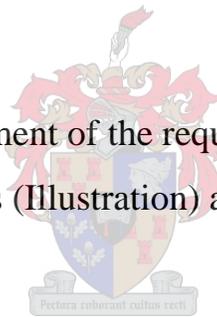


**REPRESENTATIONS OF FEMALE SEXUALITY IN FAIRY TALE
ILLUSTRATIONS AND TEXT, WITH SPECIFIC REFERENCE TO
THE BROTHERS GRIMM'S *THE HANDLESS MAIDEN*.**

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Declaration

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March 2010

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Abstract

This dissertation aims to investigate, from a feminist perspective, representations of female sexuality in fairy tale text and illustrations. I conduct my analysis in the form of a case study of the Brothers Grimm's *The Handless Maiden* as it appeared in the 1915 English edition of their *Children and Household Tales*. My investigation is prompted by the belief that fairy tales play an important role in the social construction of gender relations, a process known as 'interpellation' within contemporary feminist discourse. This due to the fact that fairy tales are some of the earliest narratives young children get exposed to and thus help shape their understanding of the world around them and their role as social beings in it. I start my investigation by looking exclusively at fairy tale text – *The Handless Maiden* by the Brothers Grimm - and how language gets used to construct a specific version of female sexuality; that which is silenced and without agency, thus repressive and problematic from a feminist perspective. Here I firmly situate my argument within a theoretical framework provided by contemporary feminist discourse with reference to the arguments of theorists Judith Butler and Luce Irigaray and their emphasis on the key role of language within processes of 'interpellation'. I then move on to a discussion of fairy tale illustrations and the important role thereof to underscore, by making visible, the particular version of female sexuality implicit in the accompanying text. The next part of my investigation focuses on images of women in the photo-collages of the early 20th century German artist Hannah Höch. I posit these as exemplary of imagery with the potential to destabilize patriarchal notions of female sexuality. By means of this investigation I hope to provide a discursive framework in which to situate my own set of illustrations of the Grimm's *Handless Maiden*, which I completed as part of the practical component of my submission for the current degree. The final part of my discussion focuses on my own illustrations of the Grimm's *Handless Maiden* and here I will argue for my illustrations as a means to, not only destabilize notions of female sexuality implicit in the accompanying fairy tale text, but also a means to suggest other, alternative, readings of the nature of the female sexual subject position implicit in the text.

Opsomming

Hierdie tesis ondersoek die feministiese tentoonstelling van vroulike seksualiteit in sprokies se illustrasie en teks. My ondersoek analiseer die Broers Grimm se *The Handless Maiden* soos dit verskyn het in die 1915 Engelse uitgawegenaamd, *Children and Household Tales*. Hierdie ondersoek word gelei deur die aan-name dat sprokies 'n belangrike rol speel in die sosiale konstruksie van geslag verwantskappe, 'n proses bekend as "interpellasie" in die diskoers van kontemporêre feminisme. Sprokies is van die vroegste narratiewe waaraan kinders blootgestel word en beïnvloed dus hul begrip van die wêreld, ondermeer hul sosiale rol daarin. My ondersoek begin met die fokus op *The Handless Maiden* se tekste hoe taal gekonstrueer word rondom 'n spesifieke weergawe van vroulike seksualiteit. Vanuit 'n feministiese oogpunt is hierdie seksualiteit problematies, aangesien dit as swygend en sonder agentskap aanskou word. Ek struktureer my ondersoek rondom die argumente van Judith Butler and Luce Irigaray, met klem op die rol van taal in die proses van "interpellasie". Daarna skuif my fokus na 'n diskoers omtrent sprokies se illustrasies en die belangrike rol van onderliggende vroulike seksualiteit wat teenwoordig is in die teks sowel as die illustrasies. My ondersoek lei dan na die vroulike figure in die foto-plakskildery van die vroeg 20ste eeuse Duitse kunstenaar, Hannah Höch. My ondersoek van vroulike figure staan dan as voorbeelde van die moontlikheid om patriargale neiging van vroulike seksualiteit te destabiliseer. Ek beoog dus om 'n diskoers raamwerk te stig waarin ek my eie illustrasies van Grimm se *Handless Maiden*, wat ek as 'n deel van my praktiese komponet voltooi het vir my huidige tesis. Die finale deel van my tesis ondersoek my eie illustrasies van Grimm se *Handless Maiden*. Hier plaas ek my werk in die destabieliseering raamwerk van vroulike seksualiteit wat vanselfsprekend is in die sprokie en terselfde tyd alternatiewe lesings van die vroulike seksualiteits onderwerp bied.

Introduction

This thesis aims to investigate, from a feminist perspective, representations of female sexuality in fairy tale texts and illustrations. The analysis is conducted in the form of a case study of the Grimm Brothers' *The Handless Maiden*, as it appeared in the 1915 English edition of their *Children and Household Tales* with illustrations by George Soper.

The investigation is prompted by the belief that fairy tales play an important role in the social construction of gender relations. Zipes confirms this belief with his words on the Brothers Grimm's tales when he writes "...we continue to value the tales that they collected and revised, it is because they stylistically formulated those norms and gender roles that we have been expected to internalize psychologically and ideologically from childhood to old age" (1988: 63).

Such a process, whereby subject positions are constructed socially, has been theorised under the term "interpellation" within contemporary feminist discourse. The term "interpellation" was first popularized by the French post-structural theorist, Louis Althusser, in his seminal essay, *Ideology and Ideological State Apparatuses (Notes towards an Investigation)* (Althusser: 1972), while describing the constitutive process where individuals acknowledge and respond to ideologies, thereby recognising themselves as subjects. Theorists from a range of discursive fields have taken this notion (of interpellation) and applied and extended it with their own discursive concerns in mind. One such area is that of discourses around sexuality, and feminism in particular. As Simone de Beauvoir, one of the early formulators of a feminist discourse, points out: "One is not born, but rather becomes, a woman" (1949: 281). Thus, the act of becoming a gendered subject is anything but "natural"; instead, it is a process firmly lodged in the act of acknowledging and responding to ideologies. A more contemporary generation of feminists, such as the American feminist Judith Butler and French feminist Luce Irigaray have pointed to language itself as one such ideology that facilitates processes of "interpellation". In both Butler's book *Gender Trouble* (1990) and Irigaray's celebrated essay *Women on the Market* (1977), these theorists elaborated on the way language operates to construct gendered identities.

The above-mentioned texts by Butler and Irigaray provides the theoretical framework in which this investigation of acts of: "interpellation" through language as it takes place in fairy tale text, is situated.

For the research on fairy tales, the study relied heavily on the writings of the German folklorist Jack Zipes, especially regarding his work on the Brothers' Grimm tales. In his work Zipes gives a broad scope on the history of fairy tales from the oral folk tale to the written fairy tale. He exhausts all the avenues of themes in the works created by the Brothers Grimm and is thus a primary source when considering fairy tales. In his celebrated text *Fairy Tales and the Art of Subversion: The Classical Genre for Children and The Process of Civilization* (1983), Zipes points out that, with the process of translating the tales from their original oral versions into written tales, a process of ideological inscription took place regarding sex, gender, moral values and social behaviour in general. With the translation from the oral to the written a change of audience also took place. No longer were the tales told by working-class adults to other members of their communities (both children and adults) for the purpose of entertainment for all, and, at times, moral instruction. Instead, the written tales were meant almost exclusively for children of the educated upper-middle classes with the express purpose to aid in their moral and social instruction. Thus we find, as Zipes points out (1983), fairy tales being inscribed with the moral values of the upper-middle classes in Victorian Europe, especially regarding the female sexual subject positions of the characters in the stories. Through a reference to the arguments of both Butler and Irigaray regarding the role of language in the process of "interpellation", how this takes place in the Grimm's' *The Handless Maiden*, will be investigated. In doing so, the study will outline how a version of female sexuality is depicted as passive, masochistic and lacking any agency, thus portraying female sexual subject positions which is highly problematic from a feminist perspective. This study will map out the phallogentric discourse found in texts to illustrate the dualities in meaning regarding language about the female body¹.

The reasons for deciding to use the Grimm's *The Handless Maiden* (as published by Headley Brothers in London in 1915 and with an illustration by George Soper) for analysis are

¹ Through a close reading of *The Handless Maiden* (1915), it is revealed that the body is figured as belonging to one of the two sexes, considering that a unique signifier belonging to the male sex and the universal to the female. This suggests that within the patriarchal system the female body is politically governed by the ideology of men. This indicates the necessity to deconstruct sex and gender from both sides of the discursive coin, namely both feminism and patriarchy.

twofold. Firstly, before undertaking the theoretical research, personal interest guided the researcher to base the body of practical work (in the form of a set of conceptual illustrations that forms part of this submission), on this Grimm story. The second reason is that it is the first version of this story available for analysis in English print. Since this publication, the story has appeared often in subsequent published versions (under different authorship), but with very few changes in terms of its structure and motif. It was, therefore, decided to focus the study solely on the Grimm version as an example of the tale as it exists in its written fairy tale form.

In order to get a sense of how the tale of *The Handless Maiden* was transformed during the process of being written down by the Brothers Grimm, one needs to turn to the written annotations made by the authors while “collecting” the tale in Germany during the 19th century. These annotations, however, are not readily available, translated and published to an English scholarly audience. However, Maria Tartar’s book, *Off With Their Heads* (Tartar: 1992), is very helpful in giving us clues to the nature of the story as it existed in its oral form prior to being transformed and shaped by the Brothers Grimm.

The cultural practice of published fairy tales entail not only printed text but most often it is also combined with imagery that function under the guise of “illustrations” to the text. After having looked closely at the use of language for the construction of particular versions of female sexuality (passive, without agency and masochistic) in the Grimm’s *Handless Maiden*, the attention will now be turned to the way in which the single illustration to the story (in the 1915 edition) functions to re-enforce the version of female sexuality outlined in the text and the objectifying of the female body.

After identifying the problem that this study aims to address, that of an unproductive representation of female subjects due to a lack of agency in the Grimm fairy tale *The Handless Maiden* and its accompanying illustration, the photomontages of the German artist Hannah Höch will be discussed. The aim of this will be to argue for Höch’s photomontages as providing productive visual strategies for depicting female subjectivity.

The aim of the investigation is to provide an adequate discursive framework in which to situate the researcher’s own set of illustrations for the Grimm’s *Handless Maiden*, which was completed as part of the practical component of the study. The final part of the study will

therefore focus on situating the practical work within the theoretical framework. A special focus will fall on the use of parody as outlined by Linda Hutchinson in her book *A Theory of Parody* (1985).

