The predator-victim ambivalence of the female monster in *Wolwedans in die Skemer* (2012)

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OPSOMMING

Hierdie verhandeling bed 'n ondersoek na wyses waarop die konsepte ambivalensie, gruwel, monsters en *mise-en-scène* gebruik kan word in die interpretasie van die ambivalente predator-monster/slagoffer verhouding tussen die karakters, Sonja Daneel, Adele en Maggie Joubert in die film *Wolwedans in die Skemer* (2012). Deur gebruik te maak hiervan, ondersoek die verhandeling hoe Noël Carroll se *The Philosophy of Horror or Paradoxes of the Heart* (1990) en Jeffery Cohen se *Monster Theory* (1996) gebruik kan word as ‘n teoretiese grondslag in die analise en interpretasie van die karakters Sonja, Adele and Maggie.

Hierdie navorsing argumenteer dat die aanskouer binne die gruwel-genre aan twee klassieke karaktertipes bekendgestel word, naamlik dié van die monster (dikwels manlik) en die slagoffer (dikwels vroulik), elk met hul eie stel karaktereienskappe wat die een van die ander onderskei. Ek argumenteer egter dat hierdie karaktereienskappe in *Wolwedans in die Skemer* saamsmelt in een karakter. Hierdie samesmelting van eienskappe vorm dan ‘n monster-slagoffer ambivalensie.

Hierdie studie poog ook om ‘n verbinding te maak tussen die karakters Sonja, Adele en Maggie in verhouding tot die mitiese weerwolf en die Wolf en Jong Meisie-karakters in die *Rooikappie*-verhaal. Jones (2012:140) stel dat die wolf die projeksie is van haar eie innerlike predator. Hiermee word gesuggereer dat die Jong Meisie en die Wolf beskou kan word as een en dieselfde karakter; ‘n kombinasie van slagoffer en predator. Rooikappie kan geïnterpreteer word as die moontlike bewuswording van haar innerlike self as die Wolf of ‘n weerwolf. ‘n Weerwolf is ‘n persoon wat transformeer, gewillig of onwillig, vanaf ‘n mens (slagoffer) tot ‘n wolfagtige predatoriese monster.

Wanneer vroue as weerwolwe voorgestel word, bestaan die tradisionele kodering in gruwelverhale rakende monsters as manlik en slagoffers as vroulik nie meer nie. Die "vroulike weerwolwe" in *Wolwedans in die Skemer* transformeer elkeen op een of ander manier in Rooikappie, die Wolf en die houtkapper. Deur die karakters Sonja, Adele en Maggie deur die lens van die monster en slagoffer, en met betrekking tot die sleutelkonsepte rakende ambivalensie, gruwel en *mise-en-scène* te ontleed, word dit duidelik dat die rolle van die monster en slagoffer in *Wolwedans in die*

Skemer saamsmelt om een karaktertipe te vorm. Hierdie samesmelting skep opsigself ‘n ambivalente funksie tussen die twee karakertipes.

SLEUTELWOORDE: Ambivalensie, gruwel, *mise-en-scène,* monster, predator, Rooikappie, slagoffer, wolf, *Wolwedans in die Skemer*

ABSTRACT

This dissertation explores how the concepts of ambivalence, horror, monsters and *mise-en-scène* can be used to interpret the ambivalent predator-monster/victim relationship of the characters Sonja Daneel, Adele and Maggie Joubert from the film *Wolwedans in die Skemer* (2012). In doing so, this dissertation investigates how Noël Carroll's *The Philosophy of Horror or Paradoxes of the Heart* (1990) and Jeffery Cohen's *Monster Theory* (1996) can be used as a theoretical foundation to analyse and interpret the characters Sonja, Adele and Maggie.

This research argues that within the horror genre, viewers are presented with two classic characters, namely that of the monster (often male) and the victim (often female), each with their own set of characteristics and traits that set them apart. However, I postulate that in *Wolwedans in die Skemer* these characteristics and traits are often blurred into one character, giving rise to a monster-victim ambivalence.

This study also investigates the connection that the characters Sonja, Adele and Maggie have in relation to werewolves and to the characters of the Little Girl and the Wolf from the *Red Riding Hood* tales. Jones (2012:140) proposes that the wolf is the projection of her own inner predator - this suggests that the Little Girl and the Wolf can be seen as one character, a combination of victim and predator. Red Riding Hood can possibly be interpreted as recognising her inner self as the Wolf or a werewolf. A werewolf is a person who has been transformed, by force of will and desire, from a human (victim) into a predatory and monstrous wolf-like state. When women are werewolves, the traditional coding of horror - monster as male, victim as female, no longer applies. The "female werewolves" of *Wolwedans in die Skemer* each become, in some way, Little Red Riding Hood, Wolf, and Woodcutter fused into one. By analysing the characters Sonja, Adele and Maggie through the lens of the monster and victim with regards to the concepts of ambivalence, horror, and *mise-en-scène*, it becomes clear that the roles of the monster and the victim in *Wolwedans in die Skemer* dissolve into one body, creating an ambivalent fluctuation between the two.

KEY WORDS: Ambivalence, horror, *mise-en-scène,* monster, predator, Red Riding Hood, victim, wolf, *Wolwedans in die Skemer*

Chapter One

Introduction- The hunt begins

1.1. Introduction and context

Prince (2004:1) points out that horror is one of the cinema's basic genres. To fully understand horror as a construct it is necessary to conduct an analysis of the genre type by analysing the *mise-en-scène.* According to Giannetti (2005:48) the term *mise-en- scène* (the French theatrical term for placing of elements on stage) refers to the arrangement of all the visual elements of a theatrical production within a given playing area. Kuhn and Westwell (2012:268) state that in film studies, *mise-en-scène* is a crucial concept in understanding film style and in making critical distinctions between films of different genres, historical periods and national provenances. The purpose of this dissertation is to investigate how the *mise-en-scène* (which is film's primary visual aspect) can be used to interpret[1] the strange relationships of the characters, Sonja Daneel, Adele and Maggie Joubert, from the film *Wolwedans in die Skemer*[2] (2012) directed by Jozua Malherbe. These relationships can be said to present an ambivalence regarding who the monster and who the victim are.

Using a critical analysis of the film as a point of departure, this dissertation focuses on the film genre of horror in order to present a contextual analysis of the characters from *Wolwedans in die Skemer*, in which the symbolic characters of the Wolf, Red Riding Hood and the huntsman can be read as containing metamorphic characteristics. An analysis of these characters needs to be established with specific emphasis on Cohen's (1962) *Monster Theory* (1996) and Carroll's (1947-) *The Philosophy of Horror or Paradoxes of the Heart* (1990) to determine the specific nature of the ambivalence as these can be extrapolated from the theoretical point of departure. In order to illuminate these ambivalences, the characters from *Wolwedans in die Skemer* are contrasted with other horror characters in order to

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[1] There are many possible interpretations and readings of the characters, Sonja, Adele and Maggie. I primarily focus on the ambivalent shift from predators/monsters to victims and *vice-versa* by comparing the characters from *Wolwedans in die Skemer*, Sonja, Adele and Maggie to the characters of Red Riding Hood and the Wolf from the different versions of *Little Red Riding Hood* discussed in Chapter Three.

[2] *Wolwedans in die Skemer* can be translated as Dance of Wolves at Twilight. Other film titles in Afrikaans are not translated as it has no bearing on the comprehension of this dissertation.

illustrate the monster-victim ambivalence with particular focus on female monstrous characters. In this regard, the wolf (and werewolf) and its relationship to the female monster invite further exploration because of its fearsome associations, and because of the transformational and regressive associations of this character type.

Power (2006:1) observes that there has been a curious connection between wolves and little girls in folktales and fairy tales. The sixteenth and seventeenth centuries saw different kinds of wolf attacks; that differed from usual predation observed with wolves. These attacks were said to be less animal and more human by nature; it was believed to be the work of evil men and women who used black magic to transform themselves into beasts (especially werewolves) and attack children. Power also suggests that by the eighteenth century, the fear of wolves and more specifically werewolves had become intertwined, and young girls were still the most frequent victims in stories that featured these character types.

For the purposes of this study I use the definition of the werewolf by Frater (2012), namely that a werewolf is a person who has regressed, by force of will and desire, into a feral or wolf-like state, both physically and mentally. By this Frater refers to a person who has temporarily cast off the societal chains that repress the psyche - or in Freud's (1856-1939) terms - the *id* responsible for basic animal instincts. Duerr (1985:86-87) concurs that werewolves are persons who are able to dissolve the boundary between civilisation and wilderness within themselves, who can pass across the fence separating their 'civilisation side' from their 'wilderness side', their 'wolf’s nature'.

The wolf's nature in western myth and lore has often had or still has a negative association. Power (2006:10) adds that in Europe and especially France, wolves were hunted to extinction as there were frequent encounters and attacks on livestock, but interestingly, very rarely on humans. However, the few attacks on humans prompted some to believe that these animals were demonic by nature and a stigma was created around the wolf, which gave it a negative connotation also in terms of religion. In accordance with this view, Jones (2012:137) notes that the word 'wolf' accentuates the idea of hunger and the need for consuming flesh. Humankind both fears and desires the wolf that possesses the capabilities of seeing in the night, sniffing out prey - capabilities humans do not have. Furthermore, the wolf is a symbol

of something that cannot be tamed. The wolf is therefore profoundly ambivalent as it is both admired and feared for its presumed wild and savage temperament.

This ambivalence is suggested in the story of the Wolf in *Red Riding Hood*, which tells of a girl who meets a wolf on the way to visit her grandmother. The Wolf beats her to the house and devours her grandmother, and the girl and the wolf have a confrontation in which, according to different versions of the story, she may or may not be eaten, rescued by a third party, or saves herself through cunning (Power, 2006:3). Regardless of these differences, what is clear from the story is that there is always a wolf (that represents a monster in some form), and a victim who is a girl.

This opposition between masculine monster and female victim is prevalent in most horror films where women tend to be seen as the weaker sex; they are the victims who are often brutally murdered and the first to die by the hand of a monster or a predator, who is generally a male character. However, Kipnis (1994:1) propounds that the monster and victim are not necessarily separate entities; they may indeed be part of the same psychic complex. This complication is exacerbated by the tendency of women in contemporary film to reject the disempowering position associated with a patriarchal approach in which they found unity and membership by identifying themselves as vulnerable victims. The horror genre reflects this liberation; Wright (2010:1) declares that this genre offers a diverse and complex portrayal of gender transgressors. Violent women, for example, have been depicted variously as victims of feminism or femininity, as demon-possessed, monstrous women, or as heroic figures who use violence as a tool to overcome patriarchal oppression.

In any event, Blake and Cooper (2012:1) propose that the monster inspires fear and it is the monster's fearfulness that is the basis of its importance. Creed (1993:1) also notes that horror films are populated by female characters, many of whom seem to have evolved, more recently, into the female monster or monstrous-feminine (apart from the prevalent female victim). The female monster has many faces: the amoral primeval mother, the vampire, woman as monstrous womb, woman as bleeding wound, woman as possessed body, woman as beautiful but deadly killer *femme fatale*, aged psychopath, the monstrous girl-boy, woman as non-human animal,

woman as life-in-death, and lastly, the woman as the deadly *femme castratrice*[3] (Creed,1993:1). The diversity of the monster reflects the diversity of humanity, but it remains still the monster's departure from what is normal that sets it apart. Defined both by humanity's cultural and historical contexts and by the difference that sets them apart from humans, monsters are boundary-dwellers that help to define "us" by providing an identifiable "them". Their relationship with familiar contexts makes them recognizable to us, the viewers, even as differences in the appearances, behaviours and abilities set them apart. It is the similarity between "us" and "them" that is found in monsters that makes them terrifying. The conflation of the victim and monster is terrifying, because this blending of roles threatens to break down the boundaries between good and evil. It is in the adaptation of the Red Riding Hood and Wolf characters in *Wolwedans* that the ambivalence of the monster-victim relationship becomes more obvious.

1.2. A synopsis of *Wolwedans in die Skemer*

Malherbe (2012) describes *Wolwedans in die Skemer* as a *boere-noir* thriller[4]. The film was adapted from a novel by Leon van Nierop (1953), which was based on the popular 1970s radio show of the same name. Leon van Nierop condensed his writing and film experience into his and director Jozua Malberbe's first feature film. In many ways, the film is a twisted remake of the Red Riding Hood tale, combining the wolf, the girl and the huntsman into one chillingly complex character.

The film is reminiscent of other wolf films such as *Company of Wolves* (1984) directed by Neil Jordan (1950) and *Red Riding Hood* (2011) directed by Catherine Hardwicke (1955), except that *Wolwedans in die Skemer* is a bizarre blend of romance, mystery and drama that elicits the uneasy feeling that one is dealing with a

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[3] The *femme* The *femme castratrice* can be defined as 'a woman as monstrous castrator' which is a deadly persona adopted by the female monster that is always represented as a typical female beauty that would that trap and lure men to their doom (Creed, 1993:123).

[4] The term *boere-noir* thriller is a word-play that refers to the original French cinematic term *Film noir*, which is used primarily to describe stylish Hollywood crime dramas (1940-1959), particularly those that emphasize cynical attitudes and dark sexual motivations. *Film noir* encompasses a range of plots from a private eye to a law-abiding citizen lured into a life of crime, or simply a victim of circumstance (Kuhn & Westwell, 2012:169). Typical characters of the *mise-en-scène* found in these films include dark urban spaces, ominous shafts of light and unbalanced compositions that reflect the unease of the plot and its characters. Characters typically include the *femme fatale*, the gangster and the protagonist usually played by a private eye. The term *boere* refers to the colloquial use of "being an Afrikaner".

wolf in sheep's clothing (Derchsen, 2012). The story follows Sonja Daneel (Rolanda Marais), a woman who arrives at Hotel Njala[5] to take a job as a receptionist. After an accident leaves her with amnesia, she begins, with the help of Ryno (David Louw), a local tour guide, to piece her life back together. While figuring out her past, they are stalked by a murderer.

Throughout the film, the various aspects that comprise the *mise-en-scène* are used to emphasise the qualities that can be seen as characteristic of the horror-thriller genre.

1.3. Theoretical foundation

1.3.1. Mise-en-scène

Lathrop and Sutton (2010) state that in its original usage, the term *mise-en-scène* refers to all the visual elements of a theatrical production within the space provided by the stage itself. Film-makers have borrowed the term and have extended the meaning to suggest the control the director has over the visual elements within the frame of the film image. In accordance, Monaco (2000:179) proposes that *mise-en-scène* is a result of decisions about what to shoot in a film scene and how to shoot a scene.

Giannetti (2005:48) propounds that the film-maker will arrange objects and people within a given three-dimensional space. However, once this arrangement is photographed, it is converted into a two-dimensional image that represents the real thing. Only the image exists in the same physical area, like a painting in an art gallery. *Mise-en-scène* in film is similar to that of a painting in the sense that it is an image of formal patterns and shapes presented on a flat surface and enclosed within a frame. In agreement, Kuhn and Westwell (2012:268) add that *mise-en-scène* also refers to what the viewer essentially sees on screen, which includes the 'who, what and where' of the characters and objects and their relative positions, expressions, appearance, costume, make-up, scenery, props, lighting, sounds and camera angles. *Mise-en-scène* often provides observations on the characters and the worlds they exist in.

[5] The Nyala is a spiral-horned antelope native to southern Africa.

Lathrop and Sutton (2010) note that there are four aspects of *mise-en-scène* which overlap with the physical art of the theatre, namely setting, costume, lighting and movement of figures. Using these elements, the film director stages the event for the camera to provide his audience with a vivid visual imapct. The horror film genre is most recognizable by its use of vivid images intended to instill an emotional effect in the audience. It tries to visually frighten, shock, disgust and repel the viewer through *mise-en-scène* elements such as subdued lighting, interplay of shadows, contrasts in the use of backdrops and stage setting to mention but a few.

1.3.2. Horror genre

As previously stated in the introduction, one of cinema's most basic genres is horror. Noël Carroll's *The Philosophy of Horror or Paradoxes of the Heart*, provides a definition of the horror genre that is based on the specific emotion, that of art-horror, and the emotion that it is designed to elicit. Carroll characterises the genre by its specific effect. Art-horror is argued to be the emotive response that works of the genre are designed to elicit from audiences (Hoefler, 2013). Trow (2010:xi) asserts that we, the audience, love to be frightened - and as long as the actual terror belongs to someone else, we are in our comfort zone. Creatures in horror stories as well as their victims often stand on the periphery of a horrible state that is neither death nor life, the threat of becoming one of the living dead or the undead (Worland, 2007:7).

Art-horror is related to the notion of the monster, and that monster is usually perceived as threatening and impure (Carroll, 1990:23). Carroll (1990:42-43) claims that the condition of being threatening is easily established in any fiction; the monster kills people, or shows some clear signs of such an attempt. Impurity is understood as categorical contradictoriness; it involves a conflict between two or more standing cultural categories. Such contradiction may be achieved firstly by the fusion of ordinarily disjoint or conflicting categories into a spatio-temporally unified character. Secondly, contradictions may be attained by the fission of what is ordinarily unified and spatial fission, such as *doppelgängers*[6], as well as where there are periodic

[6] The German word, *doppelgänger* in fiction and folklore means look-alike, or literally a "double goer". According to Hallam (1981:5), *doppelgänger* can mean almost any dual, and in some cases even multiple, structures in a text. Other subsets of the *doppelgänger* include the evil twin and the alter ego, the main difference being that the evil twin and alter ego are second selves that result from an ego-alter ego split (Pizer, 1998:2).

identity changes, such as shape shifters and werewolves. The notions of fusion and fission are used within this dissertation as aspects of the monster/victim ambivalence to explain and interpret the selected characters. Other contradictions that Carroll refers to include magnification, massification and horrific metonymy.

Monsters in horror films based on popular novels are often the main characters such as Bram Stoker's (1847-1912) *Dracula* (1897) and Mary Shelley's (1797-1851) *Frankenstein* (1818). According to Carroll's (1990:16-17) account it is the evaluative beliefs of the audiences that are prompted by the reaction of the main characters, the monsters. The emotion of art-horror is not elicited in cases where monsters are understood as normal ("natural") creatures of the fictional world in question. Worland (2007:7) adds that the monster is the personification of death, an unstoppable force committed to a life of destruction.

1.3.3. Monster Theory

Murgatroyd (2007:1) notes that the word monster is derived from the Latin word *monstrum,* which is connected to the word *moneo* which means to advise or warn. In line with this, Sevelo and Peterson (2008) point out that, in 1996, Jeffery Cohen wrote *The Monster Theory*, a compilation of essays dealing with the postmodern analysis of monsters as they are portrayed throughout history. Cohen (1996:3) lists seven characteristics of monsters that are widely shared. His theories of how to "read" the monster are instrumental in this study. He proposes "a method of reading cultures from the monsters they engender".

Several of his theses apply directly to the examination of the monster body. In the first thesis, he notes that the "*monster's body is a cultural body*" (Cohen, 1996:4). In agreement, Brennan (2007:1) states that monsters are created for a particular audience; it is only logical to assume that they are constructed to fit the particularities of that audience. This means that the monster is not separated from a cultural context. In Cohen's second thesis "*the monster always escapes*", he explains that monsters usually "die" or fade in popularity with the culture that created it, only to emerge later, in a different form, for a different culture (Cohen, 1996:5). His third thesis deals with the idea that the "*monster is not easily categorised*". It is not

entirely human, it is not entirely mythical, but rather a disturbing fusion of forms that threatens to destroy distinctions (Cohen, 1996:6).

The monster is difficult to categorise; thus it can never be entirely identified and hence exists perpetually, in the identification of this fourth thesis, "*at the gates of difference*" (Cohen, 1996:7). The monster becomes simultaneously feared and desired, standing at the border between social propriety and impropriety (theses five and six). Lastly, Cohen (1996:20) propounds that ultimately, the monster's very existence, for a culture, represents either the very worst that culture either could become if it let itself, or more often, what that culture has become and denies (thesis seven). Strickland (2010:10) concurs that the monster resides both in presence and absence, it can be positive or negative, thus creating a sense of ambivalence.

1.3.4. Horror, the monster and ambivalence

Horror films can be explained as a genre that portrays nightmares that exist as part of a collective unconscious. Wood (1996:78) notes that there is a basic formula for horror films which entails that normality is threatened by the monster. Wood further explains that the word 'normality' is used in a strictly non-evaluative sense to simply mean conformity to the dominant social norms. Özkaracalar (2004:13) declares that the monster transforms from period to period, depending on the particular society in which it is found. As well as being adaptable over time, the monster is also ambivalent in itself.

Britton (1979:38) notes that ambivalence works by dissolving the habitual grounds of certainty. The monster is to some degree or other portrayed as sympathetic as well as terrifying. Wood and Lippe (1979:32) suggest a central focus within horror films that conceives the possibility to create a positive monster. Wood and Lippe (1979:15) further add that few horror films have entirely unsympathetic monsters. In many films (for example - Whale's (1889-1957) *Frankenstein* (1931), the monster is clearly the emotional centre, and much more human, but the principle goes far beyond the monster's being sympathetic. Being a sympathetic monster causes ambivalence and this ambivalence extends to our attitude towards normality. Central to the effects and allure of horror films is their fulfillment of our nightmare wish to destroy the norms that oppress us and which our moral conditioning teaches us to

admire. The horror film monster becomes a catalyst used to question the norms and boundaries of society and also to determine whether someone or something is actually inherently evil.

1.3.5. The female monster

The female body turned monster transgresses the boundaries that exist between the possible and the impossible and between what is appropriate and inappropriate. It blurs these boundaries, thus complicating the belief an inherently good female nature. Many female monsters also have an ambivalent nature: they appear and/or behave like "normal" women, but when their monstrosity is revealed through discovery of their sinister actions, they become threatening figures.

The female monster further blurs the boundaries of the natural and supernatural, woman and animal, and nature and human, thus creating a sense of ambivalence between these categories (Lindsey, 2011: 7-8). This indicates the importance of investigating female monsters in literature. What they present to viewers is not simply the theme of the bad woman versus the good woman or the seductress of the male protagonist (as can often be found in *Film noir*). The female monster defies social and physical perceptions and expectations of women and crosses multiple boundaries as she transforms and transgresses.

From the above-mentioned contextualization and theoretical foundation the following problem statement is formulated.

1.4. Problem statement

In the history of the horror genre within film studies, female monsters with their transformative bodies cross a multitude of boundaries and reveal changes in cultural ideas. In doing so, the female monster often presents a problem of ambivalence in the relationship of being simultaneously a predator and a victim. In the case of the film *Wolwedans in die Skemer,* the characters Sonja, Adele and Maggie present the viewer with the opportunity to investigate this ambivalence. This relationship can be read visually by analysing the *mise-en-scène* of the film and applying appropriate visual codes to the reading of the characters. It is possible to address this problem

by theoretically exploring the ambivalence between the monster and victim as set out in such theories as Cohen's *Monster Theory* and Carroll's *Philosophy of Horror.* From this problem statement the following research questions will attempt to establish the monster-victim ambivalence within *Wolwedans in die Skemer*.

Research questions

- How is the monster-victim ambivalence evident in Cohen's *Monster Theory* and Carroll's *Philosophy of Horror*?
- How can Cohen's *Monster Theory* and Carroll's *Philosophy of Horror* be used in the visual reading and interpretation of *Wolwedans in die Skemer's mise-en-scène* with regard to the female monster and the characters, Sonja, Adele and Maggie?
- How can a reading of the *mise-en-scène* of the film *Wolwedans in die Skemer* help to explain the ambivalent female monster-victim relationship with reference to the characters Sonja, Adele and Maggie?

1.5. Objectives

The specific objectives of this study are to firstly present the theories of Cohen and Carroll namely, *Monster Theory* and the *Philosophy of Horror* and apply them to the characters. Secondly, the female monster, Cohen's *Monster Theory* and Carroll's *Philosophy of Horror* must be integrated and applied to a reading of the characters and the *mise-en-scène* of the film, to determine the various monster-victim relationships in the film. The third objective is to investigate the ambivalent female monster-victim relationship. This study sets out to demonstrate how a reading and interpretation of the *mise-en-scène* of the film can shed light on this ambiguity with reference to the characters Sonja, Adele and Maggie.

1.6. Central theoretical statement

Within the horror genre, viewers are presented with two classic characters, namely that of the monster and the victim (often female), each with their own set of characteristics and natures that define them. However, I advocate that in recent horror films these classic character traits and natures are often blurred and merge

into one character, giving rise to a monster-victim ambivalence. I assert that at some point in the film *Wolwedans in die Skemer,* the characters Sonja, Adele and Maggie all visually transform their behaviours from the normative human to the monstrous, in this way becoming figures that are ambivalent with the cultural constructs of the female's nature and role within traditional monster (Gothic) horror. This notion links the characters with the monster and with horror. Lastly, I propose that these characters can no longer be categorised as traditional horror victims who are weak females, but rather that these characters share ambivalent traits of both monsters and victims. This causes them to appear as both female monsters and normative female figures that behave like normal women within society; yet simultaneously gives rise to an ambivalent aspect in their natures that makes them dangerous, monstrous and problematic within their communities.

1.7. Methodological framework

The study of this dissertation involves qualitative research and comprises two supplementary sections (1.7.1) - a literature study, and (1.7.2) a reading and interpretation of the *mise-en-scène* and the characters. The characters Sonja, Adele and Maggie as well as the *mise-en-scène* will be read and interpreted with regard to the key concepts of ambivalence, horror and monsters.

1.7.1. Literature study

An assortment of references that comprises books and relevant academic articles regarding the concepts of the monsters (Cohen's *Monster Theory*), horror (Carroll's *The Philosophy of Horror or Paradoxes of the Heart*), ambivalence and the actual footage from *Wolwedans in die Skemer* are used throughout this dissertation. In order to validate the motivation for this study a NEXUS search was performed. A variety of articles from Jstor, Google Scholar and ProQuest will be referenced throughout the study.

1.7.2. Reading and interpretation of the characters Sonja, Adele and Maggie

A necessary point of departure is an identification and explanation of each of the chosen characters Sonja, Adele and Maggie from *Wolwedans in die Skemer,*

presented through an analysis of the *mise-en-scène*. Secondly, the description of the film, that includes the genre, the release date, director, main characters with special focus on the chosen characters is given by way of a synopsis. The mood, tone, and themes within the *mise-en-scène* of the film are also discussed as being applicable to the chosen key concepts of ambivalence, horror and monsters. Thirdly, the section on identification will focus on relevant visual signs and symbols that relate to the central concepts of ambivalence, horror and monsters and will be discussed in accordance to the characters and the *mise-en-scène* in which they operate. Fourthly, a visual reading and interpretation of the key concepts of ambivalence, horror and monsters embedded in the *mise-en-scène* are analysed and compared with regards to the specific characters of Sonja, Adele and Maggie.

1.8. Work plan

Chapter One presents the introduction of the study. It presents the purpose of the investigation as well as a prelude to the genre and theme of the films and characters, Sonja, Adele and Maggie. A problem statement, research questions, specific objectives and a central theoretical statement are set out in relation to these characters.

Chapter Two provides the theoretical framework, including Carroll's *Philosophy of Horror* and Cohen's *Monster Theory*. This chapter also presents the methodological approach which includes the *mise-en-scène* of the film as well as the key concepts of ambivalence, horror and monsters. In Chapter Three an extensive introduction and discussion of the contextual aspects embedded in this research, namely the *Red Riding Hood* story and the wolf, are presented. Further, in this chapter an outline of the film's synopsis and characters is provided. Chapter Four presents a reading and interpretation of the characters Sonja, Adele and Maggie. Here, an analysis of the characters is presented and discussed in relation to the key concepts of ambivalence, horror and monsters which are illuminated by the use of the *mise-en-scène* of the film. In Chapter Five a summary of the main arguments of the dissertation as well as a conclusion to the investigation is presented.

Chapter Two

Theoretical context: *Mise-en-scène,* Carroll's *Philosophy of Horror*, Cohen's *Monster Theory*, the female monster and ambivalence

2.1. Introduction

Within Chapter One the context of this research and the problem statement, research questions and central theoretical statement were formulated. As previously stated, the aim of this study is to investigate how the *mise-en-scène,* with the use of visual elements such as settings, props, costume and lighting to name a few, can be used to interpret the ambivalent monster/victim relationship of the characters Sonja Daneel, Adele and Maggie Joubert from the film *Wolwedans in die Skemer* (2012)by Jozua Malherbe. The film genre of horror as a visual art form is used as a means of analysing the above characters from *Wolwedans in die Skemer.* An analysis of these characters with specific emphasis on Cohen's *Monster Theory* (1996) and Carroll's *The Philosophy of Horror or Paradoxes of the Heart* (1990) needs to be established to determine how the ambivalence of each character differs from the other.

In this chapter, the theoretical context of the concepts of ambivalence, horror, monsters and *mise-en-scène* are discussed by firstly addressing the concept *mise-en-scène* as it appears in film studies. *Mise-en-scène* is a crucial concept in understanding film style and in making critical distinctions between films of different genres. Secondly, the film genre of horror is discussed in relation to the monster that features prominently within Carroll's *Philosophy of Horror* and the notions of the monster within Cohen's *Monster Theory*. Thirdly, theoretical context is provided on the concept of ambivalence and how the horror monster is ambivalently viewed as both a predator and a victim the female monster is discussed under this section.

2.2. The visual narrative of the *mise-en-scène*

2.2.1. Defining the term mise-en-scène

Gibbs (2002:5) states that the term *mise-en-scène* is used in film studies with reference to visual style. Duquette (2008:1) notes that within film, *mise-en-scène*, or the design of the presentation of visual elements, is of great significance both in how it displays what a film wants to say, and in how we as viewers interpret what is seen.

As nearly all elements of what audiences see on screen constitute *mise-en-scène*, every frame portrays a visual message. Parkinson (2012:156) asserts that the *mise-en-scène* is crucial in conveying meaning in in all films, fictional, documentary and avant-garde, and the *mise-en-scène* can establish mood and suggest motifs that reinforce themes. A well-composed shot can reveal as much about a character and the world they inhabit as pages of dialogue.

The word has French origins, although it has been used in English since 1833, and has its origins in the theatre (Gibbs, 2002:5). Literally translated it means 'to put on stage'. The phrase refers to the arrangement of all the visual elements of a theatrical production within a given playing area, the stage. However, *mise-en-scène* in film resembles the art of painting in that an image of formal patterns and shapes is presented on a flat surface and enclosed within a frame. *Mise-en-scène* is further described as the contents of the frame and the way the elements are organised. Due to its theatrical heritage, cinematic *mise-en-scène* is also a fluid choreographing of visual elements that corresponds to a dramatic idea, or complex of ideas. The term *mise-en-scène* developed from the theatre, where it literally meant 'put into the scene' and referred to the design and direction of the entire production, or, as *metteur-en-scène* (*scene*-setter), to the director's work. In agreement, Lathrop and Sutton (2010) also note that in its original usage, *mise-en-scène* refers to all the visual elements of a theatrical production within the space provided by the stage itself. Film-makers have borrowed the term and have extended the meaning to suggest the control the director has over the visual elements within the frame of the film image.

2.2.2. Film-makers/critics and mise-en-scène

Mise-en-scène has preoccupied film-makers in several countries and periods. Georges Méliès (1861-1938) and the German expressionists such as Robert Wiene's (1873-1938) and Frtiz Lang (1890-1976) were among the earliest *metteurs en scène,* but shot duration shortened with the evolution of crosscutting and the transition to sound saw image depth subordinated to narrative logic, psychological truth and spatial temporal continuity. German expressionism developed immediately following World War I (1914-1918). In painting, writing, and film-making, Expressionism was a type of cinema strongly driven by *mise-en-scène*, where the

psychological turmoil of the characters was expressed by the space they inhabited. Major representatives of German expressionism in film include Robert Wiene's, *Das Cabinett des Dr Caligari* (*The Cabinet of Dr Caligari*, 1920) and F. W. Murnau's (1888-1931) *Nosferatu, eine Symphonie des Grauens* (*Nosferatu: A Symphony of Horror*), one of the first vampire movies (1922). These and many others created a dark and anxious visual field, uneasy and frightening. German expressionism had enormous influence when its practitioners moved to the United States: Expressionism was evident within Universal Studio's horror films of the early 1930s such as *Frankenstein* (1931), *Dracula* (1931), and their sequels; in some films that are not particularly related to the horror genre such as Murnau's *Sunrise* (1927) and Orsen Welles (1915-1985) *Citizen Kane (*1941) the covert feelings of an underlying sense of dread can still be felt primarily because of the play of light and dark as well as in the *film noir* genre of the 1940s; Alfred Hitchcock's (1899-1980) *Psycho* (1960); and Martin Scorsese (1942-) *Taxi Driver* (1976). These, among others, borrowed their idea of *mise-en-scène* from German expressionism, although it was not the only influence on these films (Kolker, 1999).

Officially, the term *mise-en-scène* was imported into film studies by a group of French film critics in the 1950s, many of whom would become directors and constitute the French *New Wave*[7] in the 1960s. One of these critics-turned-directors, François Truffaut (1932-1984), used the term negatively to describe the directors of the French "Tradition of Quality," the rather stodgy French films that appeared after World War II. *New Wave* theorists felt that these films merely translated novels into movies. André Bazin (1918-1958), perhaps the most influential film critic since Sergei Eisenstein (1898–1948) (the revolutionary Russian film-maker who, despite his theoretical focus on a particular form of editing called montage, was a master of *mise-en-scène*), was much more positive in his use of the phrase (Kolker, 1999). Parkinson (2012:156) propounds that a more complex usage for the term *mise-en-*

[7] Kuhn and Westwell (2012:297) state that the 'New Wave' (or *la nouvelle vague*) refers to a group of filmmakers (such as François Roland Truffaut (1932-1984), Jean-Luc Godard (1930) and Claude Chabrol (1930- 2010)) who, between the end of the 1950s and early to mid-1960s in France, momentarily transformed French cinema and had a great impact on filmmakers throughout the world. Many of its main directors had a long relationship with the important monthly film magazine *Les Cahiers du cinema et de la télévision* (literally meaning Cinema and television notebooks).

scène was introduced by Bazin to define the technique of using long takes with deep-focused moving camera to unify character and environment and provide an alternative to Hollywood's classic cut-based narrative mode.

Later directors developed highly individualised *mises-en-scènes*. Michelangelo Antonioni (1912-), for example, created an extremely intricate and expressive *mise-en-scène* in films such as *L'Avventura* (*The Adventure*, 1960), *La Notte* (*The Night*, 1961) and *L'eclisse* (*The Eclipse*, 1962). According to Krauss (1993:2-27) in *The Optical Unconscious*, Antonioni, like the American abstract expressionist painters of the time (Jackson Pollock (1912-1956) and Mark Rothko (1903-1970)), reversed the usual conventions of foregrounding the human figure against a background. Antonioni believed that the background, or, the environment in which a character is found should be foregrounded, so that the characters form only one part of the *mise-en-scène*, which defined them by where they were, what was around them, and how they were observed by the camera.

Some contemporary directors have emerged with a recognizable visual style that is all but synonymous with *mise-en-scène,* David Fincher (1962-) being one. *Se7en*[8] (1995), *The Game* (1997), and *Fight Club* (1999) set up consistent visual palettes and compositional structures for their fictional worlds. The creation of a coherent and articulate *mise-en-scène* is a means of personal expression. From the quiet domestic spaces of the Japanese director Yasujiro Ozu (1903–1963), who defines his characters by what surrounds them, to the vertiginous, shadowy spaces of the worlds created by Orson Welles, to the abstract cityscapes of Antonioni and the imprisoning interiors of the German film-maker Werner Rainer Fassbinder (1945–1982), to the expressive compositions and camera movements created by Martin Scorsese (who uses Fassbinder's cinematographer, Michael Ballhaus (1935), creative film-makers have developed alternatives to Hollywood's classical realism through *mise-en-scène*. The technique, like other modernist ones, foregrounds rather than hides the film medium's processes (Kolker, 1999).

