes, my Beauty! GOBBLE YOU UP (Carter 57).

However, Beauty does not fall a prey to these social constructions. She grows a wise girl who can see how badly and unequally she is treated when it comes to men's benefits. This is made clear early when she was about to leave to the Beast's palace and her father asks her for a rose as a sign of her forgiveness. She accidentally injures her finger with the thorns of the rose and gives it to him all "smeared with blood" (55). The blood that stains the white rose is a metaphor of her lost innocence; Beauty loses her childlike self when she is denied freedom. She starts to realize that men are the source of her and other women's struggle in life.

Furthermore, she compares herself to the clockwork maid for whom the host has given. It holds a mirror and with her hand it puffs the heroine's face with powder and blush. She calls her "my double" and "the twin of mine;" she knows that she leads the same life of that man-made doll: "had I not been allotted only the same kind of imitative life amongst men that the doll-maker had given her?" (63). Susan Seller confirms the idea, saying that the doll "exactly mimics the mechanical obedience [Beauty] has been required to display" (118). By looking at the mirror of the clockwork, Beauty seems to be a child who is going through the "mirror stage," a theory laid down by Jacques Lacan (1901-1981), a French psychoanalyst and theorist (Habib 588). At this stage, the child "sees reflected himself and his relationship with his environment," that is, he sees his reflection influenced greatly by his society, its people and all its customs (590). The self-reflection is, thus, a falsely perceived one and the reflected image is " 'alienated,' " from the original since it is a partial reflection of the subject/ child (Eagleton 143). Hence, Beauty cannot see her pure self-reflection since it is blurred and is affected by her patriarchal society and its ideologies.

The climax of "The Tiger's Bride" becomes a shock as Beauty is transformed into a beast instead of enabling the transformation of the Beast like in the original tale where the "sextually [and] socially threatening male" transforms into an ordinary human being (Bacchilega 78). Suddenly, the beastly scratches start to appear on her body, and the ripping of her skin "left behind a nascent patina of shining hairs . . . [she] shrugged the drops off [her] beautiful fur" (Carter 67). The "unnamed Beauty figure," explains Patton, ends up "embracing her own bestial nature, refusing the status of victim and engaging with the Beast as a lustful equal" (40). The unexpected metamorphosis of the heroine suggests that woman can be wild and domineering as man, simply because in order "to escape slavery, she must embrace tyranny" (Carter, The Sadeian Woman 84). She "not only must . . . embrace tyrants: she herself must become one" (Tonkin 159). Beauty escapes the social,

tyrannical patriarchal slavery by embracing it, by being a tyrant herself, a beast with a beautiful fur.

"The Tiger's Bride," Cavallaro argues, seems to posit "a gendered being willing to embrace difference, and indeed the possibility of achieving harmony, mutual understanding and pleasure both in difference and through difference" (125). Beauty's transforming into a beast proves her ability to run with the wild tigers instead of being merely a Miss Lamb who walks beside them. She overcomes her fear of beasts which her childhood nurse used to plant in her and breaks the social traditions by admitting the bestial nature she hides.

Carter's "The Company of Wolves," on the other hand, is famously known to be based on the universal and most retold fairy tale "Little Red Riding Hood" which narrates the story of a little girl meeting a wolf in her way to the house of her grandmother. The wolf tricks her to change her direction to pick some flowers. Unaware of his wickedness, she decides to do that. As she goes through the deep woods, the wolf runs fast to the grandmother's cottage, kills her, and then wears her night cap in expectation of the girl. The famous conversation starts when the little girl reaches the cottage and notices differences in her grandmother: what big ears you have! What big eyes, and so. Before eating the little girl, some woodcutters come and rescue her by killing the wolf with an axe. Little Red Riding Hood learns never to stop "in the woods again to talk with a wolf" (Grimm, "Little Red Riding Hood" 27).

Carter's version entitled "The Company of Wolves" starts with a description of how ruthless and beastly wolves are; how dangerous they become when they are hungry. In the forest and among the mountains, there can be found the hungry wolves with their "slavering jaws" and "lolling lounge" (Carter, "The Company of Wolves" 110). Carter describes wolves as worse than ghosts, hobgoblins, witches, and other dreadful creatures because they "cannot listen to reason." They are so cunning because they have "ways of arriving at your own hearthside. We try and try but sometimes we cannot keep them out." Carter warns against their wickedness and brutality: "fear and flee the wolf; for, the worst of all, the wolf may be more than he seems" (111).