Chapter One will give a brief outline of the discursive framework in which the process whereby female sexuality gets constructed socially through fairy tales will be approached. Here, it is established how gender is a social construction through language that enables communication of the body, as argued by Simone de Beauvoir. Judith Butler argues that sex and gender are phantasmatic cultural constructions. A brief description will be given of the concept of “interpellation”, particularly as elaborated by Butler and Irigaray in their texts. This is closely related to how gender roles in fairy tales (as examples of culturally acceptable behaviour within one’s gender) are “interpellated” in relation to children. Irigaray concludes that men’s relations to women in society are in actual fact relations between men and that women are just the medium through which this relationship functions. This proves that there is actually only one sex that is of significance. The study will establish the goals of patriarchy and look at feminism as a means of dismantling hierarchies. Post-structural feminist theory implies that meaning comes in multiples and is unstable and therefore the subject is unstable as a result, leading us to the subject found in text.

Chapter Two will focus on the Grimm Brothers’ text *The Handless Maiden* as translated by Ernest Beeson and published in the 1915 edition of *Children and Household Tales*. Attention will be given to the depiction of female sexuality in this fairy tale, particularly that of the main character, the maiden. Through a close reading of the text, the study will argue for the depiction of a particular type of female sexuality i.e. that which is firmly situated within a patriarchal order and thus a gendered subject position, which is passive, without agency and masochistic. The reading of the Grimm’s’ tale will be done with close reference to the notion of “interpellation” as outlined in reference to the writings of both Butler and Irigaray in the previous chapter.

In Chapter Three the research will focus on the illustration by George Soper that appeared alongside the text as it appears in the 1915 publication. The discussion will focus on an analysis of the image in relation to the text and will explain how the two functions in tandem in the construction of meaning regarding sexual subject positions. The important role of the illustration as a means to underscore the version of female sexuality implicit in the text will be

explained. Close attention will also be paid to which moment in the narrative the illustration appears. This is meant to emphasise the kind of female sexuality outlined in the text. In the discussion of the illustration, the study will also point out the emphasis on the male gaze, eroticism and a maiden that is sexually available. The argument will be informed by two important texts; Roland Barthes in his seminal text *Rhetoric of the Image* (1977) and Laura Mulvey's *Visual Pleasure and Narrative Cinema* (2003). While Barthes's text is particularly helpful in understanding the relationship between text and image in the construction of meaning, Mulvey's essay is exemplary in a feminist understanding of processes of "interpellation" in the field of visual culture.

Chapter Four will focus on images of women in the early 20th century photo-collages of the German artist, Hannah Höch. These will be posited as examples of imagery with the potential to destabilise patriarchal notions of female sexuality. Furthermore, this is imagery with the potential to locate woman's agency in art and through visual language. The history of Dadaism shows the problematic dynamics of New Women found in Weimar Germany during the 1920's, as illustrated by Höch. Höch had established herself as artist with her photomontages being outside the patriarchal norms. Famous women in her work represented liberation and female pleasure as a positive take on images of women dating from 1920's. Höch's montages disrupt the idealised fixation on the perfect women; her juxtaposition of images is an active criticism on the viewer and returns the viewer's gaze.

Chapter Five is a discussion of the researcher's own illustrations of *The Handless Maiden* (2008). The study will argue for these as an attempt at visually (re)inscribing the female subject with agency through visual language. This will be done by means of parody as a critical strategy elaborated by Linda Hutchinson in her book *A Theory on Parody* (1985). Furthermore, the study will argue for these illustrations as a means not only to destabilise the notion of female sexuality implicit in the accompanying fairy tale text, but also as a means to suggest other, alternative readings of the kind of sexuality implied by the text.

In conclusion, having identified the problem in this dissertation sets out to investigate, i.e. the problematic nature (from a feminist perspective) of depictions of female sexuality in fairy tale text and illustration, the study will hope to have identified, in relation to the work of Hannah Höch, possible visual strategies with the potential to critically engage with such a problematic.

Chapter One

Gender as a Social Construction Through ‘Interpellation’.

This chapter serves to provide a brief outline of the discursive framework of the process whereby female sexuality gets constructed socially through fairy tales. Here the process of “interpellation”, as applied and developed within a post-structural feminist discourse, is of importance. A considerable part of this chapter will thus be spent on outlining the usefulness of this concept (of “interpellation”) in attempting a feminist reading of fairy tale texts and illustrations. This concept will be outlined with specific reference to the arguments of both Judith Butler in her book *Gender Trouble* (1990) and Luce Irigaray in her seminal text *Women on the Market* (1977). The reason for this is, in approaching fairy tales texts, both theorists posit language as an important mechanism for the (re)production of power and ideology in relation to which processes of “interpellation” takes place. However, language is not the only process of “interpellation”. Feminist film theorist Laura Mulvey has described how such processes takes place in the field of visual culture, with specific reference to classical narrative cinema. In view of the discussion of how “interpellation” takes place in relation to fairy tale illustrations, the latter part of this chapter will be spent on a brief outline of Mulvey’s argument as outlined in her seminal essay *Visual Pleasure and Narrative Cinema* (1975).

The term “interpellation” was first popularised by the French post-structural theorist, Louis Althusser, in his seminal essay, *Ideology and Ideological State Apparatuses (Notes towards an Investigation)* (Althusser: 1972), while describing the constitutive process where individuals acknowledge and respond to ideologies, thereby recognising themselves as subjects. As Althusser explains, individuals recognise themselves as subjects through ideology, illustrating how subjects can be complicit in their own domination. The subject is thus both constructed and constrained through his/her ideology.

The French historian and social theorist, Michel Foucault’s book, *The History of Sexuality* (1978), emphasises the importance of the historical articulation of sexuality by identifying pathologies in society. His work illustrates how theories of power and knowledge, regarding sexuality, was used to administer individuals within society. Through being legitimated by a certain discourse, sex was seen as an act that was judged as sinful and was accompanied by

guilt, as it was politically governed by religion. This explains Foucault's important place in developing the concept of "interpellation" within discourses around sexuality. Theorists from a range of discursive fields have taken this notion (of "interpellation") and applied and extended it with their own discursive concerns in mind.

As Simone de Beauvoir, one of the early formulators of a feminist discourse, points out: "One is not born, but rather becomes, a woman" (1948: 281). Thus, the act of becoming a gendered subject is anything but "natural"; instead, a process firmly lodged in the act of acknowledging and responding to ideologies. A more contemporary generation of feminists, such as Judith Butler and Luce Irigaray, have pointed to language itself as one such ideology that facilitates processes of "interpellation". In both Butler's book *Gender Trouble* (1990) and Irigaray's celebrated essay *Women on the Market* (1977), these theorists elaborated on the way language operates to construct gendered identities through "interpellation". For Butler "interpellation" is a cultural tool through which the female body is defined in a patriarchal society and regulated through Foucault's "repressive hypothesis". Irigaray takes the notion of "interpellation" further in establishing the need for women to "interpellate" themselves as signifiers for women and not for power relations between men.

In trying to understand such a process it is important to start with a brief description of the concept of "interpellation", particularly as elaborated by Butler and Irigaray in their texts. Judith Butler (Butler: 1993: 232) assures us that "to interpellate" the body by saying "It is a girl," proves sex and gender are phantasmatic cultural constructions. This is closely related to how gender roles in fairy tales are "interpellation" to children as examples of culturally acceptable behaviour within one's gender. Foucault's "repressive hypothesis" is an example of how language controls the gendered body in creating the discourse (Foucault: 1978). It is thus both the taboo that prohibits, and therefore paradoxically invites desires as seen later in fairy tales (Chapter Two). Irigaray (1977) continues to illustrate how men circulate women in the symbolic order, rendering language patriarchal. Irigaray concludes that men's relations to women are relations between men and that women are just the medium through which this relationship functions. Women² also symbolize male sexuality in the symbolic order,

² I have established the goals of post-structuralist feminism in dismantling hierarchies. One of these hierarchies in language is logo centric thought, which is regulated by men. This indicates how there can only be one interpretation or point of view that is ideally right.

rendering them redundant. This proves that there is actually only one sex that is of significance.

One of the most important contributions that early feminist arguments have made to a current understanding of gender is to draw our attention to the socially constructed nature thereof. The French philosopher Simone de Beauvoir was one of the earliest theorists on gender issues to have pointed this out. In her seminal text *The Second Sex* she states, “One is not born, but rather becomes, a woman” (1949: 281). This argument, as initially formulated by theorists such as Beauvoir was largely a reflection on the way language is constructed to reinforce the gender roles. For Beauvoir then a person is marked or allocated with a specific gender at birth and further more a gender is chosen. In other words, the presence of certain organs at the birth of a child, such as a penis or vagina, predetermines the particular upbringing and therefore the chosen gender of a child.

The concept of the socially and culturally constructed nature of gender, as outlined in the writings of Beauvoir, in many respects became the basis for most subsequent feminist arguments, an important exponent thereof being cultural analyst, Judith Butler. In her influential book, *Gender Trouble* (1990), she, as Sara Salih pointed out, defines the body as a cultural construction (Salih: 2002: 49). Therefore, if one considers the body biologically in terms of sex, be it female or male, then the translation from biology to culture for sex is gender, in regards to the feminine or masculine. What Butler is asserting in her statement is that the body is defined in cultural terms to enable us to talk about it. We need to define it through language to converse, leading to an abstract creation of the body. From this we can gather that female sexuality does not create women, but rather that the term woman indicates gender, which is culturally created.

Butler takes Beauvoir’s interpretation of the gendering of a child a step further. Butler interprets Beauvoir’s words of “becoming a woman” as “interpellation”. As she states: “A dictionary definition of the verb ‘to interpellate’ will tell you that it is the action of appealing to someone, a summons, citation or interruption, but Butler uses ‘interpellation’ in a specifically theoretical sense to describe how subject positions are conferred and assumed through the action of ‘haling’” (Butler: 1993: 7-8).

Butler goes further to say that “It is a girl,” as sighted by the doctor at birth, sets forth the becoming of a woman (Butler: 1993: 232). She goes on to challenge ideas around the division between sex and gender through “interpellation” by bridging the divide between the two terms. That is, through already allocating or “interpellating” certain “biological” organs as gendered, the division between sex and gender is deemed unnecessary. This implies that because you have a vagina you will be treated as a woman and are required to be feminine.