Monaco (2000:179) proposes that *mise-en-scène* is a result of decisions about what to shoot in a film scene and how to shoot a film scene. Choosing angles, moving a

[8] The film *Seven* is written as *Se7en* as in the title is stylized as such within the film's title sequence.

camera, deciding how the camera should be positioned and how the scene should be dressed and lighted are among the things that cinema, and no other single art form, can do. Kuhn and Westwell (2012:268) add that *mise-en-scène* also refers to what the viewer essentially sees on screen which includes the 'who, what and where' of the characters and objects and their relative positions, expressions, appearance, costume, make-up, scenery, props, lighting, sounds and camera angles. These collective aesthetic choices are the marks of great film-makers as they produce complete and coherent fictional worlds (Kolker, 1999). *Mise-en-scène* often provides observations on the characters and the worlds they exist in. The next sub-section looks at the different elements that form part of the *mise-en-scène.*

2.2.3. Elements of mise-en-scène

Mise-en-scène is constituted by the construction of shots and the ways that they lead to visual coherence, across the edits from shot to shot. *Mise-en-scène* therefore encompasses both what the audience can see and the way that we are invited to see it (Gibbs, 2002:5). Kolker (1999) points out that it includes all the elements in front of the camera that compose a shot: lighting; use of black and white or colour; placement of characters in the scene; design of elements within the shot (part of the process of production design); placement of camera *vis-à-vis* (in relation to) characters on the set; movement of camera and/or actors; composition of the shot as a whole and lastly it includes how it is framed and what is in the frame. Music may be considered an integral part of films that can also be explicated in the *mise-en-scène*. While not seen, at its best music enhances the visual and narrative construction of the shot.

Cinematic *mise-en-scène* refers to how directors, working in concert with their cinematographers and production designers, articulate, indeed, create, the spatial elements and coordinates in the shot and succeed in composing well defined, coherent, fictional worlds. Composition and the articulation of space within a film carry as much narrative power and meaning as its characters' dialogue. *Mise-en-scène* is thus part of a film's narrative, but it can tell a larger story, indicating things about the events and characters that go beyond any words they utter. Gibbs (2002:5) concurs and states that *mise-en-scène* refers to many of the major elements of communication in cinema, and the combinations through which they

operate expressively. The codes of *mise-en-scène* are the tools with which the film-maker alters and modifies our reading of the shot (Monaco, 2000:179).

According to Ward (2003), the word *composition* becomes an umbrella term to describe a set of camera parameters that are employed in any given situation. Composition is part of the process of visualizing and planning the design of a movie. More precisely, composition is the organization, distribution, balance, and general relationships of stationary objects and figures as well as of: light, shade, line, and colour within the frame. Film-makers use drawings and models or general sketches of the look of overall scenes, specific set designs, costume designs, storyboards for particular shots and sequences to aid them in visualizing each shot to achieve a unified whole. As film-makers visualise and plan each shot, they must make decisions about two aspects of composition firstly *framing,* what we see on the screen; and, secondly *kinesis,* is the movement of objects or figures on the screen.

Santas (2002:63) proposes that a shot is the basic unit of film and the briefest recording of film action. Combined and edited the shots filmed make up a movie. Giannetti (2005:11) defines the shots of a film by the amount of subject matter that is included within the frame of the screen. A variety of camera shots can be used and they differ considerably. Shots are determined on the basis of how much of the human figure is in view. Most of the camera shots can be classified in six basic categories. The first shot is called the *extreme long shot*. This specific shot is taken from a great distance and serves as a spatial frame of reference for closer shots, for this reason the *extreme long shot* is often referred to as the establishing shot. The *extreme long shot* or establishing shot is usually the first shot within a sequence and it establishes the setting, background and environment of the film (Kuhn & Westwell, 2012:374). This shot is most effective when used in epic films where a locale plays an important role.

Giannetti (2005:12) states that the most complex shot in cinema is the *long shot*. The *long shot* corresponds approximately to the distance between the audience and the theatre stage (Santas, 2002:63). The *long shot* captures the whole subject within the frame. The usual convention of the *long shot* is with the character's head and feet nearly touching the top and bottom of the frame. The audience is placed closer to the subject, making it easier to identify aspects of the character and their performances,

while also retaining the audiences' awareness of the overall environment they are in, which makes the *long shot* perfect for framing action scenes and observing social groupings.

Kuhn and Westwell (2012:374) state that the convention of the *medium shot* is when framing a person and approximately half of their body is in the shot and the figure is viewed from the waist up but still as part of the setting. More subtle performances and detailed actions can be seen. The *medium shot* is useful for shooting exposition scenes, for carrying movement, and for dialogue-heavy scenes. The *medium shot* is a good framing device for conversation scenes between characters, especially if hand movements are part of the performance. Giannetti (2005:12) notes that there are several variations of the *medium shot*. The *two-shot* contains two figures from the waist up while the *three-shot* contains three figures or more and tend to become a *full shot*, unless the other figures are featured in the background. The over-the-shoulder shot usually contains two figures, one with part of her/his back to the camera with the other facing the camera.

According to Santas (2002:63) the *close-up shot* is the most frequently used technique of cinema and is the feature that distinguishes cinema from the stage. The *close-up shot* shows a detail of the overall subject or action this includes the head or hands if the subject is a person. *Close-ups* of characters are a good way of engaging the audience with the character emotionally. The audience gets closer to the character, and the shot begins to lose the background information, thereby emphasizing the subject, rather than the background. The *close-up shot* tends to magnify objects on the screen; this places importance on that object and suggests symbolic significance. A variation of this shot is the *extreme close-up* where the camera might zoom into the picture frame, placing importance on the figure's eyes or mouth. This unnatural closeness to the subject is good at bringing the viewer into intimate or even fetishistic relationship with the subject. The deep focus shot is usually a long shot consisting of a number of focal distances and is photographed in depth. Occasionally this shot is called a wide angle shot because it requires a wide angle lens to capture the shot. This type of shot captures objects at close, medium, and long ranges simultaneously, all of them in sharp focus (Giannetti, 2005:13).

The angle at which a character or object is shot in a film can dramatically affect how we perceive that character or object. Film directors often choose to shoot scenes using different angles in order to make authorial comments on the role and importance of that scene in the film. There are five basic camera angles used to shoot scenes in a film. The angles are determined by where the camera is placed, not the subject photographed (Giannetti, 2005:14). Kuhn and Westwell (2012: 56) point out that the *eye-level* shot is the most common angle seen in movies. Scenes are shot at roughly the same level as an observer would see the scene. These are not terribly dramatic shots, but are used to photograph scenes that explain story development.

The *bird's-eye view* angle is perhaps the most disorientating angle as it involves the photographing of a scene from directly overhead. For the *bird's-eye view*, the camera is placed above the subject, looking down toward the subject and the ground. This kind of shot can seem disorienting because it is rarely the way audiences see the world. Shooting from this angle allows audiences to hover above a scene like all-powerful gods, making the objects or characters photographed seem ant-like and insignificant. Directors often use the *bird's-eye view* when they want to make some kind of dramatic comment on a character or scene. The *high angle* is not as extreme as a bird's eye view. The camera is elevated above the action using a crane to give a general overview. The *high angle* is photographed looking downwards; this tends to draw attention to the importance of the environment or setting for a scene. High angle shots also tend to make characters look small and are often used by directors to symbolically suggest insignificance or withering authority. Movement with this angle is slowed down as this angle tends to be ineffective in conveying speed, but is useful in suggesting tediousness (Giannetti, 2005:15).

Cadwell (2005:60) notes that the *low angle*, looking upwards, has the opposite effect of a high-angle shot. It tends to focus attention on the size and significance of a character or object rather than the environment. Often directors will use this kind of shot to symbolically announce the power and authority of one of their characters without literally telling the audience this information. Giannetti (2005:17-18) asserts that movement is sped up when this angle is photographed. The *oblique angle* is

shot by literally tilting the camera frame. It can be used to suggest a sense of transition, crookedness and tension. The use of these different angles can create point of view shots where the camera is placed in such a way as to represent or reproduce a character's perspective in an environment or event. The camera effectively acts as the character's eyes, and so point of view shots are often used to create empathy with a character. Along with camera angles, lighting is also important in conveying meaning to a scene.

Kuhn and Westwell (2012:248) declare that lighting, to the film director**,** is more than illumination that enables the viewer to see the action. Lighting, like the other aspects of *mise-en-scène*, is a tool used by the director to convey special meaning about a character or the narrative to the viewer. Lighting can help define the setting of a scene or accentuate the behaviour of the figures in the film. The quality of lighting in a scene can be achieved by manipulating the quality and the direction of the light. When the director manipulates the quality of the lighting, or the relative intensity of the illumination, he can control the impact of the setting or the figure behaviour has on the viewer (and can emphasise the intended central focus of the frame). By using lighting that creates clearly defined shadows, the director can suggest a strong division between two spatial areas of a scene. A definite area of shadow may suggest and create a feeling of suspense. Whereas hard lighting creates crisp edges around images and between spatial areas of the scene, soft lighting produces a diffused illumination.

According to Lathrop and Sutton (2010) a director can choose to use lighting and the elements of shadow and light as a means to distinguish visually whether a character is good, innocent or a victim and/or whether a character is evil or a predator. The director can send the viewer two messages about the relationship between good and evil in his film. By removing the crisp edges of shadow and light, the director may suggest that distinguishing between good and evil people is not a simple task in the view of the world presented in his film. A carefully controlled direction of lighting allows the director to set the mood of a particular scene. There are five primary types of directional lighting, which includes frontal lighting, side lighting, back lighting, under lighting, and top lighting.

Cadwell (2005:27) propounds that *frontal lighting* is used when the director wants to eliminate shadows from a scene. It is especially useful when a scene takes place outdoors at high noon or in an indoor location. *Side lighting* is often used when the features of a character or an object play an important role in the development of the narrative. Sidelight causes the features of an object to cast sharp shadows. *Back lighting* illuminates only the edges of an object. According to Giannetti (2005:22) this type of lighting is used when a silhouette effect or a soft and ethereal effect is desired. This effect is used if a director wishes to conceal the identity of a particular character in a scene. *Under-lighting* comes from below the object and tends to distort the features and shape of the object. *Under-lighting* is used to create the eerie image. *Top lighting* is lighting, which shines from directly above the object, can be used to direct the viewer's attention towards an area above the objects in the scene (Lathrop & Sutton, 2010). Lighting places a focus on the props and characters and their make-up as well as environment or setting and illuminates their expressions and movements.

Lathrop and Sutton (2010) list setting as an important visual element of film, includes all that the viewer sees which informs time and place apart from costume. This aspect of *mise-en-scène* plays an extremely active role in film and periodically may assume as much importance in the total film as the action, or events. Since the earliest days of cinema, critics and audiences have understood that setting plays a more active role in cinema than it usually does in the theatre. Bazin (1971:12) writes,

> The human being is all-important in the theatre. The drama on the screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as an accessory, like an extra, or in counterpoint to nature, which is the true leading character.

Drama on screen may not even require actors if swirling desert sand, wildly lashing palm fronds, or a falling autumn leaf dynamically contribute to dramatic effect. Although setting provides a container for dramatic action, its significance goes beyond that and invites the film-maker to control its various aspects artistically.

Perhaps the most important decision that a film-maker must make about a setting is to determine when to shoot on location and when to shoot on a set. Lathrop and Sutton (2010) acknowledge that the method of setting control is an important aspect

in the creation of a film. Setting control is the selection of natural or artificial locales. The selection process includes either constructing the set or using an already existing locale (Cadwell, 2005:17). Control of the setting may be extended, then, to determination of historical authenticity or creative blends intended to add to the text's meaning. Thus the set might represent a particular place, or it might be intentionally constructed to include the possible, improbable or even impossible locale as in the case of fantasy films. Whether selecting or constructed, real or surreal, setting functions variously to orient viewers, to contribute dramatic impact, and to add meaning to the film's narrative. In addition to its physical significance, the setting creates a mood that has social, psychological, emotional, economic, and cultural significance.

Lathrop and Sutton (2010) declare that selecting, constructing, and arranging elements of setting all give the director powerful control over his art. Staging the event for the camera, the director, exhibits craft and creativity as he uses this aspect of *mise-en-scène*. Further, the ability of the setting to add meaning to narrative implies that props(forming part of the setting given specific significance in the total action) are also part of the control directors dictate in film art. Props that are shown early in a film may appear later to provide emphasis or even real causal relationships between otherwise seemingly coincidental events (Cadwell, 2005:18).

Kuhn and Westwell (2012:97) state that costume, or clothing and its accessories, is also an important visual element in film. In traditional horror movies for example, costume or wardrobe is a vital aspect which can contribute to a setting and suggest specific character traits, such as social status, self-image, the image that the character is trying to project for the audience. An example of an iconic costume would be Dracula's cape, as the cape symbolically represents a bats wings, which the vampire Dracula will use to flit outside his victim, Lucy's, window such as in *Bram Stoker's Dracula* (1992) directed by Francis Ford Coppola (1939-). The cape is also used to hide is victims from sight when he feeds off their blood. Directors concerned with historical reality often go to great lengths to research clothing style, textile, and dye likely to be used by people of a certain era, for costume is a crucial means of establishing authenticity. Costume as an aspect of *mise-en-scène* in film, however,

gains even more significance when directors manipulate costume so that it functions in special ways in the film as a whole.

Costume can serve to enhance the narrative, or story, for instance, by suggesting social position of characters. Costume can imply, too, the psychological disposition of characters. Costume also can hint at character development in the film. When an innocent character, normally dressed in pale frocks, switches to siren red, the audience recognises a gain in experience with the character. Thus, costume becomes a special tool in the director's kit. Any portion of a costume may become a prop. As in many films such as *Dracula* and in this case *Wolwedans in die Skemer* a simple cape can for instance suggest to viewers a concealment of evil and later provides a means for a victim's entrapment. The prop becomes significant in the ongoing action of the film. The prop's recurrence contributes to the viewers application of the total film. It is the director's selection and arrangement of costume as an aspect of *mise-en-scène* gives her/him control of visual elements necessary to effective filming (Lathrop & Sutton, 2010).

Nusim (2008) advocates that movie make-up can be corrective as it can cover flaws and accentuate the attractive features of an actor. Using make-up creatively enables actors to portray almost any type of character. Make-up artists are in that sense also storytellers. Whether the script requires actors to look beautiful or ragged, younger or older, or like monsters or other fantastic beings, make-up artists and hair stylists help audiences believe that what they see on the movie screen is real. Makeup artists and hair stylists therefore do more than make actors look attractive. They work closely with costume designers to visualise the complete character. Like costume designers, makeup artists try to reflect the time period, lifestyle, and social status of the characters. Hair and make-up effects also include the application of facial hair, bald caps, wigs, tattoos, body-paint, and medical effects such as scars, wounds and blood. Hair and make-up are in many senses key elements in the overall design of films, creating a look that is appropriate for the characters and time periods.

Other important elements of the *mise-en-scène* include figure expression and movement. Lathrop and Sutton (2010) note that these are used by the director to support the narrative as well as help develop the thematic unity of a film. Figure expression refers to the facial expressions and the posture of an actor, whereas

figure movement refers to all other actions of the actress/actor, including gestures. Two of the most important aspects of film study are appropriateness of the expression of the actors and the control the director exhibits over the actor's movements. Often, viewers tend to think of actors as representing real people and, therefore, many underestimate the art required in direction. The film-goer must keep in mind that the actors' behaviour on the screen is carefully controlled by the director. The director causes the actors to behave in a way that supports a particular thematic element of the film. The director's control over movement gives her/him more artistic power as s/he deals with the narrative demands of the script.

Lathrop and Sutton (2010) state that figure expression, as an element of *mise-en-scène*, also provides artistic power to the director because the actors in a film are used as vehicles of expression by the director the viewer must keep in mind that an actor's performance should be examined in terms of how well it complements the film's message as opposed to how well the actor's performance supports the viewer's conception of behaviour in the real world. The viewer's predetermined notions of "realistic" behaviour should therefore not impede her/his understanding of the appropriateness of the expressions of the actors. The appropriateness of an actor's expression ought rather to be judged according to that particular actor's behaviour within a particular environment. A character's pattern of behaviour can alert the viewer to the appropriateness or inappropriateness of an actor's expression. If a character exhibits an expression which is opposed to the expressions s/he has been displaying throughout the film, the viewer might be led to believe that the actor is demonstrating inappropriate behaviour. The viewer should, however, always remember that the appropriateness or inappropriateness of a character's behaviour should be judged in relation to the setting of the particular scene and the overall make-up of that particular character. The *mise-en-scène* elements of the character and the setting are linked and should work coherently with one another to convey meaning within a film.

A character's placement within a setting, the framing and composition of that character and setting also convey meaning within a film. To place emphasis on a character within a shot or scene, a director makes use of dominant contrast or the dominant. The dominant is an area of an image that immediately attracts our

attention because of its compelling contrast. The dominant contrast can be created by any number of techniques. The size of an object may draw the audience's attention to it. In black and white movies, the dominant contrast is generally achieved through a juxtaposition of lights and darks. Colour may be used as a tool to assist in the emphasis of the dominant within a scene. Colour in film tends to be a subconscious element. It has a strong emotional appeal and is expressive and atmospheric rather than intellectual. Colour suggests moods and places symbolic meaning on scenes filmed. Cool colours such as blue, green and violet tend to imply tranquillity, detachment and serenity. Cool colours also have a tendency to recede in an image. Warm colours such as red, yellow and orange suggest aggressiveness, violence and stimulation and tend to move forward in most images (Giannetti, 2005:25-27).

The horror film genre is most recognizable by its use of vivid images intended to instill an emotional effect on the audience. Colour in horror film has a symbolic effect, such as red, that may suggest blood. It also has an emotional effect on the audience subtly suggesting how an audience needs to feel towards a scene or character. Through the use of the *mise-en-scène* elements such as subdued lighting, interplay of shadows, contrasts in the use of backdrops and stage setting, the horror film tries to visually frighten, shock, disgust and repel the viewer. Kawin (2012:2) propounds that horror films can be profound fables of human nature and significant works of art, yet many people dismiss the genre and view it as too disgusting or frightening and are unwilling to discuss them. We are fascinated with this genre for the blood and shock, the adrenaline and relief, the fantasies and creative leaps and more, but we are also attracted to the powerful images and scenes that arise in a world where nothing is impossible. The next section discusses the genre of horror.

2.3. The horror genre and its visual elements

2.3.1. The genre of horror

Teusner (2002:17) proposes that a literary genre is generally described as a set of cues, given to its audience, as to what kind of situations, moods and topics to anticipate. Sipos (2010:5) concurs and states that film genres are usually defined by a set of story conventions, which may include plot, character, period, and/or setting.

Story conventions spawn a genre's icons, such as vampires for horror and spaceships for science fiction.

The horror genre along with various other movie genres is one of Hollywood's popular genres (Neale, 2000: 85). Prince (2004:1) concurs that along with westerns, musicals and gangster films; horror is one of cinema's basic genres. Prince (2004:1) further states that other genres surfaced in the early days of cinema, but unlike some, horror films have retained their popularity to the present day. Grant (2010:2) concurs that while other genres have cycled in and out of popularity, horror has been an important part of film history from the beginning. With roots in such pre-cinematic forms such as medieval woodcuts, *Grand Guignol* theatre[9] and the Gothic novel, horror made a smooth transition to film in the one-reelers of Georges Méliès, the first pioneer of fantastic cinema. Grant adds that by 1903 Méliès had made films with monsters, ghosts, devils, and other assorted spirits all of which would become central to the horror film as it would develop over time. Unlike such genres as the musical and the gangster film, which had to wait for the technological development of synchronised sound, horror movies were already an important genre in the silent era.

Teusner (2002:17) states that horror as a genre explores the grotesque, the evil, the gruesome and the bloody. Horror goes beyond the other film genres as it aims to imbed itself in its audience's subconscious playing on their fears. Prince (2004:3) declares that musicals offer us courtship rituals; westerns and war films give us lessons about American empire; gangster films confirm our sense of social anarchy and economical unfairness. Yet only horror goes straight to the deepest unease at the centre of human existence. Horror is an elusive genre to define. Kawin (2012:3) notes that when we sleep, the nightmares we dream are playing out our deepest fears: this is a universal human experience. Horror is part of our response to the world.

Sipos (2010:5) declares that horror has its own story conventions; it is an emotive genre defined by its intent to scare. In agreement, Lavery (1983:48) advocates that in a way, the genre of the horror film can be defined as films whose primary effect is

[9] *Le Théâtre du Grand-Guignol* known as the Grand Guignol was a theatre in the Pigalle area of Paris. From its opening in 1897 until its closing in 1962, it specialised in naturalistic horror shows. Grand-Guignol has been called "the French theatre of horror" (Staats, 2009:1).

to surprise, terrify, or alienate an audience by means of a narrative and cinematic techniques which are disorienting and aggressive, violent or discomforting. According to Teusner (2002:3), the genre of horror film places the deepest fears of our individual and collective lives in front of our eyes and ears. Horror films endeavour to divulge the extremes of our collective imagination, and to address our sensibilities and assumptions about the world order. In doing so, horror exposes the vulnerability of our perceptions of reality, normality and the way the world is meant to be.

According to Kawin (2012:4), to define the core of the horror genre it is imperative to take note of the word and its historical significance. Horror in the English language means roughness or ruggedness; it also suggests a revulsion that is physically manifested by emotional responses such as a shudder or a thrill. The thrill of watching horror films exists in the pleasure of knowing that it is the characters in horror films who get murdered (not us, the audience) ,and this furthers the pleasure which also exists in the fact that we all have a monstrous aspect hidden away. It is the monster on the screen that acts upon and fulfills our own monstrous needs and blood lust. Grant (2010:3) states that the word *horror* itself derives, significantly, from the Latin *orur*, used to describe the physical sensation of bristling, of one's hair standing on end. As a genre, the horror film is defined by its recurring elements such as the undead, blood and violence, by its attitudes towards those elements and by its goal to frighten and revolt its audience (Kawin, 2012:4). Horror films, which often include nightmares, are the nightmares of the cinema, but horror has been an important genre for millennia, in literature, folklore and high and popular culture (Kawin, 2012:3). The genre of horror film is divided and categorised into different subgenres that are listed in the next section.

2.3.2. Horror sub-genres

Ryan (2008:25) notes that films can fall between specific genres; they can display general elements of a certain genre without being primarily from the genre. Film-makers can resist and mix generic conventions, thus creating sub-genres. Hartley (2002:97) avers that each new genre film tends to expand its repertoire, either by adding a new element or by transgressing one of the old ones. For example, Hartley (2002:97) argues that although the film *Scream* (1996) directed by Wes Craven

(1939-) is classified as a horror film, it was by no means typical of the horror genre conventions, as it employed comedy. Films like these validate the fact that genres can be progressive, dynamic and subject to re-invention, thus spawning sub-genres. As previously mentioned, the horror genre is notoriously difficult to define with generic boundaries uncertain and naturally overlapping with science fiction, thriller and fantasy genres, so that there are several principal characteristics at the genre's core (Ryan, 2008:26). Langford (2005:158) asserts that the horror genre is regarded as the "dark genre" with films that border on ambivalence and transgress the boundaries of sanity and madness, of the conscious and unconscious minds, of the external surfaces of the body and the flesh and organs with, pre-eminently, the boundaries of life and death.

According to Bailey (2005:425-429), horror can be divided into the following sub-genres: *Apocalypse* (end of the world scenarios), *Cosmic Horror* (such as H.P. Lovecraft (1890-1937) and his "pantheon of ancient and malevolent beings"), Dark *Fantasy* (conventions of fantasy with an emphasis on horror), Demonic Possession, Ghosts, Haunted Houses, Monsters, Psychological Horror/Serial Killers, Short Stories, Splatterpunk (referring to graphically violent horror films), Vampires, Witchcraft, and Zombies. Kuhn and Westwell (2012:211) add that horror is a protean genre, spawning numerous subgenres and hybrid variants: Gothic horror, supernatural horror, monster movies, slasher films, psychological horror, splatter films, body horror, comedy horror and postmodern horror.

Gothic horror films are generally characterised by the supernatural, dangerous secrets, dreams, period settings and gloomy iconography. Kemp (2011:88) states that it is the history of Gothic horror cinema is linked to the Gothic horror novel. Kemp (2011:88) adds that the first decades of cinema's history saw several attempts to adapt Gothic horror novels for the screen, but it was not until the 1920s that a Gothic horror film tradition was established with films that owed much to the Gothic horrors of the 18th and 19th centuries with their dark and brooding atmospheres such as F. W. Murnau's *Nosferatu, eine Symphonie des Grauens*. Further, Kemp (2011:88) advocates that films of this era demonstrate the cinematic potential of lighting and set design to create dark, shadowy worlds of ruined castles frequented by bats and ghouls. Character types in the era introduced audiences to the male

predator and the hysterical female victim (Kemp, 2011:88). The supernatural horror sub-genre includes ghosts, demons, or other depictions of supernatural occurrences. Often, Supernatural-Horror films combine elements of religion into the plot. Common themes in this sub-genre include the afterlife, the devil and the demonic possession. Films that fit into this category include William Friedkin's (1935-) *The Exorcist* (1973), Gore Verbinski's (1964-) *The Ring* (2002) and Richard Donner's (1930-) *The Omen* (1976).

Since the monster is central to a horror film, it is not surprising that there is a sub-genre known as monster movies. Monster movies are composed of specific monsters such as the zombie, vampire and werewolf and so forth (Worland, 2007:15). The vampire film explores human struggles against vampires that are living off the blood of victims (often infecting those they bite), or the inner-worlds, struggles and wars of vampires. Ryan (2008:27) points out that vampire films include the iconic classical vampire, Dracula (with countless films, such as the films directed by Terence Fisher (1904-1980) *Dracula, Prince of Darkness* (1965) and the 1960 vampire film the *Brides of Dracula*). Popular icons of this genre include: caped vampires, dark crypts, castles in faraway lands, bats and graveyards. However, contemporary vampires can move around in daylight, crucifixes no longer subdue them (these are archaic means of thwarting vampires). More so, different vampire mythology about their origins and family structures are emerging such as in *Underworld* (2003) directed by Len Wiseman (1973-).

Other monster movies include werewolf and zombie films. Werewolf films depict stories about werewolves (a wolf/human hybrid) where either a hereditary condition or a bite from another werewolf transforms humans into beasts. *Underworld* also includes the story of *lycans* or werewolves (see Chapter Three for an exploration of the werewolf theme). The zombie film revolves around the survival of human protagonists, generally outnumbered against highly contagious flesh eating zombies, transforming those they infect into one of the undead, creatures neither dead nor alive, driven by the sole purpose of feeding. Typical films in this genre include *Night of the Living Dead* (1968) directed by George A. Romero (1940) and *Dawn of the Dead* (2004) directed by Zack Snyder (1966-) (Ryan, 2008:27).

Slasher films often revolve around a psychopathic killer stalking and killing a sequence of victims in a graphically violent manner, mainly with a cutting tool such as a knife or axe. Ryan (2008:28) states that the slasher film typically focuses upon a masked psychotic killer who murders a series of victims in a random and unprovoked fashion, usually teenagers or young adults away from adult supervision and involved in illicit activity. Slasher films may at times overlap with crime, mystery and the thriller genre and are not all part of the horror genre (Newton, 2013). Films in this sub-genre include *Psycho* (1960) directed by Alfred Hitchcock*, Halloween* (1978) directed by John Carpenter (1948-)*, The Texas Chain Saw Massacre* (1974) directed by Tobe Hooper (1943-) and *Nightmare on Elm Street* (1984) directed by Wes Craven. Newton (2013) further notes that psychological horror relies on characters' fears, guilt, beliefs, eerie sound effects, relevant music, emotional instability and at times, the supernatural and ghosts, to build tension and further the plot. Films included in this subsection are *The Blair Witch Project* (1999) directed by Daniel Myrick (1962-), and Eduardo Sánchez (1968), *The Shining* (1980) directed by Stanley Kubrick (1928-1999), and *Sixth Sense* (1999) directed by M. Night Shyamalan (1970-).

Newton (2013) declares that splatter films are films that deliberately focus on graphic portrayals of gore and graphic violence, generally displaying a morbid fascination with 'the vulnerability of the human body'. Through the use of special effects and excessive blood and guts, they tend to display an overt interest in the vulnerability of the human body and the theatricality of its mutilation. Not all splatter films are slashers, and not all slasher films are horrors. The films in this sub-genre include: *Saw* (2004) directed by James Wan (1977-)*, The Collector* (2009) directed by Marcus Dunstan (1975-) and *The Midnight Meat Train* (2008) directed by Ryuhei Kitamura (1969-).

According to Newton (2013), body horror is used when the horror is principally derived from the graphic destruction or degeneration of the body. Other types of body horror include unnatural movements, or the anatomically incorrect placement of limbs to create 'monsters' out of human body parts. David Cronenberg (1943-) is one of the notable directors of this genre. A few body horror examples include James Whale's *Frankenstein,* Oliver Hirschbiegel's (1957-) *The Invasion* (2007)*,* David

Cronenberg's (1943-) *The Fly* (1986), John Carpenter's (1948-) *The Thing* (1982), Clive Barker's (1952-) *Hellraiser* (1987) and Eli Roth's (1972-) *Cabin Fever* (2002).

Comedy horror combines the elements of comedy and horror fiction. The short story *The Legend of Sleepy Hollow* (1820) by Washington Irving (1783-1859) is known as the first great comedy-horror story. Examples for this genre include *An American Werewolf in London* (1981) directed by John Landis (1950-), *Gremlins* (1984) directed by Joe Dante (1946), *Beetlejuice* (1988) directed by Tim Burton (1958-) *and Shaun of the Dead* (2004) directed by Edgar Wright (1974-) (Newton, 2013).

Linneman (2011:3) states that the term postmodern horror has been used to describe films created after *Psycho* (1960). Horror in the postmodern period makes a shift to a more fragmented visual style. Postmodern horror has been defined by Pinedo (1997:114) as displaying the following qualities:

> [U]nremitting violence in everyday life; blurred boundaries and endemic danger; rationality questioned and authority undermined; rejection of narrative closure; extreme violence which attests to the need to express rage and terror in the midst of postmodern social upheaval.

What Pinedo is suggesting is that postmodern horror blurs the boundaries between good and evil, there are ambiguous endings in which the monster may prevail and, lastly, the biggest change in the horror convention is that women play a more prominent role as both victim and hero. Thus, the director of postmodern horror director disrupts the conventions of how films can be made (for example using unprofessional actors), shot, edited and produced. Significant emphasis is placed on disorienting the audience through fast-paced editing, and unconventional cinematography. In comparison to the pre-*Psycho* horror film, postmodern horror is bleaker in its conclusion and more often focused on sexual violence. The postmodern horror film is a bounded experience of fear because it has a time limit and a distance from the audience. The fear lasts as long as the film and does not carry over into everyday life, though it invokes the possible presence of horror in the ordinary (Linneman, 2011:3).

According to Ryan (2008:30) other sub-genres of horror include *epidemic horror* films that involve an outbreak of a horrific disease, virus or another deadly outbreak usually causing a violent transformation in an individual(s) to a beast or creature.

Parypinski (2011) states that within sci-fi horror (science fiction horror), one sees a mash-up of science fiction and horror, where the sci-fi aspects (aliens, robots, space travel) are usually used to precipitate the overriding horror, such as in the movie *Alien* (1979) directed by Ridley Scott (1937-). Teen horror as a sub-genre revolves completely around teenagers. Typically, these films have a large cast and a clear hero or heroine. Teen horror films often play upon traditional teenage issues, such as dating or the prom, turning them into suspenseful and thrilling situations as within the film *Scream* (1996).

Within these fore-mentioned sub-genres there are a number of elements that categorise such films as horror movies. Worland (2007:15) declares that the horror genre is characterised by specific visual and normative generic conventions that comprise particular settings, characters, themes and narrative conflicts. Bailey (2005:420) lists some of the elements that are common to most horror stories; such as its interest in physical and emotional violence, its reliance on suspense in plotting, its use of ruined and isolated settings, its atmosphere of moral gloom and physical decay, its Manichean vision of a world divided between powers of darkness and light. This suggests the various elements found within the horror genre that create the suspense and eeriness found within horror movies. The next section explores the major themes and characters of the horror genre.

2.3.3. Unravelling the horror film: Plot, characters and themes

Carroll (1990:18) advocates that horror plots are typically very repetitive and tend to be fairly predictable. Most horror fiction represents the *process of discovery*. There is a basic plot in horror known as the *complex discovery plot*. With the discovery plot of a horror film, the supernatural creature begins its attack and the main character must slowly uncover who is causing all this chaos. Similar to this discovery plot is the *overreacher plot.* When a horror movie has an *overreacher plot*, the protagonist is seeking the unknown or forbidden and in the process creates a monstrous entity that then causes havoc on the population (Carroll, 1990:57). The point of the horror genre is to exhibit, disclose, and manifest that which is, in principle, unknown and unknowable. Within the *complex discovery plot*, knowledge and discovery of the unknown is usually presented (Carroll, 1990:127). The *complex discovery plot* has four parts: onset, discovery, confirmation, and confrontation.

Onset is where the audience is introduced to the monster. This can happen in one of two ways. The first way is when the audience directly realises that there is a monster and the audience will actually see the monster. Discovery is where one or more of the characters realises that there is a monster. The discovery of the monster by some of the characters can happen through surprise or investigation. Confirmation is the third part of the *complex discovery plot*. During the confirmation part of the complex discovery plot, the group who saw the monster and are now believers, but in order to save everyone, they also have to convince the others of the monster's existence. Lastly, confrontation comprises of the characters meeting up with the monster or supernatural being. In the end everything leads to confrontation, where either the monster attacks or the people try to defeat it (Herbergs, 2013:8).

Modleski (2002:271) states that there is another mode of defining horror plots - he desposits that the basic plot sequence to most horror films includes, firstly, the establishment of a peaceful, normal or tranquil human world, such as a quiet country town, or a relaxed and fun-loving starship crew. Secondly, there is the introduction of a threat, perhaps known only to a few marginal (or marginalised) characters. Thirdly, there is a growth or persistence of the threat, once revealed to all major characters, as it slaughters the cast one by one. Fourthly, the final battle between the threat and the remaining handful of main characters occurs. Finally, there is a resolution with limited closure: not a return to the established world, but rather an uncomfortable quiet based on a realisation that the threat exists and may return (as a prelude to a possible sequel, if not merely a loss of innocence). In order for the plot to successfully play out, the horror film needs a set of specific themes and characters to push the narrative forward.

Worland (2007:7) asserts that the most basic theme in horror movies is fear, mostly so the fear of death. The fate of horror's most unfortunate characters usually comes down to two possibilities which a given story may or may not consider synonymously: death, the physical fact of the end of life, and punishment. Creatures in horror stories as well as their victims often stand on the periphery of these two dominations in a horrible state that is neither death nor life, with the threat of becoming one of the living dead or the undead. Fear is used to evoke a response not only from the character in a film but from the audience who are sitting and watching

in anticipation. As previously mentioned, Trow (2010:xi) states that audiences of horror films love to be frightened, but only as long as the actual terror belongs to someone else.

Grant (2010:4) propounds that the horror film addresses fears that are both universally taboo and that also respond to historically and culturally specific anxieties. Horror movies exploit timeless themes of sex and death, the self and the soul, and our own beastly inner nature. These are fears that exist within our collective unconscious – as well as more current fears such as atomic radiation in the 1950s, environmental contamination in the 1970s and 1980s, or, more recently, post-911 tourist horror with films such as Carter Smith's (1971-) *The Ruins* (2008), and the two *Hostel* films (2005, 2007) directed by Eli Roth (1972-). Throughout the history of the horror film, much of its imagery, whatever specific embodiment it may take in a particular movie, presents our fears in the form of transgressed boundaries.

As Donald A. Wandrei wrote in his 1930 horror tale *Something from Above*:

> It is not so much the things we know that terrify us as it is the things we do not know, the things that break all known laws and rules, the things that come upon us unaware and shatter the pleasant dream of our little world (qtd. in Westfahl, 2005:121).

Horror movies explore themes related to the dark side of humanity, the struggle between good and evil; the evils of science and playing God; civilisation versus superstition, and the invasion of the body by supernatural forces. Horror movies regularly deal with the afterlife and therefore often explore Christian themes and/or the meaning of religion. Grant (2010:4) adds that the characters or creatures of the horror genre are often undead, neither alive nor dead, or unnatural, mutation, the result of bad science, or originating from a world beyond ours. The tales of Gothic horror novels inspired the creation of the characters that eventually became known as the three major Gothic Monsters, the vampire, the reanimated creature, and the transformation/werewolf myth (Bodley, 2009:22).