The protagonist is shown from the very beginning as a "strong-minded" child who, although it is winter and very dangerous, insists on riding the forest off to her grandmother's house. She is a fearless little girl who is "quite sure the wild beasts cannot harm her." She is so beautiful and attractive that her cheek looks "an emblematic scarlet and white." She is on the verge of transforming from childhood to maturity because "she has just started her woman's bleeding, the clock inside her that will strike, henceforward, once a month" (113). The narrator tells of her purity and innocence, 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. She has her knife, and she is afraid of nothing" (114). A girl with such characteristics abides by no rules; if her father was there, Carter tells us, he would have prevented her from going to the forest, but he is not there and her mother "cannot deny her" (114). It is as if Carter introduces the girl free of any authority from the beginning.

Carter begins her revolutionary and deconstructing task by invoking many incidents of wolves turning into men and vice versa. Once there was a man who had killed a wolf and shockingly saw that its corpse was turned into a man: "and then no wolf at all lay in front of the hunter but the bloody trunk of a man, headless, footless, dying, dead" (112). The other incident was of the bride who has been left by her groom. She waited and waited but he never came. She married another, and, one night, she heard a howling that astonished her. She saw her first husband who, when seeing that his bride has remarried after his disappearance, turns

into a wolf. These early metamorphoses foreshadow Carter's later ones which function to blur the boarders between animal/ human and magic/ reality. This ultimately acts, Andermahr explains in Ali Smith's words, "as a knife that could cut through myth" (2012, p. 30). Eventually, traditional ideologies regarding male and female social roles will be reconstructed.

In the course of the narrative, and during her journey to the forest, the little red-shawl girl is armed with a knife to protect her from any expected attack by the wolves. Instead of meeting a real wolf, she meets a very handsome huntsman. They walk together and the man offers to carry her basket, which she gives with no hesitation though she puts her knife within. She surrenders to the protection he offers and goes on in the dark where "the forest closed upon her like a pair of jaws" (114). He carries a compass that helps in navigating his way. This compass, Bill Hughes explains, "is an instrument for imposing regularity on the natural world" (155). It can also refer to the traditional male role as a guiding and controlling figure. However, Red Riding Hood is a suspicious and a risk averse girl. She doubts that his compass can provide an accurate direction and looks "at the little round glass face in the palm of his hand and watch[es] the wavering needle with a vague wonder," he senses her uncertainty and assures her that "this compass had taken him safely through the wood on his hunting trip" (Carter 114). However, it seems like the protagonist welcomes delving to the unknown, to the mysteries of the dark woods.

The man befriends the girl, and they settle to race to granny's cottage. If he reaches first, he will be rewarded by a kiss, "commonplaces of a rustic seduction, she lowered her eyes and blushed," as a sign of accepting his request. She does not fear the beasts in the dark and, furthermore, she "dawdle[s] on her way to make sure the handsome gentle man would win his wager" (115). Accepting the man's request stands for her fearless nature, though she is one of the village's residents who knows very well the danger of the forest and of walking with strangers, she fearlessly risks herself and nothing could stop her.

The man reaches the cottage first and the grandmother is very terrified by the huge hairy creature that comes out of his "coat of forest-coloured cloth." "Off with his disguise," he is no longer a man but a werewolf; a human wolf that is willing to devour her with no minute hesitation. Carter's choosing a werewolf instead of a wolf serves as the "best vehicle for her symbolic exploration of the interactions between culture and desires." Furthermore, "by characterizing the wolf-seducer as the highly cultured hunter, a 'fine fellow' who is entirely the opposite of rustic, Carter offers culture as veneer, a seductive surface of city clothes which had the beast beneath" (Tiffin 93). He is depicted as to be "so thin that you could count the ribs under his skin" (Carter 116). The description here is similar to that of the wolves at the beginning of the tale: "There is so little flesh on them that you could count the starveling ribs through their pelts" (110). Trudi Van Dyke maintains that in doing so Carter:

deftly illustrates the inherent metaphorical connection between man and beast. In myth, folklore, and fairy tales, the wolf has traditionally been representative of man's savage animal nature, and women have been considered merely their prey. However, that is not the case in Carter's fairy tale; in her rendering of Little Red Riding Hood, the wolf meets his match (82).

This resemblance between man and wolf is to be noticed from the very idea of meeting a handsome man instead of a real wolf as the original tale tells us. This blurred image of wolf-man suggests a character on the verge of formation; something still at a developmental stage that is yet to show its final image. In the same context, George Ferzoco explains that in her

postmodern fiction, Carter "deconstruct[s] the concept of the essential self or soul and posit[s] instead a subject in process." She "foregrounds the intermediate stage in the process of metamorphosis from one state to another, thus deconstructing binary opposites." That is why Carter's werewolf is something in process, a creature that is "neither man nor wolf but both at once."