Butler thus illustrates the extent to which male dominance in society reaches, even penetrating the foundations of what is constructed as “scientific” or “empirical”. Butler gives a good example when she sights a cartoon to illustrate the extent of patriarchy (regarding obligatory heterosexuality). In this cartoon strip the doctor holds up a newborn baby girl and “interpellates” it, as “It’s a lesbian!” (Butler: 1993: 232). With the naming of the sex comes a social responsibility or burden regarding what is allowed in gender through a heterosexual culture. The conclusion in both above-mentioned examples is that the view of sex as biological and gender as social, results in both becoming a social construction of a patriarchal culture. In the discussion of the Grimm’s text it will further illustrate the usefulness of this term in that gender is a term created around sex that enables communication of the body in an abstract form. We can, therefore, see how the two terms “sex” and “gender” collapse into each other (as the example “it’s a lesbian” shows how the assumed gender is interpellated through the given sex), as suggested by Butler (1993).

It is thus clear that contemporary feminist theorists, such as Butler, increasingly outlined the important role of language in the process whereby gender gets constructed socially. Regarding this notion, Butler continues to say, “sex and gender are phantasmatic cultural constructions” (Butler: 1990: 24). The implication of this is that Butler is in actual fact saying that identification with a certain sex or gender is a socialised process (Butler: 1990: 24). Although what makes Butler’s quote interesting, is the word “phantasmatic”.

The dictionary definition for phantasmatic is: “1. a phantom. 2. *an illusionary perception of an object, person*”, which was probably derived from the word “fantasme” in the thirteenth century. As a noun “phantasy” is said to be the archaic spelling of fantasy, which is described in psychological terms as: “...a series of pleasing mental images, usually *servicing to fulfil a need not gratified in reality.*” (Collins English Dictionary and Thesaurus.1998. Sv. “phantasmatic” and “phantasy”, emphasis added).

Although Butler emphasises this word “phantasmatic” due to its contrast with metaphysics of substance, it is the underlying assumption that we can determine gender according to a person’s sex. Butler states that “the strategic displacement of that binary relation and the metaphysics of substance on which it relies presupposes that the categories of female and male, women and man, are similarly produced within the binary frame” (Butler: 1990: 23). Butler uses the example of a nineteenth-century hermaphrodite Herculine Barbin who was not categorised in gender due to his/her unconventional dual sexual organs. Therefore we can see how gender and sex as socially constructed lead us to an illusion of what we want to see, what we have constructed socially and therefore allowed or condemned in gender and sex. If “sex and gender are phantasmatic constructions which contour and define the body,” then sex and gender are regulated through culture, to regulate relations between men (Butler: 1990: 24). In other words, social order, so it seems, rests on the exchange of commodities in a society. In this regard, if gender is constructed through language, we can say that the body is “contoured and constructed by discourse,” as stated by Butler (Butler: 1990: 71). Discourse is defined as “divided by the thesis that language and symbolic systems in general, is not an expression of subjectivity, but rather the agency that produces subjectivity by positioning human beings as subject” (Dictionary of Critical Theory. 2000. Sv. “discourse”).

In other words the desired body is not necessarily caused by desire, but as asserted, rather an effect of discourse, in this instance a taboo (Butler: 1990: 76). What Butler refers to is the use of Foucault’s discussion on the “repressive hypothesis” regarding taboo’s (Foucault: 1978). This taboo is thus a law created in language to prevent action that would lead to scorn, making language a policeman, but also making the taboo’s possible.

According to Foucault, “(a)n imperative was established. Not only will you confess to acts contravening the law, but also you will seek to transform your desire, your every desire into discourse. Insofar as possible, nothing was meant to elude this dictum, even if the words it employed had to be gracefully neutralised. The forbidding of certain words, the decency of expression, all the censorings of vocabulary, might well have been subjugated: ways of rendering it morally acceptable and technically useful” (Foucault: 1978: 21). This transformation and censoring of desire into discourse indicates how the construction of gender and sexuality is controlled in language and at the same time how it is produced through our

vocabulary and regulated by taboo in accordance with what is acceptable in society and what is not.

So we can see through Butler's reading of Foucault, how desire is not inherent within a person, but rather how desire is constructed by discourse. As Sarah Salih argues "Foucault's critique of the repressive hypothesis leads Butler to argue that the law which prohibits homosexual/incestuous unions simultaneously invents and invites them" (Salih: 2002: 59). Butler argues that this law brings matters into discourse and that "substitute desires" start to exist due to the fact that the taboos produce and control sexuality and that the productive and repressive can not be separated (Butler: 1990: 76). So we can see how the taboo is not only critical for the exchange of commodities between men and how this maintains "order", but also produces desire for one's sex-related-taboos in discourse. If there were no law against any taboo, there would not be a rule to brake, showing how the maintenance of desire, gender and sexuality are constructed through language, by the laws that govern our society. Chapter Two will show how fairy tale characters are punished when they perform outside these societal guidelines regarding gender and sexuality.

Irigaray has made language the sole focus in her interrogation of the way in which gender gets constructed. Irigaray can also be referred to as part of the school of "New Feminists", a generation of French feminist theorists interested in theories of post-structuralism (Heywood: 1992: 250). Furthermore, the interrogation of the role of language in the transition from nature to culture is found in her essay, *Women on the Market*, and in her book, *This Sex Which Is Not One* (Irigaray: 1977: 23). Irigaray illustrates the point that in the symbolic order, women need to learn how to socialise themselves as different to men in order not to signify the phallus in language and through their bodies. The implications of women symbolising the phallus, for Irigaray, is that it proves society to be patriarchal (1977: 171).

Irigaray suggests a discourse that could be "ulterior" to the masculine, where women are not seen as signifiers for men, as suggested in the phrase "truncated men", but rather as "whole" subjects in language (Irigaray: 1977). The formation of the subject's gendered identity in language is what Post-structural feminists critique, considering that they deal with micro-politics concerning identity (1977). Irigaray's quote of "truncated men" therefore justifies the need to explore sexual injustices in symbolic language regarding women's bodies and the construction of a gendered identity. Irigaray states that the problem with gendered language is

that the women's body (in other words both her sex and gender) is articulated in language as lacking the phallus (Whitford: 1991: 6). For Irigaray, this illustrates the patriarchal nature of the symbolic order and therefore the patriarchal nature of language. One of her main arguments regarding this (patriarchal language) explains that it is accomplished by men who circulate women in the social order by reducing women to the currency of the phallus in the exchange of women amongst men (Irigaray: 1977). To continue, Irigaray affirms that the incest taboo is what justifies the circulation of virgins and why mothers are kept from this trade to prevent a man's daughter to be circulated back to him. This indicates how women are used as a commodity for reproduction and as a product of man's labour in his exchange of women in the symbolic order ³(1977). To translate this into Grimm's Fairy tales we can see how the female characters are mistreated and usually acted on, as stated by Bottingheimer (1986). This indicates that it is not the female character that acts or has agency in fairy tales. In the next chapter, this will be investigated in more detail.

When women are circulated, they only attain value when a third party is involved and are "exchanged" (Irigaray: 1977: 175). For argument's sake, this can be the reader or viewer and the female body is then seen to facilitate the discourse. This asserts that the female body is only useful in regards to the advantage it holds for a man, who is on the receiving end of this power exchange. In this exchange men's "nature" has to be denied in order to relate to other men, therefore the taboo prevents the reproductive nature in the exchange with men (Irigaray: 1977: 185). For example, the Brothers Grimm's fairy tale narratives are popular, but also infamous for their "narrow view of women" (Lundell in Bottingheimer: 1986: 149). This would mean that men's reproductive nature is denied on the grounds that women go into circulation when written down as the other's object, but the men's exchange continues and that monogamy is implied if men abstain from the exchange, ending their relation to other men. Irigaray follows on this idea in stating that the transition from nature to culture relies on "hom(m)o-sexuality". The dictionary defines "homogamy" as "1. a condition in which all the flowers of an inflorescence are either of the *same sex* or hermaphrodite 2. The maturation of the anthers and stigmas at the same time, *ensuring self-pollination*" (Collins English

³ Irigaray argues that the perception of women as essential to the foundation of social order is so ingrained in modern society that even the anthropologist Claude Levi-Strauss does not recognise his own bias. After asking why structural anthropologist Levi-Strauss does not ask why men are objects of exchange Irigaray answers her own question by stating: "It is because women's bodies ... provide for the condition making social life and culture possible, although they remain an unknown 'infrastructure' of the elaboration of that social life and culture. The exploitation of the matter that has been sexualised female is so integral a part of our socio-cultural horizon that there is no way to interpret it except within this horizon" (Irigaray: 1977: 171). Therefore women's sex and gender are constructed through a language created by men.

Dictionary and Thesaurus. 1998. Sv. 'homogamy', emphasis added). As was already pointed out, Irigaray argues that men's relations to women are in fact relations between men. In other words the desire of men for women is in fact a desire among men for each other. Women therefore ensure the circulation of power amongst men, to establish relations of power between each other. Irigaray argues that the taboo's ensures the survival of social order amongst men as stated above. Where women are found in language, they are written and constructed by men.

Women's bodies as commodities are therefore divided between "her 'natural' body (i.e. her vagina) and her socially valued, exchangeable body, which is a particularly mimetic expression of masculine values" (Irigaray: 1977: 180). In other words, one can argue for women's biological body as useful to men for reproduction and, on the other hand, for the value this body carries in terms of men's exchange of the body amongst men. The latter body is the carrier of men's desires, not for women, but rather for the fantasy of more power⁴ and this will be identified in fairy tales in Chapter Two, specifically *The Handless Maiden*.

If we assume that sex, and therefore gender, is socially constructed then Irigaray states that "the feminine occurs only within modes and laws devised by male subjects, which implies that there are not really two sexes, but only one" (Irigaray: 1977: 86). The example here would be how only the male sex dominates in language, such as seen in fairy tale text, identified in Chapter Two, and fairy tale illustrations recognised in Chapter Three.

It is clear that Irigaray argues for the cultural construction of gender through language⁵. In other words, language operates as a medium through which people recognise each other, as well as themselves⁶. Therefore, in agreement with Irigaray above, the male dominance of language describes women in relation to the needs and desires of men. Following from this

⁴ Women bodies are therefore accumulated symbolic phalluses.