Hakola (2006:1) asserts that in horror movies the essential themes are death and dying. The living dead represent and visualise death in a very corporeal manner, and such creatures as vampires, mummies and zombies can be categorised as living dead. There are universal horror topics such as the drinking of blood, sexuality;

playing God; schizophrenia; and the blurring of the boundaries between human and animal. It is these topics that have spawned the many characters that appear in the horror film genre. There is a variety of horror movie characters. These can include just about any type of person, animal or creature, or sometimes, even objects like dolls and trees, whether they are based on reality or are fictional in nature. Typical characters in horror films include the hero as a victim; this might include possible group teamwork over individual actions, either as a threatened group of people in an isolated setting; this can also include scientists (as both heroes and villains); townspeople; monsters of various kinds; demonic agents or supernatural agents, to name a few. Wright (2010:9) proposes that nowhere is the adherence of the classical horror film to traditional values more pronounced than in its treatment of gender roles. Men are macho and heroic whereas women are passive, existing only to be victimised by the monster/killer, or to faint and fall dramatically into the hero's arms. While cruel and violent women do exist in these films, one may be sure that the price they pay is a heavy one, as women's aggression is regarded as monstrous in itself, a crime against nature, and indicative of insanity (this issue is discussed in more detail under the sub-section of the female monster on p. 59).

Clover (1992:6) avers that the monster/killer is with few exceptions recognisably human and distinctly male; his fury is unmistakably sexual in both roots and expression; his victims are mostly women, who are often promiscuous and always young and beautiful. The victim is eternally and prototypically the damsel. Brewer (2009:5) points out that horror films and in particular slasher films typically involve a monster or killer who stalks and graphically murders a series of victims in an arbitrary, motiveless fashion. The victims are usually teenagers or young adults who are outside of mainstream civilisation or far away from help. These films typically begin with the murder of a young woman and end with a lone female survivor who manages to subdue the killer, only to discover that the problem has not been completely solved (Rockoff, 2002).

The most popular character of the horror genre is quite likely the monster. Gilbert (2008:59) states that the presence of the monster or at least the monstrous is essential for a text or a film to be considered part of the horror genre. The monster embodies horror, presenting its audience (both in and out of the text) with a cause

for both fear and revulsion. Carroll (1990:52) in his publication *The Nature of Horror,* points out that monsters that feature in horror stories are different from monsters that feature in other stories.

> What appears to distinguish the horror story from mere stories with monsters, such as fairy tales, is the attitude of characters in the story to the monsters they chance upon. In works of horror, the humans regard the monsters that they encounter as abnormal, as disturbances of the natural order.….In examples of horror, it would appear that the monster is an extraordinary character in our ordinary world, whereas in fairy tales and the like the monster is an ordinary character in an extraordinary world.

Usually the monster or monstrous character in horror films possesses supernatural powers, while, their victims tend to be physically or emotionally weak characters that succumb to these dark forces or win over them. They are often concerned with their own survival. The human characters in horror films need to fight and overcome the evil force and restore the balance of good and evil. Horror films are designed to be unsettling to provoke and scare an audience to evoke an emotional response of fear, fright, anxiety, repulsion, terror and horror from viewers (Tamborini & Weaver, 1996). The monster is an essential constitutive element shared by many horror films and helps to evoke that particular emotional response from horror audiences. Pinedo (2004:90-91) claims that horror films constitute a violent disruption of the everyday world, the agent of which is the monster. The horror narrative is thus propelled by the monster's need for violence and the protagonist's violent attempts to destroy it. The monster is a vital element, theme and character of the horror genre. The next sub-section looks in detail at the origin, nature and function of the monster within Carroll's *Philosophy of Horror* and Cohen's *Monster Theory*.

2.4. The monster within Carroll's *Philosophy of Horror* and Cohen's *Monster Theory*

As noted the monster is a significant character within the horror genre. Therefore, it is vital to first provide a general context on the monster and its nature before delving into Carroll and Cohen's theories on the monster. Essentially, monsters are viewed as imaginary creatures that dwell within our thoughts and that emerge and break forth into our conscious world through legends and folktales. A monster is often a creature of immense size, mostly hideous, evoking fear or physical harm with its

appearance and behaviour. Usually a monster is viewed as evil, morally objectionable and a freak of nature, due to it being fundamentally different in form and behaviour from humans. Richards (1996:323) asserts that monsters are everywhere. Their mass-marketed manifestations, werewolves, vampires, devils, alien horrors, techno-recreated escapee dinosaurs, and yet another production of that archetypal monster tale, Frankenstein, have provided us with so many variations on the ancient myth of the beast, the terrible 'something' lurking out there, as to make it one of the defining metaphors of our age.

2.4.1. A monster is born: Defining the monster

Greer (2004:3) explains that the word monster comes from the Latin word *monstrum* meaning that which is shown forth or revealed. Murgatroyd (2007:1) declares that the Latin word *monstrum* is connected to the word *moneo* which means to advise or warn. Further, the word owes much to its Latin root *monstrum*, "a significant, supernatural event", which in turn is related to the verb *monstrare* "to point out, teach, inform" (Simpson, 1959: 379). As a result, when the word *monstrum* is used in classical texts it is often in relation to an unnatural phenomenon through which gods warn men (Lenfant, 1999:198).

Murgatroyd (2007:1) points out that in English the very word monster has become so general in its application that we use it to describe "any person of whom we disapprove". Freeman (1987:27) defined the monster as something of gigantic proportions, often related to disease, deformity and insanity.

Mode (1973:7) offers an intriguing definition of the monster:

> Thus, we define a "monster" as a new shape resulting from a combination - usually in visual form, but sometimes in words - of characteristic components or properties of different kinds of living things or natural objects. It is therefore characteristic of the "monster" that it does not occur in nature, but belongs solely to the realm of the human imagination and also that its shape forms an organic entity, a new type capable of life in art and in the imagination.

Monsters are what we as humans imagine them to be. We breathe life into these creatures that lurk within our imaginations every time we tell a story of them. It is not only recently that monsters have emerged into the realm of humans; they have been

told within our tales for many centuries. Scott (2007:1) asserts that the monster is perhaps one of the most significant creations serving to reflect and critique human existence. In agreement, Murgatroyd (2007:1) propounds that since the earliest of times monsters have awed, terrified and enthralled us, and they have figured in the myths, stories, poetry and prose of numerous cultures through the ages.

According to Murgatroyd (2007:2), the fact that there were so many classical monsters makes it apparent that they filled a need for the Greeks and Romans, such as providing a secure thrill and scare. They show us what the ancients dreaded, were fascinated by, what concerned them and what in contrast to monstrosity was felt to be good and normal. They provide insight into a view of the human situation, the trials and horrors of life, and how they are overcome, the terrifying powers of untamed nature, the dangers of cross-breeding and the transgression of boarders. Mittman (2012:1) agrees that monsters do a great deal of cultural work, but they do not do it nicely. Not only do they challenge and question; they trouble, they worry and they haunt. They break and tear and rend cultures, all the while constructing them and propping them up. They swallow up our cultural mores and expectations, and then, becoming what they eat, they reflect back to us our own faces, made disgusting. One could posit that monsters are meant to be frightening, misshapen and grotesque - if they were not they would not have the same macabre attraction for us.

Murgatroyd (2007:4) propounds that more recent research on monsters concentrates particularly on the *other*, exploring how monsters being labelled as aliens validate one's own civilisation and demonstrate the unacceptability of external civilisations, and how enemies and foreigners and their gods are represented as monstrous. According to Brenner (2004:2) monsters, in the modern mind, have come to occupy a mere periphery. Rejected by the orderly nature of our scientific universe, they are either subsumed into the categories of routine, abnormal results, or delegated to that of the supernatural, those things which have no place in our system, and thus cannot exist. However, not so long ago, monsters occupied a very different space. Monsters were evidence of the wondrousness of our world, signs of the vastness and variety of God’s creation, and portents of his wrath. Monsters informed and reflected the way we understood our world. Mittman (2012:1) adds that all monsters are our

constructions, even those that can clearly be traced to the real, we construct or reconstruct them, we categorise, define and name them and thereby grant them anthropocentric meaning that makes them ours. In contrast, postmodern monsters stand for the outcast and the revolutionary who threatens society and they stem from the need of the majority to vilify the different minority (Murgatroyd, 2007:4).

Cohen (1996:2-3) advocates that the monster is a genus too large to be encapsulated in any conceptual system. Furthermore, monsters are polysemic, ambivalent figures, liminal, defying boundaries and categories, generating an infinite regress of contestation and interpretation like the creature that acts as an agent of social oppression and the creature that is a rebel against tyrannical authority. Since monsters are born from our imagination, it makes sense that they should possess powers we do not and defy boundaries that we cannot. Monsters often feature in our folktales and legends. In agreement, Posthumus (2011:1) declares that they feature in the stories told by peoples from widely different cultures, countries and eras and yet they share many common traits: they are usually large, carnivorous, fearsome and treacherous creatures. In appearance and behaviour they confuse and terrify. They haunt inhospitable terrain and have a habit of feeding on humans. Monsters are often vast in size, and are very powerful, at times supernaturally so. Traditionally, they are terrifying, malevolent, savage and evil; but there are also harmless and beneficent monsters (see p. 58).

Murgatroyd (2007:1) argues that monsters are often malformed, having multiple limbs or combining elements from different forms and sometimes they change shape. Monsters possess supernatural powers, making them immortal, thus it is impossible to hunt or subdue them. Connelly (2003) propounds that most monsters can be associated with the discourse of the grotesque, as both monsters and grotesque images are subversive, and the grotesque as well as certain monsters combine unlike things that challenge established realities or construct new ones. The monster, like the grotesque, is a departure from convention: ugly, misshapen and exaggerated. Carroll (1990:34) concurs that monsters are not only physically threatening; they are cognitively threatening. Monstrous imaginings breed a conjunction of life and death. They are threats to common knowledge. Carroll

(2003:307) advocates that the grotesque exists in the miraculous, mysterious, baffling, unexpected, astonishing and the impossible.

The grotesque is further associated with immortality and even more so with evil. Concepts that fall outside our (human) understanding are viewed as potentially dangerous such as being threatening, harmful as well as being regarded as evil. Monsters as grotesque beings are naturally associated with, and are portrayed as evil. An anomaly suggests a threat and that threat as evil. This is the reason why monsters that fall within the horror genre do evil things. Usually their violent nature is an objective correlative of the cognitive threat they foreshadow (Carroll, 2003:297). However, Rosenberger (2013:1) notes that the reason why monsters do evil things is occasionally due to the stories of creators who create monsters - such as in the case of *Frankenstein,* who, unable to carry out the responsibilities of the creation process, construct and animate beings that cannot cope with the world around them and ultimately fail at living. These creatures are judged and hated, and learn to treat others the same way. Regardless of the intentions of the creator, should s/he fail to provide the necessary support for her/his creation, that being will undoubtedly become a monster.

Monsters are associated with evil and thus can be deemed to be threatening and impure concepts that Carroll addresses throughout his *Philosophy of Horror*. Since horror monsters are seen as threatening, they elicit a response of horror from the audience that is different from monsters from other genres. Carroll's *The Philosophy of Horror or Paradoxes of the Heart*, provides a definition of the horror genre that is based on the specific emotion, art-horror, and what that emotion is designed to elicit. Carroll characterises the genre by its specific effect. Art-horror is argued to be the emotive response that works of the genre are designed to elicit from audiences (Hoefler, 2013). The next section explores Carroll's definition and views on the term art-horror as well as how the horror characters and the audience are all linked to the monster.

2.4.2. Carroll's theories on art-horror and the monster

Throughout *The Philosophy of Horror or Paradoxes of the Heart*, Carroll provides a careful and illuminating view of horror and its monsters. However, by "horror," Carroll

means something very specific, the type of horror to be explored (by Carroll) is that associated with reading something like Mary Shelley's (1797-1851) *Frankenstein* [or] Algernon Blackwood's (1869-1951) 'Ancient Sorceries' (1927). Carroll (1990:14-16) suggests that the horror genre or passages can be determined to induce horrified state and create a paradox: how can one be horrified by reading what one knows to be fiction? Carroll labels the emotion produced when reading horror as "art-horror," which parallels the emotions of the certain fictional characters, and is caused by a monster in the narrative. According to Carroll (1990:41), the theory of art-horror is what might be called entity-based. His definition of horror involves essentially a reference to an entity, a monster, which then serves as the particular object of the emotion of art-horror.

Santilli (2007:176) asserts that art-horror provokes, or ought to provoke, a particular emotional state, that of horror. In agreement, Carroll (1990:24) defines the word emotion that comes from the Latin *emovere* which combines the notion of "to move" with the prefix for "out." An *emotion* originally was a *moving* out. To be in an emotional state involves the experience of a transition or migration, a change of state, a moving out of a normal physical state to an agitated one, one marked by inner moving. Art-horror, on the other hand, has some of the frequently recurring sensations, or felt physical agitations, automatic responses or feelings that involve muscular contractions, tension, cringing, shrinking, shuddering, recoiling, tingling, frozenness, momentary arrests, chilling (hence, "spine-chilling"), paralysis, trembling, nausea, a reflex of apprehension or physically heightened alertness (a danger response), perhaps also involuntary screaming, that are associated with the horror genre.

As previously mentioned, Grant (2010:3) indicates that the word "horror" derives from the Latin *horrere,* which means to stand on end (as hair standing on end) or to bristle, and the old French *orror,* which means to bristle or to shudder. Carroll (1990:24) claims that it needs not be the case that our hair must literally stand on end when we are art-horrified; it is important to stress that the original conception of the word connected it with an abnormal (from the subject's point of view) physiological state of felt agitation.

Trow (2010:xi) asserts that audiences love to be frightened and as long as the actual terror belongs to someone else, they are in our comfort zone. In agreement, Laetz (2008:67) claims that within the horror genre, audiences are meant to parallel, in some respects, the emotional responses of some characters toward the monster.

> Horror appears to be one of those genres in which the emotive responses of the audience, ideally, run parallel to the emotions of characters. Indeed, in works of horror the responses of characters often seem to cue the emotional responses of the audiences (Carroll, 1990:17).

If a monster frightens characters, on this suggestion, it's meant to frighten audiences as well. The emotion of horror is generated by beliefs, thoughts, or judgments about a particular kind of object. The object that arouses horror is judged to be so because it is both dangerous, threatening and impure. This object or being Carroll calls a "horror monster", whose monstrosity is characterised not only by its fearsome nature, but also by the fact that it is in some way unclean and disgusting (Santilli, 2007:177). To confirm Santilli's assertion Carroll (1999:149) declares that horror audiences are supposed to react emotionally to the monsters featured in horror fictions in the same manner that the characters in horror fictions react emotionally to the monsters they meet there. Carroll (1990:18) propounds that in horror fictions, the emotions of the audience are supposed to mirror those of the positive human characters in certain, but not all, aspects. Horror film characters' responses counsel the audience that the appropriate reactions to the monsters should comprise shuddering, nausea, shrinking, paralysis, screaming, and revulsion. Our responses are meant, ideally, to parallel those of characters. Our responses are supposed to converge (but not exactly duplicate) those of the characters; like the characters we assess the monster as a horrifying sort of being (though unlike the characters, we do not believe in its existence).

Art-horror, according to Carroll (1990:15), is an emotion felt in response to a fictional monster that defies our scientific understanding of the world. Art-horror is connected to the monster and that monster is usually perceived as threatening and impure (Carroll, 1990:23). One responds with art-horror when one responds to a monster as something threatening and impure (Carroll, 1990:28). Thus, art-horror is a mixture of fear (as a response to a threat) and disgust (as a response to something impure). Monsters are qualified by the feelings that they elicit in an individual. These fictional

beings are characterised by the emotion they give vent to, namely horror, as their names suggest. Indeed, the genres of suspense, mystery and horror derive their very names from the effects they are intended to evoke, the genre of horror takes its title from the emotion it characteristically or rather ideally promotes; this emotion constitutes the identifying mark of horror (Carroll, 1990:14). Guedes (2007:1) states that art-horror is defined as a genre of monster stories, monsters that uncover nothing but horror, although not every monster in a story is bound to be horrific.

According to Carroll (1999:151), what distinguishes horror fictions from other works of fiction is that in the former monsters are designed to elicit a specific emotional response from viewers, namely that horror monsters are supposed to frighten audiences by their threatening aspect. He also suggests that horror monsters are supposed to disgust viewers by their impurity. Carroll (1990:16) propounds that which seems to differentiate the horror story from mere stories with monsters, such as myths, is the attitude of characters in the story to the monsters they encounter. In works of horror, the humans regard the monsters they meet as abnormal, as disturbances of the natural order.

In fairy tales, on the other hand, monsters are part of the norm of the universe. Monsters that often appear outside the horror genre arouse other emotions such as laughter, pity, sadness and empathy, for instance, and are often present in fairy tales, epics, and odysseys. Mythical creatures such as griffins, chimeras, baselisks, dragons, satyrs, and such are bothersome and formidable creatures, but they are not unnatural; they can be accommodated by the metaphysics of the cosmology that produced them. In such contexts, the monster is an ordinary creature in an extraordinary world. The monster is taken for granted; it is a part of the story that does not attempt to horrify (Carroll, 1990:16).

The monsters of horror, however, breach the norms of ontological propriety presumed by the positive human characters in the story. Monsters are a menace when they challenge pre-existing orders. Monsters of the horror genre violate cultural codes of behaviour and, for that reason, are often seen as entities that obliterate morality. This makes it possible to understand why monsters do not belong in our everyday world. They represent a clash of two realities, the monstrous and the normal one. They disturb established ways of thinking and acting, defying common

knowledge and symbolizing danger in any social context. Monsters not only constitute a physical threat, for the strength they usually have, but also a cognitive menace, since they offhandedly break cultural rules (Guedes, 2007:2). Horrific monsters must represent two key elements, namely menace and impurity simultaneously. They cannot be only threatening because they would simply ignite fear. Likewise, if they are only impure, the emotion they elicit is more like disgust. Carroll realises that some might complain that the notion of impurity is vague, so he presents a basic characterization. Carroll employs an anthropological concept, suggesting that things are adjudged impure when they present problems for standing categories or conceptual schemes (Carroll, 1990:16).

Carroll (1990:22-23) asserts that within the framework of the horror genre, monsters are acknowledged as being impure and unclean. Monsters are viewed as being putrid or mouldering things that hail from oozing places or are made of dead or rotting flesh, or chemical waste, or are associated with vermin, disease, or crawling things. Simultaneously, they are quite dangerous and they make one's skin crawl. Characters within the horror narrative regard monsters not only with fear, but with loathing, with a combination of terror and disgust. Horrific creatures are so physically repulsive that they often provoke nausea in the characters that discover them. Emotionally, these violations of nature are so fulsome and revolting that they frequently produce in characters the conviction that mere physical contact with them can be lethal. This notion corresponds with the tendency in horror novels and stories to describe monsters in terms of and to associate them with filth, decay, deterioration, slime and so on. Carroll (1990:42-43) continues that the condition of being threatening is easily established in any fiction; the monster kills people, or shows some clear signs of such an attempt. Impurity is understood as categorical contradictoriness; it involves a conflict between two or more standing cultural categories.

It is imperative that the monster of any chosen horror narrative meets certain criteria for being labelled as an art-horror monster. Using the emotion associated with art-horror, there is a formula used to categorise monsters as being part of the art-horror phenomena. According to Carroll (1990:27), firstly, audience members should be in an equivalent emotional state to that which the fictional characters overwhelmed by

monsters are described to be in, then the audience member is currently art-horrified by some monster X, for example Count Dracula. The audience should be in some state of abnormal, physically felt agitation (shuddering, tingling and screaming.) which has been *caused* by a) the thought: that Count Dracula as being a possible creature; and by the evaluative thoughts: that b) said Count Dracula has the property of being physically (and perhaps morally and socially) threatening in the ways portrayed in the fiction and that c) said Count Dracula has the property of being impure, where such thoughts are usually accompanied by the desire to avoid the touch of things like Count Dracula. Any monster could be used in the formula to replace Count Dracula. Whether the monsters used are horrifying in the art-horror context depends on whether they meet the criteria of the above formula. It is the common thought shared by both the characters and the audience that the monster must be regarded as both dangerous and impure to be classified as part of Carroll's term art-horror.

Carroll (1990:28) declares that some monsters may be only threatening rather than horrifying, while others may be neither threatening nor horrifying. If the monster were only evaluated as potentially threatening, the emotion would be fear; if only potentially impure, the emotion would be disgust. Art-horror requires evaluation both in terms of threat and disgust. The threat component of the analysis derives from the fact that the monsters we find in horror stories are uniformly dangerous or at least appear to be so; when they cease to be threatening, they cease to be horrifying. The impurity clause in the definition is postulated as a result of noting the regularity with which literary descriptions of the experiences of horror undergone by fictional characters include references to disgust, repugnance, nausea, physical loathing, shuddering, revulsion, abhorrence and abomination to name a few. These reactions are characteristically the product of perceiving something to be noxious or impure. The third criterion about the desire to avoid physical contact, which may be rooted in the fear of contamination is, however, not a necessary ingredient of art-horror. To be an object of art-horror, in other words, is limited to particular objects, such as Count Dracula, that are threatening and impure. Where a particular object is not assessable in terms of the evaluative category appropriate to a given emotion, the emotion, by definition, cannot be focused on said object. Therefore, I cannot be art-horrified by an entity that I do not think is threatening and impure.

Carroll uses the example of Norman Bates from Alfred Hitchcock's *Psycho* to illustrate that not all monsters need to be werewolves and vampires in order to qualify as art-horror. Even though Norman Bates is, technically speaking, not a monster, he does begin to exhibit the central features of art-horror as developed by Carroll. A madman with a butcher knife is threatening – this needs no validation. Norman Bates, by virtue of his psychosis, resembles the impure beings at the core of the concept of art-horror. Norman embodies two or more entities, not physically but mentally. The name *Nor-man* suggests that he is neither man nor woman but both. He is son and mother. He is of the living and the dead. He is both victim and victimiser. He is two persons in one. He is abnormal because he is interstitial (referring to the gap between spaces). In Norman's case, this is a function of psychology rather than biology. Nevertheless, he is a powerful icon of impurity, which is, ultimately, why Carroll submits that commentators are prone to classify *Psycho* as a horror film (Carroll, 1990:39). Carroll's (1990:40) use of the word "monster" does not necessarily involve notions of ugliness, but rather the notion that the monster is a being in violation of the natural order, where the perimeter of the natural order is determined by contemporary science.

Monsters are impure because they are impossible to classify. An object or being is impure if it is categorically interstitial, categorically contradictory, incomplete, or formless (Carroll, 1990:32). Assuming that categorization is a way of bringing the unknown into an intelligible reality, the author states that monsters do not fit appropriately to any categorisation. They remain inconceivable and unknown and are often ambiguous in the way they show themselves. Their impurity is also shown in their incompleteness, or formlessness indicated by the various disturbing shapes, texture, constitution, and the smell they possess. Monsters show this impurity in two ways. They shock one by mingling characteristics of animate and inanimate things into their figure. Zombies, mummies, and humanoids illustrate this combination of the dead and alive. They also startle by mixing animalistic and human traits. Human-beasts, Jekyll-Hyde characters and werewolves foreground this mixture. The human side symbolises the civilised and the (were) wolf symbolises the animal side, acting without the limits of reason.

Herbergs (2013:8) concurs that in horror films, characters respond to monsters in two ways: with fear and/or disgust. These cognitive emotions are often linked with physical agitation. In order to fear the monster it must be threatening, meaning that it is physically dangerous. The monster must be impure, meaning that it combines two cultural categories such as life and death. The latter can be achieved by what Carroll terms fusion, fission, magnification or massification. Carroll (1990:43) asserts that one means for effecting the composition of horrific beings is *fusion. Fusion* is the joining of ordinarily disjointed or conflicting categories into a spatio-temporally (in space and time) unified character. On the simplest physical level, this often entails the assembly of creatures that transgress categorical distinctions such as inside/outside, living/dead, insect/ human, flesh/machine, and so on. Mummies, vampires, ghosts, zombies, and Freddie, Elm Street's premier nightmare, are all categorised as *fusion* figures. In various different ways each of the aforementioned fusion creatures blurs the distinction between living and dead. Each, in some sense, is both living *and* dead. A *fusion* figure is a composite that joins attributes held to be categorically distinct and/or at odds in the cultural scheme of things in *unambiguously* one, spatio-temporally discrete entity. The best example of a fusion character is perhaps Frankenstein's monster as he is portrayed in the Universal Pictures (1912) movie, Whale's *Bride of Frankenstein* (1935). Frankenstein's monster is not only made up of different bodies, along with electrical attachments, but he is also represented as if he has different brains imposed upon him, first a criminal's then Igor's. In films like these, the monster tends to have a continuing identity, one that is perhaps innocent and benign in spite of the brain it has.

According to Carroll (1990:45-46), another popular means for creating a monster is *fission.* In *fusion*, categorically contradictory elements are fused or condensed or superimposed in one unified being whose identity is homogeneous. With *fission,* on the other hand, the contradictory elements are, so to speak, distributed over *different,* though metaphysically related, identities. The types of creatures that Carroll identifies with the term *fission* include *Doppelgängers,* alter-egos, and werewolves. Werewolves, for example, defy the categorical distinction between humans and wolves. In this case, the animal and the human inhabit the same body, however; they do so at *different times.* The animal and the wolf identities are not temporally continuous, at a given point in time (the rise of the full moon), the body, inhabited by

the human, is turned over to the wolf. The human identity and the wolf identity are not fused, but rather sequenced. The human and the wolf are spatially continuous, occupying the same body, but the identity changes or alternates over time; the two identities, and the opposed categories they represent, do not overlap temporally in the same body. The werewolf figure embodies a categorical contradiction between man and animal which it distributes over time. One form of fission, then, *divides* the fantastic being into two or more (categorically distinct) identities that alternatively possess the body in question this is called *temporal fission*. *Temporal fission* can be distinguished from fusion in that the categories combined in the figure of the fantastic being are not temporally simultaneous; rather, they are split or broken or distributed over time.

Carroll (1990:46) identifies a second mode of *fission* that distributes the categorical conflict over space through the creation of doubles. *Spatial fission* involves a process of *multiplication.* Here a character or set of characters is multiplied into one or more new facets, each standing for another aspect of the self, generally one that is either hidden, ignored, repressed, or denied by the character who has been cloned. These new facets generally contradict cultural ideals (usually morally charged ones) of normality. The alter-ego represents a normatively alien aspect of the self. Most of Carroll's examples have so far employed some mechanism of reflection, a portrait, a mirror, shadows, as the pretext for doubling. Herdman (1990:1-2) explains the duality within his book *The Double in Nineteenth Century Literature:*

> In all its variations, the double arises out of and gives form to the tension between division and unity. It stands for contradiction within unity, and for unity in spite of division, the likeness expressing the unity of the individual, the doubleness or complementarity expressing division within the personality.

An example of this type of *fission* includes the doubles from the novel and television series *The Vampire Diaries* (1991) by Lisa J. Smith (1965) which includes the main character Elena Gilbert who is the literal *Doppelgänger* of Katherine Pierce, who in turn is a centuries-old ruthless *femme fatale* vampire. Essentially, the characters of Elena and Katherine represent two separate versions of the self, one that is inherently good and one that is inherently evil, which initially registers as a regressive and a reductive female character portrayal. This duality in *The Vampire*

Diaries seems to assert that a woman must be one or the other and cannot be both; this notion will be discussed further with regards to the female monster.

To recap: horrific images or horrific bodies can be *fusions*: creatures are constructed by means of combining two distinctions, such as life/death. An example of a *fusion* creature would be a zombie as s/he is neither living nor dead. Thus, with *fusion*, opposing elements become fused with one another. A horrific creature can be labelled as a *fission* character: a character divided either in time or in space, where it becomes a symbol for categorically distinct or opposed elements. *Fission,* then, in horror, occurs in two major forms, namely, *spatial fission* and *temporal fission*. *Temporal fission*, which the split between *Dr. Jekyll and Mr. Hyde* exemplifies, *divides characters in time*. The Jekyll side symbolises the human and Hyde symbolises the animal side, acting without the limits of reason, while *spatial fission*, for instance, as in the case of *Doppelgängers*, multiplies characters in space. Both *fission* and *fusion* are symbolic structures that assist, in various ways, the linkage of distinct and/or opposed categories, thereby providing vehicles for projecting the themes of categorical contradictoriness, and impurity (Carroll, 1990:47). Further, a horrific image is impure because of *magnification*: a cultural phobia combined with big size. The impurity of a horrific creature comes from *massification*: a combination of a cultural category and in massive numbers. Each of the above-mentioned forms creates a monster that can be classified as impure and a threat and can be categorised as part of art-horror (Herbergs, 2013:8).

Monsters are seen as arbitrary signifiers of culturally contingent anxieties or repressed desire, and as reflections of evolutionarily recurrent threats. Most horror monsters are relatively adapted versions of ancestral predators, a species of supernormal stimuli, designed to capture and sustain attention. Since human attention is preferentially engaged by themes of adaptive relevance, and predators are of keen adaptive significance, horror monsters tap into an ancient cognitive-affective system for danger management. Simultaneously, specific monsters should be understood in relation to salient socio-cultural anxieties. In the next section concerning *Monster Th*eory, Cohen offers seven theses toward understanding cultures through the monsters they bear. These theses show that definitions of "monster", as well as the term’s connotations, have fluctuated throughout history.

Further, Cohen lists seven characteristics of monsters that are widely shared. He proposes a method of reading cultures from the viewpoint of the monsters they engender.

2.4.3. Cohen's Monster Theory

Jeffrey Jerome Cohen's *Monster Culture (Seven Theses)* provides many key recurring ideas in teratologies[10]. According to Picart and Browning (2012:3), Cohen begins with a sketch of what he calls a new *modus legendi:* a method of reading cultures from the monsters they engender. He recognises that previous criticism in cultural studies had the "compulsion to historical specificity and the insistence that all knowledge is local". Cohen proposes "a set of breakable assumptions in search of specific cultural moments," that is, "seven theses toward understanding cultures through the monsters they bear". Several of his theses apply directly to the examination of the monster body.

- *Thesis I: The monster's body is a cultural body*

Cohen (1996:4) states that monsters are the embodiment of a cultural moment. A culture's monsters symbolically exemplify its most sensitive anxieties. Cultures create and assign meaning to monsters, endowing them with characteristics derived from their most deep-seated fears and taboos. The body of the monster, then, becomes the site of these cultural prohibitions, representing the taboos of the societies that spawn them, the monster's body quite literally incorporates fear, desire, anxiety, and fantasy, giving them life and an mysterious independence (Cohen, 1996:4).

> The monstrous body is pure culture. A construct and a projection, the monster only exists to be read […]. Like a letter on the page, the monster signifies something other than itself: it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again (Cohen, 1996:4).

[10] The definition of teratology is derived from the Greek word *teras*, meaning monster, and the Latin *logy*, which is derived from the Greek *logia*, meaning a speaking, discourse, treatise, doctrine, theory, science. Biology characterises the term as the study of abnormal formations in plants and animals while others use the term to characterise birth defects. Literature defines this term as a type of mythmaking or story-telling in which monsters and marvels are featured (Picart & Browning, 2012:1).

A monster cannot be contained. A monster disobeys its master, overspills its margins and consumes its benefactors. We make scapegoats of our monsters, attributing to them our own misdeeds and faults while using them as vehicles for inter-generational transfers of taboos and morals. In agreement, Brennan (2007:1) states that monsters are created for a particular audience; it is only logical to assume that they are constructed to fit the particularities of that audience. This means that the monster is not separated from a cultural context. Although a particular culture may evolve and the monster created may momentarily disappear, it always re-emerges with slight modifications.

- *Thesis II: The monster always escapes*

This thesis holds that the monster itself turns immaterial and vanishes, to reappear somewhere else, and that monsters must be examined within the intricate matrix of relations (social, cultural, and literary-historical) that generate them (Picart & Browning, 2012:3). In Cohen's second thesis, he explains that monsters usually "die" or fade in popularity with the culture that created it, only to emerge later, in a different form, for a different culture (Cohen, 1996:5). A monster's body becomes both corporeal and incorporeal, its threat is its tendency to shift. The vampire is an excellent example of a monster that has vanished only to reappear. As the vampire moved throughout literary history, it was unreservedly understood as a highly sexualised social deviant. More recent fears include the vampire symbolising the AIDS epidemic. Clements (2011:5) argues that due to the vampire being a monster with a mostly human face, a creature that perverts traditional values and feed on human blood, it becomes a rich representation of what we fear as a culture. Moretti (1982:78) concurs that Dracula is seen as the great submerged force of Victorian libido breaking out to punish the repressive society which had imprisoned it. Today the vampire is more human with sympathetic attributes, and this adds to its attractiveness, for example, Edward Cullen from the *Twilight* films (2008-2012). The vampire represented the temptation into sin or the forbidden, temptation that attracts us but leads us to destruction. In each vampire story, the undead returns in slightly different clothing or alteration of the vampire myth. The monster always escapes because it refuses easy categorisation.

- *Thesis III: The monster is not easily categorised*

The monster is not entirely human, it is not entirely mythical, but rather a disturbing fusion of forms that threatens to destroy distinctions (Cohen 1996:6). In this world of monsters, gods and goddesses there are also creatures that are hybrids in form and nature. Cohen (1996:6) claims that monsters are disturbing hybrids whose externally disjointed bodies resist attempts to include them in any systematic structuration. A form suspended between forms that threatens to smash distinctions. This links to Carroll's concepts of *fusion* and *fission*. For Campbell (1968:222), a monster is an imaginary being with a combination morphology that combines animal and human traits in frightening ways or mixes up animal categories. Hence, the mixing of categories results in a hybrid or mixture. Gilmore (2003:7) points out that monsters are further defined not only by their size, their wickedness or their tendencies to devour human beings, but also by their morphological oddity and especially the joining of known organisms into the bizarre, abnormal forms that shock. Gilmore (2003:174-194) defines monsters as hybrids, combining both human and animal parts, living and dead tissues, of great size and strength, predators or threats to human beings; in possession of prominent features for incarcerating and annihilating prey; prone to metamorphosis from one state to another; outcasts residing on the fringes of society and an embodiment of evil motives.

Bildhauer and Mills (2003:10) state that at the extreme ends of time and the edges of space beyond Christendom, monsters mark the outer thresholds. The monster can be considered an ambivalent being and provokes ambivalent responses from audiences that explain our disturbing reactions of repulsion and attraction. Posthumus (2011:3) notes that monsters, typically loath to submit to regulation and organization, are inclined towards the chaotic and the organic instead. Both Cohen and Campbell propound,

> The monster lives at the slippery, indefinable edge his very existence obliterates all perceptible lines of boundary and enclosure, thus offering an imperilling expansion of human cognition that breaks with order and rationality and logic (Cohen, 1996:6-7).
>
> By monsters I mean some horrendous presence or apparition that explodes all of your standards for harmony, order and ethical conducts (Campbell, 1968:222).

- *Thesis IV: At the gates of difference*

The monster is difficult to categorise, thus it can never be entirely identified and exists, perpetually, in the identification at the gates of difference. The monster is a combination of the outside, the beyond, and for the most part monstrous difference tends to be cultural, political, racial, economic, sexual (Cohen, 1996:7). Posthumus (2011:2) adds that the most accurate definition of monsters is not, after all, so much a definition as an insight: monsters are the manifestations of man's attempts at gaining understanding, and a degree of control over, irrational experiences. Braidotti (1994:77-78) on the other hand, declares that since the nineteenth century a classification system of monstrosity has been defined as bodily malformations in terms of excess, lack or displacement. For thousands of years, monstrous beings have been a source of shock. Mittman (2012:7) argues that the monstrous does not lie solely in its embodiment (though this is very important) nor its location (though this is, again, vital), nor in the process(es) through which it enacts its being, but also (indeed, perhaps primarily) in its *impact*. Greer (2004:4) asserts that the impact of the appearance of the monster in ancient times could be read and understood by the wise, and used to cast light on future events, the unknowns of the present and the always mysterious purposes of the gods and goddesses.

Monsters do tend to be drawn to the chaotic and disorganised as we imagined and placed them there to explain why such events or actions happen. We as humans view ourselves as rational beings, we have an incessant need to define, explain and understand everything around us. For some actions there cannot be a rational explanation so we create one from our imaginations to make sense of it, hence the emergence of monsters. Monsters would then justifiably explain the chaotic and absurd or at least be an explanation for it. Monsters possess no inherent logic and do not obey imposed rules. This makes them entirely unpredictable, explaining why they present a pronounced threat to the structures of order. Chaos is directly linked to the monster. The basic characteristic of monstrous figures is that they rebel against order. On the other hand, monsters do not exist independently from order - in fact, they are a by-product of order, it is only in its opposition to the chaotic that structure gains definition (Posthumus, 2011:3). Furthermore, the monster is not only a creation of civilisation, but a requirement of it; the monster comes to be all that is

rejected by society, all that is contradictory to its principles. In this way, society is able to rid itself of the undesirable and isable to define itself against this undesirability.