When the wolf has done devouring the grandmother, he "quickly dressed himself again, until he was just as he had been" (Carter 116). His action indicates the beastly cunning nature that man, seemingly in Carter's viewpoint, generally hides. Carter says that the wolf, man's equal, is a beast of prey; "a carnivore incarnate and he's as cunning as he is ferocious; once he's had a taste of flesh then nothing else will do" (110). She repeats that he is a "carnivore incarnate" (116). And, for the third time, she says that he is a "Carnivore incarnate, only immaculate flesh appeases him" (118). Carter insists on the beastly and carnivorous nature of wolves which, ultimately, refers to that of men as well. The man's fleshy request, a kiss, is a sign of his seductive wicked intentions. It is, Hughes maintains, the "price for her flesh in the form of a bet" (155). The girl reaches granny's cottage and sees no trace of her dear grandmother, only a wolf-man. At this moment she knows that she is "in danger of death," however, she never tries to escape. She stays there and suddenly they hear the howling of a multitude of wolves; the girl wonders "who has come to sing us carols." He tells her "these are the voices of my brothers, darling; I love the company of wolves" (Carter 117).

The reaction of the heroine to the wolves' terrifying howl and their shining eyes around the cottage is only saying "it is very cold, poor things . . . no wonder they howl so." She as if turns into a predator instead of a mere prey and so comfortably takes off her red shawl, "the colour of poppies, the colour of sacrifices," and throwing it to the fire. The image of this red color on her white skin, da Silva explains, stands for her "budding, magic condition . . . neither child neither woman—some magic, in-between thing, an egg that holds its own future within" (985). Pasolini affirms and says that the red shawl "stands throughout the story for her first bleeding and locates her on the threshold between girlhood and womanhood" (102). Knowing that fearing the wolf will do her "no good," hence, "she ceased to be afraid" (117). She freely gives him the kiss she owes him, and "every wolf in the world now howled a prothalamion outside the window" (118).

Hughes demonstrates that the moment this girl feels free in the company of the wolf "initiates the free exchange of flesh that is both tender and tough, a marriage of equals that is beyond illusionary equality of commodity exchange" (155). Carter's little heroine proves a match to the wolf and an active participant in her fate instead of escaping it. "She never flinched," Carter says, when she "saw how his jaw began to slaver." When she wonders "what big teeth you have!" and the wolf-man answers "All the better to eat you with," she never feels terrified, on the contrary, she "burst out laughing, because she knows that "she was nobody's meat" (118). She, with her own free will, stays alone and unafraid with the werewolf; she "sweet and sound sleeps in granny's bed, between the paws of the tender wolf" (118). The "closing image" of the tale suggests a "biblical reconciliation of child and beast, rather than the perfect unity of transformation . . . [that] 'The Tiger's Bride' celebrate[s]" (Tiffin 94). The werewolf never changes and the little girl "has acknowledged the beast within herself, a vital component of self-knowledge and a powerful statement of feminism" (Van Dyke 83). Hence, the two are reconciled as they are without the transformation of any.

Zipes explains that in "The Company of Wolves," Carter "deftly illustrates how a 'strong-

minded' child can fend for herself in the woods and tame the wolf." The fleshy desire of the werewolf and his savagery, Zipes continues, "reveals its tender side, and the girl becomes at one with the wolf to soothe his tormented soul" (The Trials and Tribulations 45). In "Little Red Riding Hood Meets the Werewolf," Sarah Martin explains that while the little protagonist is devoured by the wolf in Perrault's version and is saved from the wolf's belly in The Brothers Grimm's, in Carter's tale "the more ingenious heroine neutralises the threat that the wolf poses against her life by becoming his lover, taming him into submission as she sexually liberates herself" (18). Carter primarily describes wolves as cunning and very dangerous, yet she invokes in readers a sympathetic sense. Their terrifying howling, she says, has "for all its fearful resonance, some inherent sadness in it, as if the beasts would love to be less beastly if only they knew how." The redemption of these beasts could be accomplished only "through some external mediator, so that, sometimes, the beast will look as if he half welcomes the knife that despatches him" (Carter 112).

The protagonist's knife symbolically pierces the werewolf's heart very deeply that it turns him into a tender creature, terminating the melancholic howl that Carter describes. Zipes argues that Carter's tale is "significant because it shifted the literary and filmic discourse about the character and dilemma of Little Red Riding Hood from that of passive victim to a young woman, curious and confident, unafraid to fulfill her desire," it is Carter's and other feminists' efforts that this girl is "more fully and sensuously portrayed in literature, the fine arts, performing arts, and cinema" (The Enchanted Screen 135).