⁵ Language, according to philosopher Jacques Lacan, is a "mediating element, which permits the subject to *attain recognition from the other*...Lacan then argues that the unconscious is, like *language a structure of signifiers*" (An Introductory Dictionary of Lacanian Psychoanalysis. 1996. Sv. 'language', emphasis added).

⁶ It is important to note at this point that although Irigaray uses aspects of discourse on the unconscious, that she is still critical of it at the same time. Her critique of the kind of language (psychoanalysis) is as follows. In regards to psychoanalyst Sigmund Freud's theories she criticises his method of psychoanalysis as a communicative tool in language (be it conscious or subconscious) as "unaware of the historical and philosophical determinants of its own discourse", she accuses his psychoanalysis as "governed by unconscious fantasies which it has not been able to criticise" and lastly as patriarchal as it reflects a social order of men as a measure stick for sexuality. Consequently she sees this as phallogocentric, as a girl's sexuality is assumed under a male's development of sexuality and seen as the norm for women as signs to signify men (Whitford: 1991: 6).

we can see how women, as a subject, become dominated by male centred discourse, if they (men) own language⁷.

This also defines the idea of the Other sex where the “Other” refers to other than men⁸. Irigaray’s solution for this would be that “each sex would be ‘other’ for the other sex” (Whitford: 1991: 25). Thus far it was illustrated how Irigaray suggests a reconstruction of women as signifiers, in exposing the gender bias as a socially constructed practise in language. This is done through patriarchy and as one of feminism’s goals to guard against such sexism.

To conclude, the idea of “interpellation” in the field of visual culture will briefly be discussed to link Butler’s theories around gendering with Laura Mulvey’s theories around the male gaze. In her essay, *Visual Pleasure and Narrative Cinema* (Jones: 2003), film theorist Mulvey states that social interpretation of sexual difference controls the gaze through patriarchy. We have already established through Butler that “interpellation” is a gendering process. Considering that gendering is a socio-political process that takes place, we will look at the social position of women in patriarchal society. Mulvey continues to say that the gaze is scopophilic⁹ and that the male gaze projects fantasies onto the female figure, objectifying and controlling the female form. Therefore, the visual is also coded within the patriarchal order. Mulvey also states that “[I]n a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female”, which we can also see as a form of “interpellation” when looking at an image, as illustrated in Chapter Three (Jones: 2003: 47). She continues to state “narrative conventions give the spectator an illusion of looking in on a private world” (Jones: 2003: 46). Considering that the “subject” has always been appropriated by the masculine, we can see how the male gaze is projecting his fantasies onto the female

⁷ Irigaray’s criticism of Lacan’s work is based on his linguistic focus of the formation of the unconscious (Whitford: 1991: 6). Irigaray attacks Lacan’s work as “ahistorical and social conservatism,” she says that this is indicated through his work in “the primacy of the phallus, and the conceptualization of the imaginary body ... as a male body” (Whitford: 1991: 6). More specifically Irigaray criticizes The Oedipal complex as a whole. She does this by arguing that Freud’s bias in psychoanalysis is his definition of the clitoris as a “truncated penis”, in psychosexual development (Irigaray: 1977:35). Irigaray states that identity (and therefore gender) is enacted in language and that biology does not determine speech, but rather “identity [is] assumed in language with a particular symbolic system known as patriarchy, and described by Lacan, in which the only possible subject position is masculine. With this system, the only feminine identity available to women is that of ‘defective’ or ‘castrated’ men: women are not symbolically self-defined” (Whitford: 1991: 3).

⁸ The phallus thus functions as a metaphor for the formation of gender in the language of symbolism where the ‘Other’ is a hierarchy signifier for gender. Thus for Irigaray women signify men in being phallic symbols.

⁹ Scopophilia is the pleasure of looking (Mulvey: 46: 2003).

form (Jones: 2003). Mulvey thus defines the male gaze as being an object for another's consciousness, another's consumption.

To summarise, we have established that gender is a social construction through language, which, according to Butler, happens through the process of "interpellation" (1993). This assimilates the "interpellation" that takes place through fairy tales, in teaching gender roles. Taboo, according to Foucault, regulates gender and sexuality by punishing and warning children not to act outside their gendered roles, as discussed in Chapter Two. Irigaray concludes that women symbolise male sexuality in the symbolic order, proving that there is actually only one sex that is of importance. Therefore, in Chapter Two it will be demonstrated how women do not receive recognition from men as active subjects in textual and visual literature dating from the patriarchal 1915's, when the first Brothers Grimm fairy tale was written down. The above-mentioned texts by Butler, Irigaray and Mulvey provides the theoretical framework in which the investigation of acts of "interpellation" through language and visual language, as it takes place in fairy tale text, is situated. This indicates the need to deconstruct signs in order to dismantle gender hierarchies in language so that women would not signify men, but rather their own sex. This study will therefore deal with the social construction of women as a subject in text and visual literature, more specifically in the fairy tale *The Handless Maiden* (1915) and contrasted to the researcher's own illustrations of *The Handless Maiden*.

Chapter Two

The Construction of Female Sexuality in Fairy Tale Text: *The Handless Maiden* (1915).

This research has thus far investigated sexuality as a result of processes of “interpellation” as a means of constructing gender relations, using arguments by feminist theorists such as Judith Butler (1993) and Luce Irigaray (1977). The importance of language in such processes was discussed. In this chapter such a process of “interpellation” will be discussed as it takes place in the Brothers Grimm text *The Handless Maiden* (1915). The study will investigate how language is used in this fairy tale text to aid in the construction of female sexual subject position.

The fairy tale by the Brothers Grimm under discussion is also known as *The Maiden Without Hands* and *The Armless Maiden*. More than sixteen variants of this tale has been sighted with a similar sequence of events of a girl having her hands cut off, as documented by Heidi Anne Heiner, ranging from titles such as Giambattista Basile’s *The Penta Of The Chopped off Hands* (1932) and Giovanni Francesco Staparola’s *Bianca Bella And The Snake* (1901)¹⁰. Basile’s *Penta* was the first to be documented in the sixteenth century in his collection *Pentamarone* (1932). This version influenced the Grimm’s stories for in their collection of household tales, the Brothers Grimm thanks Basile extensively for his contribution to fairy tales in their second edition of *Children and Household Tales* (1915). The goal in this chapter is thus to investigate the language used by the Brothers Grimm, and in doing so point to processes of “interpellation” as it happens in language, according to Butler and Irigaray.

The Handless Maiden, as an oral folktale, had a lot more horrifying detail than the written fairy tale version by the Brothers Grimm. According to Maria Tartar, professor of German Literature at Harvard University and Author of *The Hard Facts About Brothers Grimm* (1987) and *Off With Their Heads* (1992), we have to identify what we are saying to children in the fairy tale versions we present to them. Tartar states that in the oral version the maiden’s arms and even her breasts were amputated due to her refusal of her father’s proposal of marriage (Tartar: 1992). This is a clear indication of the father’s incestuous desires for his daughter. In the Brothers Grimm’s version of this tale, the authors thought it best to leave the job of mutilation to the figure of the devil, as Tartar notes, “...the Grimm’s made a spirited effort to

¹⁰ Both texts are electronically available at Heiner, H.A.2009:<http://www.surlalunefairytales.com/armlessmaiden/other.html>

mask the father's desire for his daughter", thus creating the image of adults and parents being incapable of sexual desires deemed deviant (1992: 120).

The implication for understanding the meaning of the Grimm's version is that the maiden's offering of her hands to her father is a gesture of her unconditional love for him as her father. This can be seen in her words "...dear father, do with me what you will, I am your child" (Grimm: 1915: 220). The maiden, being sold to the devil, indicates her status of being her father's property as the child is punished for the father's actions. To further pardon the adult man from guilt, the Brothers Grimm thought it best to sell the daughter to the devil by accident, so the devil could do with her as he pleases. The Grimm tale thus portrays the young female as having no control over her body or destiny, which reflects the socio-political space women found themselves in during the time the tale was written. Tatar articulates this ability of fairy tales to act as records of a particular socio-political climate by stating that: "[a]ll fairy tales are coloured by the facts of time and place in which they were recorded. For this reason it is especially odd that we continue to read to our children - often without the slightest degree of critical reflection - unrevised versions of stories that are imbued with the values of a different time and place" (Tatar: 1992: 19).

When examining fairy tales it also becomes clear that there is then a nonsensical combination of events in the written tales. Folklorist Jack Zipes argues that, "from a contemporary perspective, the tales are filled with incidents of inexplicable abuse, maltreatment of women, negative treatment of minority groups, questionable sacrifices, and the exaltation of power" (Zipes: 1979:170). In *The Handless Maiden* the shift from the oral, where the father cuts off her hands out of his own doing, to the written, where this action of his was necessitated by a force beyond him i.e. that of the devil, is an attempt to absolve the father, an icon of a particular system of values, from guilt. This, while the tale as it existed in its oral form was clearly a tale about a father's incestuous desires for his daughter. These events made more sense in the oral version of the tales before the Grimm's attempts at "Christianising" the tale in the written form took place, as the amputation of the maiden's hands in the written story seems unnecessary. For example, one can read the maiden's denial of her father's sexual advances, as it exists in the oral version of the tale, as a punishment by him through the cutting off of her hands and breasts (Tatar: 1992: 120).

When examining gender roles evident in the language used in this Grimm's fairy tale, it becomes problematic in that the maiden never acts on her trauma and is depicted without agency¹¹. The maiden is described as "...a beautiful, pious girl that lived...without sin (Grimm: 1914: 220). The implication is that the maiden is a Christian and a virgin and even though she does well according to patriarchal, Christian ideals, she still does not escape punishment. This implies a certain kind of masochism in the portrayal of the maiden, a theme that gets reinforced in the accompanying illustration. This will be discussed in more detail in the next chapter.

Before continuing a brief synopsis of the tale will be given to demonstrate how gender is constructed through the patriarchal exchange of language used in *The Handless Maiden* (1915). For a complete version of the Grimm text please see appendix A.

A miller encountered the devil in the forest, who offered wealth in exchange for the miller's rundown mill and everything that stood behind the mill. With an instant solution to the miller's hard luck he agreed and so accidentally sold his daughter who was standing behind the mill.

The devil came to fetch the maiden three times, where each time her tears washed her hands clean and prevented the devil from coming close to the maiden. When the devil came to fetch the miller's daughter, the third time, he could still not come close to her. In fury he ordered the father to chop off the maiden's hands, in the hope that he would be able to get hold of her. The maiden allowed this, considering that the devil threatened to kill the miller, but again, the devil could not approach the maiden. Then the devil fled into the forest, realising that he had lost claim to the maiden.