Monsters keep close to the periphery of ordered spaces and roam just beyond the borders of land known to man. Monsters do not dwell within our rational frame of mind, but within the remotest part of our unconsciousness. They dwell on the periphery of our imagination so that we may call on them in times of need. Monsters stay close to man so that they may continue to thrive in our imaginations and withstand time. In agreement, Gilmore (2003:11) states that monsters that linger from primeval times still prowl in the remote regions of our world and through wickedness and desperation set themselves against the human community. Their habitats are liminal spaces, spaces that exist between the cosmic spheres, where the rules of neither apply. In this, monsters often act as gate-keepers, monitoring the transition from the outer space to the inner space and vice versa. Gilmore (2003:19) propounds that abnormal and anomalous monsters of the mind violate the established order people use to understand nature. Ontologically intermediary, neither fish nor fowl, monsters do not fit into the mental schemes that people rely on to explain the world. Monsters are not only physically but cognitively threatening: they undermine basic understandings. Posthumus (2011:3), adds that monsters have the tendency to transgress boundaries and invert socially acceptable modes of behaviour. This trait can find expression in several ways: physically, geographically, conceptually, and behaviourally.

Posthumus (2011:3) further asserts that monsters in hybrid form can be seen as physical manifestations of this disregard for the boundaries that separate species. These creatures are often seen to display the unique ability of moving out of their liminal space into the mortal or the divine spheres and, through their manifestation in ritual action, they similarly cross the lines of division between the real and the imaginary. In their behaviour monsters have an inherent disregard for the accepted. The threat they pose to people finds its consummate expression in their predisposition to devour humans. With this single action the boundaries that define man are entirely dissolved. Accordingly, Uebel (1996:266) advocates that by smashing distinctions monsters offer a threat to cultures' very integrity as an

intellectual whole or more precisely to the assumption that such distinctions, can be drawn in the first place. In other words, monsters expose the radical permeability and artificiality of all our classificatory boundaries, highlighting the arbitrariness and fragility of culture. In agreement, Scala (2012) asserts that the invention of monsters is not driven by the desire to incite fear of the unknown that lurks outside the walls; monsters also represent aspects of the inner life, irrational thoughts, pathologies, sexual conflicts that are repressed by the iron hand of reason.

- *Thesis V: The monster polices the borders of the possible*

Cohen states that "The monster prevents mobility (intellectual, geographic, or sexual) delimiting the social spaces through which private bodies may move. To step outside this official geography is to risk attack by some monstrous border patrol or (worse) to become monstrous oneself," in which case "Every monster is . . . a double narrative, two living stories: one that describes how the monster came to be and another, its testimony, detailing what cultural use the monster serves". The monster of prohibition exists to separate the bonds that hold together that systems of relations called culture, to call horrid attention to the borders that cannot and must not be crossed. As a creature of prohibition the monster most often arises to implement the laws of exogamy (marriage outside a specific tribe or similar social unit), both the incest taboo and the decrees against interracial sexual mingling. Monsters notoriously cross boundaries. Posthumus (2011:31) points out that monsters transgress the boundaries of that which is real, and that which is imaginary. Monsters are placed in positions in the realm of the fictitious. Monsters as symbols represent very real fears and conflicts, for both at a personal and a cultural level, monsters enter the sphere of reality. Monsters pivot on the belief that they operate as a kind of alter ego, containing all the unsafe desires of man that cannot be expressed in his social context (Cohen, 1996:16-17). In this way the monster is in itself an inverted version of man. The monster's very existence rebukes boundaries and enclosures that are inherent to the rejection of a simplistic, binary world-view.

One manner in which monsters can cross the borders of the real and imaginary is through hybrid compositions. Posthumus (2011:17) states that the composition of hybrid monsters was commonly driven by the *fusion* of attributes borrowed from

dangerous fauna in the geographic area. Animals that could cause severe harm command fear and respect. By assigning the most destructive, threatening features of several of these animals to a single being would have invested it with unnatural and remarkable power: Monsters have the ability to cause harm that is amplified beyond the ability of natural animals. Monsters move outside the sphere of classifiable, natural animals, becoming a composite being with a special status as a creature that crossed into divine spheres. Scala (2012) argues that hybrids and hybrid bodies express hidden desires, ancient fears, the intrigue of transformation, and the wonderful irrationality of life's paradoxes. Thus the nature of hybrid monsters is ambiguous. Posthumus (2011:18) avers that monsters seem not to be essentially good or evil, but fulfil these roles as required by different contexts. Monsters fulfil the needs that a particular society requires. A monster's nature tends to develop and morph, so that a being that starts out with a close association with a deity or as a protector of man, could in a different era or locus be seen in opposition to that deity or threatening man.

The functions of hybrid monsters are as unpredictable as their natures and their appearance. It is apparent that the role of monsters is not clearly, or only, defined by their physical attributes. Monsters with bared fangs and claws can be formidable and precarious attackers, but equally effective protectors (Porada, 1987:2). From this it is evident that monsters can be both good and evil depending on context. Childs (2003:49-50) advocates that the function of composite creatures precedes their mythological function, though in both contexts they patrolled the outskirts of good and evil and helped maintain the order of the universe. Those human/animal hybrids that walk upright on two legs are referred to as "demons", while those who walk on four and seem more animal-like are called "monsters" (Porada, 1987:1). The general gist is true in a wider context: that a closer resemblance to humans seems to imply a sympathetic attitude to man. Hostile monsters tended towards the animal and the implication was a greater propensity for threatening man (GoodnickWestenholz, 2004:11). Vernant (1974:177) adds that the relationship between god, man and animal is that a linear arrangement is formed with man positioned midway between the gods and animals, the human/animal hybrid moves along this line, away from the divine and closer to the bestial.

Meskimmon (1996:7) advocates that two types of monsters are recognised - those with defensive or excessive growth of the body and those with partial or complete doubling of the body on one of its axes. Accordingly, Greenberg (2001) distinguishes between sympathetic and unsympathetic monsters. Monsters in my opinion are how Meskimmon and Greenberg define them. Monsters that are more grotesque in appearance tend to be feared more than monsters that are human-like. Those creatures that are grotesque in appearance upset our balance and understanding within our world. This is not to say that both sets of monsters do not pose a threat to the human race. Usually monsters are terrifying, malicious, savage and evil; but there are also harmless and helpful monsters. Unsympathetic monsters evoke little if any empathy, because of their repellent inhumanity of form as well as an absolute divorce from human concerns. Greenberg (2001) further identifies sympathetic figures as those who evoke empathy by virtue of embodying in *statu nascendi* a familiar stage of human development or constellation of conflict. The monster violates imposed boundaries, is too sexual, perversely erotic, a lawbreaker and so the monster and all it embodies must be exiled or destroyed.

- *Thesis VI: Fear of the monster is really a kind of desire*

The monster is linked to the forbidden while simultaneously also attracting us. Cohen finds that the same creatures who terrify and interdict can evoke powerful escapist fantasies, in which the "simultaneous repulsion and attraction at the core of the monster's composition accounts greatly for its cultural popularity, and that [t]he habitations of the monsters, especially in lands that are sufficiently far-away tend to be exoticised and the more mysterious the region is the more the uncertain danger is presented. These are also realms of happy fantasy and horizons of liberation" (Cohen, 1996:17). Monsters serve as secondary bodies through which the possibilities of other genders, other sexual practices, and other social customs can be explored. The monster becomes simultaneously feared and desired, standing at the border between social propriety and impropriety.

- *Thesis VII: The monster stands at the threshold . . . of becoming*

Cohen (1996:20) propounds that, ultimately, the monster's very existence, for a culture, represents either the very worst that culture either could become if it let itself,

or more often, what that culture has become and denies. Cohen adds that monsters can be pushed to the farthest margins of geography and discourse, but adds that they always return. And when they come back, they bring not just a fuller knowledge of our place in history and the history of knowing our place, but they bear self-knowledge, human knowledge and a discourse all the more sacred as it arises from the outside. Posthumus (2011:24) proposes that monsters exist in opposition to structure, but not independent from it. They require the definition of a society so that they can exist as the antithesis to that order. Furthermore, monsters are unique to the society in which they function. This is due to particular societies creating the specific monster they need to explain some or other action or sin. Atherton (1998:xii) draws attention to the role of a culture's taxonomy as a system for assigning meaning and status of persons, animals or objects. This system also allows for the evaluation of people or events as either normal or natural, or not. A monster's difference is defined by what is considered "normal" as determined by society, and as such monsters become culture-specific products (Lada-Richards, 1998:46).

As previously mentioned, many monsters and particularly female monsters have an ambivalent nature: they appear and/or behave as if normal, but when their monstrosity is revealed through discovery of their sinister actions, they become threatening figures. The next section discusses the female monster as a figure that causes ambivalence. The female monster is discussed in terms of being both a threatening monstrous figure as well as a victim.

2.5. The female monster: Ambivalence and monster-victim

Keele and Wolak (2008:654) define ambivalence as representing the internal conflict between contradictory sentiments about the same object or issue. Lüscher (2011:194) states that the Oxford English Dictionary defines the term as often referring to the coexistence in one person of contradictory emotions or attitudes toward the same object or situation. As previously mentioned, the monster is a defining feature, a central convention of the horror genre. The figure of the monster is often viewed as ambivalent as it embodies contradictory elements as Carroll explores with his notions of fusion and fission. The monster simultaneously attracts and disgusts, further provoking an ambivalent response from the audience.

Ambivalence about the monster is hence a combination of disgust at its aspect and curiosity as to its bizarre nature.

According to Wood (2003:71-72) the basic formula of all horror films is that the tranquillity of normality is threatened by the monster. The structures of horror also recognise the importance of ambivalence, specifically in relation to the characterisation of the monster, who Wood claims are often the emotional centre of these films and "much more human than the cardboard representatives of normality". Alternatively, Wood (2003:171) acknowledges that the monster can be unambiguously evil or inhuman, but categorises the impulse as part of a reactionary narrative: 'the progressiveness of the horror film depends partly on the monster's capacity to arouse sympathy'. Wood (2003:72) relates the principle of ambivalence to the spectator's emotional responses, describing our fascination with horror as resulting from the way the narratives perform our nightmare wish to smash the norms which oppress us and which our moral conditioning teaches us to admire.

Freeland (1996: 128) suggests that horror films fascinate us precisely because they defy our conceptual categories, arousing in us a strong desire to know something unknowable. Jones (2005: ix) describes horror as providing us with a direct channel to [our] unconscious fears and thoughts of love, pain and loss. The monster is the cardinal agent for producing fear within the horror narrative. The most famous of "Universal Monsters" are the Frankenstein Monster, Count Dracula, the Wolfman, the Mummy and the Creature from the Black Lagoon. Modern horror monsters include such characters as Freddy Kruger and Leatherface. It is easy to see that the horror genre is dominated by masculine monsters. Most of the female actresses are given the damsel in distress role or the *Final Girl* role. From time to time, however, audiences were awarded a monster from the fairer sex. With perhaps the exception of the vampire bride, female monsters are quite rare. Traditionally, visual representations of women within horror have presented audiences with images of women as either the monsters or the victims. McEvoy (2013) acknowledges that this apparent shift in women's roles within the Hollywood narrative system changes their meaning for male as well as for female viewers.

In most horror films the monstrous is produced at the border between human and inhuman, man and beast, in others the border is between the normal and the

supernatural, good and evil; or the monstrous is produced at the border which separates those who take up their proper gender roles from those who do not; or the border is between normal and abnormal sexual desire (Creed, 1999: 253). Clover (1992:13) further suggests that the identification processes experienced by horror audiences who identify with strong female protagonists blur the boundaries that have characterised binary historical constructs for masculinity and femininity. Clover argues that the blurred boundaries interpret male and female as opposites. The author (Clover, 1992:12-13) elaborates on the "prefabricated and predictable" categories for "monster," "victim" and "hero". The functions of monster and hero are far more frequently represented by males and the function of victim far more pervasively by females. The fact that female monsters and female heroes, when they do appear, are masculine in dress and behaviour and that male victims are shown in feminine postures at the moment of extremity, would seem to suggest that gender inheres in the function itself. Yet there is something about the victim function that wants to find expression in a female character.

Creed (1999: 251) focuses on the horror films figuration of woman-as-monster. All human societies have a conception of the monstrous-feminine, of what it is about a woman that is shocking, terrifying and horrific. Lindsey (2011:1) defines the monster woman as a supernatural female figure who transforms her body at some point in her existence, either from normal woman to monstrous woman; her transformative and transgressive body positions her as a boundary crosser. The monstrous female crosses the boundaries of masculine/feminine, dead/undead, attraction/repulsion, and reality/imagination, thus linking her up with Carroll's concept of *fusion* and *fission*:

> Monsters offer a negative definition of civility, virtue, and the good. Monsters help to reinforce boundaries between self and other, civilisation and barbarism, good and evil (Devetak, 2005:642).

The monster serves a moral function; it thrives on ambiguity and the transgression of taboos and boundaries. Devetak (2005:633) argues that monsters symbolise deviance, madness, depravity, brutality, violence, and are thought to threaten civilisation and social order. Monsters are those entities that cross or threaten to cross the border, for example the border between normal and abnormal, or gender and behaviour (Creed, 2001:11). The female monster’s body is transformative and

transgressive, moving outside the social, ideological concepts of what a female body and feminine conduct should traditionally be; because she does not abide with cultural constructs of female nature she is a figure that inspires fear and anxiety within the other characters. Creed (1993:151) argues that the monstrous-feminine constitutes a complex set of stereotypes pertaining to female figures in horror: woman as archaic mother, as monstrous womb, vampire, possessed monster, *femme castratrice*, witch, and castrating mother. She believes that this is demonstrated by an assessment of what she terms "critically popular images of woman", which represent woman as monstrous and "define her primarily in relation to her sexuality". Her violence and sexuality (or other characters' perceptions of her violence and sexuality) undermine the patriarchal society in which she operates (Lindsey, 2011:2).

Ahall (2011:157) notes that our attitude to the monster is frequently ambivalent: although society teaches us to be morally appalled by its terrible deeds, rarely is the monster presented as wholly unsympathetic. Indeed, part of us takes delight in its actions and identifies with it. The monstrous female body crosses the boundaries that extend between the proper and improper and blurs them, complicating the belief and evidence of a female nature. Many female monsters also have a quality that allows them to function more efficiently to achieve these urges, or goals: they look very often and/or behave often like "normal" women. Only when their monstrosity is revealed through discovery of their sinister actions do they become threatening figures to the other characters (Lindsey, 2011:7). Other images of female characters in film include introducing audiences to the angry, aggressive woman. "A woman so angry" according to Clover (1992:17) that she can be imagined as a convincing perpetrator, the kind of violence on which, in the low-mythic-universe the status of full protagonist rests. This unintentionally leads to a blurring of distinctions of the role played by female figures across different genres. Initially this leads to a fusion of the victim and hero functions in action films, and later would lead to portrayals of strong female protagonists in other genres such as Ripley in *Alien* (1979) played by Sigourney Weaver (1949-), and Jamie Lee Curtis' (1958) Laurie in *Halloween* (1978). Clover (1992:17-18) distinguishes between depictions of the female victim-hero in action films and those within horror films. She states that horror films place greater emphasis on the victim's part of the story. Female characters are

the protagonists in the full sense, they combine the functions of suffering victim and avenging hero.

Clover, in her writing, dedicates a substantial section of her research to offering an analysis of the 1976 film adaptation of *Carrie* written by Stephen King (1947-). In the film *Carrie* the fusion of the victim-monster is evident. For Clover, the character of Carrie is essentially the female-victim-hero, which she acknowledges has always been understood as implying some degree of monstrosity. Clover discusses the notion that the character of Carrie represents three distinct positions, or 'faces' within the film's narrative; those of victim, hero and monster. She concludes that Carrie occupies the position of all three elements at different stages in the narrative that this links to Carroll's notion of *fission*. She enters the narrative as a victim of her demented mother and cruel schoolmates, but exits from there having become a kind of monstrous-hero herself. By the end of the film, Carrie has herself become both "excessive" and "demonic" (Clover, 1992: 4).

McEvoy (2013) asserts that the victim-hero is often seen in the sub-genre of the slasher film, where the psychotic stalker is almost without question male, while the victims are overwhelmingly female. One distinction that can be made between the slasher film and others within the wider horror genre is the fact that there is usually one female victim from the group who will survive the horrific ordeal, and who often has a chance to attempt to avenge her fallen friends and slay the killer. Clover (1992:79) identifies this individual as the *Final Girl*: a female character positioned in the victim-hero function that slides easily between passive female and active male character traits throughout the narrative. In order to kill the psychotic stalker, she herself must become to some degree monstrous. Shearer (2013) proposes that female characters are typically the victims of the horror film genre that ranges from the damsel in distress in need of rescue from early Hollywood features, to the sexed-up receivers of the recent torture porn slasher-style movies. The traditional scream and faint victim can be seen in the silent classics like *The Phantom of the Opera* (1925) directed by Rupert Julian (1879-1943) and *The Mummy* (1932) directed by Karl Freund (1890-1969), but the downright gruesome victimisation of female characters can be seen in films like *Hostel* and *Saw*. These present a complete contrasts in horror narrative style and all the female characters that feature within them merely act as victims, all serving the purpose of having the horror inflicted upon

them. In a victim-centred narrative where the victimisation of the female character is at the heart of the plot, there are a few narratives that have instigated a more modernist twist wherein the victim locates the source of horror inflicted upon her and without the aid of a male hero manages to escape from the horror.

In the universe of the horror narrative, especially the slasher sub-genre, not all victims are created equal. McEvoy (2013) states that Hitchcock once said "torture the women": a principle he adapted with unprecedented enthusiasm in his filmic catalogue of work. Hitchcock seems to have believed that female suffering resonates more with screen audiences than male suffering. In films associated with the slasher genre female suffering and death is turned into an art form: a spectacle that lingers onscreen in all of its grotesque glory. Within the realm of horror, violence against women appears to be culturally approved: a further extension of a popular and enduring entertainment format. Even in films where male and female victims are killed in similar numbers, the lingering images are those of the female victims. Male deaths are usually swift. Clover (1992:35) explains that even if the male victim grasps what is happening to him, he has no time to react to register terror. He is dispatched by the monster and the camera moves on. Shearer (2013) declares that the monster is often the driving force of the narrative and so it is no surprise that female monsters have been a significant feature of these. There are varying and debatable forms of monsters, and just like female characters in horror, female monsters are diverse. As monsters are generally created to offer a moral undertone and dilemma, the female monster largely exists to comment on social pressures and lifestyle choices such as in the case of *Carrie*. Within *Carrie* the social pressure of being a bullied teenager causes her to relapse into using her powers for exacting terrifying revenge on those who have wronged her. Apart from female monsters who have actively chosen to unleash their evil powers, there are those who act in this way through the fault of another, such as the case of possession. *The Exorcist* is a perfect example, where a young girl possessed by a demon that commits horrific and gruesome acts upon the two priests called in to save her soul. The girl has no control over her actions and that is what makes her an extreme case of a female who drives a horror narrative. In *The Exorcist* the morality lies in saving the girl, but in the recent possession comedy *Jennifer's Body* (2009) directed by Karyn Kusama (1968), the emphasis is placed on ending the character's actions because she's not

worth saving. Possessed by a succubus[11], Jennifer is the sexy cheerleader who receives all the attention, but when boys start going missing, it's up to her nerdy ex-best-friend to end her bloodlust. It is Jennifer's sexy image that allows her to consume boys; she becomes the wolf in sheep's clothing - an image that is portrayed as monstrous. What is evident from the above-mentioned films is that the lines between monster and victim are frequently becoming more blurred.

It has been noted that within horror films there are two main characters of focus - the victim and the monster. Traditionally seen as two separate entities the lines between the two have become blurred, generating the monster-victim and the victim-monster. Monsters are liminal beings; they defy categories and challenge the boundaries we draw between human/animal, human/machine, dead/alive and masculine/feminine. Carroll (1981:19) states that monsters are beings that are themselves simultaneously attractive and repulsive; they inspire conflicting reactions in audiences. Monsters in films are often positioned as a threat to the social order that must be destroyed, but they also lure and entice because they embody what is forbidden, they attract. Chapter Three examines and explores the notion of when women are portrayed as werewolves. With female werewolves the traditional coding of horror, for example the monster as male and victim as female, no longer fits. They are Little Red Riding Hood, the Wolf, and Grandmother rolled into one: in female werewolf narratives, the roles of victim and monster are collapsed onto one body. The next section investigates the various versions of the *Little Red Riding Hood* tale and its different characters, particularly that of the little girl and the wolf. A study of the werewolf is explored in relation to mythology and film in order to address and analyse the characters, Sonja, Adel and Maggie from *Wolwedans in die Skemer* as being "monstrous female werewolves".

[11] A succubus is a female demon or supernatural entity that appears in dreams, who takes on the form of a human woman in order to seduce men, usually through sexual activity (Kingsolver, 2013).

Chapter Three

Little girls who talk to wolves:

Contextual aspects of the *Red Riding Hood* tale and its adaptations

3.1. Introduction

In Chapter One an introduction was presented, which states the purpose of the investigation as well as being a prelude to the genre and theme of the film *Wolwedans in die Skemer* and its characters Sonja, Adele and Maggie. A problem statement, research questions, specific objectives and a central theoretical statement were formulated in relation to those characters.

In Chapter Two a theoretical context was provided with regards to the key concepts of Carroll's *Philosophy of Horror* and how it is particularly linked to the wolf and ultimately Cohen's *Monster Theory* and the monstrous. Further theoretical context was provided on how the horror monster is ambivalently viewed as both a predator and a victim.

The purpose of this chapter is to examine the connection between the Red Riding Hood tales and wolf/werewolf lore. Firstly, in this chapter a context is provided with regard to the tales of *Red Riding Hood*, Paul Delarue's *The story of the Grandmother* (1885), Charles Perrault's (1628-1703), *Le Petit Chaperon Rouge* (1697) and the classic tale *Rotkäppchen* (1812) by the Brothers Grimm, Jacob (1785-1863) and Wilhelm (1786-1859).

A context is provided on the characters of Red Riding Hood and the Wolf in order for the characters of Sonja, Adele and Maggie to be defined and interpreted as being both predators and victims within later chapters along with Carroll's *Philosophy of Horro*r and Cohen's *Monster Theory*. The purpose of this chapter is to firstly identify why the wolf is seen as a monster and a predator. This is done by examining the wolf in Western mythology as well as looking at the history and myth of the werewolf. This chapter requires the wolf's relationship to the little girl to be addressed. Lastly, a synopsis of the film *Wolwedans in die Skemer* and a character description of Sonja, Adele and Maggie are presented.

3.2. The story and myth of *Red Riding Hood*

Jones (2012:1) notes that *Little Red Riding Hood* is one of the most admired and beloved fairytales of Western culture. Its popularity remains intact because of the ambivalent relationship between the little girl and the wolf. It is widely believed that this story is often a cautionary tale, warning young girls about the 'big bad wolf'. However, Jones (2012:129) argues that in actual fact this tale is about the subversion of fear and the recognition of one's inner animal nature, one's predatory instinct. Accordingly, Power (2006:2) points to the fact that the origin of the *Red Riding Hood* story is a French tale, as certain areas of France produced some of the most legendary werewolf cases in European history.

The lore of werewolves has endured in popular culture for centuries and influenced numerous other tales and films, such as *American Werewolf in London* (1981) directed by John Landis (1950-). It was with Perrault's version of the story that it lost its connection to werewolf lore and became mostly a morality tale with an anthropomorphic wolf. There has been a modern avalanche of graphic novels, movies, stories, television shows and books that explicitly add werewolves to the *Red Riding Hood* story or, conversely, add Red Riding Hood to werewolf stories, but this is not a new connection as much as a revival of one that existed long ago.

Little Red Riding Hood is not purely a cautionary tale to warn little girls about the perils of speaking to strangers, although this may have been the intent that Perrault had when he wrote *Le Petit Chaperon Rouge*. In contrast to the oral versions of the tale that were around at the time, Perrault (1989:6) allowed Little Red Riding Hood to be eaten at the end of the story and summarised the tale by adding a moral poem at the end cautioning young girls about the smooth-talking 'big bad wolf':

> *Mais hélas !qui ne sait que ces loups doucereux, De tous les loups sont les plus dangereux!*
>
> But alas for those who do not know that of all wolves, the docile ones are those who are most dangerous!

Perrault's version of the story is even more interesting as it is the first time that the little girl in the story wore a red cap, as in earlier oral versions she did not have any distinguishing clothing. The oral version of the folktale that was collected by

Delarue, *The Story of the Grandmother,* had a very different ending in which the little girl realised who she was in bed with and was able to escape from the wolf and save herself (Delarue, 1989). Another popular version of this tale is *Rotkäppchen* by the brothers Grimm where Little Red Riding Hood is saved at the end of the story by the heroic *Jäger,* the German word for hunter (Grimm, 1989:9).

This section of Chapter Three will seek to explore the relationship between Little Red Riding Hood and the wolf within these three versions of the tale: *The Story of the Grandmother* (Delarue), *Le Petit Chaperon Rouge* (Perrault) and *Rotkäppchen* (Brothers Grimm). As the story of Red Riding Hood emerged, it is easy to see the impact of the tale-tellers and the world in which they lived. Young girls have been frequent victims of serial killers, werewolves and sexual predators throughout history, so these plots and motifs were present in many of the folktales (Power, 2006:26).

3.2.1. The story of the Grandmother

The origins of the Little Red Riding Hood story can be traced to oral versions from various European countries and more than likely proceeding the seventeenth century, of which several exist, some significantly different from the well-known Grimms-inspired version. Alan Dundes (1989), a psychoanalytical folklorist, explained that before a written version of *Little Red Riding Hood* existed, there was an oral version in which the little girl did not even wear a red hood. This oral version was known to have a French/Italian background and it was entitled *The Story of the Grandmother* (Zipes, 2001).

A version recorded in Nièvre in 1885 reflects motifs, fears, interests and humour common to French peasants (Zipes, 1993:21-23). These early variations of the tale differ from the currently known version in several ways. The antagonist is not always a wolf, but sometimes an ogre or a *bzou*[12]. or werewolf. In the French tale *The Story of the Grandmother*, the villain is a *bzou*. In the controversial oral version of *The*

[12] The term *bzou* means werewolf in archaic French. Unlike the traditional Perrault or Grimm Brothers version, the "wolf" or the *Bzou* in *The Story of the Grandmother* is half-man and half-wolf. The story uses the wording "the *Bzou"* as opposed to "a *bzou*," and this is significant because it indicates that there is only one *bzou* in the area (Gray, 2011).

Story of the Grandmother, a little girl who is carrying bread and milk encounters a wolf on the way to her grandmother's house; however, the *Bzou* arrives at her grandmother's house first and after eating the grandmother, he "puts some of her flesh in the cupboard and a bottle of her blood on the shelf". The *Bzou* who is in bed and disguised as Grandma, invites the little girl to eat meat and drink wine, which are really the flesh and blood of the grandmother. *The Story of the Grandmother* is a gruesome tale in which the *Bzou* usually leaves the grandmother's blood and meat for the girl to eat, who then unwittingly cannibalises her own grandmother (Rose, 2008:3).

After the little girl partakes of the "offering" given to her, the *Bzou* instructs her to take off her clothing and climb into bed. At this time, the little girl asks the conniving *Bzou* about his hairiness, big ears, mouth, and nose. The series of questions ends with the *Bzou* telling the little girl "…with a mouth to eat you with" (Dundes, 1989:198). Once the girl is in bed with the *Bzou* she sees through his disguise and tries to escape, complaining to her "grandmother" that she needs to defecate and would not wish to do so in the bed. The *Bzou* reluctantly lets her go, tied to a piece of string so she does not get away. However, the girl slips the string over something else and gets away. The *Bzou* discovers that she has tricked him and the little girl escapes unharmed. This oral version was supposedly changed and a modified written version was developed (Dundes, 1989:198).

In the oral version of the tale, it has been noted that the little girl escapes without any help from any male or older female figure, but instead utilises her own cunning. With the addition of the woodcutter/huntsman figure in later versions of the story, the role the little girl would be limited to a relatively passive role. This has led to criticisms that the story was changed to subdue women and transform them into victims who need the help of a physically superior man such as the woodcutter/huntsman to save them (Rose, 2008:3).

There are several notable details about this version of the story. While it was recorded many years after Perrault's version was published, it is often referenced as a "purer" version of the story. The lack of moralistic trappings does suggest that it is quite old and retains more of its focus on entertainment value via excitement, gore and scatological humour.

3.2.2. Perrault's Le Petit Chaperon Rouge

Perrault wrote the first literary version entitled *Le Petit Chaperon Rouge* or in English *Little Red Riding Hood* in 1697. Zipes (1993:20) suggests that Perrault's version may have been based on folktales and werewolf cases from his mother's home province of Touraine in France, though considerably altered for an upper-class audience. Power (2006:29) declares that this trend owes much to the development of the salon in France, a setting for the upper class for engaging in intellectual discussion, storytelling, and social interaction.

Orenstein (2002:22-38) propounds that the salons were considered to be partly an extension of the aristocratic, often overtly sexual goings-on of Louis XIV's court (1638-1715). The salon was also a place where increasingly literate and educated women could both entertain themselves and discuss issues of the day. For members like Perrault, salons were a setting that encouraged a particular sense of morality, one that places great importance on protecting the chastity of *desmoiselles* (young women of society) from the "wolves" of the nobility that would sweet-talk them into bed. The details of a familiar peasant story were simply written to fit this new context; to warn of a threat to aristocratic women that was quite different from the threats facing peasant girls.

According to Rose (2008:3), in Perrault's version of the story, a little girl with a red hood, carrying biscuits and butter, is out to visit her grandmother. The girl, now called Little Red Riding Hood, was walking through the woods and met a wolf that was waiting for her. The Wolf convinces her to tell him where she is off to. The Wolf mentions that he also wants to visit the grandmother so he races to her house while Little Red Riding Hood is dawdling along the path. Once the Wolf gets to the grandmother’s house, he changes his voice to sound like Little Red Riding Hood and the grandmother unknowingly lets the Wolf in. In this version, the wolf "…threw himself upon the good woman and devoured her quicker than a wink, for it had been more than three days since he had eaten" (Zipes, 1993:92).

Just as in the oral version, the Wolf disguises himself as the grandmother just in time for Little Red Riding Hood to visit. Little Red Riding Hood lets the grandmother know that she has arrived and doesn’t think much of it when the wolf responds in a hoarse

voice. After all, Little Red Riding Hood believes that Grandmother is sick. As Little Red Riding Hood enters, the Wolf, still disguised, tells her to join him in bed. As Little Red Riding Hood gets in the bed, she and the Wolf exchange the famous lines of "What big eyes you have, grandmother! The better to see you with, my child", the story continues as Little Red Riding Hood asks about the disguised wolf's "big arms, big legs, big ears, and big teeth" that are showing. To which the Wolf notoriously replies by stating "The better to eat you"(Zipes, 1993:93). When Red Riding Hood finally notices that her granny is the Wolf, it is too late and the wolf devours her (Orenstein, 2002:19-21). Perrault (1989:6) ends his story with a moral of how girls should be wary of "wolves".

From this story one learns that children
Especially young lasses,
Pretty, courteous and well-bred,
Do very wrong to listen to strangers,
And it is not an unheard thing,
If the wolf is thereby provided with his dinner.
I say Wolf, for all wolves
Are not of the same sort;
There is one kind with an amiable disposition
Neither noisy, nor hateful, nor angry,
But tame, obliging, and gentle,
Following the young maids
In the streets, even into their homes.
Alas! Who does not know that these gentle wolves
Are of all such creatures the most dangerous!

The wolves of Perrault's story are still preying on girls, but in a different manner from the *Bzou* or werewolf. Rather than murder or rape, this wolf is a sweet-talking deceiver who seduces girls into immoral actions that can lead to disaster. As far as one can tell, this literary version is not as gruesome as the earlier oral version; however, Grandmother and Little Red Riding Hood are devoured. This is still considered a rather harsh version when reading it as a bedtime story to children. Zipes (1993:31) argues that this version has transformed the tales from the female-orientated peasant story of a girl's coming of age (as told within *The story of the Grandmother*) to an aristocratic, male-orientated morality tale. Perrault places the heroine in the role of a victim, making her a disobedient and too-trusting girl who

gave in to sexual desire and thus deserved her fate. Once again, *Little Red Riding Hood* would be transformed into a softer version of the story.

3.2.3. The Grimm's Rotkäppchen

The Grimms' equally popular version of *Little Red Riding Hood* is known as *Rotkäppchen* (Little Red Cap) and was written in 1857. Many of the Grimms' stories were German adaptations of the French tales that were rewritten and edited by the brothers themselves. The Grimms' version of Red Riding Hood was much like Perrault's.

Tartar (2002:19) states that in this version, the sweet little girl is named Little Red Riding Hood once again because of her "little hood of red velvet". The little girl is warned by her mother not to dally or stray from the path as she carries cakes and wine to her sick grandmother. A recurring motif of the naïve little girl that meets the Wolf and tells him that she is going to visit her grandmother is used. She tells the Wolf exactly where her grandmother lives. Events unfold as usual until the very end.

Keeping with tradition, the Wolf devours the little girl's Grandmother and changes into her clothing to trick Little Red Riding Hood. As Little Red Riding Hood finally arrives at Grandmother's house, she enters cautiously because the door is left open. As she pulls back the drapery from the bed, she immediately asks the famous questions of what "big ears", "big eyes", "big hands", and "big, scary mouth" Grandmother has. The Wolf responds with "The better to eat you with!" (Tatar, 2002:24). Next, he devours Little Red Riding Hood.

Borrowing a motif from another wolf-related fairy tale (*The Wolf and the Seven Kids*), the Grimms added the biggest departure from Perrault's version: a happy ending (Power, 2006:33). After the Wolf gobbled up Little Red Riding Hood and her grandmother, it fell asleep and its loud snores attracted the attention of a passing woodsman or hunter. The woodsman/hunter was about to kill the Wolf when he realised that Grandmother and Little Red Riding Hood may have been devoured by the Wolf. He cut the Wolf's stomach open and frees the grandmother and Little Red Riding Hood. He fills the Wolf's stomach with stones and the wolf falls over and dies. The Grimms' version ends with "The woodsman/huntsman skinned the Wolf and

took the pelt home with him. Grandmother ate the cakes and drank the wine that Little Red Riding Hood had brought her and recovered her health" (Tatar, 2002:26).

There is also a lesser known addition to the story in which Little Red Riding Hood once again sets out to visit her grandmother and is yet again stopped by another wolf who tries to tempt her to leave her path. This time Little Red Riding Hood, having learnt her lesson, refuses to talk to the Wolf or dally and leaves him behind, but the Wolf decides to stalk her to her grandmother's house and decides to wait outside until Little Red Riding Hood leaves and ambush her on the way home. Realising his plan, the grandmother deals with him by filling a trough with water she'd used to cook sausages in and tricks him into drowning himself, leaving Little Red Riding Hood free to walk home (Grimm, 2003:93-96).

> In front of the house was a great stone trough, so she said to the child: 'Take the pail, Red Riding Hood; I made some sausages yesterday, so carry the water in which I boiled them to the trough.'
>
> Red Riding Hood carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Red Riding Hood went joyously home, and no one ever did anything to harm her again (Grimm, 1905).

The Grimms' version was a kinder version because the grandmother and Little Red Riding Hood lived. However, it still had a sense of violence in the tale because the Wolf was cut open and filled with stones and fell down dead. There was still a moral to this version of the story because at the end of the Grimms' version, Little Red Riding Hood spoke the following words:

> Never again will you stray from the path and go into the woods, when your mother had forbidden it (Tatar, 2002:26).

Although the versions had changed somewhat, the story seems to have a softer side and the moral has changed from being wary of wolves to listening to one's parent. Until now, one might think that Little Red Riding Hood can be perceived as a naïve child and a victim. According to Power (2006:34), the main difference in this version is that the girl now needs other people to save her from the wolves (first the woodsman/hunter, then her grandmother).