Carter's "The Company of Wolves" portrays a daring Red Riding Hood who ends the story happily by accompanying the werewolf. She ends up embracing her sweet and tender newly tamed mate unafraid of him at all. By portraying female characters as such, Carter in fact "honors most memorably the animal nested within each and every human both as a person's instinct spirit (denoted by the word anima, or soul) and as the bestial energy that permeates and potentially connects all species on the planet in an invisible web of pulsating desire" (Cavallaro 125). Furthermore, Carter knows very well what she is doing, and she seems not regretting that at all. She declares that very passionately when she says: "we are all animals, after all" (qtd. in Cavallaro 125).

Thus, her protagonists in "The Tiger's Bride" and "The Company of Wolves" show an "embracing of an animalistic carnality as means of refusing the division of masculine and feminine passions into the separate realms of Beauty and the Beast . . . [both tales] conclude with potential female victims of bestial lovers becoming instead equally carnal partners (Patton 351). Powerful enough, and like the little bride, Red Riding Hood lets out the beast inside her, allowing him to meddle with the werewolf. She does not allow the transformation of the werewolf into a normal man but feels so much in peace with him and among the company of wolves, thus, changes people's attitude towards creatures of beastly nature.

Conclusion

In the famous fairy tales "Beauty and the Beast" and "Little Red Riding Hood," both heroines refused to be considered inferior creatures deprived of physical and intellectual freedom. Beauty was simply set to accompany the Beast and tolerate its wildness just because she is Beauty, a woman, a symbol of passivity and weakness. Beauty refused to be so and let out the wild beastly nature that is innately rooted within every human being. Red Riding Hood similarly showed an adaptation of the presence of wild wolves, which is not an intentional self-defense mechanism that she used to protect herself but an unintentional natural impulse that

finally found its way out.

Works cited

Andermahr, Sonya, ed. Angela Carter: New Critical Readings. Continuum International Publishing Group, 2012.
Bacchilega, Christina. Postmodern Fairy Tales: Gender and Narrative Strategies. University of Pennsylvania Press, 1997.
Baker, Steve. Picturing the Beast: Animals, Identity, and Representation. University of Illinois Press, 2001.
Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. Vintage Books, 2010.
Carter, Angela. "The Company of Wolves." The Bloody Chamber and Other Stories. Penguin Books, 1993, pp. 110-118.
The Sadeian Woman and The Ideology of Pornography. Pantheon Books, 1978.
The Tiger's Bride." The Bloody Chamber and Other Stories. Penguin Books, 1993, pp. 51-67.
Cavallaro, Dani. The World of Angela Carter: A Critical Investigation. McFarland &Company, Ltd., 2011.
da Silva, Francisco Vaz. "Transformation." The Greenwood Encyclopedia of Folktales and Fairy Tales, edited by Donald Hasse. Greenwood Press, 2008, 986-988.
de Beaumont and Charles Perrault. Beauty and the Beast and Other Fairy Tales, illustrated by Kristine Bollinger. Dover Publications, Inc., 1994.
Eagleton, Terry. Literary Theory: An Introduction. Blackwell Publishing, 1983.
Ferzoco, George. Proteus: The Language of Metamorphosis. Ashgate Publishing, 2005.
George, Sam and Bill Hughes, editors. In the Company of Wolves: Werewolves, Wolves and Wild Children. Manchester University Press, 2020.
Grimm, Jacob, and Wilhelm Grimm. The Grimm's Fairy Tales, edited by Edna Henry Lee Turpin. Maynard, Merrill, & co., 1903.
Habib, M. A. R. A History of Literary Criticism from Plato to the Present. Blackwell Publishing. 2005.
Pasolini, Ann. Bodies that Bleed: Metamorphosis in Angela Carter's Fairy Tales. Ledizioni, 2016.
Patton, Brian. "The Bloody Chamber." The Facts on File Companion to the British Short Story, edited by Andrew Maunder. Facts On File, Inc., 2007, pp. 39-41.
Sellers, Susan A. Myth and Fairy Tales in Contemporary Women's Fiction. Palgrave, 2001.
Tiffin, Jessica. "Angela Carter." The Greenwood Encyclopedia of Folktales and Fairy Tales, edited by Donald Hasse. Greenwood Press, 2008, pp. 162-164.
Tonkin, Maggie. Angela Carter and Decadence. Palgrave Macmillan, 2012.
Van Dyke, Trudi. "The Company of Wolves." The Facts on File Companion to the British Short Story, edited by Andrew Maunder. Facts On File, Inc., 2007, pp. 82-83.
Walker, Nancy A. The Disobedient Writer: Women and Narrative Tradition. University of Texas Press, 1995.
Zipes, Jack. The Enchanted Screen: The Unknown History of Fairy-Tale Films. Routledge, 2011.
The Trials and Tribulations of Little Red Riding Hood: Versions of the Tale in Sociocultural Context. Bergin & Garvey Publishers, 1983.