Even though the miller had gained wealth, the maiden decided to leave home. She wandered into a royal garden, where she ate some of the pears. The king heard of the maiden in his orchard and when he met her, he offered to marry her. After the maiden and king were married he gave her a pair of ornamental silver hands that could be tied to her arms. The king left for war and a messenger was sent to inform the king of his newborn son.

¹¹ By agency I am referring to the subject's ability to act and thereby accomplish whatever the objective or goal is.

However, the devil sat waiting for the messenger and rearranged the message while the messenger slept. As a result the king came to hear of his child as deformed. Again, the messenger was intercepted on his way back to the kingdom. This message ordered the king's mother to kill the maiden and child.

The king's mother received the message, but instead of following it she sent the maiden and child into the woods. On the king's arrival home he was met with the confused messages from the devil. The king then set off travelling in search of his maiden queen. At the end of his journey the king found his wife with real human hands where there use to be silver hands. The maiden produced the silver hands and explained how they grew back. The king was overjoyed to find his family and took them back to his kingdom to celebrate.

From this point on, Butler and Irigaray's processes of "interpellation" will be reinforced as an example of gendering that takes place in this story. According to Zipes, the original function of the oral folktale was to entertain adults, particularly adults of the lower classes, and to warn children against possible deviances in the world (Zipes: 1983: 9). With the translation of folktales into fairy tales, the entertainment value of the folktales became obscure and the warnings within these tales became dominant in the written versions of fairy tales. From Irigaray's point of view this study will show how "interpellation" takes place as a means to socialise women differently to men (1977). Zipes continues to say that the folk tales went from matriarchal pagan tales to patriarchal Christian tales (Zipes: 1983: 7). This demonstrates Irigaray's theory of how women appear in patriarchal laws (1977). Zipes explains how the Brothers Grimm codified German folktales in the act of writing them down, in which they privileged the moral content of these tales above their entertainment value (Zipes: 1983: 3). In the process of producing these tales in print, the lower classes were excluded from accessing them because they were uneducated. The tales were now aimed at teaching the children of the bourgeoisie manners and obedience (Zipes: 1983), according to patriarchal and Christian values.

Considering this shift in audience (Zipes: 1983: 7), a lot of censoring took place to adapt the stories to their younger readers, but this adaptation also supported the Brothers Grimm's sense of German nationalism and devotion to Christianity (Gordon: 1993). This construction of language was, therefore, fluid in that it is interactive in its dialogue with the audience. In supporting his argument that written fairy tales, together with their accompanied illustrations,

serve the dominant ideologies of society, Zipes uses the example of French fairy-tale author, Charles Perrault, in *Fairy Tales and the Art of Subversion* (Zipes: 1983). He states that “...Perrault directed his energies in writing his fairy tales for the most part to civilize children and to prepare them for roles which he idealistically believed they should play in society...fairy tales were cultivated to assure that young people would be properly groomed for their social functions.” (Zipes: 1983: 13). The language used in these texts thus reflects the social and cultural values of the time, including those relating to the role of women. This demonstrates Butler’s theory of how “interpellation” takes place under patriarchal rule, how the becoming of a woman takes place regardless of their gender or sex. If we look at the maiden in the Grimm’s text as an example, we can see how she does not oppose her father in being sold to the devil for her father’s financial gain, nor does she oppose her father when he is amputating her arms to save his life, when he did very little to secure her future or safety from the devil. The implication of the process of “interpellation” implies that the maiden, as a woman, has little choice in the matters regarding her future and is, therefore, subservient to her father.

The treatment of women in Grimm’s fairy tales is misogynistic due to the fact that the authority figures of the ruling class were men, which is confirmed by Lundell who argues that the “...Grimm tales ...are largely known through popular editions with a narrow view of women aimed to fit ideals promoted by nineteenth-century patriarchal sensibilities” (Lundell: 1986: 149). Feminist and literary theorist, R.S.Trites, continues to explain how subjectivity is constructed through a linguistic process (1997: 28). According to Trites, one’s subjectivity is created when one can see one’s identity in the first, second and third person. In other words subjectivity is found when the subject can see it from all three grammatical perspectives. These grammatical perspectives (first, second or third person) thus indicate the subject position. Consequently, being able to see oneself in another position than the first person (i.e. the third person) creates “individuation”. “Individuation” thus means that a person can see him-/herself as a subject being referred to in different subject positions (i.e. “I” and “he/she”). If the subject is only referred to in the first person, they cannot objectively distinguish themselves from anyone else in the text and becomes an object, rather than a subject. “Individuation” is thus the possibility of distinguishing oneself from others and to see oneself as a subject. Therefore, to refer to someone’s “subject position” is to acknowledge his or her dependence on language. This is in agreement with Foucault’s “Repressive hypotheses” (1978), which indicates that desire is constructed through discourse and controls sexuality.

Foucault's words confirm this with "[n]ot only will you confess to acts contravening the law, but you will seek to transform your desire, your every desire, into discourse", as was previously stated in Chapter One (1978: 21). It is this patriarchal discourse, which controls sexuality and the state in which women find themselves being dominated by men, is in accordance with Irigaray theories on "interpellation" (1977). She defines this in her words "the feminine is always described in terms of deficiency or atrophy, as the other side of the sex that alone monopoly on value: the male sex" (1977: 69). The main question then, as Trites states, is "Who has agency in the text? and how has language shaped that subject's agency?" (Trites: 1997: 28). Subjectivity, according to Trites, can be seen as a competing dialogue in the text, placing you either in the first, second or third person, but subjectivity can also be described from the individual's perspective. The maiden speaks seven times, of which all seven times are in the first person, which indicates her secondary position in the text and consequently the world. The maiden's agency is affected in that she is not referred to as a subject in the third person, referring to the maiden as 'she'. The implication of only using direct speech, and no other, is that she is never referred to in her actions, implying that actions are carried out on the maiden and simultaneously that she does not act. If the maiden spoke in the third person it would be an indication that she is able to function as a subject¹². The first person position also distinguishes that the maiden sees herself as an object, man's object, to chop, sell, take, marry and dispel. This is in keeping with Irigaray's process of "interpellation" in which the maiden gains value from the men in the story as she is exchanged and gains value, as a commodity in the presence of a third party.

Trites states "subjectivity is a fluid concept based more on the primacy of language than on the primacy of the individual mind" (Trites: 1997: 26). Therefore, we are examining the subject's (the maiden) access and ability to use language. Trites says that humans are socially constructed through language and that language manipulates humans. This is of importance later in this chapter when we will see how language is deconstructed as women are silenced in this story.

Controlling metaphors are intertextual references usually used to suit the writer's ideological purpose. In the text we can see how the subject position (or the lack thereof) can be

¹² Direct speech in Grimm's text is who speaks and in what manner, to indicate the hierarchical nature of discourse. In other words if we can establish who is dominant in text we can assume that that reflects the values upheld by society.

metaphorical in words like: "...do with me what you will, I am your child" (Grimm: 1915: 220). She does not literally mean "do anything you want to", but rather, given the situation, "do what you have to". Metaphors can, therefore, denote the subject as a property belonging to man and as seen above where the maiden "interpellates" herself as her father's property. When the maiden speaks to the king she says "I am ... forsaken by all but save God" (Grimm: 1915: 223), the implication of this is that her father inadvertently sells her, as an object that can be traded, to the devil and then, when she leaves her family, she is still the property of a man (God). Even after meeting the king he immediately "...took her as his queen" (Grimm: 1915: 223), this implies that he took ownership of her and that she had not been asked to wed. The implication is also that marriage is a contract of men; the bride is usually "given" to the groom by the bride's father and "taken" by the groom. Since the maiden's father is absent at this point in the story, she is rather taken from God to be the king's wife. Again, this reinforces the value of women as commodity, according to Irigaray (1977).

In the same vein, Ruth Bottigheimer denotes that, unlike the French author Charles Perrault's tales, the Grimm's tales lack beautiful articulate women. "The message is clear and unambiguous. Norms buttressed by society and religion bind women of all degrees from poverty to majesty, and a women's transgression from these norms result in profound deprivation of selfhood, that is, muteness or the possibility of death itself" (Bottigheimer: 1987: 87). Bottigheimer notes that, "[g]irls and women are regularly punished in Grimm's Tales, and the punishment itself often seems to take precedence over the transgression that is supposed to have occasioned it, as does an apparent inner drive to incriminate females. At the same time the text systematically exonerates males from guilt and repeatedly returns them to customary and acceptable paths" (Bottigheimer: 1987: 94). For example, the maiden has her hands chopped off, becomes homeless, taken (not asked) to wed, is given useless silver hands and then becomes an outcaste for seven years. This confirms Irigaray's theory of women's bodies being carriers for male desires and how this message is then "interpellation" to young readers (1977). These circumstances seem extreme compared to the father who lives in riches after chopping off his daughter's hands and the king, who through a misunderstanding, orders his wife and child to be killed and yet, remains loved throughout the maiden's ordeal of wandering in the woods and is not rejected when meeting her after seven years.

In view of the violence committed against the maiden, her lack of action, as well as her silence, the notion of passivity will now be discussed. When inspecting passivity in fairy tales

it leads to the question of gender in the language recorded in the written work. Women have been silenced in the history of fairy tales, which can be seen in the maiden's silence, her absence of speech. In a feminist reading of this fairytale we will agree that the subject is he who has agency through language; in other words, he who speaks. Thus far the subjects have been the father and the devil controlling the course of the maiden's life. Speech in fairy tales is indexical to social power and action. For example, in *The Handless Maiden*, it is the father, the devil, and even later, the king who determine the course of the maiden's life, as well as committing the atrocities against her from which they are exonerated. The Brothers Grimm had recast folk tales to become cautionary fairy tales. Where there was once a warning of sexual violation and possibly a coming of age in the oral version of *The Handless Maiden*, there is now, in the written version, a gender-related power struggle seen in the silence of the maiden and in the course her life takes, as determined by her father, the devil and her future husband, the king. Her silence leads to the amputation of her hands that stand as a metaphor for her agency, her subjectivity in her community. In the Grimm's tale women are thus excluded from language and therefore from negotiating their position in the world.