3.2.4. Adapted versions of the Little Red Riding Hood tale

In James Thurber's (1894-1961) version of *Little Red Riding Hood*, entitled *The Girl and the Wolf* (1939), a different twist of the tale is presented. In this version, Little Red Riding Hood is carrying food to her grandmother and takes a path through the woods. She meets the Wolf and they exchange conversation about her grandmother; once again Little Red Riding Hood gives the Wolf directions to her grandmother's house. Once Little Red Riding Hood arrives, she immediately recognises the Wolf in her grandmother's clothes and shoots him dead. The moral of this story is "…it is not so easy to fool little girls nowadays as it used to be" (Zipes, 1993: 229). As one can tell, Little Red Riding Hood is changing into a heroine who is fearless. In this version *Little Red Riding* Hood has become somewhat the woodsman/hunter. Although this is a short version of the story, it does not carry the innocence and fragility that the older *Little Red Riding Hood* stories contained (Rose, 2008:6).

In the late 19th century, parents became more aware of what they were reading to their children. Some parents did not want to perceive weakness as being associated with women, so in 1994, in order to have a more "politically correct" fairy tale, James Finn Garner (1960) wrote his version of *Little Red Riding Hood* in his book titled *Politically Correct Bedtime Stories* (1994). Greenspun (2005:1) notes that Garner's tale tells of Little Red Riding Hood that was taking her grandmother fresh fruit and mineral water.

In Garner's version of the story, *Little Red Riding Hood* is a spunky, modern woman who was visiting her grandmother not because she was sick, but because she just wanted to. When she was on her way, she met the Wolf and he warned her of the dangers facing a woman in the woods. Little Red Riding Hood replied, "I find your sexist remark offensive in the extreme, but I will ignore it because of your traditional status as an outcast from society, the stress of which has caused you to develop your own, entirely valid, worldview. Now, if you'll excuse me, I must be on my way" (Greenspun, 2005:1).

The Wolf makes it to the grandmother's house and devours her, and decides to put on the grandmother's clothes, even though they were for a woman. Little Red Riding Hood finally makes it to the grandmother's house and notices Grandma's "big eyes,"

her "big nose," and "big teeth". The Wolf replies by saying, "I am happy with who I am and what I am." The Wolf starts to eat Little Red Riding Hood when a "log-fuel technician" rams into the house and tries to save Little Red Riding Hood. She becomes furious and indicates that she can take care of herself and that she is offended that he should think that she would need him. Grandma is so excited about Little Red Riding Hood's initiative that she hops out of the Wolf. After all the commotion, Little Red Riding Hood, Grandma and the Wolf decide to settle their differences and live together (Greenspun, 2005:1).

This is certainly a story that portrays Little Red Riding Hood in an independent light. It is also a long way from the oral version of the story. In the 1990s, being politically correct and not offending anyone was a crucial topic and this was relayed through a hit with a politically correct fairy tale (Rose, 2008:8).

Another version of the story is Toby Forward's (1950) adaptation of Little Red Riding Hood. Forward's book is titled *The Wolf's Story: What Really Happened to Little Red Riding Hood* (2005). In this version, the Wolf tells his side of the story and tries to convince the reader that it was all a big misunderstanding. He tries to blame Grandma for the misunderstanding. The Wolf explains that she fell and hit her head and he did not want to be framed for her accident, so he jumps into bed and tries to fool Little Red Riding Hood into thinking that everything is fine. The story seems to take an unexpected turn and the Wolf tries to make it look as if he is the innocent party and that Grandma and Little Red Riding Hood are not as innocent as they seem. At the end, even though the Wolf's tail gets chopped off, he continues along his way with a sly grin (Forward, 2005).

With all the numerous versions of the Little Red Riding Hood tale, it is clear to see that the story has been changed and transformed many times. The moral of the story seems to have become lost over the years and now it may be perceived to be more of a story for mere entertainment. It may be that people wanted a new spin on an old story and therefore decided to end the seriousness of the story by removing the moral of the tale and use it only for entertainment. Ann Martin (1955), author of *Red Riding Hood and the Wolf in Bed* (1970), remarks that though the role that fairy tales play in modern culture derives from earlier eras, from previous encodings, and from

prior interpretations of the tales, it sets the stage for further revisions of and experiments with the inherited tradition (Martin, 2006:154).

Regardless of what version is read, *Little Red Riding Hood* is a part of our history. From the oral version from France/Italy, until now, people all over the world are still reading some version of *Little Red Riding Hood* to their children. Regardless of what versions are preferred, it is obvious that a story that is rumoured to have started out as an oral tale has lasted over three hundred years and influenced many. What is evident in all versions is that there is a little girl who faces a wolf and who must undergo a transition from being victim to hero, from innocence to the loss of innocence or from child to adult.

3.3. The characters: Little Red Riding Hood and the Wolf

3.3.1. Little Red Riding Hood

Licht (2006:1) advocates that the story of *Little Red Riding Hood* is not just one of a little girl bringing food and drink to a sick grandmother, but rather, the tale records a young girl's trip into adulthood, the woods functioning as the hazy middle ground between being an innocent child and a knowing adult. This section examines the characters of Little Red Riding Hood and the Wolf.

The story of the Grandmother was inspired by the real-life experience of villagers, and it portrayed the everyday concerns of agrarian societies, the fear of werewolves and of violence in general, that represented the material conditions of their existence. Children were frequently attacked by animals and people in the fields or woods as hunger often drove people to commit atrocious acts (Delarue, 1993:23). Therefore, telling stories about dangerous wolves/werewolves, as embodiments of violence, was a way to rationalise cruelty and also warn children or help them become aware of such dangers. The social function of the story was to show that talking to strangers in the woods could be dangerous for children (Zipes, 1993:19). Nevertheless, the warning tale did not intend to render the child in a passive role while facing these dangers. Children were rather educated through these stories to be shrewd and get out of such situations safely.

The peasant girl in this story can be seen as an embodiment of an archetypal trickster figure (Tatar, 1999:3). As previously mentioned, at the end of the original folk tale she asks permission from the Wolf to go outside, ties the woollen rope attached to her foot around a plum tree and runs away. Therefore, the story in its original form becomes a celebration of "the self-reliance of a young peasant girl" (Zipes, 1993:25). The little girl in this version is shown as cunning and resourceful. The social experience of the peasant population and their relevance is embodied in both the theme of the story and in the educational message it carries that says: This is our reality, and you need to be shrewd to survive.

Perrault and the Grimm's' versions of the story represent Little Red Riding Hood's story as an entry into adulthood. Bettelheim (1976:173) argues that *Little Red Riding Hood* is a story about the loss of virginity. In Perrault's version, the line between Little Red Riding Hood as a child and an adult is clear; as soon as she is "consumed" by the Wolf and symbolically loses her virginity, she is no longer a child. This switch into adulthood comments on the non-negotiable relationship between the world of the adult and the world of the child; the roles of child and adult are clearly defined as being unrelated stations in society.

Zipes (1993: 26) maintains it was Perrault who first introduced the image of helpless girls in fairy tales. Little Red Riding Hood in Perrault's version turns into a "pretty village girl", who is rather naïve and dull, who not only thoughtlessly gives away where the grandmother lives, but also obeys the Wolf and takes the long path to get to the grandmother's house (Tatar, 1999:3). Unlike the peasant girl, she is no longer smart enough to run away; instead, she voluntarily joins the Wolf in bed and thus paves the way to her own death. Perrault's story is written with the intention to regulate the character of the child through offering patterns or models of "proper" behaviour.

While the reality of the folk tale heroine is a dangerous world where she needs to learn how to survive, the reality of *Little Red Riding Hood* is a world where girls need to be obedient under all circumstances. Bettelheim (1976:173) refers to the opening, before *Little Red Riding Hood* has completed her trip to her grandmother's house, saying, Little Red Riding Hood's danger is her budding sexuality, for which she is not yet emotionally mature enough. In the beginning she is still a child, and it is only after

her walk through the forest that she leaves childhood and is ready to become an adult.

The Grimm brothers in the 19th century further altered the story of *Little Red Riding Hood*. They poached the story line and the character, but infused it with the puritan ideologies of the Victorian age, which emphasised male dominance and dependency on the side of the woman. Their version of the story was written with the intention of satisfying the morals and ethics of the bourgeoisie and to further emphasise new ideals of proper child behaviour. The issue of obedience is again in the focus of the story and Little Red Riding Hood is turned into an even more helpless and naïve little girl, who is punished for being disobedient: as well as being tricked she is swallowed by the Wolf.

The significant change introduced by the Grimm brothers into the story line was the character of the hunter, the saviour of the story who is a representation of the 19th-century male patriarch. Zipes (1993:31) claims that while the original folktale of *Little Red Riding Hood* was told from a female perspective and portrayed the heroine as witty and courageous, the literary version of this story created by the Grimm brothers was written from a male perspective, within the civilising process of the Western world which celebrated the heroism of the male character. The Grimm fairy tale and the Perrault's story exchanged obedience for the values of courage and wit as the new ideal behaviour for female characters to accommodate the social norms of their time.

In agreement with this, Licht (2006:2) states that Little Red Riding Hood represents the perfect innocent childhood. She is described as sweet, pretty, little, and a maiden as she skips serenely through the forest to her grandmother's house. Little Red Riding Hood epitomises society's notion of the child being innocent, untouched, and undisturbed. However, this image is mainly a projection of adults onto the world of children. As Shavit (1989:131) points out in *The Concept of Childhood and Children's Folktales,* up to the seventeenth century the child was not perceived as an entity distinct from the adult, and consequently s/he was not recognised as having special needs. Shavit (1989:134) explains that the idea of childhood innocence did not always exist, but was born with the Industrial Revolution, when children were no longer relied upon as a main part of a family's work-force. Childhood was not

inherently a time of innocence; rather, Shavit argues, adults who seek to shield children from the pains of the world fabricate this stage of growth. Licht (2006:4) concurs and declares that adults may indeed be said to position children as their opposites; children exist in an untouched and protected state, while adults are scathed and vulnerable. Hence, becoming an adult entails a major change for children. The *Little Red Riding Hood* story portrays this jolting and rough transition from childhood into adulthood.

In Grimms' version, unlike in Perrault's, Little Red Riding Hood is given guidance and is not forced to walk to her grandmother's house ignorant of the dangers in the wood. Little Red Riding Hood gets support and direction when her mother warns her not to "tarry on your way, and don't stray from the path, otherwise you'll fall and break the glass" (Grimm, 1993:135). Her mother tells her about the possibility of losing her innocence as she walks through the forest, cautioning her not to "break the glass," meaning, lose her virginity. This cautioning does not appear in Perrault's version, where Little Red Riding Hood is given no counselling on her impending loss of childhood. Soon after being warned, Little Red Riding Hood encounters the Wolf upon entering the forest (Licht, 2006:8).

Nothing is more overt about Perrault's intentions of warning children about sexuality than when he speaks of Little Red Riding Hood's preparations for sex, revealing that "Little Red Riding Hood undressed and went to get into bed" (Perrault, 1993:93). As soon as the character is deceived into thinking the Wolf is her grandmother, she enters the house and climbs into her grandmother's bed, following the Wolf's instructions. Having shown Little Red Riding Hood as an innocent child, Perrault's description of her removing her clothes is unsettling and appears to be a violation of her youth. However, this version, unlike that of the Brothers Grimm, shows how she removes her clothes willingly, conveying the idea that her loss of virginity is something that must happen and is a process she must facilitate. She cannot stop the process of losing her innocence and being transformed into a victim in both Perrault's and the Grimms' versions of the story. She cannot avoid her inherent growth, and she cannot stop her entrance into adulthood, however, horrifying the vicious wolf may appear to be (Licht, 2006:5).

3.3.2. The Wolf

Wolves are associated with both negative and positive symbolism; this is what makes them so ambivalent. As previously stated, the Wolf is profoundly ambivalent as it is both admired and feared for its wild and savage temperament. In following up this, Werness (2006:435) avers that wolves captivate because they look similar to man's best friend, the dog, but in contrast to the dog's domesticity, wolves are totally wild. Simultaneously, wolves both reciprocate our mingled fascination and repulsion.

Curran (2006:77) states that the wolf is perhaps mankind's oldest enemy, with a history that goes back into mankind's distant past. The symbol of the wolf has changed and had several meanings throughout time. According to Jones (2012:137), the wolf can be considered as a nurturing symbol, such as the she-wolf in the story of Romulus and Remus and the wolves that raised Mowgli in Rudyard Kipling's (1865-1936) *The Jungle Book* (1894). Harper (2013) notes that the wolf as a symbol of lust came from the Roman slang *lupa* that meant 'whore' and was generally attributed to women's lust. It was not until after the Elizabethan period that the wolf was used as a symbol for male lust.

Werness (2006:437) points out that the wolf within fables is often portrayed as a devious creature. Sometimes these characters are portrayed as triumphant because of their cunning, sometimes they are outwitted by the trickery of smaller, more timid animals. However, in fairy tales, wolves are represented as wise, but dangerous denizens of the dark forest. They embody menace, "the enemy" in animal form, and act as sexual predators threatening children, especially girls. Further, Werness (2006:437) adds that the proverbial "wolf in sheep's clothing" signifies feigned innocuousness or seductive false prophets. Other sayings include "crying wolf" which suggests raising a false alarm and the "lone wolf", which suggests one who goes his own way. Accordingly, Jones (2012:137) claims that the wolf also carries the symbol of the outsider, or of the outlaw. People who were outcasts from society and law were often considered 'dead' by the people still living within society, and these 'dead' people often took on the embodiment of the wolf. In agreement, Duerr (1985:61) notes that the outlaw was considered to be 'dead', the banished person, was called *vargr,* 'strangler' or 'wolf' by the Salic Franks and by the Goths.

As previously mentioned, the wolf becomes an interesting symbol because it carries both positive and negative connotations. It has both symbolically good and evil qualities. It is admired for its nurturing social qualities, but also feared for its ferocious and carnivorous nature. Often, the wolf is equated with young warriors who camp in the woods, on the outskirts of civilisation. The 'berserkers', a brotherhood of young men who lived on the outskirts of society, were compared to wolves (Jones, 2012:137). These men would eat raw meat and drink blood, professing their faith in Odin (the god of death) as their leader. These men were known for being particularly ferocious in battle, biting into shields and wearing the skins of either a bear or wolf (Duerr, 1985:62). The wolf is the symbol of something that cannot be tamed: something within men that will always be wild and savage, and also admired, yet also feared for the havoc that it causes within tamed civilisation.

Ya Maken (2012) postulates that the Wolf in *Little Red Riding Hood,* unlike in many fairy tales where the predator is supernatural or at least evil, is a real beast that gives into his natural predatory role. It is believed that the original oral tale of *Little Red Riding Hood* was based on actual accounts of werewolves attacking and devouring children. Tatar (2002:143) suggests that *Little Red Riding Hood* may have originated relatively late (in the Middle Ages) as a cautionary tale warning children about the dangers of the forest. Wolves are mainly predators and stalkers. In this tale, they symbolise the male with questionable desires, the kind of man who seduces young, naïve, and beautiful children so that they can consume their innocence.

The Wolf in the Perrault version and the brothers Grimm version is described as being wicked. Orenstein (2002:93) describes the Wolf in Perrault's story as a charming, handsome frequenter of the salons who seduced and deflowered young girls of the upper crust of society. Perrault's wolf was dangerous, but in a gentle sense. In this version, *Little Red Riding Hood* does not recognise that the Wolf is dangerous, but the narrator makes it clear to the audience that wolves do not always have good intentions.

The brothers Grimm's version says that she meets 'the Wolf' as opposed to 'a wolf', making it a specific wolf that was living in the woods – perhaps waiting for the little girl to pass through. Again, they mention to the reader that, "Little Red Riding Hood did not know what a wicked sort of animal he was and was not afraid of him" (Grimm,

1989:10). The narrator in both these tales infuses a sense of fear in the listener or reader, whereas in the oral folktale, the Wolf is called 'the *bzou*' or werewolf, and nothing else is mentioned. There is no account of his nature – it is up to the reader or listener to decide what the intentions of this *bzou* are. However, given man's history with the wolf, simply saying his name brings about fears of being devoured.

Jones (2012:137) declares that werewolves were seen as beings who could pass easily from human to animal form, merging between the boundaries of civilisation and the wilderness. These people had control and access to their animal nature, something that is normally locked up and repressed by society. Orenstein (2002:95) quotes one particular case:

> He (the werewolf) confessed without torture to killing a small girl with his hands and teeth, removing her clothes, eating part of her thighs and arms, and then taking a portion back home for his wife.

From the above-mentioned quote the wolf/werewolf is also seen as an image of man, broken down to his most savage state, living off pure animal instincts. In all three versions, the wolf has decidedly human features. When Little Red Riding Hood describes the features of the Wolf she uses words normally used to describe the body of a human rather than an animal. The brothers Grimm's version and the Perrault version both state "Oh, Grandmother, what big hands you have" instead of saying "what big paws you have". In the oral version the little girl says, "Oh Grandmother, what big nails you have", instead of using the word "claws". Although it has already been established that this is a werewolf, and being such, he would have human-like qualities.

3.3.3. Little Red Riding Hood as the Wolf

What is interesting to note is that the girl, Little Red Riding Hood, could be interpreted as possibly recognising herself as the wolf and in turn a werewolf. She sees that the Wolf is merely her animal nature. The wolf in these tales becomes the symbol of Little Red Riding Hood's animus[13] and her wild nature. In Jung's (1875-

[13] I use Jung's theories on the animus only as a means to strengthen my argument that Little Red Riding Hood can be considered a werewolf as well as a predator. Jung's theories, however, do not form a major part within this study and therefore I will not be expanding on them.

1961) theory of the anima and the animus, the animus is the projection of the masculine in the female's subconscious. The anima is simply the opposite, the projection of the feminine in the male's subconscious. The term "animus" comes from the Latin for "'mind, spirit, courage, passion and wrath", and was first used in the 1820s to mean "temper", usually hostile (Harper, 2013). These characteristics are reminiscent of werewolf characteristics in which the werewolf is often violent and the person is unaware that they have transformed into a werewolf. In accordance, Carroll (1990:46) declares that the werewolf figure embodies a categorical contradiction between man and animal which it distributes over time. The animal and the human identities of the werewolf inhabit the same body, however they do so at different times.

According to Emma Jung (1978:1), the animus is the "link or bridge between the personal and the impersonal, the conscious and the unconscious", and finding this link will help Little Red Riding Hood to gain knowledge of those parts of herself that she had not known existed till this point. Thus, Little Red Riding Hood could be considered to be a "type" of werewolf as she is not conscious of her wolf side. If the wolf represents Little Red Riding Hood's animus, then he becomes the link between her conscious and unconscious. The Wolf represents her double, her animus or animal nature that she has not yet discovered. When reading Little Red Riding Hood and the Wolf as one figure, one can argue that there is a degree of ambivalence between the little girl who is viewed as the victim and the Wolf who, in turn, is viewed as the monster or predatory creature. Now they become one figure that is simultaneously a female and male character, who is both a victim and monster/predator.

In terms of looking at the girl as a type of werewolf with an ambivalent and violent nature, the Wolf is the projection of her own inner masculinity (often associated with aggression) that she does not consciously understand within herself. Before she can return to society, she must internalise this part of herself and become consciously aware that it exists within her (Jones, 2012:141).

However, the intent of the authors of these tales may have differed as to the question of how to deal with one's "inner animal". Perrault is warning young maidens not to be overcome by their animus or "werewolf side"; that it should be avoided

altogether. The Grimms are trying to teach these young girls how to overcome the animus or "werewolf side". However, this is only possible through the help of the *Jäger*, indicating that she would not be able to do this on her own. In the oral version, *The Story of the Grandmother*, Little Red Riding Hood is able to hold her own against her animus/animal nature. She does not allow herself to be consumed by it. Through her encounter with the Wolf, she becomes empowered by a side of herself that she is starting to become consciously aware of. Thus, *Little Red Riding Hood* truly becomes a tale about learning to harness one's own inner instinctual being (Jones, 2012:141). The werewolf is a being that is driven by instinctual habits. The next section examines the werewolf figure and the relevant myths pertaining to the werewolf.

3.4. Encountering the *Bzou*: Defining the werewolf

3.4.1. The werewolf: A definition

Steiger (2012:xi) points out that for thousands of years, our myths, folklore, and religions have told us of supernatural beings, both good and evil, who are capable of shape-shifting into forms that can mystify or terrify us. In the spiritual traditions of many early cultures, shamans were expected to seek the assistance of their spirit helpers, who appeared most often in the form of their totem animals. In certain instances, in order to search the spiritual realms more effectively, shamans may have even shape-shifted into the persona of their totemic animal to become for a time a wolf, a raven, an owl, or whatever creature had granted its power to their guests.

One of the world's most fearsome legendary shape-shifting creatures is the werewolf. Part man and part wolf, the werewolf is large, aggressive, and often out of control. Madunic (2010:4) states that the term *werewolf* is thought to be derived from the old Germanic word *wer*, meaning man. Howison (2010:14) declares that werewolves are also referred to as *lycanthrope* from the Greek words *lycos* or wolf and *anthropos* or human being, which means one who possesses the power of magical transformation from human into beast and back again. The other term for werewolf is the French word, *Loup-garou,* pronounced loo-ga-roo. *Loup*, of course, is derived from the French variation of wolf, while *garou* is old Frankish for the English

equivalent of werewolf. Indeed, the similarities are endless. A *loup-garou* is almost always a person who changes shape with the movement of the moon.

Frater (2012) describes the werewolf in the following context: A person who has regressed, by force of will and desire, to a feral or wolf-like state, both physically and mentally. By this Frater refers to a person who has temporarily cast off the societal chains that repress the psyche or, in Freud's (1856-1939) terms, the *id* responsible for basic animal instincts. In agreement, Duerr (1985:86-87) propounds that werewolves are persons who are able to dissolve within themselves the boundary between civilisation and wilderness, who can pass across the fence separating their "civilisation side" from their "wilderness side". While the specific attributes of werewolves vary across different cultures, the beast itself is generally the same: a part-man, part-wolf creature of the night that preys on humans. In agreement, Frost (2003:3) claims that the werewolf is traditionally depicted as the embodiment of evil. Sconduto (2008:1) uses the definition of a werewolf provided by the Oxford English Dictionary which defines a werewolf as "a person who (according to medieval superstition) was transformed or capable of transforming himself at times into a wolf".

Clark (2008:24) asserts that the figure of the werewolf takes on many incarnations: on-screen and in fiction, and its transformations have been depicted as voluntary, involuntary, sought after, inflicted, struggled with or embraced, cyclical or linear, controlled or uncontrollable. Karg (2009:1) concurs and states that werewolves have been fictionalised and romanticised to an overwhelming extent. Sconduto (2008:1) notes that the figure of the werewolf in popular culture still conjures up frightening images of violence and bestiality, however, the figure of the werewolf dates back to antiquity.

3.4.2. Social context of werewolf lore in Western Mythology

A reference to a werewolf can be found in the *Epic of Gilgamesh* (2000 B.C.E), which was written approximately seventeen hundred years before the birth of Christ. *The Epic of Gilgamesh* contains one of the earliest references to werewolves, and that story, thousands of years old, is one of the oldest known written works. In the

story, the goddess Ishtar turns a shepherd into a wolf, which then turns on his former friends and his sheep alike (Hondros, 2011).

Werewolves would be further referenced throughout history. Throughout the classical period the werewolf was generally viewed as a monstrous beast. The earliest verifiable werewolf tales we have from the period come from ancient Greece (800 B.C. to 200 A.D.) and Rome (500 B.C. to 476 A.D.).

The Greeks had their own term for a werewolf, a *vrykolakas,* while the Romans used the term *versipellis,* which literally meant 'turn skin'. Krause (2012) states that the supposed transformation from a human being into a wolf or wolf-like creature generally occurred after becoming afflicted by a bite or scratch from a werewolf, and is often associated with a full moon. The superstition's earliest roots are in Ovid's *Metamorphoses* (1 A.C.E), which told of King Lycaeon, who served human flesh to passing gods who turned the cannibalistic king into a creature more suitable to consume flesh, in effect a werewolf. The Roman sources include Petronius' *Satyricon* (c. 55 C.E.), in which a dinner guest, Niceros, tells his tale. In the story, Niceros' travelling companion, a nameless soldier, pauses during their nocturnal trip to shed his clothes in a graveyard. There, he proceeds to urinate on his clothing before becoming a werewolf. Niceros fled immediately to avoid being eaten (Joshi, 2007:655). Werewolves as described in the ancient and classical periods are portrayed as men who shift shape into wolves that lose control and turn savage and attack people, thus giving the werewolf its monstrous reputation. Sconduto (2008:1) points out that references to werewolves would appear primarily in patristic writings that attack these legends and consider them evidence of credence in pagan superstitions.

It was during the Middle Ages (200 A.D. to l450 A.D.) that the werewolf would be given its negative connotation. The church leaders saw werewolves as beasts, as did popular folklore. In fact, the Church strongly denied the possibility of werewolves, declaring belief in the beasts to be blasphemy. The first known use of the word "werewolf" was of Anglo-Saxon origin, and it appeared in the *Ecclesiastical Ordinances of King Cnut* (A.D. 1000) as a synonym for the devil. In agreement, Power (2006:10) advocates that the first recorded use of the word "werewolf" in English appears in this context; the eleventh-century *Ecclesiastical Ordinances of*

Cnut included a warning for priests to protect their congregation "in order that the ravening werewolf should not too widely devastate nor bite so many of the spiritual flock." Douglas (1992:94-95) declares that this refers to a biblical warning of false prophets being "ravening wolves" in sheep's clothing, and makes an appropriate metaphor with Jesus depicted as both shepherd and lamb.

However, this negative perception during in the Middle Ages would change drastically. Joshi (2007:656) states that during the period the werewolf underwent a significant change and the period saw the introduction of the "sympathetic" werewolf. Secular writers, notably Marie de France (12th century), began writing about werewolves that the audience was clearly meant to identify with. The two most famous of these "sympathetic" werewolves were *Bisclavret*, in Marie's *Lay of the Were-Wolf*[14] (1150) and an Arthurian tale *Arthur and Gorlagon*[15](1150). Many of these authors might have used werewolves as a covert means of discussing transubstantiation, which Church officials would not allow non-clergy to do openly.

In contrast to the Middle Ages, the early modern period (1501-1800) saw common thoughts about werewolves become a duality. On one hand, most of the continent viewed werewolves as savage beasts who had made a transaction with Satan. The trials of Jean Grenier (France, 1603) and Peter Stubbe (Germany, 1590) attest to this view. Jean Grenier and Peter Stubbe were accused of not only killing livestock but the murder of townsfolk especially little girls (Power, 2006:16). In contrast, Wettstein (2003) notes that in England and Scotland the werewolf was an academic, theoretical subject. Since the native wolf population had been exterminated, there were no wolf attacks, no threats from the animal; therefore, werewolves were, presumably, also eradicated. Due to this lack of threat, virtually all British sources after 1500 refer to werewolves as people suffering from a form of psychosis and

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[14] Marie's tale tells the story of werewolves who are victims of circumstance. In the first, a king whose garden contains a sapling that can turn the person struck with it into a wolf is tricked by his unfaithful wife into demonstrating its power on himself, after which she turns him out into the wild (de France, 1986: 256-261).

[15] In the other story, a husband who confesses to his wife that his regular nocturnal disappearances are due to feral transformations finds one day that she has stolen his clothes, preventing him from changing back. In both stories, the wives have schemed all along to replace their husbands with new lovers. The unfortunate men are forced to live the lives of wolves, even though they retain their human consciousness and are wolves only in outward form (Joshi, 2007:656).

sought methods to treat the mental illness, said to be caused by excess choler or melancholy.

In the early part of the 20th century, most werewolf accounts appear in short stories and the early days of movie-making. In fiction and film the werewolf has been defined as both a tragic, evil, source of unchecked violence or, more positively, as a healthy integration of one's animal and human natures. On-screen, werewolves often embody an ambivalent conflict between instinctual urges and rational behaviour, between human and animal, and civilised and primitive, the most famous, of course, being Lon Chaney, Jr.'s (1906-1973) *Wolfman* (1941) (Lawrence, 1996:111). This portrayal introduced the hybrid, humanoid wolf form and became the standard depiction of werewolves for decades (Joshi, 2007:668).

3.4.3. Social context of werewolf lore in "Other world" Mythology

Werewolves are not only limited to Western lore and mythology as they feature in Eastern, African and "other world" myths and legends as well. Stories of humans transforming into beasts are not new, and represents a belief that has been around for ages, a belief that is not exclusive to werewolves alone. There are legends of were-creatures all around the globe and of course, not all of these tales feature men turning into wolves. The belief in lycanthropy dates back to early tribal societies. Shamans and witch-doctors were believed to possess the ability to attune with nature to the point that they could transform into animals. Often these animals were quadra-pideal predatory animals, such as leopards, jackals, bears, coyotes, and wolves.

In Russia, the myth regarding the *oborot* (which means one transformed) is said to be a person who willingly chooses to transform into a werewolf (Baring-Gould, 2011). This is significant, because of the free will to choose to become such a creature. In order for the person to become an *oborot* or werewolf, if s/he would need to stab a copper knife into a tree. While holding the knife in the tree s/he is supposed to repeat a chant. After the tree has been stabbed and the person has said the lines, s/he would run into the forest, changing into a werewolf.

In the Philippines, the myth of the werewolf is different. The *aswang* is a mythical creature that roams at night feeding on children, pregnant women, or simply sick people, so many people believe that the *aswang* is both a vampire and werewolf. Others believe it is a witch because it can change shape into anything it desires. Most people see the *aswang* as a woman with long messy hair, long nails, bloodshot eyes, and a long black tongue (Lindeman, 2011). In order to turn into an *aswang* the folklore held that after one has eaten human liver during a full moon, one would start to get hairy all over, get bloodshot red eyes, and suddenly have the urge to eat more human livers. The folklore was also said to be that the creature would sneak into your home and attack children or the sick when everyone is sound asleep (Torrecampo, 2011). The connection with the vampire myth is that in order to ward off the *aswang,* people had to put *bawang* (garlic) within their houses.

In Egypt and parts of the Middle East, sorcerers were believed to be able to transform into jackals. In comparison to most werewolf legends, the werejackal takes the form of human during the day-time and that of a werejackal during the night. What makes werejackals unique is that they only become the beast when the curse of Pharaohs or the priests of Anubis comes upon them. The appearance of Anubis is he has the body of a man, but has the head of a jackal. The meaning behind Anubis' head is to protect the bodies from jackals, forming a connection between the beasts and the god. In Egyptian culture, Anubis is god of the dead and inventor of mummification; assisting in crossings to the underworld and preserving dead bodies (McDevitt, 2010). Unlike the werewolves of today who shift during full moons, werejackals are creatures that transform when summoned and only to worship their god. It was said that while in this form they would dig up dead bodies to use for their black magic. This idea most likely came from the fact that jackals were often seen roaming cemeteries.

In African mythology the werewolf is viewed in the following context: Throughout the Kikuyu tribe of Kenya legends are told of a shape-shifting monster called the *Ilimu*. It isn't a human being cursed to be a monster, but rather a demon that can possess animals and transform into the image of a man (Maberry, 2006). After taking on their human form, the *Ilimu* murders the original and takes its place, mixing itself into the community.

Another mythological tale is that of the werehyena, also known as *bounda*. The werehyena or *bounda*, in much of the Moroccan and Tanzanian folklore, is said to be either a blacksmith or a woodcutter who has the ability to transform into a wild creature (Williams, 2012). It is believed that this metamorphosis was bestowed on them by the power of a wizard. This is the most commonly held belief in African folklore. It is said that the *bounda* has the ability to mesmerise victims with its eyes or with its pheromones, which send their victim into a hypnotising trance. In many of the folklore stories it is said that, unlike the werewolf that is bound by the full moon, the were-hyena can morph into a hyena whenever the creature desires (Harp Waugh, 2001).

Hall (2007) concurs and adds that unlike the werewolf that is said to be a human who transforms into a wolf, the lore told that the beast can be hyenas that can shift in to a human state. This is what makes the *bounda* an ambivalent creature. Beidelman (1975) states that the hyena is featured in myths as it is well-known for eating decomposing carrion, as well as being a predatory killer. The mottled pattern in the spotted hyena's coarse coat is repulsive to many African tribes, and their scruffy appearance and mud-wallowing habits further add to their perceived lack of cleanliness. The unnerving "laughter" of the hyena, along with the unnaturally ambiguous appearance of the spotted hyena's genitals (commonly misinterpreted as hermaphroditism) firmly puts them in the opinions of many in the category of witches and devils. This belief is common throughout African folkloric tales.

Many of the forementioned myths and legends feature prominently in werewolf films, and even more so, werewolf films often combine myths and beliefs to form new versions of werewolf mythology. The next section examines the monster film and more specifically the werewolf as it is portrayed in cinema.

3.5. Werewolves and monsters of the "silver" screen

There is something about vampires, zombies, ghosts, werewolves, and chainsaw-wielding maniacs that make them uniquely fascinating to many people. Clasen (2012:224) propounds that the primary function of a fictional monster is to be vague. It can fulfil that function by being dangerous because humans are hard-wired to pay attention to dangerous agents, but the monster becomes even more interesting by

being unnatural. Indeed, monsters appear in stories, myths, and artwork all over the world. Gilmore (2003:ix) claims and has documented through extensive anthropological research that people everywhere and at all times have been haunted by ogres, cannibal giants, metamorphs, werewolves, vampires, and so on. Likewise, Asma (2009:282) concurs and asserts that the monster archetype seems to appear in every culture's artwork.

Horror monsters are usually supercharged predators with counter-intuitive traits, well designed to capture and hold our attention. They are tailored to have a specific effect on the human mind. Clasen (2012:224) observes that although the global entertainment industry has transmitted werewolves to the farthest corners of the planet, the creature began life as a tweaked version of a local predatory animal, the wolf. Accordingly, Asma (2009:129) points out that in the imaginative construction of a frightening beast; a folk culture will frequently embellish the local predators rather than compose a completely novel monster. Thus, we find different shape-shifters in different ecologies such as the werejackal and werehyena. The various ethnic were-animals are variations on a basic theme, constrained by human cognition, and the very idea of a were-animal is a spectacular embodiment of the rational observation that human nature is laden with conflicting forces, some of them dark and bestial. The werewolf is efficient as both a metaphor for the "beast within man" and as a literal, tweaked predator reminiscent of the kind of monsters that stalked our ancestors.

Lycanthropy legends have been around since the dawn of civilisation. Martin (2012) avers that lycanthropy in recent times is viewed as a mental illness classification for a person who has delusions of transforming into a wolf. In less technologically advanced times, the werewolf legend flourished. A person born with an extreme amount of body hair would likely be accused of being a werewolf. Individuals who dreamt of wolves or who purposely ate human flesh could be cursed to change into a wolf.

According to Frost (2003:6), the werewolf is a man or woman who, either voluntarily or involuntarily, is supernaturally transformed into the shape of a wolf and endowed with all the physical characteristics of that animal – a shaggy covering of fur, glowing eyes, long canine teeth and razor-sharp claws. A key component in Frost's definition

lies in his recognition that the transformation may occur voluntarily or involuntarily, for most of the mainline cinematic depictions of werewolfery result from the film's focal character being bitten by another werewolf. These legends have successfully translated into film.

Joshi (2007:682) declares that the cinematic werewolf is an important figure whose influence is intimately bound up with that of the werewolf in horror fiction. There are hundreds of werewolf films, a significant number of which have been adapted from stories and novels, and in them one can frequently find the same ideas and concerns that have distinguished the werewolf as a potent monster of horror fiction. However, werewolves also feature within the fantasy and romance genre and are very different from their horror werewolf counterparts.

Du Coudray (2003:58-59) outlines the differences in how werewolves are treated in the fantasy genre as opposed to in horror. Within the horror genre, the werewolf represents the monstrous-grotesque[16]: It is an alien *Other*[17] threatening the social collective as well as the internalised grotesque (the beast within). However, because the figure of the werewolf can also represent the conflict between nature and culture, du Coudray shows that more sympathetic attitudes toward nature in general and wolves in particular have resulted in more sympathetic and integrated werewolf characters in fantasy fiction. In fantasy fiction, the werewolf is often a positive figure. Fantasy werewolves, both men and women, are more likely to be written against the norm of the tormented and tragic werewolf torn between her/his human and lupine instincts; instead they often find love, happiness, stability and spiritual growth. The fantasy werewolf, develops a far more positive and accepting relationship with the inner wolf. However, the werewolf within horror fiction and film is often portrayed as

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16 The word *grotesque* (and its earliest meaning), refers to monsters and monstrosities and embodies that which is odd, unnatural, bizarre, strange, funny, ridiculous, and with caricature (Davidson, 2008). Schevill (1977:229) states that the grotesque is usually associated with the distorted, fantastic and the ugly.