Trites affirms that, "...aphasia, or speechlessness, is one of the defining literary metaphors of nineteenth-century feminine repression" (Trites: 1997: 47). To describe the maiden's actions of silence we can say that she is silent when the devil comes for her, when her hands get chopped off and when she is condemned to the forest. These are all metaphors to indicate that the maiden had little choice in her future or misfortune, as can furthermore be seen in the fact that she is taken in marriage and not asked. Therefore, Trites continues to say, "... (we) come to recognize the political implications of being constructed by language..." (Trites: 1997: 48). What we are experiencing is that few writers recognised female agency within text. If we recognise our identities or ourselves as the subject matter through words then denying the female a textual voice leads to a problematic female sexual subject position in the text. Therefore, Trites states that if a person experiences textual aphasia then one cannot construct one's own experience and therefore becomes the object of the other's dialogue. Trites continues to say that there is a monumental difference between a chosen silence and an enforced one. "Self-imposed silence presumes the subject has access to speech. But those who are denied speech, denied language, are also denied their full potential as humans; they are denied community" (Trites: 1997: 62). For Trites, the most common way to subjugate women is to silence them. She continues to say that, "... agency is clearly linked to semiological power, the power words hold as signs" (Trites: 1997: 133). The reason why this is of

importance is clearly explained in Trites words: “whether or not artists are conscious of creating sexist images and whether or not children are aware of perceiving them, both groups are involved in perpetuating ancient symbols of female repression” (Trites: 1997: 139).

In the next chapter George Soper’s illustration of *The Handless Maiden* (1915) will be introduced as it appeared in the 1915 (Headley Brothers) edition. This will be discussed in view of investigating how fairy tale illustrations function in relation to the text to re-enforce the type of female sexual subject position outlined in the text.

Chapter Three

Brothers Grimm's Fairy Tale Illustration of *The Handless Maiden*.

In the previous chapter, how gender gets constructed through language in fairy tales was discussed, by means of an analysis of the Grimm text *The Handless Maiden*. In the analysis extensive reference to the arguments of both Judith Butler and Luce Irigaray was made to explain how the process of “interpellation” takes place in the Grimm text. In this chapter the focus will be on the discussion of the way illustrations function alongside the written text in fairy tales to re-enforce the ideological content evident in the written text. The discussion will focus on the illustration by the English artist and illustrator, George Soper (1870-1942), as it appeared in the 1915 edition of their *Children and Household Tales*, translated by Ernest Beeson (1915). The translator commissioned the illustration from Soper. This commissioned illustration was to accompany the story as it appeared in English in the collection of the Grimm tales entitled *The Handless Maiden*. Only one illustration was used in this publication - that of the maiden eating from the king's royal garden with her hands amputated. Figure 1 (Appendix B), shows the image of the maiden after her father has severed her hands and she has refused the father's offer to be kept in his newfound riches. This image is a full colour lithograph depicting the maiden as she feeds from the king's pear trees. She is seen wearing a white robe, with her hands tied behind her back and an angel watching over her, in the background. In the left hand corner we can see the gardener keeping a watchful eye over her. This image will form the sole focus of the discussion in this chapter, through a reference to the arguments of Jack Zipes (1983), which in turn draws on the work of the French semiotician Roland Barthes. As Zipes explains: “[t]he compositions are not critical commentaries on the text by extensions bound by prescriptions that tie the artists' hands to draw not what they see and know but what the text and society mean to uphold” (Zipes: 1988: 163).

In his essay *Rhetoric of the Image* (1977), Roland Barthes explains three levels of signification in images, which Jack Zipes draws from (Zipes: 1988: 159). The first level is for the mere purpose of visually reproducing an object, referring to the linguistic message of the image. The question here is if reproducing a shape can produce meaning. It is, however, the second and third levels of signification that are particularly interesting for this argument. Barthes explains that the second level seen in images is that of drawing “the coding”. “The coding” is a means to show what is significant, as well as to eliminate what is insignificant for

meaning to be revealed by the image, considering that an image cannot reproduce all. And, thirdly, a non-coded iconic message is present in the image. These drawings demands an apprenticeship, like all codes, non-coded refers to the literal of “what you see” and prepares the discontinuity of the image (Barthes: 1997: 33-38).

Zipes describes the importance of an accompanied illustration in his words: “[i]t was thus during the nineteenth century that precedents were set for fairy tale illustrations ...[t]he single illustration tended to capture the essence of the tale in a specific scene and reinforced a particular message either explicitly or implicitly.” (1988: 157). In terms of the Soper illustration of *The Handless Maiden*, the moment chosen to illustrate is when the maiden gains status through her upward mobility, when she rises from being a cripple to being part of royalty. The portrayal of female sexuality is that of a maiden who has been maimed and is making an immaculate recovery from her wounds to save herself by marrying the monarch. This image reveals the essence of this tale, which demonstrates to women how one can elevate oneself through marriage from poverty, evil and domesticity to riches, royalty, patriarchy and Christianity.

Considering that the Soper illustration is the only image accompanying the tale, it has to be noted that this is the moment in the fairy tale that the illustrator wanted to emphasise. If the illustration assists the text in the readers understanding, then surely the censoring that took place in choosing which scene to illustrate has to be noted. In this case it is the moment where the maiden’s status is transformed. This moment, after the gardener has seen the maiden feed and informed the king, is present in the written text that runs alongside this illustration. This could be a tactical move to help the reader in identifying with the king and priest in the patriarchal ruling of the viewer’s gaze. If we look at the picture we can see a gardener, on the periphery of the image, who is startled by the maiden’s presence. The hand gesture of the gardener specifies this, as it seems like an awkward moment that has been captured. The image thus reflects the spontaneous moment that is captured, similar to the instantaneous depiction found in photography. Ironically, the moment is in actual fact not spontaneous but well planned and orchestrated as it would be in the planning of a laborious etching. In the following scene in the text, the gardener runs to the king and priest to inform them of the maiden in his garden. Had the next scene in this fairy tale been illustrated, the gaze (or objectification of the character) would have been extended to the king and priest who came to watch the maiden feed. To reinforce this idea one should refer to the text that narrates the

subsequent scene of the king and priest, whilst accompanied by the illustrated image of the previous scene without the men. The question here, as Barthes would put it, is whether or not images exist outside of text or does more than just illustrate the text (1977)? In light of this one becomes aware of the creator's intention to coordinate the image in such a way that the viewer relates to the gardener being a "voyeur" in this moment. The maiden then becomes an object of both the gardener and viewer's gaze. Considering that the maiden is not aware of the voyeurs she is rendered immobile. This emphasises the body of the maiden, as an object for scrutiny to the gaze of the viewer, the gardener, the angel and possibly God in this fairy tale.

To continue with the religious theme we can look at the royal garden as a simile for the Garden of Eden. The gardener protects the garden, as the king counts all his pears and the gardener has to be able to account for every pear lost. This is similar to the forbidden fruit (an apple) in the Garden of Eden, where Eve is seduced by a snake to feed from the prohibited tree of knowledge of good and evil. According to German customs, when a child was born in Germany a tree was planted in his/her honour (Frazer: 1993: 682). The sprouting tree would then signify the development of the child. In relation to this custom, we can see that when the father sells the mill, the apple tree and his daughter standing behind the tree to the devil, he not only amputates the maiden's hands but also her growth, her sexuality. Ironically the maiden's next significant encounter would be at the king's pear tree, where she is sexually available and may be in her sexual prime. The intertextuality of the pear trees thus seems to reference the fruit tree in the Garden of Eden. Apples, in terms of the Bible, represents sexual knowledge as can be seen by Eve becoming aware of her nudity after eating the apple (Biedermann: 1996: 16). Ironically this feeding would also be the moment where the king mistakes her for a spirit and the maiden seduces the king with her sexuality. In contrast to the theological story of the fall of man, where Adam and Eve are denied God's grace, the king takes pity on the maiden and takes her as his wife. Ironically Eve's sexuality is rejected, where as the maiden's sexuality is embraced (this is ironic due to the Brother Grimm's inclination for Christianity).

In Figure 2 Adam and Eve are depicted by the German painter Lucas Cranach the Elder, (1472–1553). This image references the eternal sin according to the Bible. The eternal sin could also be the taboo¹³ that invites and prohibits [sexual]desires simultaneously, as

¹³ Again taboo refers to Foucault's 'repressive Hypothesis' (1978).

discussed in Chapter Two. Sexual desires are referred to because of the presence of an apple in the Bible story, as mentioned above. The Latin word for apple (*malus/malum*) is similar to the word for evil (*malum*) (Biedermann: 1996: 16) and Foucault's repressive hypothesis theory (1978) becomes clear if the apple can be seen as representing sexuality and expelling it, in its association with evil. The Christian ideals of sexuality also become clear if the maiden's sexuality (and Eve in the Bible story) is associated with a taboo (evil). Women are therefore discouraged from engaging with their own sexuality in this story's text and illustration (with its depiction of her in the act of eating from the pear tree). It would thus be ironic that the image is laden with heavy connotations of sexual innuendo, but not uncommon for the gaze to be associated with shame. The reason for this would be that the object that is viewed (the maiden) is conscious of the gaze and being judged by that (male/patriarchal) gaze.

With the maiden depicted at the mercy of others, feeding from the pear tree with her mouth, her arms bound behind her back, she still manages to seduce the king. To illustrate how the maiden's sexuality is articulated in this tale, both in the text and illustration, Tartar continues to ask "what are we to make of variant episodes that show a father cutting off his own daughter's breasts and cutting out her tongue," when referring to the oral versions of this tale (1992: 122). With this sexual mutilation in mind one can assume that the amputation of the breasts would indicate sexual assault and the maiden had been raped to give a reason for the physical silencing¹⁴ of the maiden. This would make the possibility for upward mobility for the maiden as unlikely as having no hands (due to her trauma). Hands also signify marriage and could indicate the reluctance on the father's behalf to exchange his "property" in the written text, even if he had already made a pact with the devil.

Female agency and sexuality is thus threatened with violence and eliminated with the act of amputation in the Grimm's story. In the oral versions, as well as Basile's version (which was the first documented version translated from Italian), female sexuality is directly threatened with sexual assault. We thus have an image of a violated body in the written text, but no real reason why. The reason for the mutilated body in the illustrated image signifies sexual assault. To support this claim, Tartar states: "[e]ven the literary rewriting of the folktale cannot fully conceal what is behind the father's violent mutilation of the daughter's body" (Tartar: 1992:

¹⁴ Physical silencing refers to the maiden's tongue being cut out.