17 The term "alien Other" is a representation of the human creature without being specific to the person. Otherness as largely a form of difference Mushtaq (2010:25) advocates that the *Other* refers to the colonized subjects which form part of the *self/Other* binary. The *Other* is usually associated with negative aspects while the *self* with positive aspects.

an alien presence (the wolf within) that destroys the tragic werewolf hero by forcing him to behave like an animal against his conscious will.

To reiterate, the high watermark of Hollywood horror was the1930s. Bergan (2011:102) declares that the films of the period were informed by a crystallisation of influences, which included Mary Shelley's (1797-1851) *Frankenstein* (1818), Robert Louis Stevenson's (1850-1894) *Dr Jekyll and Mr Hyde* (1886) and Bram Stoker's (1847-1912) *Dracula* (1897); German expressionist films like *The Cabinet of Dr Caligari* (1920) directed by Robert Wiene (1873-1938) and *Nosferatu* (1922) directed by F.W. Murnau (1888-1931); and the emigration of European film-makers to Hollywood from the mid-1920s onwards. However, the two most influential films (both 1931) were directed by an American, Tod Browning (1880-1962), and an Englishman, James Whale (1889-1957). Browning's *Dracula* (1931), featuring Bela Lugosi's chilling performance, and Whale's *Frankenstein*, with Boris Karloff, set the style for a cycle of horror films, mainly from Universal Studios.

Since the early part of the 20th century, when the horror film genre was born, scary movies have developed into different clusters of themes. Silent film era horror films, primarily European, were a mixed bag of legends and science fiction such as the films, Edison Studio's *Frankenstein* short (1910) directed by J. Searle Dawley (1877-1949), *The Cabinet of Dr Caligari*, *Der Golem* (1915) directed by Paul Wegner (1874-1948) and Henrik Galeen (1881-1949), *Nosferatu*, and *Metropolis* (1926), directed by Fritz Lang (1890-1976).

Joshi (2007:682) propounds that the film generally acknowledged as the first with a werewolf theme is *The Werewolf* (1913), a short silent film about the daughter of a Navajo witch woman who assumes the form of a wolf to attack the white men she has been raised to hate. One hundred years after her death, she even returns from the dead to seek out the reincarnation of the man who killed her lover. This relatively unconventional story, steeped in Native American lore, might suggest that the cinematic werewolf has a wilder and more unconventional history than the literary werewolf.

Following the era of silent films came the now-legendary era of the sympathetic monsters of the 1930s, as exemplified by Universal Studio's monster triumvirate,

Frankenstein, Dracula, and the Mummy, and their spin-offs and sequels. According to Crane (1994:5), these monsters were generally seen as misunderstood outcasts from society, to be pitied, and even occasionally, as with Dracula, found to be attractive. Audiences are said to have identified with these monsters, which were portrayed as existing outside of the normal community. These monsters' on-screen plights perhaps tapped into audiences' feelings of social inequity and recollection of social torment at the hands of their social peers. In accordance, Craig (2005:77) asserts that Universal Studios would popularise cinematic lycanthropy. The first feature-length werewolf film, Stuart Walker's (1888-1941) *Werewolf of London* (1935), is a product of Universal Studios, which would also produce *The Wolf Man* and its numerous sequels. *An American Werewolf in London* (1981), which tells of an American travelling in England who is transformed into a werewolf, and its sequel, *An American Werewolf in Paris* (1997), tells the story about a werewolf subculture that is perfecting a drug that will allow them to shift at any time, have little to do with the original (Joshi, 2007:682).

Schell (2008) notes that lycanthropes in early American films were definitely not intended to be role models for audiences. This idea was developed further in George Waggner's (1894-1984) *The Wolf Man* (1941), which became a type of bible for most werewolf films that followed it. According to Joshi (2007: 683) in this story, American Lawrence Talbot is visiting his family's ancestral home in Wales when he is mauled by a wolf that he manages to kill with his silver-headed cane. The wolf is actually a werewolf from a visiting gypsy camp, but Talbot, now tainted by the bite, is prone to lycanthropic transformation at the full moon, during which he loses human awareness and transforms into a ravenous wolf. This movie was the first to tie the werewolf to the pentagram, which the werewolf supposedly sees the image of in the hand of his next victim. More importantly, the film captured the essence of the werewolf's turmoil as a reluctant victim. Talbot experiences no joy in his transformation, which has the look of physical torture. Curt Siodmak's famous quote resonates throughout the film and gives rise to the notion that a werewolf is in fact a victim of circumstance.

> Even a man who's pure in heart, and says his prayers by night, may become a werewolf when the wolfsbane blooms and the autumn moon in bright (Siodmak, *The Wolf Man*, 1941).

However, the turning into a werewolf would not remain a curse for long in film. The most notorious of all werewolf films after *The Wolf Man* is Gene Fowler Jr.'s (1917-1998) *I Was a Teenage Werewolf* (1957), one of the many of horror and science fiction B-movies aimed at the youth culture of immediate post–World War II America. *I Was a Teenage Werewolf* was not the last film to use the werewolf as a symbol of adolescent experience. *Teen Wolf* (1985) is the story of a young man who discovers he has werewolf tendencies and parlays them for social acceptance (Joshi, 2007:684). Pappademas (2011) adds that a modern adaptation of the 1985 film is *Teen Wolf*, an American television series has been developed by Jeff Davis (1975) for MTV.

Werewolf cinema would see a change in the protagonist werewolf that has always been a male character. In agreement, Cininas (2007:1) points out an important aspect of the werewolf myth within cinema, stating that lycanthropy and moon-induced lunacy share a long history; however, it wasn't until cinema favoured the full moon as a lycanthropic trigger that the werewolf was subjected to a regular, monthly cycle. This would give rise to arguably one of the most significant developments in recent werewolf lore, the situating of the lycanthrope firmly within the feminine domain by linking it to that other, "notorious", monthly cycle. Thus, the female werewolf was created.

Joshi (2007:680) states that in early werewolf fiction, women were usually limited to playing the thankless roles of villain or victim, but when placed in the role of the monster the traditional coding of horror changes. Female werewolves in 19th century fiction did not suffer emotional or moral anguish because of their condition, but revelled in it, unlike their tormented male counterparts (du Coudray, 2006:55). In novels throughout the 20th century, female lycanthropy tended to be represented as the fault of the female werewolf, "the consequence of a feminine tendency towards the pleasures of the flesh" (du Coudray, 2006:113). The female werewolf Marsha in *The Howling* (1981) directed by Joe Dante (1946), for example, is shown as hypersexual, but not violent like her werewolf brothers.

Du Coudray further points out that in both cinematic and literary tales, the beast in man is expressed through violence, the beast in woman through sexuality. Female werewolf narratives depict men (and manhood) as being most in danger from lunatic,

furry femme fatales. The female werewolf as the embodiment of atypical sexual appetite corresponds with Dalton's (1990:72) condemnation of heightened premenstrual libidos:

> […] just when women are most unbearable [i.e. monstrous] is often also the time when some of them most enjoy sex. It may sound contradictory and incomprehensible, but that just gives some idea of the irrationality that accompanies the hormonal upset.

Male victims being attacked and/or infected during sex far outnumber female victims of sexual 'infection' in narratives featuring she-wolves. Lupine lady-lovers with prominent teeth legitimise anxieties surrounding menstruating women as *castratrices*, as well as sexually transmitted diseases at the hands of female sexuality (Dalton's, 1990:73-74).

On the other hand, Clark (2008:ii) describes the female werewolf as embodying a kind of gendered border crossing: a female body expressing characteristics labelled as both masculine and male by the dominant culture (power, strength, rage, aggression, violence, and body hair). Further, Clark (2008:28) adds that when women are werewolves, the traditional coding of horror, of the monster as male and the victim as female, does not fit. They are Little Red Riding Hood, the Wolf, and Grandmother rolled into one, in female werewolf narratives, the roles of victim and monster are collapsed onto one body.

Du Coudray (2006:85-86) asserts that there is still an assumption that werewolves in film and television will be male and coded in terms of extreme masculinity, as the visible extension of the violent potential contained within the body of the ordinary human male, as well as marked with signs of more primitive and animal instincts. The idea of a female werewolf is transgressive in that it acknowledges aggressive potential in a female body. A film that embodies the aggressive potential of the female werewolf is *Ginger Snaps* (2000) by John Fawcett (1968). It is the story of two teenage sisters, members of the Goth subculture, who share an unhealthy fascination with death. On the night of her first period, Ginger is bitten by a werewolf and thereafter begins acting wilder and more promiscuous as the full moon approaches.

Another film portraying two sisters and their link to the werewolf is *Red Riding Hood* (2011) directed by Catherine Hardwicke (1955). It is an American dark fantasy, thriller and horror film that stars Amanda Seyfried in the title role, as Valerie. Valerie is a young woman who lives in the village of Daggerhorn, on the edge of a forest that is plagued by a werewolf, with her parents, Cesaire and Suzette, and older sister Lucie. In the film the Wolf breaks its truce not to prey on the townspeople in exchange for livestock sacrifices and murders a villager. The villagers request the assistance of Father Solomon (Gary Oldman), a famed werewolf fighter, and he arrives with his band of warriors to rid the town of its monster. Solomon, an expert, knows that werewolves are not werewolves all the time, and in between full moons take the form of men. Therefore, one of the villagers must be a werewolf (Ebert, 2011).

Craig (2005:85) proposes that an important factor in werewolf cinema is an origin story. In werewolf cinema it is important that the film details how the film's original werewolf(s) come/s in to being. Often an origin story is based in legend and myth regarding the werewolf. In many werewolf films the audience is asked to assume the existence of werewolves and in these narratives it is the existing lupine that usually bites the film's main character turning her/him into a werewolf. The plot then focuses on the conflicts that arise from this character and how this character must deal with the change.

The connection between humans and the wolf is also evident within the novel/television series, *A Game of Thrones* (1996), by George R. R. Martin (1948). *A Game of Thrones* introduces readers/viewers to the direwolves, a large, highly intelligent breed of wolf (Vrioni, 2013:242). In the opening chapters of A *Game of Thrones*, a dead direwolf is found, which is proclaimed to be a sign. Five pups are found by the mother wolf's side, which prompts Jon Snow to tell Ned Stark, *'You have five trueborn children [...]. Three sons, two daughters. The direwolf is the Sigil of your House. Your children were meant to have these pups, my lord'* (Martin, 2011:17). Powerful forces seem to link the young Stark children together with these direwolves, and it becomes an almost supernatural pairing (Jones, 2012:108).

The direwolves share an uncanny link with each of the Stark children and Jon Snow, which is reinforced by the names that they choose for them. The personalities of

each direwolf also reflect their masters'. Grey Wind is often seen by Rob Stark`s banner-men as a symbol of his strength, confidence and connection to "the North". Lady belongs to Sansa Stark and has an almost prim and proper behaviour. The death of Sansa's direwolf could have symbolised Sansa losing the sense of "Stark" identity, and what it means to belong to a house that emphasises loyalty among the family. Arya Stark's direwolf, Nymeria, is rebellious. The direwolf of Bran Stark is Summer. Summer is viewed as loyal and adventurous. Rickon Stark's direwolf, Shaggydog, is less trained than the other wolves due to Rickon's young age, however, Shaggydog is immensely loyal to his owner, but vicious towards everyone else. An albino direwolf, described as the "runt" of the litter, discovered and adopted by the bastard son of Eddard Stark, Jon Snow. Jon names the pup Ghost due to his white fur and unusual stealth (Vrioni, 2012:244). *'He's not like the others'* (Martin, 2011:50). This reflects Jon, who is different from his siblings.

This link between humans and the wolf is vital in the reading of the *Wolwedans in die Skemer* characters as Sonja, Adele and Maggie can be connected to the Wolf from the Red Riding Hood tales just as the Starks are connected to their direwolves. *Wolwedans in die Skemer* is not, however, an obvious werewolf film, however, the title as there is no visual reference to actual werewolves; however, there is a strong link between the characters and wolves. The dramatic opening sequence of *Wolwedans in die Skemer* is shrouded in a surrealistic and mystical fantasy world, where a mysterious figure clothed as Red Riding Hood, a prowling wolf, and a soundtrack featuring suspenseful music and howling wolves lead us into Hazyview, that this is absolutely no regular local film. The film *Wolwedans in die Skemer* has nothing to do with wolves, there are sound effects of a wolf howling and a few scenes of a wolf emerging from the bushes but the wolf or wolves do nothing in the movie. However the characters Sonja, Adele and Maggie, are "wolves in sheep's clothing" and exhibit characteristics that resemble werewolves and go through remarkable "changes" throughout the film. The next section introduces the film's author, Leon van Nierop, and examines the film *Wolwedans in die Skemer.*

3.6. Wolwedans in die Skemer

Leon van Nierop is the author of the film *Wolwedans in die Skemer.* Van Nierop is also a journalist, film critic, radio-announcer, radio and television presenter, actor,

voice-over artist, and scriptwriter. He is well-known for creating and writing various television series including*: Ballade vir 'n Enkeling I* and *II* (1987-1993), *Wolwedans in die Skemer* (1979), *Huisjakker* (*s.a.*), *Moord op die Lug* (1986); and adaptations for TV: *Het van Verlangekraal* (1984), *Die Hartseerwals* (*s.a.*), *Laat Vrugte* (1984), *Die Sondaar en Uitdraai* (*s.a.*), and *Jantjie* (*s.a.*) (Ellis, 2013). Breuer (2013) concurs that he wrote several hit radio stories, including nearly 9 000 episodes of *Wolwedans in die Skemer*, *Herberg vir 'n Vlugtseling* (1979), *Die Huis in Hertestraat* and *Ratels and Stralerjakkers* (1979).

He was a scriptwriter for the first two years of the M-Net "soapie" *Egoli*. He also wrote the most texts for the SABC2 "soapie" *Glaskasteel*, which was also broadcast on BBC2. Ellis (2013) points out that van Nierop has lectured extensively on film criticism throughout South Africa, and headed the Tshwane University of Technology film school in Pretoria for four years, where he lectured in his field of speciality, film. He has nearly four decades of film criticism experience, and is well-known for his *MONITOR-resensies* on the Afrikaans radio station, RSG. He has served as judge for several short film and film competitions, and is part of the SAFTA (South African Film and Television Awards) jury awarding *Golden Horns* to the best local film talent.

A new era for South African films has emerged in the form of *Wolwedans in die Skemer*. According to Van Nierop (2012) the text of *Wolwedans in die Skemer* had to be adapted from a radio script to film and this posed problems as the dialogue had to be considerably reduced. Further, Van Nierop (2012) adds that "even after I finished the script, more aspects had to be deleted so that the pictures could tell the story and not necessarily the words, while in the book I could get into the characters' minds and motivations and expand relationships to make them stronger".

The storyline between the radio series, the novel, television and film is consistently the same. Van Nierop (2012) states that his stories are carefully structured with different twists along the way that fit together at the end of the film. According to van Nierop, a writer needs to know how his story begins and ends, and that is how *Wolwedans in die Skemer* was devised. Van Nierop has had a passion for the horror genre since childhood. Horror stories have fascinated and influenced him to create the story of *Wolwedans in die Skemer*. He was also strongly influenced by Daphne

du Maurier's stories such as *Rebecca*. Van Nierop (2012) points out that horror constitutes only a small portion of his work. "He has written many love stories, ordinary dramas and TV series *Ballade vir 'n Enkeling* has no horror elements. However, Van Nierop (2012) does assert that it is the things people do to each other, the selfishness, greed and misunderstanding that are the real horror stories in people's lives.

The storyline is filled with unpredictable twists that make it a perfect thriller. Van Nierop makes use of visual elements that audiences do not expect to place them in the middle of the twists within the storyline. The twists and secrets of the film are revealed rapidly within the end of the film. According to van Nierop (2012), the more unexpected twist, the more the audience enjoys it. Van Nierop (2012) states that he watched the film with audiences, and they respond in the right places with shock or outrage even sniggering at the dark humour enrolled within the film.

The thriller elements are used in such a clever manner that the audience is spellbound. The film is a thriller with its own rules, and thus the world in which the characters, Sonja, Adele and Maggie are found is not necessarily real. The movie showcases South African actors. These actors managed to give the characters depth and portray them faithfully on the silver screen. The cast includes Lelia Etsebeth, Karen Wessels, Rolanda Marais, Desiré Gardner, David Louw, André Roothman, Riana Wilkens, Jaques Bessenger, Gerard Rudolf and Illse Roos. *Wolwedans in die Skemer,* from beginning to end, holds the audience's attention through the use of creating an imaginary world of mysterious characters with dark secrets (Wanty, 2012).

Broodryk (2012) notes that the film *Wolwedans in die Skemer* is a new Afrikaans thriller that follows the story of a young woman, Sonja Daneel (played by the actress Rolanda Marais), who has an accident just outside Hotel Njala in Hazyview and loses her memory. The management of the local Hotel Njala take her in, given that she was on her way to start working there as a receptionist when the accident occurred. She soon gets involved in the erratic and obsessed lives of the family that owns Hotel Njala, which has a mysterious and ominous feel about it.

The hotel staff includes Adele and Maggie Joubert, Adele (Desiré Gardiner) is considered as being a cold and corporate person; her sister Maggie (Lelia Etsebeth) is sensitive and quiet; while their father Jan (André Roothman) is strangely distanced and estranged from the mother (Riana Wilkens). We follow Sonja as she meets the resident tour guide, Ryno Lategan (David Louw), who promises to help her regain her memory. The character of Ryno is portrayed as a bit of a ladies' man. He has an eye on Adele, but Sonja's arrival provides a new point of interest. As the story progresses, it appears as though Sonja does not really want to remember everything, as the truth behind her lost memories is daunting, especially when it involves the people of Hotel Njala (Wanty, 2012). In addition to Sonja's arrival, a red-hooded, axe-wielding figure also makes her/his appearance at Hotel Njala.

The next chapter explores and analyses the chosen characters, Sonja, Adele from *Wolwedans in die Skemer,* through an analysis of the *mise-en-scène*. The film's mood, tone, and themes within the *mise-en-scène* are also discussed that are applicable to the chosen key concepts of ambivalence, horror and monsters. Chapter Four addresses the relevant visual signs and symbols that relate to the central concepts of ambivalence, horror and monsters. Lastly a visual reading and interpretation of the key concepts of ambivalence, horror and monsters embedded in the *mise-en-scène* is presented with regards to the specific characters of Sonja, Adele and Maggie.

Chapter Four

Monsters or victims: Interpretation and reading of ambivalence within the characters, Sonja, Adele and Maggie, according to Carroll's *Philosophy of Horror* and Cohen's *Monster Theory*

4.1. Introduction

Chapter Three investigated the connection between the Red Riding Hood tales and wolf/werewolf lore. The previous Chapter highlighted relevant films and novels associated with Red Riding Hood and the Wolf as well as the werewolf. A context was provided for the characters of Red Riding Hood and the Wolf in order for the characters of Sonja, Adele and Maggie to be interpreted as both predators and victims.

The idea that there are clearly definable and separate catergories of monsters and victims can be deemed absurd. According to Totaro (2002), female characters in horror films are positioned not only as victims, but stand as the symbiotic doubles for the monster, and the monster/woman as being viewed as both different and victimised. A monster can be a victim, while victims of horror stories can in turn exhibit monstrous qualities, thereby indicating that there are shades of grey in which the two aspects overlap, thus creating ambivalence. According to Marklund (2010:3), an example of this ambivalence can be seen in literature as far back as Mary Shelley's *Frankenstein* in which Shelley illustrates that good and evil are not always easy to determine, and that human beings have both these qualities within themselves. Dr. Frankenstein and the creature are complex and ambivalent, as both do things that are good, even noble, and yet both commit terrible crimes. Nietzsche (1973 [2002]:67) states that "he who fights with monsters should look to it that he himself does not become a monster. And when you gaze long into an abyss the abyss also gazes into you". This quote sums up the argument within this dissertation that the characters from *Wolwedans in die Skemer*, are both monsters/predators of different circumstances and at the same time they are all victims. It is the ambivalent fluctuation between monster/predator and victim that links these characters and resonates with the transformation of werewolves from human to beast.

The following section uses Carroll's *Philosophy of Horror* and Cohen's *Monster Theory* to argue that the characters from *Wolwedans in die Skemer*[18], Adele, Maggie and Sonja, can be labelled as monsters and it can be said that they fit in with both Carroll's and Cohen's ideas of monsters. The ambivalent relationship between monster and victim is examined with regards to all three characters. The three different tales of Red Riding Hood are interpreted within the film *Wolwedans in die Skemer* as well as how the characters of Red Riding Hood, the Wolf and the Woodcutter link with Adele, Maggie and Sonja. The idea that these characters can be viewed as symbolic werewolves with violent transformations in nature is also discussed.

4.2. The making of monsters and victims: Sonja, Adele and Maggie

In the beginning of the film there is an extreme long shot which establishes the setting of the film, which in this case is a forest-like setting in Hazyview, in the South African Province of Mpumalanga. The forest-like setting is reminiscent of the many Red Riding Hood tales where the little girl must enter the forest, essentially grow up and face the wolf. Jones (2012:131) states that the deeper one goes into the forest, the darker and more ominous it becomes. A quote from the film suggests this ominous feeling, where it is said that "when a hadeda[19] comes out it invites death and then the wolf comes out of its lair" (Chipepo, 2012). With regards to this quote Sonja can be seen as the hadeda or the catalyst that ignites the predatory response from "wolves" of Wolwedans.

The forest as a concept is important in the tale of *Red Riding Hood* and thus it is also important in *Wolwedans in die Skemer*. Turner (1969:95) proposes that the entities that exist in the forest are "betwixt and between the positions assigned and arrayed by law, custom convention, and [the] ceremonial". Therefore, Hotel Njala which is surrounded by the woods allows the characters to experience ambivalent transitions between victim and monster as there are no longer fixed states. It also allows for the possibility of wolves to roam among the trees. The forest becomes the transitional

[18] In Chapter Four I analyse the film *Wolwedans in die Skemer* and the characters in a way that assumes that the reader has already seen the film.

[19] The Hadeda bird derives its name from the sound it makes when alarmed, is related to the ibis, and is believed to be a harbinger of evil and death (Crous, 2013:468).

phase for all three the characters where the ambivalent boundary that sepperates the fluctuation between monster and victim becomes blurred.

In Fig. 1 a woman carrying a dead pup is seen by Sonja as she is driving to Hotel Njala. The focus is strategically placed as she is a symbolic reference that will incite a change within the characters of the film. This imagery symbolically suggests the changes both Sonja and Maggie will go through; it also subtly links the two later in the film through the use of colour. Colour in film tends to be a subconscious element as it has a strong emotional appeal and suggests a symbolic meaning within film scenes (Giannetti, 2005:25-27). The merging of the fairy tale genre and the horror genre is one that is currently popular such examples include Hardwickes film *Red Riding Hood* and Tommy Wirkola's (1979-) *Hansel & Gretel: Witch Hunters* (2013). Just as colour in horror film has a symbolic effect, fairy tales that contain aspects of the horror genre also tends to make use of strong striking colours that elicits a symbolic and emotional response from audiences. Lüthi (1982:27-28) declares that the real world shows us a richness of different hues and shadings by contrast; the fairy tale prefers clear, ultra-pure colours. The Grimms story of *Snow White* (1812) is an example of the use of ultra-pure colours, *as white as snow, as red as blood, and as black as ebony.* Colour in this scene from *Wolwedans in die Skemer,* is very important as on closer inspection it implies that there is blood on the pup's fur. The symbolic reference of the colour red suggests not only the death of the pup but also that blood has been spilt and that the hooded figure has murdered someone. The symbolic use of the colour red in the beginning scenes as well as part of the quote from *Wolwedans in die Skemer* "invites death in" suggests that this will be the tone of the film.

Vaz da Silva (2007:245) suggests that the colour red sets a dynamic frame of a shared destiny in which related women interact, both for good and for evil. The red colour of the blood links Sonja and Maggie together in different ways. Firstly Sonja drives a red Golf Volkswagen and Maggie when dressed as the hooded figure wears a red cloak. The idea that the hooded figure is somewhat threatening and evil is suggested in sabotaging Sonja from reaching the hotel. Immediately the characters are labelled as either a monster or a victim. This subconsciously links and suggests that the two shall meet during the course of the film within some or other form of

confrontation. The red blood, red car and red cloak suggest that the two are linked by blood as it is symbolic of the fact that they are in fact half sisters.

The wolf pup is another symbol of being both a victim and a predator. Many horror films produce both victims and monsters. Clover (1992:6) asserts that the horror storyline is almost always the same; an evil villain who at one point was traumatically bullied by the same type of people they set out to kill. The male roles in horror films, as both villain and victim, can usually be considered chauvinistic. The villains are often thought to be larger than life, strong and terrifying. They often have a "super-human" ability to endure a vast amount of pain; gunshots, stabbings, electrocutions and burns. These villains tend to have no feelings. Such examples include Leatherface, from *The Texas Chainsaw Massacre* (1974), Michael Myers, from *Halloween* (1978), and Freddy Krueger, from *A Nightmare on Elm Street* (1984).

The male victims in horror films are usually the popular high school students who are stereotypically labelled as the "jocks", a classic stereotype of a male athlete. In horror films there are noticeable female stereotypical roles. These include female victims as the party girls who are most "sexually experienced". They are usually all killed while the pure, innocent virgin lives to tell the tale. This gives rise to Clover's concept of the *Final Girl*. Clover (1992: 39-40) declares that the *Final Girl* in a horror movie is stereotypically a female personality that is customarily not a rebel; she remains a virgin and is sexually reluctant by choice. Typically, the *Final Girl* has a past relating her to the villain in some way and she will be the last person alive to confront the villain. An example of a *Final Girl* character is Laurie Strode, from John Carpenter's *Halloween* (1978).

In some horror films the monstrous is produced at the border between human and inhuman, man and beast; in others the border exists between the normal and the supernatural, good and evil; or the monstrous is produced at the border which separates those who take up their proper gender roles from those who do not (Creed, 1999:253). The term "monster women" refers to women who actively revolt against cultural expectations of what women should be (Goodman, 1992:86). Words like fierce, scary, angry and tough are more likely to be associated with men than women. On the rare occasion that a horror movie arises with a female villain, they are typically not as attractive as the female victims. The female villain is portrayed to

be everything a male would never imagine a female to be; dangerous, evil and violent. Terrifying females often have a devious nature; they are slyly wicked rather than being straightforwardly fearsome. The emphasis on physical appearance is also tellingly human; female monsters are made to resemble female humans. Le Fanu's (1814-1873) novel, *Carmilla* (1872) is an example in which the female villain is featured. Within the novel female vampires' bodies have transformed because of the disease of vampirism. Their bodies break the normative life cycle by becoming the frightening undead, capable of passing their disease onto others.

Referring back to Fig. 1 the lighting of the scene suggests that it is either dawn or twilight - this is a time of change either into day or night, which could symbolise a transformation and if this is connected with the notion of werewolf lore it is the time in which the transformation starts or ends. The transformation from victim to predator and *vice versa* is a strong theme within *Wolwedans in die Skemer*. The predator of the film is ultimately Maggie, and the victim is Sonja. The dead pup is a symbol of a victim but it also suggests a loss of innocence, which is a strong theme resonating within the *Red Riding Hood* tales that illustrate the transition and transformation from childhood into adulthood.

Licht (2006:1) states that the story of *Little Red Riding Hood* chronicles the tale of a young girl's trip into adulthood, the woods functioning as the hazy middle ground between being an innocent child and a knowing adult. *Red Riding Hood* epitomises society's conception of the child being innocent, untouched, and undisturbed. Particularly in Perrault's version of the story she is "corrupted" by the wolf and thus loses her innocence while in Brothers Grimm's version of the story she is "protected" by the warnings of her mother. A similar transition can be seen the characters from *Wolwedans in die Skemer*. Red Riding Hood can be seen as a symbol of innocence, a victim upon which the Wolf, symbol of monstrosity, preys. The loss of innocence suggested by the dead wolf pup implies that all the characters "transform" into both predators and victims.

This same reference to a dead wolf can be seen within the novel/television series *A Game of Thrones*. Ned Stark, warden of the North, is called to the forest and upon arriving there sees a dead direwolf. The direwolf is dead due to a fatal wound inflicted by a stag antler that has cut through its throat. The symbolism here is

overpowering. The direwolf is the house sigil of the Stark family and the Stag is the sigil of the Baratheon family, which contains the King and the monarchy. The stag murdering the direwolf is a foreshadowing of the harm of which the royal monarchy will cause Ned and his family, upon his decision of accepting the position of Hand of the King' (Koch, 2013). Furthermore, the Stag being usually seen as the prey of the direwolf, has now taken on the role of the predator, emphasising the ambivalent roles that can be assumed. Thus, the predator can become as the victim, and the victim/prey can become the predator.

In *Wolwedans in die Skemer*, Maggie's loss of innocence is driven by her family's need to run her down and she "transforms" from a quiet girl into a predatory creature seeking revenge. Adele's loss of innocence is brought forth in the scene where she is betrayed by Ryno and when she loses him. However, Adele's transition is not as clear as the others as she could and distant with her emotional response to events within the film. Sonja's loss of innocence is driven by her family's need to regain possession of the hotel and she too must "transform" into a sly, cunning wolf in sheep's clothing. The idea of a wolf in sheep's clothing (the wolf the predator and the sheep the victim) is an ambivalent one and is applicable to all three characters; an aspect that links to the title of this study.

Cohen's *Thesis VI: Fear of the monster is really a kind of desire* deals with monsters that exhibit our hidden desires. The monster is linked to the forbidden while simultaneously also attracting us (Cohen, 1996:17). We create monsters, so that we can explore what would otherwise be taboo. They embody strange ideas about gender roles, sex, aggression, location, or domination. According to Lindsey (2011:7) monsters' sexually aberrant, violent, and destructive bodies challenges society. Anne Bannerman's (1765–1829) *The Mermaid* (1800) features a female monster that appears in old myths and legends. Bannerman creates an alliance between a monstrous, supernatural female figure with the destructive capabilities and actions of nature in order to achieve the goal of luring sailors to their deaths. The mermaid blurs the boundaries of natural and supernatural, woman and animal, and nature and human. Therefore, monsters can freely destroy and harm, and not feel repercussions or guilt from authority. Monsters within films and literary tales enable us to play the role of things we would normally not claim as our identity.

The characters from *Wolwedans in die Skemer* are ambivalent in the sense that they repulse and attract at the same time - this is due to them embodying both monstrous and victim-like attributes. The next section explores the ambivalent relationship of the monster and victim with regards to the characters Sonja, Adele and Maggie.

4.2.1. Sonja as monstrous victim

Whilst driving towards Hotel Njala, the audiences can clearly see that Sonja is upset and anxious. This immediately places her in a vulnerable role, and suggests that she is a victim. After "seeing" the wolves, a tree comes crashing down, causing Sonja to crash her car. The wolf that Sonja saw could possibly be her own inner wolf that represents her inner predator. She is upset while travelling to the hotel; I argue that this suggests that she is in turmoil with her own inner thoughts, a battle with her wolf side and her human side. She struggles with the reason why she is going to the hotel (which is only revealed to the audience later in the film). Therefore, she is conflicted by the idea to give in to her cunning "wolf" side and deceive the characters of the hotel along with her step-brother Ryno or to not give into it. The car crash causes Sonja to lose her memory of who she is and why she was going to the hotel in the first place. Initially, she was a wolf in sheep's clothing going to the hotel to deceive the characters there, but her memory loss has caused her to stay in the state of a sheep, a victim of the situation (see Fig, 2 & 3).

According to Christie (1986) a victim is weak, carries out a respectable activity in which they could not be blamed, whose offender/perpetrator is "big and bad" and is normally unknown to the victim. Sonja is carrying out a respectable activity, driving to her new job at the hotel. As the result of the car crash she is a victim and suffers from memory loss placing her in a softer and weaker role.

Sonja's loss of memory also places her as the innocent, naive character while the regaining of her memory symbolises her jolt back into adulthood to the realisation of her purpose and function at the hotel. Sonja is viewed as more passive than active and is somewhat portrayed as "less adult" and more childlike in her regaining and learning about who she is. She has a lack of authority throughout the beginning half of the film, a lack of authority over her memory as well as lack of authority with other characters. The audience often sees Sonja battling to remember things from her

past, when she is asked and bombarded with questions from Detective Nolte, this emphasises further how she is a victim of her memory loss. Sonja suffers from her memory loss and struggles to regain her memories, thus she becomes a vulnerable victim in need of protection.

Fig. 4 shows Sonja remembering that Ryno is her step-brother. In this scene Sonja is the victim of the Adele/Ryno love triangle. She is overwhelmed by her emotional attachment and connection with Ryno who deceives her by getting engaged to Adele. Sonja is a victim as she falls in love with Ryno who does not tell her that he is her step-brother; this is an example of how the dishonesty of others makes her a victim. Female predators/monsters often have a devious nature; I refer to them as being more slyly wicked rather than being straightforwardly fearsome (see p.106). Jones (2012:137) adds that the Wolf in the Perrault version and the brothers Grimm version is described as being wicked. Just as the wolf was a devious creature in the *Red Riding Hood* tale that pretends to be the little girl's grandmother to eat the little girl, Sonja too is j devious.

In Fig. 5. the detective has just found out who Sonja really is. Through the course of the film the audience discovers that Sonja was sent to the hotel for an ulterior purpose, namely to shrewdly take the hotel back on behalf of her family. Thus Sonja can be seen as a wolf in sheep's clothing, and therefore a sly and devious character, and this is a contributing factor that I use to interpret Sonja as a predator and as a monster.

4.2.2. Adele as monstrous victim

Adele is portrayed as cold and corporate; and she often sees herself as superior to Sonja and Maggie. She shows little if no emotion and this makes her appear in some sense quite monstrous. This cold and corporate attitude gives the illusion that she could be the one committing the murders at the hotel and she is willing to do almost anything for "her" hotel. Adele, like Sonja, is also a victim and monster with predatory traits.

Adele is viewed as being cruel and judgmental towards her sister Maggie. Adele gives her sister Maggie a difficult time about running the hotel, making Maggie feel

incompetent and ultimately outing her as the weaker of the two (see Fig. 6). This behaviour can be linked back to the were-hyena[20] (hyena) as hyena cubs will attack each other shortly after birth. The first-born cub attacks the second-born cub immediately after it emerges and the second-born cub quickly fights back. A dominance relationship emerges within a few days (Benhaiem, 2012:20).

This weakness is evident in Fig. 7 where the two sisters exhibit opposite traits. White (1970:291-292) defines the term ambivalence as liking and disliking the same thing at the same time, person or action. It is further defined as a continual fluctuation (as between one thing and its opposite) such as when what a person *says* and what a person *does* do not match *or* when a person says one thing and then in the next sentence says the opposite. The two sisters are illustrating two opposite behaviours that do not match up. Adele stares coldly and her stance is upright and firm, putting up an emotionless front, reminiscent of killers killing victims. The presence around her is emotionless and focused, here she takes a predatory monstrous stance while Maggie, on the other hand, hangs her head in pain and mourning and her stance is less formal than Adele's. She is emotional and in this image alone we would want to place her as a victim. This is a ruse to draw suspicion away from her. Maggie illustrates ambivalence as she pretends to be the victim in this scene but is in fact the hooded killer and murdered her own father.