121). In the oral version, the father's behaviour is understood as sexually deviant but is not excused. In contrast, in the written version, it is down right confusing why he has to mutilate his daughter for his fortune. Sexual abuse brings us to the matter of masochism regarding the maiden, who does not react in the deeds of physical abuse committed towards her. There is a striking resemblance between the maiden's depiction of eating a pear and some of the poses found in sadomasochism in order to achieve sexual gratification. As an example we can look at the fact that the maiden's arms were bound to her back before she left her parents house and even though this assists her travels and protects her hands, it is rather bizarre that she chose to be more immobile and vulnerable than she already is without hands. With her hands tied behind her back the maiden is forced to feed from the pear trees like an animal, exposed under the angel's glare as defenceless, homeless and an outcast.

As a fetish related trade refer to Figure 3¹⁵, which is a photo of bondage mitts. These disable the wearer in the same way that an amputation would disable a cripple, rendering this object (Figure 3) fetishist. The sexual satisfaction is thus derived from being powerless or, making your partner powerful. When referring back to the illustration (Figure 1) we can see how the maiden would leave her viewer feeling a sense of power over her. This is not what renders her depiction sadomasochistic alone, but the fact that the maiden is always powerless, leaves the viewer feeling powerful when enduring cruelty or after pain is inflicted upon her.

The illustration adheres to the text and to patriarchal order, in which case women are mostly decorative or seductive (Zipes: 1988) and one could say that the picture is incidental to the text, as it takes its cues from the written but is also meant as support for the written. The maiden is depicted with her mouth open, neck tilted back and chest protruding. Although the illustration serves the text there is also a sense of eroticism in the depiction of the maiden. Refer to images of sadomasochism in Figure 4¹⁶, 5¹⁷ & 6¹⁸, to show how the model's mouth is

¹⁵(Erotictoy Warehouse, 2008:

[http://www.erotictoywarehouse.com/advanced_search_result.php?search_in_description=1&s=1&keywords=mitts\)](http://www.erotictoywarehouse.com/advanced_search_result.php?search_in_description=1&s=1&keywords=mitts)

¹⁶(Extreme Restraints, 2007:

[http://www.extremerestraints.com/advanced_search_result.php?page=36&keywords=constraint%20harness.html](http://www.extremerestraints.com/advanced_search_result.php?page=36&keywords=constraint%20harness))

¹⁷(Extreme Restraints, 2007:

http://www.extremerestraints.com/collars_12/strict-leather-posture-bdsm-collars_87.html)

¹⁸(Extreme Restraints, 2007:

http://www.extremerestraints.com/bondage-gear_10/strict-leather-neck-wrist-restraint_78.html)

forced open, neck tilted back and chest protruding in harnesses that constrains movement. When referring back to the illustration, we can almost answer Barthes's question of whether images exist outside of text or do more than just illustrate the text. After the examples used above we can assure ourselves that something new occurs in this image. Again, the explanation for this is patriarchy, and is described by Zipes that "[f]airy tale illustrations and production were established and designed in accordance with male fantasies. Imaginative fairy tale projections served the underlying desires and ideas of a patriarchal culture" (Zipes: 1988: 157). Furthermore the maiden is cast in silhouette as a bright force of light is reflected from the angel watching over her in the background. The angel highlights the Christian theme that is supported throughout Grimm's fairy tales and also alludes to the presence of God and patriarchy.

Considering that these are signs of patriarchy in visual and written language, it is possible to divert meaning by re-claiming language to create a new chain of signification. As Luce Irigaray (1993) noted, discourses are sexed and patriarchal communication is meant to exclude. "Women's discourse designates men as subjects ...and the world as a concrete inanimate object belonging to the universe of the other. Women thus maintain a relationship to the real environment but they don't subjectivise it as their own. They remain the locus for the experience of concrete reality, but they leave the matter of its structure to the other" (Irigaray: 1993: 35). In not having the language to speak outside of patriarchal discourse, the maiden misses her chance to gain agency for herself in the text and consequently the visual. In not structuring her world through the tool of language, she relies on the structures provided by patriarchy and therefore struggles to imagine herself outside of this discourse and remains the object of the gaze. According to Mulvey, this opportunity to newly "interpellate" the subject is built on the sexual differences between women and men and the gaze must be returned when this chance identifies itself (Jones: 2003: 47). The gaze is the opportunity for the "other" to be the subject. Therefore, when the subject (men) looks at the object (women) through a patriarchal discourse, the object must gaze back. The female readers are therefore encouraged to identify with the female depicted body (the maiden) and male readers with the implied patriarchal and judging gaze. Mulvey concludes that in "[t]he beauty of women as object...she is no longer the bearer of [sexual]guilt but a perfect product, whose body, stylised and fragmented...is the direct recipient of the spectator's look" (Jones: 1996: 50). This new signification that must take place during "interpellation", is a process that is clearly visible in the works of Hannah Höch, as will be discussed in the next chapter.

Chapter Four

Images of Women in the Photomontages of Hannah Höch.

In the previous chapters the problematic nature of depictions of female sexual subject positions in fairy tale text and illustrations were investigated. In this and the following chapter, the study aims to outline the possibility of a visual language with the ability to critically engage with such problematic depictions. The study will argue for acts of subversion as a productive strategy.

When looking at the researcher's illustrations, we can see how they have been informed by the approach of the Dada movement, particularly in regards to this invented technique of photomontage, in that collage was a way of undermining "...the art's prestige as a specialist..." (Gascoyne: 1935: 80). For this reason the chapter will start with a comparison of the researcher's work to the Dadaist's in order to bring her work into a contemporary arena. The question of gender representation is also as prevalent in these movements as, according to art historian Maud Lavin, Dadaism seemed to be an exclusively male movement (1993: 17). Not only does the subject matter (gender identities) coincide, but also in the form, as mentioned above of photomontage. Before diving into the technicalities of this movement, a brief background will be given on the history of Dadaism in Weimar, Germany during the 1920's. Dadaism was a movement heavily influenced by politics and effected by the formation of Weimar Germany.

Dadaism was founded in Zurich in 1916, however, there are various artists who claim to be the founders and show the various ways upon which they came on the name, as mentioned by the English poet, David Gascoyne in the 1930's (Gascoyne: 1935). However, the artists all seem to agree on the fact that the name was chosen at random from a dictionary and that the translation of "Dada" is *Hobby-horse* (Gascoyne: 1935: 37). The reason for such a randomly chosen name was a philosophical outlook on art of a movement that was not to be pretentious in its theoretical existence but more spontaneous in its origin and movements. As Gascoyne argued, Dadaism was a "[n]egativism, revolt, destruction of all values, Dada was a violent protest against art, literature, morals, society" (Gascoyne: 1935: 37). There was thus no "Dadaism", as such but rather more of a coherence of thought. Gascoyne furthermore argued that Dadaism was a cultural movement that started during WWI as a protest against the social values of the time, which therefore explains the unconventional mediums and the collage of

photo's found in popular media that were being used as an anti-art convention. The artists of the time blamed the bourgeoisie for the war and so decided to take away aesthetics in art, an aspect that the bourgeois valued so highly. According to Art historian Gérard Durozoi, Dadaism tried to "renew the offensive" by "deliberately taking its distances from any recent movements in the art world..." and so "fight the ultra-aristocratic concept of art and intellectual life which reigns in our time" (Durozoi: 1997: 18). Durozoi continues to say that Dadaism was initially a mixture of "text and graphic works with information or ironic gossip" (Durozoi: 1997: 8).

Having formulated the problem regarding the representation of female sexuality in the Grimm's *Handless Maiden*, the discussion will turn to specific examples of the German artist Hannah Höch. The study will argue that her works present prolific possibilities for visual strategies that make subversion possible. According to Lavin, Hannah Höch was born in Gotha, Germany, in 1889. After her schooling, she worked in the handicrafts department as a pattern designer for a magazine and newspaper publisher (Lavin: 1993). This influence can be seen in the photomontages she made of clippings from the popular magazines, as she referenced patterns, textiles and how the media presents women. Her biggest contribution to the art world was photomontage during the Dadaism movement in the field of collage work. However, since she was the only woman in the Dada group she constantly argued with the internal politics of the group and, according to Lavin, was held in a marginal position and was only tolerated as Dadaist, Raoul Hausmann's, mistress. Peter Boswell, author of *The Photomontages of Hannah Höch*, notes that Höch received little respect for her work from the Dadaists and even though they advocated women's liberation, they mistreated women (1996). Boswell continues to say that this led to Höch's work *Schnitt mit dem Küchenmesser (Cut with the Kitchen Knife)* 1919-1920 ([Figure 7](#)), which ridiculed some of the group members in this parodied work. In order for the "parody to be recognized and interpreted, there must be certain codes shared between encoder and decoder" (Hutcheon: 1985: 27). In [Figure 7](#) Höch placed the Dadaist men's heads on physically active women's bodies, disempowering the men, resulting in a parody that criticised the conservative social order of patriarchy. The Dadaist men then have to be recognised by the viewer (the decoder) as a member of the group that tried to exclude Höch (the encoder), for this criticism to be understood. This also relates more clearly with the Dadaist manifesto in wanting to be, as Bigsby wrote "a lesson in human values...[through] mischievous humour" (Bigsby: 1972: 25).

The goal of Dadaism is then, not to shock the audience but rather to undermine the authority of art, of what is constituted as art as well as what are considered to be moral values in a patriarchal society¹⁹. At this point Höch's interest in gender was fully developed and it was also this interest in the formation of modern identities, which distinguished her work from the other Dadaists (Lavin: 1993: 19). To illustrate this point refer to Figure 8 of Hannah Höch's work, named *Das schöne Mädchen (The Beautiful Girl)* 1919-20. It is a photomontage image consisting of fragmented female body parts such as hands, legs, hairdo's, and compiled faces in stark contrast to machinery parts. In this image we can see how images can communicate through a symbolic language to resemble visually what text would describe literally. The assembling of hair and legs act as a metaphor to communicate the erotic and the feminine and functions outside the patriarchal norm. Höch is clearly encouraging acts of "interpellation" in the visual field that is within a matriarchal system, within an arena where one can explore one's own (female) sexuality. This was crucial at this time considering that women, after World War 1, were being taken out of the work force and sent back to domesticity to make space for men returning from the war in Germany (Boswell: 1996).