The manner in which Fig. 7 is framed illustrates the two sisters as opposites of one another. Both sisters are wearing black clothing that suggests mourning and loss, but the colour black is also associated with evil - this can be linked to both sisters exhibiting monstrous and predatory traits. However, looking at only the two sisters it can be seen that there are visual but subtle indicators that could point to other traits that the sisters show in the film. In this film still, Maggie is holding a red rose. The colour of the rose can be linked to her being the hooded figure wearing the red cloak. The rose is a symbol of beauty and can be seen as a delicate flower but with thorns this is similar to the delicateness that Maggie illustrates within the beginning half of the film, however, later in the film, it revealed that she too has "thorns" and is not so fragile as we were led to believe. The umbrella casts a shadow on Maggie's face;

[20] Refer to the section on the were-hyena as a variant of the werewolf myth in Chapter Three (p. 90).

this could symbolically represent the darker, more monstrous and predatory part of her personality. On Adele's clothing there is a white button that suggests innocence and purity. This subtly suggests that Adele is not the one committing the murders. The white button, however, is also an ambivalent object in her case as it stands for purity and innocence which later on in the film audiences see that Adele is far from it in the case of her sexual seduction of men. Adele can be considered a *femme castratrice.*

Bildhauer and Mills (2003:10) note that the monster can be considered an ambivalent being and provokes ambivalent responses from audiences that explain our disturbing reactions of repulsion and attraction. Adele can be linked back to the wolf as a symbol of lust which is derived from the Roman slang *lupa* that meant "whore" and was generally attributed to womens lust (Harper, 2013). The beast or werewolf in women is often shown through sexuality. Within the film, Adele uses her sexuality to jump between two men to ultimately see which one will bring more value and promise to her hotel. Adele is viewed as a killjoy who wants success at any cost. The character of Adele can be considered to have predatory traits as she stalks and pursues the tour guide, Ryno. Adele is reminiscent of a female monster that is always represented as a typical female beauty that would trap and lure men towards doom (see Fig. 8 & 9).

Adele's predatory stalking of men is reminiscent of Delarue's *The Story of the Grandmother*. In this French tale the villain is a *bzou*, a kind of werewolf. This folk tale was inspired by the real-life experience of villagers, and it captured the everyday concerns of the somewhat naive agrarian societies of the time, and the fear of werewolves and of violence in general, that represented the material conditions of their existence (Delarue, 1993:23). The *Bzou* requests that the girl undresses; this suggests that the tale as being told as a way of expressing to the community the importance of a woman’s sexual innocence.

Adele becomes the *bzou* in the story, inviting victims to share her bed, thereby using the characters Ryno and Armand for personal gain. Adele does not lead men to their death. She is, however, a bit of a gold-digger, leading men to invest time and money in "her" hotel that is not doing so well, especially with a killer on its premises. Adele exhibits other traits with the were-hyena in the sense that female hyenas dominate

male hyenas. Adele seeks to seduce two men within the film for personal gain and dominates them. Female hyenas can be viewed as ambivalent as they, according to folklore, possess both sets of male and female genitalia. This can be connected to Adele as she has both masculine and feminine qualities. The masculine side of Adele is seen when she uses a gun to kill the hooded figure (see Fig. 18). A gun is a symbol of masculinity as well as a phallic symbol. By using a gun Adele becomes a more active rather than a passive character. In many ways Adele can be seen as an alpha[21] or leader of the pack as she not only dominates the men in her life but she dominates and leads her family. It is this aspect that Maggie wishes to break away from. However, Adele is not only viewed as a predatory monster - she is also a victim within the story.

It is important to note that a person who is deceived or cheated, either by his or her own emotions or ignorance or by the dishonesty of others, is a victim of misplaced confidence; the victim of a swindler; a victim of an optical illusion. This makes Adele a victim as she is the victim of the Sonja/Adele/Ryno love triangle and was deceived by Ryno in order for him to regain possession of the hotel. She is caught in the crossfire between Sonja and Ryno, who wants to help her step-brother Ryno take Hotel Njala back for their family. She also becomes part of the hooded figure's killing spree at the hotel; this creates a bad review and name for "her" hotel. She is infatuated by Ryno and shows that she is capable of feelings and in the process gets hurt not only by Ryno's deception but also by his death. She has lost so much - Ryno, her father and her sister (though she did this of her own accord). It seems as if the only thing she has left is "her" hotel (see Fig. 10 & 11). On the other hand, Adele's sister Maggie behaves in a contradictory manner.

4.2.3. Maggie as monstrous victim

Maggie comes across as mousy and introverted, which immediately makes her the weaker of the sisters and places her in the role of the victim. In Fig. 12, Adele has yet again dismissed Maggie's idea to help run the hotel, and in this scene she is in a

[21] A wolf pack has a definite social structure and rules of conduct. The term *alpha* represents the top ranking in some kind of hierarchy, so an alpha wolf is by definition the top-ranking wolf. The pack leaders are known as the *alpha*s of the pack. There is an alpha male and female. These two animals are dominant over all the other wolves in the pack (Mech, 1999: 1199).

sense bullied and pushed aside and is told that she is unable to run the hotel. Maggie lacks authority with her family who often emotionally bully her; she is also the younger of the two sisters and is considered the "baby" of the family. It is this notion of the "baby of the family" that makes her parents, especially her father, to not think of her as a leader who can run the hotel, and that automatically places her in a weaker role. The rivalry between the sisters is an alpha struggle for leadership of the hotel.

Maggie is quiet, shy and secretly in love with Ryno, who rejects her feelings towards him (see Fig. 13). She is often passive towards Ryno, allowing him to make the decisions, for example, about them spending time together which he always seems to reject. This rejection from Ryno further casts Maggie in the role of the victim, she is pushed around by her sister, and her father doesn't think she is fit to run the hotel and the man she loves rejects her feelings. Audiences feel somewhat compelled to feel sorry for this character. These acts of victimising are in some way critical stepping stones that assist Maggie's transformation from victim to predator.

According to Andrade (2007:5), female characters in horror are shown as vulnerable, highly sexualised, and not very intelligent. Maggie fits somewhat into Andrade's description of female characters as she Maggie is portrayed as vulnerable with her family thinking that she is not intelligent enough to run the hotel. The next film still, Fig. 14, depicts Maggie's reactions after she learns her father has been murdered. She is extremely emotional for someone who did not have the best relationship with her father; this scene leads one to be suspicious of her. When, on the rare occasion, there are females playing the role of a murderer, it is because a male drove them to that point. Those female characters who are strong and self-sufficient are often looked at as losing their femininity. Blewett (1974) reveals that the classic female victim is hopelessly naïve and passive and in need of saving by a male. Often in horror films the female victims are portrayed as weak and overly emotional; this is a type of personality trait associated with Maggie, in this case she is a victim and she suffers from the hurt and loss of her father. According to what Andrade (2007:5) states when female characters assume the role of a murderer, it is because a male drove them to that point; this applies to Maggie as well. Maggie is driven to this point by the lack of faith from her father that she can run the hotel and the rejection of her

love for Ryno. In this scene she deceivingly plays the doting devoted daughter who is distraught over her father's death in order to mislead Detective Nolte. Thus, the manner in which Maggie deceives the detective can be interpreted as a contributing factor that adds to making her a predator and a monster. This ties in with what Cohen's Thesis 6 states - that the monster can freely destroy and harm, and not feel repercussions or guilt from authority.

Ambivalence is defined as representing the internal conflict between contradictory sentiments about the same object or issue (Keele & Wolak, 2008:654). In almost all horror films the tranquillity of normality is threatened by the monster. The structures of horror also recognise the importance of ambivalence, specifically in relation to the characterisation of the monster. The monster is often the emotional centre of these films and "much more human than the cardboard representatives of normality" (Wood, 2003:71-72). Frankenstein's monster is a good example of a monster being the emotional centre. Dr. Frankenstein neglects the creature because of its hideous appearance, and his actions are the cause of his ultimate downfall. Although hideous, the Monster still has feelings and emotions similar to "normal" people (Marklund, 2010:7). The monster in *Frankenstein* learns that there is no point in being good as he is rejected by all. The monster himself explains his cruel actions: " I am malicious because I am miserable. Am I not shunned and hated by all mankind? [...] if I cannot inspire love, I will cause fear" (Shelley, 1994:140-141). The monster can be unambiguously evil or inhuman, but categorises the impulse as part of a reactionary narrative: the progressiveness of the horror film depends partly on the monster’s capacity to arouse sympathy (Wood, 2003:71).

Monsters can arouse sympathy from audiences as the process of becoming a monster is not always the character’s choice. An example of this would be *The Wolfman* whom I referred to in Chapter Three (p. 94) as capturing the essence of the werewolf’s turmoil as a reluctant victim. It is not always the character's choice to become a monster, but it is their choice to commit monstrous acts. The next section explores the concept of ambivalence and how the ambivalent border between victim and monstrous predator shifts between Maggie, the Hooded killer, and Sonja and Adele.

4.2.4. The shifting transformations of Sonja, Adele and Maggie

In this section certain attributes that are crucial factors in interpreting the characters as predators and victims will be discussed. These include contrasting and applying the *Little Red Riding Hood* characters of the Wolf and the Little Girl from the three different tales with the *Wolwedans in die Skemer* characters, Sonja, Adele and Maggie. Further, in this section the key concepts of ambivalence, horror, *mise-en-scène* along with the theoretical ground work of Carroll's and Cohen's theories on the monster set up in Chapter Two will be applied in the reading of these characters as being ambivalent predator-victims.

- The Big Bad Wolf: Maggie as the Wolf/ werewolf

As the storyline continues to unfold, we see that Maggie is not a weak character as originally perceived. Maggie is not only a victim, but she is the prime predator. Maggie in essence is "consumed" by the wolf, her inner wild nature, and gives over to it and loses her innocence as is no longer a victim but a predator. Generally, in horror films, it is not uncommon to see the victim lose a little of themselves and become monstrous in order to defeat the monster pursuing them. Maggie, however, becomes immersed in the role of a predator and monster and turns into the axe-murderer killing off hotel employees and even her own father. Maggie dresses up as Red Riding Hood, but with an axe; in doing so she takes a character traditionally perceived as a victim and transforms her into a predator. The girl becomes the wolf. Maggie simultaneously becomes three characters in one: the shy, timid girl that audiences see her as in beginning of the film represents Red Riding Hood while this transformation in the hooded killer represents her animal-like nature, making her the wolf. Lastly, she is also the woodcutter as with the woodcutter in the Grimm's version of the tale she wields an axe that is used to destroy the wolves in her life. It is this idea of the girl becoming the wolf that I link with the concept of a werewolf.

In Fig. 15 the use of a close-up shot shows the detail of Maggie's face with the moon placed over it. This suggests the emotional state of the character and her transition into her monstrous side. The moon over Maggie’s face suggests that she is, symbolically, a wolf. More so; the moon is associated with lycanthropy (see Chapter Three, p. 84) as it is when the human subject cursed with the werewolf bite turns into

the monster. Furthermore, the moon is also linked with the word lunatic as we see that Maggie has been driven to the point of no return transforming her quiet, innocent self (Red Riding Hood) into a raging killer (predator or wolf). The werewolf can be categorised as a *fission* creature which forms part of Carroll's terms used to define the horror genre. Carroll (1990:45) describes the term *fission* as embodying contradictory elements that are distributed over different metaphysically related, identities. Werewolves violate the categorical distinction between humans and wolves. The animal and the human inhabit the same body; however, they do so at different times. Maggie as her normal self represents her human side while her persona as the hooded killer represents her predatory side. At a given point in time (the rise of the full moon), the body, inhabited by the human, is turned over to the wolf. This is suggested in the film still where the moon is faded into Maggie's face, subtly revealing her wolf-like nature, and in the scenes to follow she will reveal her “predatory” side to the characters and the audience. Maggie is a type of "werewolf" with an ambivalent and violent nature; the wolf is the projection of her own inner masculinity, often associated with aggression. This aggression is taken out on her "prey" or victims within the film.

The werewolf is driven by its bestial instincts to kill and attack during its transformation, just as Maggie’s transformation into the hooded killer drives her to kill and attack, transforming her from victim to predator. The killer uses an axe; a prominent symbol wielded by the woodcutter in the Grimm’s version of the Red Riding Hood story. The axe is used to kill the Wolf; it is interesting to note that in *Wolwedans in die Skemer,* the killer in essence is the wolf wielding the axe. According to Clark (2008:28-30), there is still an assumption that werewolves in film and television will be male and derived in terms of excessive masculinity, as the visible extension of the aggressive potential contained within the body of the ordinary human male. Werewolfism works to destroy the feminine within the female body, but it is not androgyny. The female werewolf challenges cultural conceptions about the appropriate female body and acceptable female behaviour. With Maggie, the wolf is the projection of her own inner masculinity that is often associated with violence and aggression. Maggie goes against the acceptable female behaviour and becomes more animal-like. Like the werewolf she often hunts her prey chasing after them as

they try to flee; it is this stalking of her victims that gives her a status similar to that of a predator (see Fig. 16).

- The Wolf de-cloaked: The hooded figure as predator

The element of fear, required in Carroll's definition of the monster, plays a major role within this scene. The notion of fear also links up with Cohen's first thesis, that the monster represents an existential concern "a fear, desire, anxiety, and fantasy" of a particular time and place. In this scene, the idea of fear is created when Sonja is chased by the killer/monster as in so many other horror films. This scene also sets the different roles apart, Sonja the victim stumbles and falls and struggles to reach the safety of the wooden shed while the hooded figure has no trouble at all keeping up with her - even walking after her. This gives the killer a supernatural and ominous presence. The build-up of these dramatically fast-paced series of shots is used to present the climax of the film, where the hooded figure reveals its identity to the characters and the audience.

For Maggie, the hooded figure becomes a means for her to rebel against her father and her sister and remove them from her way and seize control of the hotel. The hooded figure allows Maggie to act on her bestial urges to kill and punish those who have oppressed her and stand in her way of succeeding in taking over the hotel. In Fig. 17, Maggie and the wolf occupy one body. The shift between human and beast is one that suggests, as inferred by the title of this dissertation, ambivalence. Carroll (1990:46) states that the human and the wolf are spatially continuous, occupying the same body, but the identity changes or alternates over time. Therefore, Maggie and her werewolf nature (predatory killer) are part of the same body and are sequenced. Just as a werewolf sheds its form to reveal its human identity, Maggie removes the hood or the veil to reveal herself (the human part) as the predator (monster). In this scene, Maggie is in a position of power and control over Sonja's life. It also suggests that Maggie is in the process of a hunt, ready to kill her victim Sonja. In this scene, I argue that Maggie's shift from victim to predator can be considered part of Carroll's *fission* term. Furthermore, the idea of her being a symbolic werewolf, where she shifts from playing a victim to being a predator, demonstrates how she can be viewed as illustrating ambivalence.

In Fig. 17, an interesting shift in the development of the monster occurs when Maggie reveals herself as the predatory killer. The "hooded figure/Red Riding Hood character" monster exists only until Maggie reveals herself as the killer. From that moment on the monster ceases to exist, because the figure is no longer a complete stranger. In fact, the hooded figure is part of someone who is very well-known to the audience as the quiet shy sister, Maggie. Monsters do not inspire any type of identification from the audience; they lack human characteristics and resist explanation. The moment Maggie reveals her monstrous side in the film, the monster is neutralised; and it is brought into an acceptable frame of mind (Guedes, 2007:39).

Cohen (1996:16-17) declares that the monster can be viewed as a double narrative with two living stories: one that describes how the monster came to be and another, its testimony, detailing what cultural use the monster serves. Monsters often act as a kind of alter ego, containing all the unsafe desires of man that cannot be expressed in his social context. This links up with Carroll's second mode of *fission*, which distributes the categorical conflict over space through the creation of doubles (Carroll, 1990:46). In the case of the film, *Wolwedans in die Skemer* the sisters act as "doubles" of each other. They employ a mechanism of reflection; they mirror or shadow each other. In the beginning of the film, Adele is hard and emotionless and acts in a manner that would be colloquially described as "bitchy", while Maggie is soft, quiet and easily manipulated. Towards the end of the film, we see Adele developing feelings for Ryno, and allowing her to be seen in a different manner from her usual cold and corporate self. She becomes distraught when Ryno is killed at "her" hotel while Maggie becomes cruel, hard and bitter for being overlooked by her family. Once again, the two sisters become polar opposites of each other.

Categorical distinctions underline what distinguishes what it means to be human from what it means to be monstrous. The sisters represent humanity and inhumanity, marked in terms of emotion versus the lack of feelings and the sense of control. The sisters become not only doubles of each other, but opposites as well. The double initially lacks feeling, the essential characteristic of being human. Symbolically, this is projected through the characters Adele (the lack of feelings and the need for control) and Maggie (feelings) (see Fig. 7). The sisters become, in a sense, *doppelgängers,* one with positive attributes and the other with negative attributes.

This enables the audience to see the two in different categories and create a bad version (the predator) and a good one (the victim).

In Fig. 18, Adele is seen holding a gun ready to shoot Maggie. Adele, originally perceived as being "the bad sister", is now considered the hero and rescues Sonja from the Wolf. Adele in essence becomes the woodcutter from Grimm's version of the story. Adele shoots the wolf, Maggie, and in essence, she saves the hotel from the axe murderer.

- Red Riding Hood as the victim

In this section, the characters from *Wolwedans in die Skemer* are interpreted and compared to the characters of the three different versions *Red Riding Hood* (see Chapter Three, p. 67). Each of the characters, Sonja, Adele ad Maggie from *Wolwedans in die Skemer* embody traits and attributes associated with the Little Girl from the different versions of the tale, namely Delarue's *The story of the Grandmother*, Perrault's *Le Petit Chaperon Rouge* and the Grimm Brother's *Rotkäppchen*. Adele can be associated with the little girl from Delarue's *The story of the Grandmother* where the little girl escapes without any help from any male or older female figure, but instead utilises her own cunning (Delarue, 1993:23). In the story, the peasant girl uses her own intellect and tricks the wolf at the end of the original folk tale and asks permission to go outside, fastens the rope attached to her foot around a plum tree and escapes (Tatar 1999:3). Therefore, the story in its original form becomes a celebration of "the self-reliance of a young peasant girl" (Zipes 1993: 25). Adele can be seen in some sense as a *Final Girl*: a female character positioned in the victim-hero function that slides easily between passive female and active male character traits. By deciding to fetch the gun and intervene in Maggie's "hunt", she in fact saves the hotel through her own cunning intellect, just has Red Riding Hood did in the *Story of the Grandmother.* This places her in the role of the victor, not a victim. She transforms from victim to victor as she becomes her own rescuer. Typically, the female victim-hero in horror narratives becomes masculine by appropriating the killers' weapons. Further, the victim usually has to become monstrous in order to defeat the monster. Adele becomes the predator and hunts down the hooded figure and slays the monster in an act of revenge for the loss

of her father and Ryno. Just as in the Grimm's version the Wolf is killed by the woodcutter/hunter, the wolf or Maggie is killed by Adele not Sonja.

Sonja takes on the role of Red Riding Hood from Grimm's version. The woodcutter/hunter becomes the saviour of the story and is a representation of the 19th-century male patriarch. Zipes (1993: 31) claims that while the original folktale of *Little Red Riding Hood* was told from a female perspective and portrayed the heroine as witty and courageous, the literary version of this story created by the Grimm brothers was written from a male perspective, within the civilizing process of the Western world which celebrated the heroism of the male character. Sonja is viewed as the victim and damsel in distress who needed saving from the predator through the help of the woodcutter/hunter, in this case, Adele.

Maggie represents Perrault's version of Red Riding Hood as he characterises the peasant girl as helpless, spoiled and victimised. Zipes (1993: 26) maintains it was Perrault who first introduced the image of the helpless girl in fairy tales. This is the image that Maggie initially projects within the film. In Perrault's version of the tale the Wolf dresses up as the little girl's grandmother and waits to deceive her and then eats her. In Perrault's version the line between Little Red Riding Hood as a child and an adult is clear; as soon as she is "consumed" by the Wolf and loses her virginity, and she is no longer a child (Licht, 2006). Just as the little girl was consumed by the Wolf in Perrault's version Maggie is "consumed" by the wolf in *Wolwedans in die Skemer*. However, she isn't physically consumed, but rather she gives in to her predatory wolf side and allows it to completely consume her, transforming her into the wolf.

- The Wolf as predator

According to Cohen (1996:5), monsters usually "die" or fade in popularity with the culture that created it, only to emerge later, in a different form, for a different culture. Just as the monster has faded only to reappear in other forms and versions of stories, so the Wolf has also resurfaced in different versions of the *Red Riding Hood* tale. In *The story of the Grandmother,* the Wolf was a *bzou* (half-man and half-wolf). This story was believed to be based on actual accounts of werewolves attacking and devouring children. The Wolf in the Perrault version and the brothers Grimm version

is described as being wicked. These wolves are wicked as they deceive the Little Girl into trusting them for personal gain. The Wolf of Perrault's story is a sweet-talking deceiver who seduces the little girl into immoral actions that can lead to disaster. Orenstein (2002:144) states that the Wolf in Perrault's version demonstrates the dire consequences of young women's choices. The brothers Grimm version says that she meets "the Wolf" as opposed to "a wolf", making it a specific wolf that was living in the woods (Grimm, 1989:10). The wolf has risen once again within *Wolwedans in die Skemer* but the beast has slyly merged itself with the little girl wearing the red coat, disguising itself in the form of a sweet, quiet and innocent girl - a true wolf in sheep's clothing.

In the beginning half of the film Maggie is considered a victim, but from the moment she reveals herself as the killer she becomes considered as evil (see Fig. 19). She is a victim as a result of being pushed around by others that ultimately drove her to the edge and to the choice of becoming a monster. In this image she portrays the "dead Maggie" which symbolically translates as the wolf being dead and defeated. This suggests that balance is once again restored to the world in which the *Wolwedans in die Skemer* characters reside. However, Maggie is not the only one associated with the wolf; just as all the characters can be associated with the Little Girl they can also be associated with the wolf. Jones (2012:138) propounds that in all three versions of *Red Riding Hood*, the wolf has decidedly human features creating ambivalence between the animal and human parts of the character. When Little Red Riding Hood describes the features of the Wolf, she uses words normally used to describe the body of a human rather than an animal. The brothers Grimm version and the Perrault version both state "Oh, Grandmother, what big hands you have" instead of saying "what big paws you have" (Grimm, 1989:10). In the oral version the little girl says, "Oh Grandmother, what big nails you have", instead of using the word "claws" (Delarue, 1989:15), although it has already been established that this is a werewolf, and being such, he would have human-like qualities. Therefore, the attributes of ambivalent human-like qualities can place Sonja, Adele and Maggie in the role of the wolf.

Adele is like the wolf featured in Perrault's version. The "sweet-talking" wolf of Perrault's story is a deceiver who seduces girls into immoral actions that can lead to

disaster. Orenstein (2002:38) advocates the idea that Perrault's wolf is the dapper charmer and a seducer of young women. The wolf is a threat to the family patrimony - he is the "unsuitable suitor", who manipulates and seduces young girls, deflowering and robbing them of their virtue. Adele is a smooth and cunning character capable of talking the men in the film into doing anything for her. This leads to a disastrous result for one of the men in particular, Ryno, namely, as he becomes the victim of the hooded figure or the "real" wolf.

Sonja is the *bzou* from Delarue's *The story of the Grandmother.* In the oral folktale, the wolf is called 'the *bzou*', and nothing else is mentioned. There is no account of his nature, it is left to the reader to decide what the intentions of this *bzou* is (Jones, 2012:138). This applies to Sonja, as in the film Sonja slowly regains her memories; she along with the audience must decide what her intentions are with regard to the hotel. *The bzou* in *The Story of the Grandmother* is half-man and half-wolf. The idea of being half man and half beast is quite misleading; Sonja is both predator and victim as her accident makes her seem like a victim as well as innocent; however, she is deceiving in the fact that she came to the hotel with an ulterior purpose, regardless of the fact that she didn't act upon it. While, Maggie, in turn is associated with the Grimm's wolf as it is the woodcutter/huntsman that kills the Wolf in the end of the story and saves the Little Girl. The brothers Grimm version states that it is a specific wolf that was living in the woods (Jones, 2012:138). Maggie is that specific wolf in the film *Wolwedans in die Skemer* becomes "the Wolf", the primary monster of the film.

- Monsters, victims and the *Final Girl*

There is usually a connection usually between the victim and the monster in horror films. Clover (1992:35) identifies the idea that the *Final Girl* must have a connection with the killer, as it makes the pair understand each other on a deeper level. In Chapter Two, p. 63 I explain Clover's notions about the *Final Girl* and the killer. The *Final Girl* survives due to her own abilities so that eventually she will overcome the killer with her own hands. The *Final Girl* goes through difficult times to stay alive, but she alone needs to find the strength either to stay with the killer long enough to be rescued (ending A) or to kill him herself (ending B). This same connection between

killer and the *Final Girl* can be seen between Maggie and Sonja. Before Maggie's death, it is revealed that there is a connection between her and Sonja. (In this case Sonja and Adele and the hooded figure, which is Maggie, are half sisters.) Fig. 20, visually illustrates the connection between Sonja and the hooded figure through the use of the colour red; Sonja's car is red and the killer's cloak is red. This subtly suggests that these two characters will ultimately meet and collide within the film's plot.

The Red Riding Hood music box left next to Sonja's bed is an indication of the connection shared by Sonja and the killer (see Fig. 21). Little Red Riding Hood represents the perfect innocent childhood. She is described as sweet, pretty, little, and a maiden as she skips serenely through the forest to her grandmother's house (Licht, 2006:2). Little Red Riding Hood epitomises society's conception of the child being innocent, untouched, and undisturbed. Sonja loses her memory and in turn becomes childlike and in need of help in regaining her memories. She has no recollection of the past and her purpose in coming to the hotel, and this in turn makes us view her as innocent to the drama unfolding at the hotel. The *Little Red Riding Hood* story portrays this jolting and rough transition from childhood into adulthood. *Wolwedans in die Skemer* on the other hand, portrays the rough transition from victim to predator-monster. It also shows the little innocent girl as the monster.

- The Monster: Fusing Carroll's and Cohen's theories

The monster is not entirely human, it is not entirely mythical, but rather a disturbing fusion of ambivalent forms that threatens to destroy distinctions (Cohen 1996:6). Another structure for the composition of horrific beings is *fusion.* This often entails the construction of creatures that transgress categorical distinctions such as inside/outside, living/dead, insect/ human, flesh/machine an example of a *fusion* monster includes Frankenstein's creature, mummies, vampires, ghosts, zombies, and Freddie Kruger, *Elm Street's* premier nightmare. Each, in different ways, blurs the distinction between living and dead (Carroll, 1990:44). The hooded figure embodies both Cohen's and Carroll's ideas of the term *fusion* in the sense that there is a combination of character elements from the Red Riding Hood tale. This fusion of

the characters makes the hooded figure a new "hybrid" character and a dangerous one as well. She is the victim because of the oppression from her family, she is the woodcutter as she needs to be her own rescuer and secure the hotel for herself and, lastly, she is the Wolf because the Wolf is her predatory side that will get rid of the people standing in her way.

- The Monster: Sonja, Adele and Maggie as the art-horror monster

The hooded figure fits Carroll's criteria for being labelled as an art-horror monster. Chapter Two (p. 45) explains Carroll's art-horror formula which states that audience members should firstly be in the same emotional state to that which the fictional characters overwhelmed by monsters are described to be in. The audience should feel agitated and/or scared. This is resulted by the thought: that monster can be seen as a possible creature; and that the monster is physically (and perhaps morally and socially) threatening. Further, Carroll (1990:27) notes that the monster is an impure being; this suggests to the audience that it is wise to avoid the "touch" of monsters.

Guedes (2007:35) states that monsters show this impurity in two ways. They shock one by mingling characteristics of animate and inanimate things into their figure or by mixing animalistic traits with human traits. Hybrid human-beasts, werewolves and the Jekyll-Hyde character foreground this mixture. The same can be said of the characters from *Wolwedans in die Skemer*, as the victim-side symbolises the human and predatory side symbolises the animal side, acting without the limits of reason.

Carroll's formula for monsters can be applied to the hooded figure in *Wolwedans in die Skemer*. Audience members feel a sense of agitation with the hooded killer as through the course of the film her/his identity is unknown it could be anyone of the characters. Agitation is further felt as the killer goes on "its" murderous rampage. The hooded killer becomes a possible being that exists in that world. The killer becomes physically threatening hacking up victims with an axe, morally threatening as audiences are unsure of the reason behind the murders, what has driven this being to behave in such a manner and, lastly, the hooded killer is socially threatening not only to the characters' well-being but to the reputation of the hotel. As previously mentioned, the hooded killer can be viewed as impure as it is a fusion of multiple characters, Red Riding Hood, the Wolf and the woodcutter. The hooded figure is

threatening to other characters, therefore to avoid the "touch" of the monster is to avoid death. Once again, anxiety is felt as to how one should avoid becoming a target and victim of the hooded killer if one does not know who the hooded killer is.

The hooded character's face is hidden by the cloak, making the character ambivalently incomplete. Carroll's term *interstitiality* (or the space between one boundary and the next) can be applied to the hooded figure, as s/he is neither human nor non-human also we do not know the gender of the hooded figure (at least not until the end of the film). The killer dresses up as a fairy tale character, forcing audiences to believe that such a character exists in our world. Sonja can be classified as monstrous according to Carroll's theory, as she is socially threatening to Adele's hotel if one looks back at her original intent to help her step-brother Ryno take back the hotel. Adele is socially threatening to Maggie as Adele does not allow Maggie to have a social standing or place within the hotel management. Furthermore, Adele's thoughts and actions towards the men within the film are far from pure, as she uses them for personal gain, just as a monster would use a victim's life source for its own personal gain.

Lindsey (2011:1) states that the monster woman is a supernatural female figure who transforms her body from a normal woman to a monstrous woman allowing her to cross boundaries. The monstrous female crosses the boundaries of masculine/feminine, dead/undead, attraction/repulsion, and reality/imagination (see Chapter Two p. 61). Ya Maken (2012) states that the Wolf in *Little Red Riding Hood,* unlike many fairy tales where the predator is supernatural or at least evil, is a real beast that gives into his natural predatory role. Each of the characters - Sonja, Adele and Maggie - crosses borders from being essentially feminine to predatorily masculine, attraction to repulsion and from reality to imagination as they give into their predatory sides, becoming metaphorical monstrous werewolves each wanting to gain the hotel in some way for themselves through acts of ambivalence from monstrous aggression and dominance to innocent victim and passiveness.

4.3. Summary and concluding remarks

The wolf is an ambivalent symbol because it carries both positive and negative connotations. It has both symbolically good and evil qualities. It is admired for its nurturing social qualities, as well as feared for its ferocious and carnivorous nature. Creed (1999:253) states that ambivalence is also found within the notion of the monstrous within the horror genre the monstrous is produced at the border between human and inhuman, man and beast, while in others the border is between the normal and the supernatural and between good and evil. Monsters are a menace as they challenge pre-existing orders. Monsters of the horror genre violate cultural codes of behaviour that break down borders causing ambivalence. This ambivalence is caused by monsters being "extraordinary character[s] in our ordinary world" (Carroll, 1990:16). They represent a clash of two realities, the monstrous and the normal. They constitute a disturbance of established ways of thinking and acting, defying common knowledge and symbolising danger in any social context.

Just as werewolves defy the categorical distinction between humans and wolves, so too do the characters within the film *Wolwedans in die Skemer*. With werewolves, the animal and the human inhabit the same body different times, however, with the characters from *Wolwedans in die Skemer,* the shift between victim and predator is evident. The characters from *Wolwedans in die Skemer* become *fission* characters. To recap, the term *fission* refers to the contradictory elements distributed over *different time frames,* or *though* metaphysically related, identities. The victim-and-predator-parts of the characters operate at different times during the film, it is this shift in transformation from victim to predator and from predator to victim that causes ambivalence. Ambivalence, with regards to the characters Sonja, Adele and Maggie, is understood, in this context, as where a character's attitude runs from one extreme to the other, thus from victim to predator and a predator to a victim.

No longer are female characters cast in the role of being solely the victim; they can take on more active roles within the horror genre. They are a *fusion/fission* of multiple elements, wolves in sheep's clothing. The female characters from *Wolwedans in die Skemer* embody both victim and monstrous attributes this further suggests the blending of roles and threatens to break down the boundaries between good and evil. The characters are not inherently good or evil; they are an ambivalent

mix of the two. Therefore, I can conclude that the characters Sonja, Adele and Maggie cannot be simply categorised as being solely victims or predator/monsters. They embody both aspects, creating ambivalence making them, as this dissertation's title suggests, ambivalent predator-victim female monsters.

Chapter Five

Conclusion: Ambivalent transformations of Sonja, Adele and Maggie

5.1. Introduction

In this chapter, the entire dissertation's summaries and conclusions are discussed. The main points of the dissertation are drawn together to answer and verify the problem statement of this dissertation, viz. *How can the characters Sonja Daneel, Adele and Maggie Joubert from the film Wolwedans in die Skemer be interpreted as female monsters that present an ambivalence in terms of being simultaneously a predator and a victim?* Before presenting the conclusions and findings of this dissertation, an overview of the previous four sections is presented.

In Chapter One an introduction, the intention and aim of the study was presented. Chapter Two presented and formulated the theoretical foundation of Cohen's *Monster Theory* and Carroll's *Philosophy of Horror* that was essential for the reading and interpretation of key concepts of ambivalence, horror, monsters and *mise-en-scène* with regards to the characters, Sonja, Adele and Maggie. Chapter Three explored the contextual aspects of the dissertation, including the stories and adaptations of the *Little Red Riding Hood* tale. Furthermore, the characters found in the tales of *Little Red Riding Hood,* namely the Little Girl and the Wolf, were introduced and their connection to werewolves examined. Within Chapter Four, the characters, Sonja, Adele and Maggie were interpreted in conjunction with the key concepts of ambivalence, horror, monsters and *mise-en-scène*.

This dissertation describes a new reading and interpretation for the *Wolwedans in die Skemer* characters Sonja, Adele and Maggie by using the key concepts of ambivalence, horror, monsters and *mise-en-scène* to visually identify and read them as female monsters with a predator-victim ambivalence.

5.2. A summary of the study

5.2.1. Chapter One: Summary and findings

The female monstrous characters, specifically the characters Sonja, Adele and Maggie, are problematic figures as they represent both the predator and the victim within the film *Wolwedans in die Skemer,* thus creating a sense of ambivalence.

To recap, the problem statement of this dissertation addressed how in the history of the horror genre within film studies, female monsters with their transformative and transgressive bodies cross a multitude of boundaries and reveal changes in cultural ideas. In doing so, the female monster often presents ambivalence in terms of being simultaneously a predator and a victim. In the case of the film *Wolwedans in die Skemer,* the characters Sonja, Adele and Maggie present the viewer with the opportunity to investigate this ambivalence. This ambivalence can be read visually by analysing the *mise-en-scène* of the film and applying appropriate visual codes to the reading of the characters. It is possible to address this problem by theoretically exploring the ambivalence between the monster and victim as set out in such theories as Cohen's *Monster Theory* and Carroll's *Philosophy of Horror.*

5.2.2. Chapter Two: Summary and findings

The theoretical foundation of this study was set out within Chapter Two, where a vital key concept within this dissertation was discussed. The term *mise-en-scène* is used in film studies for the discussion of visual style, as nearly all elements of what audiences see on screen contribute to the meaning of the term, *mise-en-scène*. It is the visual elements of the *mise-en-scène,* that includes the 'who, what and where' of the characters and objects and their relative positions, expressions, appearance, costume, make-up, scenery, props, lighting, sounds and camera angles. It is these visual elements of the *mise-en-scène* that are crucial for applying the other key concepts of this dissertation on the characters, Sonja, Adele and Maggie.

This chapter further includes the theoretical groundwork on the works of Cohen's, *Monster Theory* and Carroll's, *Philosophy of Horror*. To reiterate, Carroll's *The Philosophy of Horror or Paradoxes of the Heart*, provides a definition of the horror genre that is based on the specific emotion, art-horror. The term art-horror connects

with another concept investigated in this dissertation, namely, the monster. The monster is usually perceived as threatening and impure. Impurity is understood as categorical contradictoriness; as it involves a conflict between two or more standing cultural categories. Such a contradiction may be achieved firstly by the *fusion* of ordinarily disjoint or conflicting categories into a spatio-temporally unified character. Secondly, contradictions may be attained by the *fission* of what is ordinarily unified and spatial fission. *Fusion* and *fission* are used within this dissertation to explain and interpret the contradictory aspects of the monster/victim in conjunction the key concept of ambivalence in order to understand the ambivalent monster/victim relationship of selected characters.

Monsters represent our fears and are often associated with negative codes and connotations such as being evil, misshapen, morally corrupt and terrifying. Cohen (1996) wrote *The Monster Theory*, in which he lists seven characteristics of monsters that are widely shared. His theories of how to "read" the monster are instrumental for this study. He proposes "a method of reading cultures from the monsters they engender".

Thesis One, *The monster's body is a cultural body*, suggests that we live in a time of monsters. Monsters are created for a particular culture and audience; the monster is not separated from a cultural context, while in Thesis Two, *The monster always escapes;* states that it is monsters that usually "die" or fade in popularity with the culture that created it, only to emerge later, in a different form, for a different culture. Thesis Three, *The monster is not easily categorised;* focuses on monsters that cannot be assigned to a specific classification of animals or people. Monsters can be half human, half animal, not fitting them into either category, or they may have some sort of other deformity or social characteristic that prevents them from being defined as a specific species. Thesis Four, *At the gates of difference,* suggests that monsters are comprised of the things that are perceived as different. They have aspects outside "the norm" of general thought. When the majority of people believes one idea or holds something to be true, the monster always believes the opposite.

Within Thesis Five, titled *The monster polices the borders of the possible,* it is described how monsters are seen as warnings of the unknown. They embody the ideas that scare us so that we won't look deeper into them. In Thesis Six, *Fear of the*

monster is really a kind of desire, one works with the notion that we create monsters, so that we can explore what would otherwise be taboo. They embody strange ideas about gender roles, sex, aggression, location, or domination. They can freely destroy and harm, and not feel repercussions or guilt from authority. Lastly, in Thesis Seven, *The monster stands at the threshold [. . .] of becoming,* suggests that monsters invoke us to examine our culture and the assumptions we make about other people and ask us to ponder why we create them. Therefore, the monster resides both in presence and absence and can be positive or negative, thus creating a sense of ambivalence.

Ambivalence is defined as representing the internal conflict between contradictory sentiments about the same object or issue. The nature of the monster is can also be considered ambivalent and complex as it can be categorised as either an unsympathetic or sympathetic creature, and sometimes as both. Unsympathetic monsters evoke little if any empathy, because of their repellent inhumanity of form as well as an absolute divorce from human concerns. The sympathetic figures evoke empathy by virtue and embodying admirable attributes. The monster transforms from period to period, depending on the particular society in which it is found. As well as being adaptable over time, the monster is also ambivalent in itself. The monster is to some degree portrayed as sympathetic as well as terrifying. Few horror films have entirely unsympathetic monsters, but rather they include monsters with an emotion centre that are a fusion of both a predator/monster as well as a victim of circumstance. An example of a monster with a emotional centre would include the creature from *Frankenstein*.

All human societies have a conception of the monstrous-feminine, where the monstrous-feminine is labelled as being shocking, terrifying and horrific. Many female monsters also have an ambivalent nature: they appear and/or behave like "normal" women, but when their monstrosity is revealed through discovery of their sinister actions they become threatening figures. The female monster defies social and physical perceptions and expectations of women and crosses multiple boundaries as she transforms and transgresses. In contrast to the female monster, the *Final Girl* is a female character positioned in the victim-hero function that slides easily between passive female and active male character traits throughout the

narrative. In order to kill the psychotic stalker, she herself must to some degree become monstrous. Therefore the characters, Sonja, Adele and Maggie, can be interpreted and seen as either female monsters or *Final Girls* as they make the ambivalent transition from victim to monster and monster to victim.

5.2.3. Chapter Three: Summary and findings

In Chapter Three an extensive introduction and discussion of the *Red Riding Hood* story was presented. It included the tales by Paul Delarue's *The story of the Grandmother*, Charles Perrault's *Le Petit Chaperon Rouge* and the Brothers Grimm's *Rotkäppchen*. *Little Red Riding Hood* is one of the most admired and beloved fairytales in Western culture. Its popularity remains because of the interesting relationship between the little girl and the Wolf. It's widely believed that this story is merely a cautionary tale, warning young girls about the "big bad wolf". Perrault's version allowed Little Red Riding Hood to be eaten at the end of the story and summarised it by adding a moral poem at the end cautioning young girls about the smooth talking "big bad wolf". The oral version of the folktale by Delarue, *The Story of the Grandmother,* had a very different ending in which the little girl realised who she was in bed with and was able to escape from the Wolf and save herself. Another popular version of this tale is *Rotkäppchen*, by the brothers Grimm where Little Red Riding Hood is saved at the end of the story by the heroic *Jäger*.

Chapter Three examined the connection between the Red Riding Hood tales and wolf/werewolf lore. Firstly, the character of Red Riding Hood represents the perfect innocent childhood. Red Riding Hood epitomises society's conception of the child being innocent, untouched, and undisturbed, these characteristics is what assists the reader/audience into perceiving the little girl as the victim and the wolf as the predator. The wolf is an ambivalent symbol as it carries both positive and negative connotations. It has both symbolically good and evil qualities. It is admired for its nurturing social qualities, but is also awed and feared for its ferocious and carnivorous nature. Therefore, the wolf can in some manner be viewed as a creature with an ambivalent nature. The Wolf in *Red Riding Hood*, unlike in many fairy tales where the predator is supernatural or at least evil, is a real beast that gives into his natural predatory role. The Wolf is generally described as being a wicked creature while the girl is described as being innocent. The Little Girl and the Wolf can be seen

as one character, with an ambivalent combination of both predator and victim attributes. Red Riding Hood could possibly be interpreted as recognising her inner self as the Wolf. She sees that the Wolf is merely her animal nature. Therefore, if the Wolf is a projection of the girl's inner nature (the beast within) then the Little Girl has the potential to be a monster while *viceversa* the Wolf has the potential to be a victim.

By arguing that the Wolf is a projection of the girl's inner nature, I have made the conclusion that she can be interpreted as a type of werewolf. She is not a literal werewolf, but rather she becomes a figurative werewolf. It is this idea of a figurative werewolf with beast-like characteristics that I use to interpret the characters, Sonja, Adele and Maggie as being monstrous. One of the world's most fearsome legendary shape-shifting creatures is the werewolf. The werewolf was generally viewed as a monstrous beast depicted as the embodiment of evil. The direwolves from *A Game of Thrones* are seen as a bad omen but they are also significant as they foreshadow an event. When Ned and the children take the direwolves back to Winterfell, Catelyn, Ned's wife, is annoyed. She sees the direwolf as a bad omen: "*[*A] direwolf dead in the snow, a broken antler in its throat. Dread coiled within her like a snake, but she forced herself to smile at this man she loves, this man who put no faith in signs" (Martin, 2011:23). Catelyn's initial reaction is important because it highlights to the reader that the dead direwolf is, in fact, an omen of something that is to come.

Werewolves are persons who are able to dissolve within themselves the boundaries between civilisation and wilderness, who can pass across the fence separating their 'civilisation side' from their "wilderness side". While the specific attributes of werewolves vary across different cultures, the beast itself is generally the same: an ambivalent creature that is part-man, part-wolf; a creature of the night that preys on humans. However, the werewolf is not only a predator, but a victim as well. An excellent example is *The Wolf Man* audiences are presented with a werewolf that is a reluctant victim; the main character experiences no joy in his transformation. It is this interesting combination of being simultaneously a predator and a victim that features within the film of *Wolwedans in die Skemer*.

5.2.4. Chapter Four: Summary and findings

The concept of ambivalence is used to emphasise the predator/victim relationships between the characters Sonja, Adele and Maggie. Ambivalence is used in conjunction with the characters of Red Riding Hood (traditionally seen as the victim) and the Wolf (traditionally seen as the predator) in order to assist in interpreting the *Wolwedans in die Skemer* characters as embodying both predator/victim aspects .

The forest in the *Red Riding Hood* tales becomes an interesting and important aspect; as entities that exist in the forest go against the positions assigned and arrayed by law, custom, convention, and [the] ceremonial. Therefore, Hotel Njala, which is surrounded by the woods, allows the characters to undergo ambivalent transitions between victim and monster as there are no longer fixed states. The characters from *Wolwedans in die Skemer,* Sonja, Adele and Maggie all share victim and predator (monster) traits. Along with these traits there is an ambivalence that seems to fluctuate between the two causing these characters to be seen as both victims and predators. So far I have advocated that a monster is a victim and victim is a monster, they are part of the same split. A character can be both a predator/monster and a victim of circumstance and can take on a monstrous role, a victim role or even a *Final Girl* role, where the victim must become monstrous in order to overcome the monster. Maggie takes on the role of the killer and is seen as a type of werewolf, thus she is cast in a monstrous role (see Fig. 15.), while Sonja takes on the role of the victim, and Adele takes on the role of the *Final Girl* as she commits the monstrous act of killing her sister in order to save Sonja and the hotel (see Fig.18).

Horror typically presents the monster and victim as two separate entities and with this study I can conclude that this categorisation is not that simple. The characters Sonja, Adele and Maggie become both victims and monsters. All three characters share traits with Little Red Riding Hood (the victim) and the Wolf (the predator). Maggie, the killer, is simultaneously the little girl, Red, the Wolf and the Woodcutter. She shares traits with the Wolf and can be considered as a type of werewolf with a spilt nature. The killer has a "human side" with a predatory animalistic side. The werewolf is defined as a person who has regressed, by force of will and desire, to a feral or wolf-like state, both physically and mentally. Maggie, in turn, is associated

with the Grimm's Wolf as it is the woodcutter/huntsman that kills the wolf and saves the little girl in the case of *Wolwedans in die Skemer* it is Adele who becomes the huntsman. The brothers Grimm version states that she meets 'the Wolf' as opposed to 'a wolf'. I connect Maggie to "the Wolf" as she is the "main" predator of the film. Maggie can be also be associated with the Red Riding Hood character from Perrault's version of the tale. Perrault characterises the peasant girl as helpless, spoiled and victimised. Adele is like the Wolf featured in Perrault's version. The Wolf of Perrault's story is a sweet-talking deceiver who seduces girls into committing immoral acts with disastrous consequences. Adele is a smooth and cunning character capable of sweet-talking the men in the film into doing anything for her. This leads to a disastrous result for one of the men in particular, Ryno. He becomes the one of the victims of the hooded figure. Adele becomes the embodiment of the Red Riding Hood character from the *Story of the Grandmother,* when by deciding to fetch the gun and intervene in Maggie's "hunt", she in fact saves the hotel through her own cunning intellect. The majority of female monsters usually end up being destroyed by a patriarchal group; however, this is not the case for the monstrous character of Maggie who is in essence vanquished by her sister, Adele. These monstrous women seem to last at least in the memories and nightmares of the other characters.

Sonja is the *bzou* from Delarue's *The story of the Grandmother. The bzou* is half-man and half-wolf. The same idea of being part man and part beast applies to Sonja as she is part victim and part predator. Simultaneously, Sonja takes on the role of Red Riding Hood from the Grimm's version. The Grimm brothers introduced the character of the hunter, the saviour of the story. Sonja is viewed as the victim and damsel in distress that needed saving from the predator through the help of the woodcutter/hunter, in this case, Adele.

Cohen’s second thesis becomes an important aspect: "The monster always escapes". While the female monster often does not escape death as in the case of Maggie, she does escape complete oblivion from culture. Indeed, as Cohen asserts, the monster may die, but she or he reappears later in another text, always shifting throughout time and culture. Therefore, the monster and specifically the female

monster will always be a present figure in film. Thus, it could be concluded that the female "wolf" will re-emerge in film.

5.3. Final conclusions: He that makes himself a sheep shall be eaten by a wolf

The idea of he that makes himself a sheep shall be eaten by a wolf, fits well with the theme of this study. It was chosen for its meaning, if one makes oneself a sheep or a victim one will be "eaten" by a wolf or a predator. The weak are more often than not preyed upon and taken advantage of. It is these concepts of predator and victim and the ambivalent shift between the two that form part of this study.

Before presenting the final conclusions of this dissertation I would like to recap what I initially premised. I asserted that within the horror genre, viewers are presented with two classic characters, namely that of the monster and the victim (often female), each with their own set of characteristics and natures that set them apart. However, I advocated that in recent horror films these classic characters' traits and natures are often blurred into one character, giving rise to a monster-victim ambivalence. I averred that at some point in *Wolwedans in die Skemer,* the characters, Sonja, Adele and Maggie all visually transform their behaviours from the normative to the monstrous becoming a figure that is ambivalent within the context of the cultural constructs of the female's nature and role within traditional (Gothic) monster horror. Furthermore, I proposed that these characters can no longer be categorised as traditional horror victims who are weak females, but rather that these characters share ambivalent traits of both monsters and victims. This causes them to appear as both female monsters and normative female figures who behave like normal women within society yet simultaneously illustrate an ambivalent role in their natures that makes them dangerous, monstrous and problematic within their communities.

Within this study I have endeavoured to illustrate that the monster and the victim are not separate characters but form part of one entity. Therefore, I can now conclude that the characters, Sonja, Adele and Maggie, make ambivalent shifts from monsters to victims and from victims to monsters. The character, Sonja, is involved in a tragic accident that leaves her with memory loss; this suggests that audiences could possibly associate with her in her taking on the role of the victim. Through the course of the film, audiences discover that she was sent to the hotel for an ulterior purpose

to shrewdly take the hotel back for her family, placing her in the role of a monster/predator. Therefore, I can conclude that she is a victim with predatory, even monstrous ambitions.

The character of Adele has predatory-like traits as she stalks and pursues the tour guide, Ryno. Adele is reminiscent of a female monster who is always represented as a typical female beauty who would trap and lure men towards doom. Although Adele does not lead men to their death, she does use men to invest time and money into her hotel. Adele, however, is not only "a predator" but a victim as well. She is caught in a love triangle between Sonja and Ryno. Ryno actually loves Sonja but uses Adele in order to get the hotel back for his family. Therefore, the shift Adele makes from predator to victim can be seen as ambivalent.

The greatest ambivalent change from victim to predator has to be Adele's sister, Maggie. Maggie comes across as sensitive and quiet, a victim who is bullied and patronised by her family in the role she plays within the hotel. Throughout the film the audience can see that Maggie's character is not as weak as originally perceived. Maggie is not only a victim but she is the Wolf, the prime predator of the film. Maggie dresses up as Red Riding Hood but alternatively with an axe; in doing so she takes on a character originally perceived as a victim and "transforms" them into a predator. Simultaneously, Maggie embodies three characters; she is Red Riding Hood as the victim, the Wolf as the predator as well as the Woodcutter as the character who hunts down the monstrous wolf. Maggie was the victim of circumstances pushed to the edge, and is now a predator hunting those who have wronged her.

Overall, monsters reoccur so that questions regarding their behaviour and changing appearance can be readdressed. Cohen suggests that "they ask us how we perceive the world and how we have misrepresented what we have attempted to place […]; they ask us to re-evaluate our cultural assumptions […]; they ask us why we have created them". This is one of the reasons that the monster comes in to existence. The characters from *Wolwedans in die Skemer* have something of a Jekyll *and Hyde* complex where they are at different times, simultaneously, a predator and a victim. This could point out to the reader and viewer of the film, the human capacity to misunderstand and misjudge others with this practice of fitting the unknown into fixed

categories, thus ambivalence becomes a vital concept in understanding not only monsters but the characters from *Wolwedans in die Skemer*.

5.4. Shortcomings of the study

Although this research was carefully planned and executed, I am aware of its limitations and shortcomings.

First of all, this study is specifically aimed at focusing on the predator-victim ambivalence of the female monster in *Wolwedans in die Skemer.* Thus, it focuses specifically on the characters of Sonja, Adele and Maggie, though other films and characters were referenced too but just in a broader spectrum. A similar study could perhaps be undertaken researching ambivalence in the other films referred to, perhaps also focusing on other aspects relevant to the topic under discussion.

Secondly, the film, *Wolwedans in die Skemer,* being an Afrikaans movie, has certain limitations in terms of transmitting meaning. It is challenging for readers from other countries to watch and understand not only the language, but the context of the film as well. The cultural contexts where such limitations may prove to be challenging, could have been lifted out in order to make more sense of particular aspects such as gender relationships in typical Afrikaans environments, or the contexts of social circumstances of the geographical time and place within which the film takes place.

Thirdly, the film has received mixed reviews. This could be seen as one of the shortcomings of this study. Leon van Nierop has written an unpredictable thriller that keeps audiences in suspense until the last moment. The story is enticing, employing some classic-to-clichéd devices to create tension throughout the film.

While watchable, *Wolwedans in die Skemer* struggles to balance its mix of genres, ranging from the supernatural mystery and romance of *Twilight* (2008) directed by Catherine Hardwicke to the horror thriller realm of *The Village* (2004) directed by M. Night Shyamalan. By having a *Twilight*-like romance aspect, the film's mystery thriller focus has been softened to accommodate a growing romance drama at its core, destroying the hopes of moviegoers expecting a thriller with a splash of horror (SPLING, 2014). To some extent the genre mix makes the film seem like two separate entities that are stitched together, diluting the overall impact of the film.

5.5. Areas for future research

Further research of this study could investigate the parameters of ambivalence as a defining concept and mechanism used to visually classify a character's good and evil actions and apply them to other films. Further studies can extend the notion further that a character is not inherently good or bad, but rather an ambivalent mix of the two. It is this concept of ambivalence with regards to a character, specifically within this study, Sonja, Adele and Maggie from *Wolwedans in die Skemer,* that audiences can identify with. Future works could not only explore how the representation of this topic has changed in film, specifically horror film and its characters, but it can also lay the foundation on which the concept of ambivalence is built and sustained.

Due to the monster embodying both repulsion and attraction, and pain and pleasure, the monster and in this particular case, the female monster becomes a character who represents the concept of ambivalence. Ambivalence is noticeable by the presence of conflicting thoughts or feelings, sometimes conscious, sometimes unconscious. Monsters in horror films often have conflicting feelings such as with the Frankenstein monster. Few horror films have totally pure monsters; the monster usually has some sort of an emotional core that can lead to an ambivalent character. Therefore, in this film no longer are female characters cast in the role of being solely the victim, they can take on more active roles within the horror genre. Hence, I can conclude that the characters Sonja, Adele and Maggie cannot be simply categorised as being solely victims or predators or monsters. They embody both aspects, making the characters Sonja, Adele and Maggie from *Wolwedans in die Skemer,* ambivalent female predator-victim monsters.

List of figures

FIG.1. Woman carrying dead wolf pup. *Wolwedans in die Skemer.* Film still. 02:06. 2012.

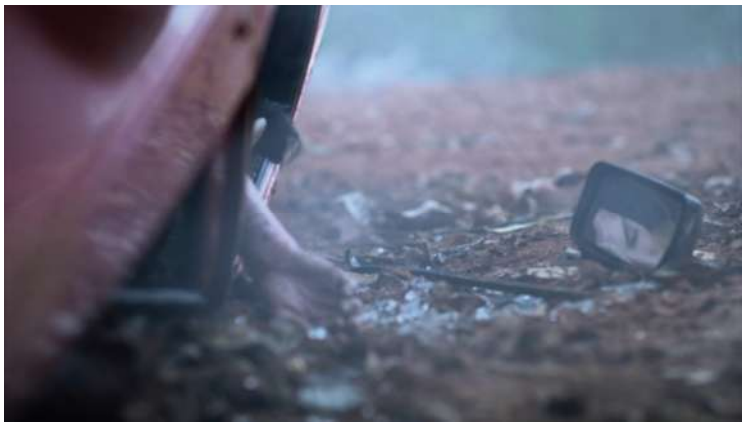

FIG.2. Sonja's accident scene. *Wolwedans in die Skemer.* Film still. 03:19. 2012.

FIG. 3. Sonja: Flash sequence, suggesting memory loss. *Wolwedans in die Skemer*. Film still. 05:00. 2012.

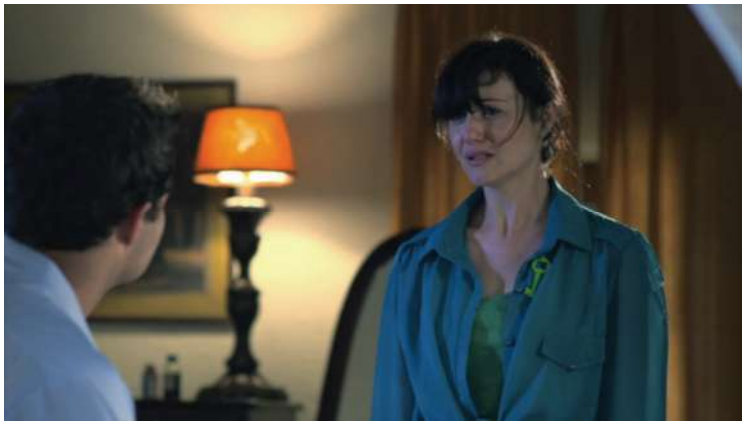

FIG. 4. Sonja's realisation that Ryno is her brother. *Wolwedans in die Skemer*. Film still. 1:36:09. 2012.

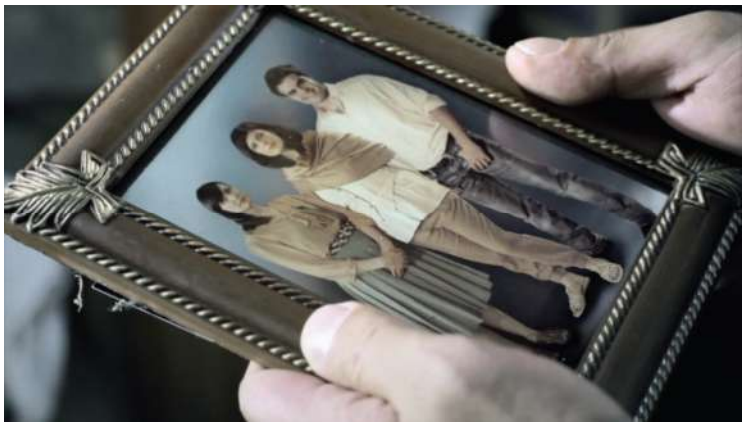

FIG. 5. Recollection of past images. *Wolwedans in die Skemer*. Film still. 1:31:51. 2012.

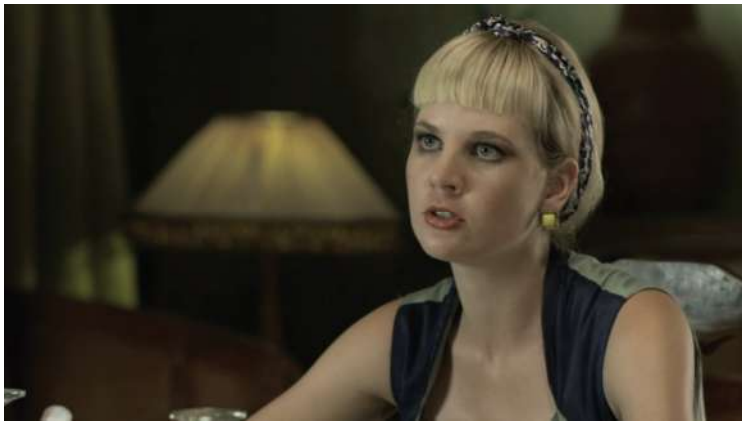

FIG. 6. Adele. *Wolwedans in die Skemer*. Film still. 11:56. 2012.

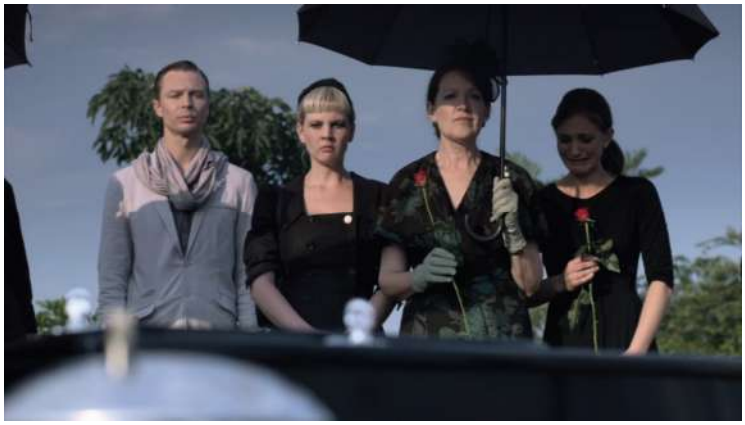

FIG. 7. Funeral. *Wolwedans in die Skemer*. Film still. 38:03. 2012.

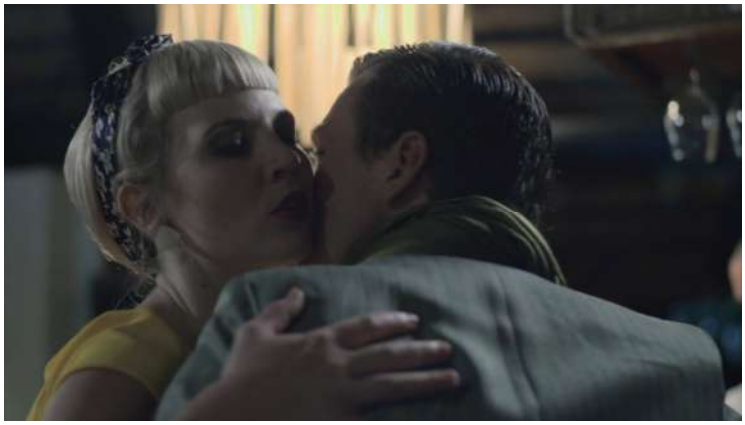

FIG. 8. Adele and lover one. *Wolwedans in die Skemer*. Film still. 28:57. 2012.

FIG. 9. Adele and lover two. *Wolwedans in die Skemer*. Film still. 1:23:00. 2012.

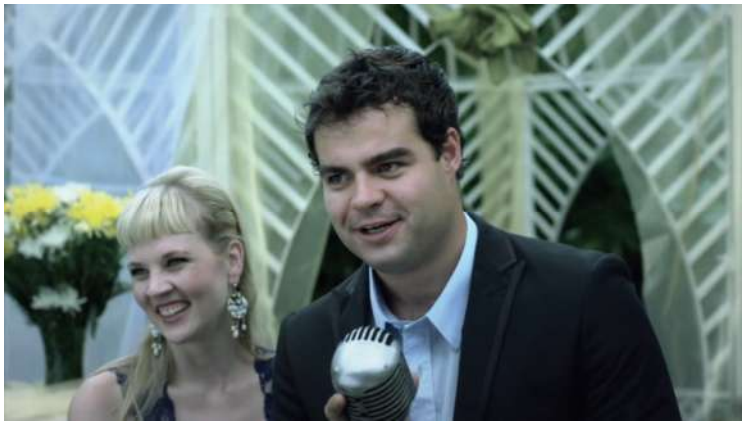

FIG. 10. Adele as victim: Her engagement to Ryno. *Wolwedans in die Skemer*. Film still. 1:32:30. 2012.

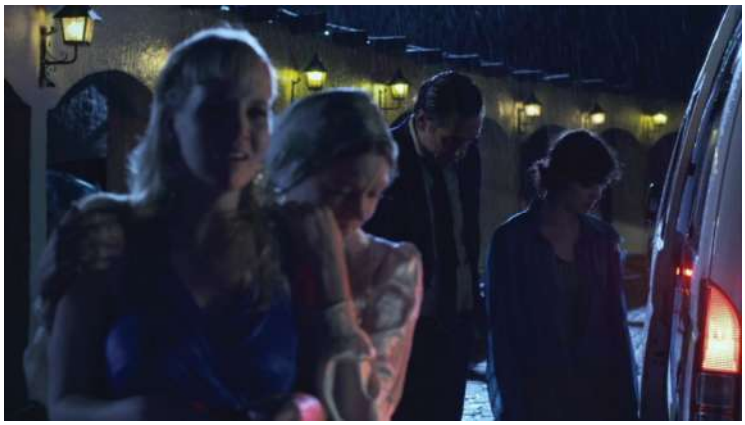

FIG. 11. Adele as victim: Loss of loved ones. *Wolwedans in die Skemer*. Film still. 1:44:28. 2012.

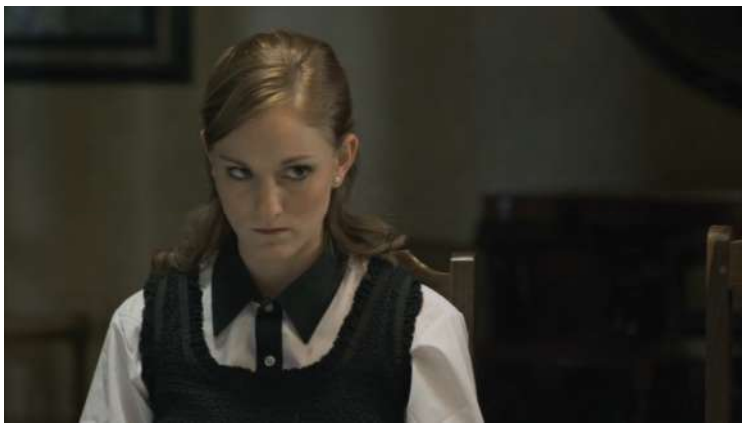

FIG. 12. Maggie being bullied. *Wolwedans in die Skemer*. Film still. 12:08. 2012.

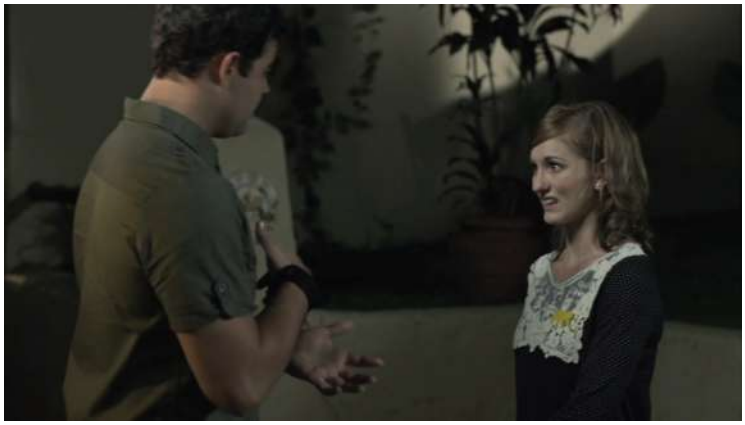

FIG. 13. Maggie being rejected by Ryno. *Wolwedans in die Skemer*. Film still. 24:37. 2012.

FIG. 14. Maggie being distraught over the death of her father. *Wolwedans in die Skemer*. Film still. 34:40. 2012.

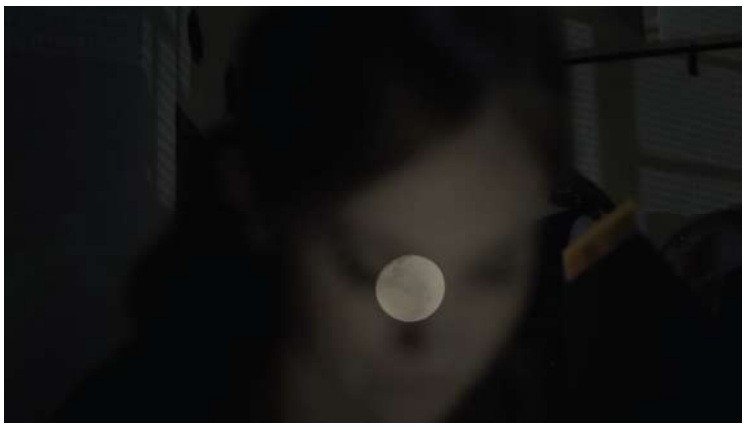

FIG. 15. Maggie as the figurative werewolf. *Wolwedans in die Skemer*. Film still. 1:09:26. 2012.

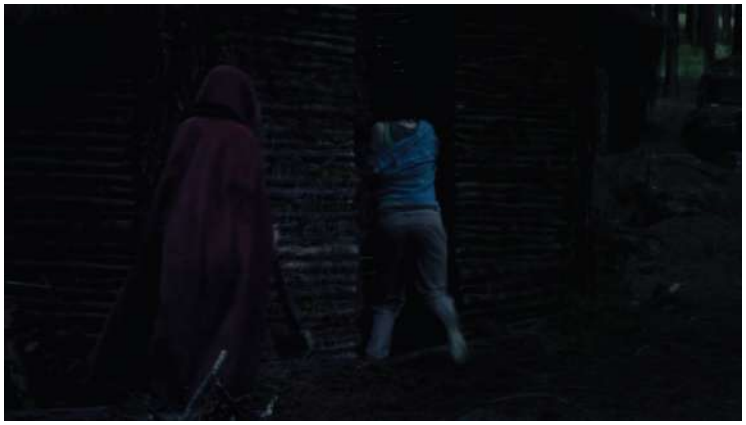

FIG. 16. Predatory chase. *Wolwedans in die Skemer*. Film still. 1:40:13. 2012.

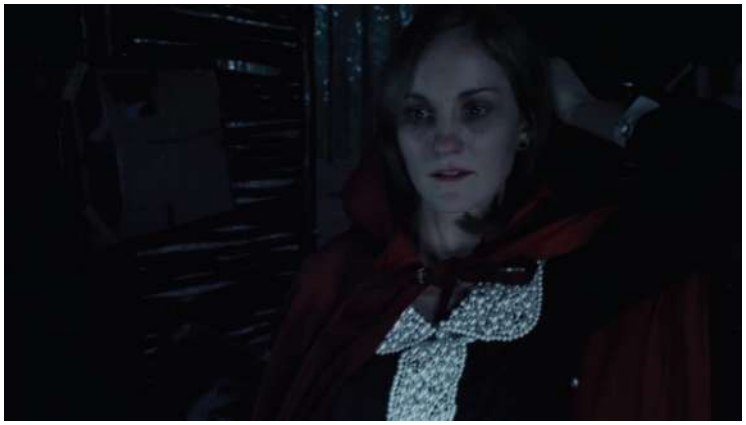

FIG. 17. The killer revealed. *Wolwedans in die Skemer*. Film still. 1:40:27. 2012.

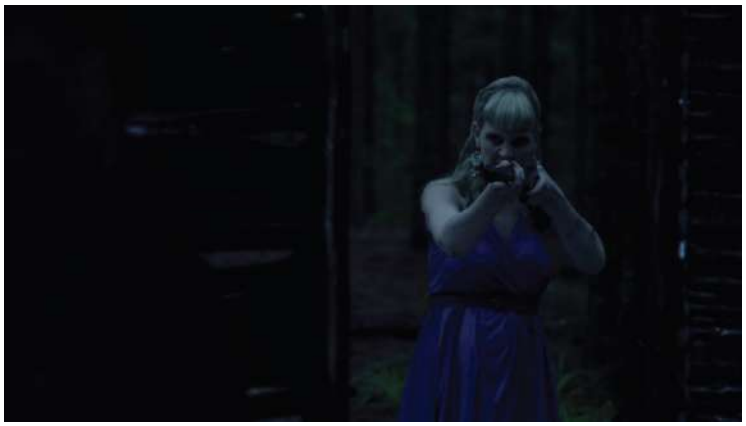

FIG. 18. The hunter hunted. *Wolwedans in die Skemer*. Film still. 1:42:06. 2012.

FIG. 19. The wolf is dead. *Wolwedans in die Skemer*. Film still. 1:43:06. 2012.

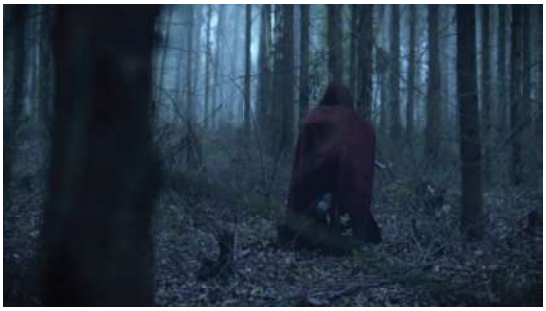

FIG. 20. The connection between Sonja and the Hooded Killer. *Wolwedans in die Skemer*. Film still. 01:01. 01:39. 2012.

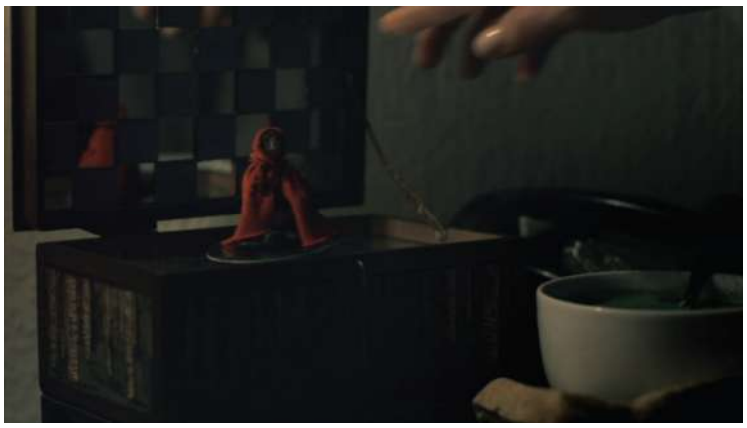

FIG. 21. Red Riding Hood. *Wolwedans in die Skemer*. Film still. 26:21. 2012.

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