In contrast, Lavin states that women, as a commodity, were reinforced by adverts in magazines, where women have to strive to look like mannequins thus "connoting women as [a] machine made commodity" (Lavin: 1993: 23). In this way, photography can be seen as a means to the idealisation of women, while on the other hand, Höch's collaged women can be seen as closer to women in reality, as it disrupts this idealised fixation of the perfect women. Parody is defined as "a form of imitation, but imitation characterised by ironic inversion, not always at the expense of the parodied text" (Hutcheon: 1985: 6). We can thus see how the use of photographs collaged in this parodied work is an imitation of the original photograph, but changed in such a way that it is made ironic in juxtaposing "idealised" female body parts and machinery that references the workforce (as stated above). The photomontage image would thus resemble women in the media, as they were celebrated then. However, the juxtaposition that forms a unit out of incoherent, or rather unexpected, images from seemingly incoherent, or rather unexpected, images create active criticism on behalf of the social system. This could possibly imply that women were more than capable of being feminine, and empowered through masculine jobs, without sacrificing their femininity, considering that women were taken out of the work force to make jobs available for the men returning from the war.

¹⁹ Before movements in art history such as the impressionists one could see how art and the artists aimed to affirm the moral order of the society in which they found themselves.

According to Lavin, “Höch often highlighted the act of looking and the experience of being looked at within the same composition” (Lavin: 1993: 116). The viewer, therefore, does not have a sense of autonomy when looking at the image, because of the technique that was used like the eyes being cut and pasted on women’s faces. This is emphasised in such a way that it is disproportionate and, therefore, the image gazes directly at the disconcerted viewer.

Although the public wanted to understand Dadaism, according to Gascoyne, this was impossible unless you felt the same need for expressing revolt (1935: 43). The failure to comprehend Dadaism led the press to believe that “Dada was sacrilegious, subversive and altogether outrageous, which was precisely what it was intended to be” (Gascoyne: 1935: 45). This alienation of the public is exactly what Dadaism initially set out to do, but as a result of this they merely created more hierarchies through being superlative, resulting in Dadaism being an end in itself. Dadaism was nihilistic in its approach as suggested by Gascoyne’s words “[c]omplete anarchy, such as Dada represented, ultimately amounts to the most restricting kind of tyranny” (Gascoyne: 1935: 42). Therefore, Dadaism is a paradox in terms, as anarchy and tyranny cannot co-exist alongside one another. Were Dadaism truly anarchist there would have been no restrictive form and they might still have been in practice according to Gascoyne (Gascoyne: 1935: 47).

Lavin suggests of women in the 1920’s that “[a]lthough German mass culture constantly referred to the newly modern women, her representation was by no means fixed” (Lavin: 1993: 1). Lavin continues to say that Höch tried to establish herself as a New Woman that functioned outside the “bourgeois conventions and to formulate social and sexual identities in keeping with their anarcho-communist beliefs” (Lavin: 1993: 19). Lavin continues that this also had an impact in the way that she represented women in her photomontages, being outside the patriarchal norm and not occupied with activities associated with housewives such as shopping and housework (Lavin: 1993). I hope to affiliate my work with hers in raising the same question about the patriarchal representation of women, found in the Grimm’s fairy tales as used in the Twentieth century.

Lavin reflects Höch’s urge to re-inscribe women with new meaning through collage when she states that through the “... concept of montage, my object is to explore the connection between the production of avant-garde photomontage and the fractured experience of every day life in Weimar Germany” (Lavin: 1993: 9). If we look at [Figure 9](#) we can see a dancer

collaged on top of a record player that is surrounded by manual guide diagrams for equipment. Lavin reassures us that “[a]ny writing of history is informed by the writer’s own time and concerns” (Lavin: 1993: 11). As this is an echo of Chapter Two, we can again look at the time and place where these works were created. The dancer is depicted from what seems like a newspaper clipping of a professional dancer in a feminine pose that could suggest the objectified female body, but the head of the woman is disproportionately enlarged, meeting the viewer’s gaze. A man depicted as lurking from behind the diagrams, reaching out to touch the woman, as if she is an object of curiosity and fascination. Lavin questions whether it is at all possible to intervene against cultural conventions and then comes to the conclusion that “Höch offered disruptive views of the present and involved viewers in utopian fantasies that have the potential to form an allegorical link between individual aspiration and societal transformation” (Lavin: 1993: 2). What is represented, then, is not art that transcends, but rather art that deals with the here and now. Famous women represented in the work, according to Lavin, are a metaphor for liberation, female pleasure, technology and innovation (Lavin: 1993: 19).

Weimar Germany was modernising between 1918 -1933 and women were influenced by cultural elements such as industrialisation and consumerism, according to Lavin. She continues to say, “... mass culture became a site for the expression of anxieties, desires, fears, and hopes about women’s rapidly transforming identities” (Lavin: 1993: 2). The juxtaposition of contours, scale and emphasis in Höch’s photomontage renders what used to be recognisable as almost unidentifiable. This all contributes to Höch’s visual message of the need for a re-representation of women. Höch’s representation of women was assembled from popular women’s magazines. The women in the magazines were, therefore the confused image of women found in mass media. She thus assembles women in a new way, which represents a positive shift in the image of women as opposed to the confused individual that is represented in the media and in so doing, questions the representation of women in Weimar Germany society. Some of the women in her work are also presented in an androgynous way, in an attempt to defy customary gender roles. According to Boswell, this was an influence that came from her lesbian relationship with Dutch poet Til Brugman, which lasted for seven years (1996). In the untitled work of [Figure 10](#) we can see the use of Höch’s photomontage to parody female sexuality through the use of androgynous body parts. Irony is defined as a tool employed by parody to accentuate the parodied text (Hutcheon: 1985). In irony what the viewer expects to see and what is shown in the actual work is essentially contrasted

(Hutcheon: 1985). The two pairs of women legs, in Figure 10, are posed to suggest that they belong to models and their torsos have been sacrificed for a collage of facial features, where the genitalia could be expected. The one face is that of an attractive fragmented model and the accompanied face is an unexpected educated old man, as is suggested by his reading glasses. His eyebrows are raised in shock and his one eye is depicted in red with what seems like flames at the back of his head. The gaze that is being returned is rather aggressive and ironic in that the objectifying man had become the objectified women. To reinforce this idea, Lavin states that the New Women movement in Germany, after World War I, was similar to collage in being "...a montage, a juxtaposition of allegorical fragments" (Lavin: 1993: 4).

Dadaism paved the way for the imagination to be deployed in art, as it indulged in the imagination to the point of absurdity. The method of photomontage in Dadaism is what is of importance and not the form in which it takes shape. In Chapter five it will become clear how a "collaged" image can be like the text in fairy tales, as it lends itself to this art form in being a collage of oral and written work. The images in photomontage and the combination of oral and text in *The Handless Maiden* reverences the ideology it finds itself in. The oral tradition, to the written and finally to the illustrated (or collaged) are all processes which inscribe the creator's imagination and the story, thus removing the story three-fold from its starting point (in the oral). The most important idea for this part of the chapter on Dadaism is the idea that recyclables are common to all and that it annuls all hierarchies in art, established by the Bourgeoisie. The idea behind the illustrated is thus to evoke the imagination and to surpass the limits of textual form through the visuals used. The visuals in Höch's text are, therefore, not constrained by the limits set by society for gender, but rather evoke the power of fantasy in reality; as compared to the rather childlike fantasies seen in fairy tales such as Grimm's accompanied illustrations.

To conclude, this chapter have outlined, by means of discussing specific works of the German artist, Hannah Höch, a visual practise that has the ability to critically engage with problematic depictions of female sexuality from a patriarchal perspective. The argument pointed to the act of subversion in Höch's work as particularly productive. This, in view of a discussion in the next chapter of the researcher's own illustrations of the Grimm's *The Handless Maiden* that forms the particular component to the content submission.

Chapter Five

Representations of Female Sexuality in my own Illustrations to the Brothers Grimm's *The Handless Maiden*.

The aim of this thesis, thus far, has been to outline a theoretical framework in which to discuss the researcher's own work in the form of seven illustrations of the Grimm text, *The Handless Maiden*. It was discussed how fairy tale texts serves to outline a female sexual subject position, which is problematic and repressive from a feminist perspective. It was then explained how fairy tale illustrations serve to re-enforce this repressive sexual subject position outlined in the text. In reference to the work of Hannah Höch, a visual practice was outlined that could be viewed as more productive in terms of its depiction of women in that it both disrupts a tradition in which the female body gets objectified and re-inscribes the female body with agency. I have illustrated how Höch's technique of photocollage and her use of parody are particularly helpful in this regard. It was argued that Höch achieves this because she inscribes the female subject with agency by returning the active male gaze.

In this chapter the researchers own illustrations will be discussed in an attempt to re-inscribe the depicted female subject with agency. Parody will be posited as a productive strategy towards achieving this goal. In this regard the study will follow the lead of art historian Linda Hutcheon (1985) in her discussion on parody in art. Following on from the discussion of parody in the work of Höch in the previous chapter the researchers own use of parody will be illustrated in two ways. Firstly, by using the Grimm's text as it is, in order to subvert its meaning. Secondly, the use of techniques similar to that of Höch's, i.e. photocollage as a means of assigning agency to the women depicted.

In the researcher's illustrated version of the Grimm's, the story gets depicted by means of sixteen double-page spreads, each with an image on the left-hand side and opposite, a section as quoted from the Grimm text.

Even though all sixteen double-page spreads are included as an appendix (B) to this thesis, not all sixteen will be discussed in this chapter. Seven of the illustrations will, however, be discussed- those that are pertinent to the focus of this study i.e. the attempt at disrupting the kind of female sexuality outlined by an existing discourse of illustrated fairy tales, such as those by the Brothers Grimm.

As a start, a brief description of all seven illustrations, in their order of appearance, will be given. After this, the use of parody as a strategy in art, as theorised by Hutcheon in her book *A Theory of Parody* (1985) will be outlined by means of a more detailed reference to some of the illustrations described earlier.

In Figure 11 of the collaged images, the maiden's body is made up of illustrations of parts of machinery and kitchen appliances from a magazine dating from the 1950's. The maiden is seen behind the (apple) tree, on a collage of rolling hills. In the right hand corner one can observe the deal between the father and the devil, whilst the father is blissfully unaware of selling his daughter in this deal. The father is a combination of flesh and machinery and the devil is depicted as a Persian cat in silky purple pyjamas. Figure 12 is again an illustration of the devil, lying on his side, supporting himself with his cat paw, sporting a cravat with a pink tiger print skirt and flamingo legs. This illustration is after the father has sold his daughter to the devil and before the miller has realised what he has done. Figure 13 shows the maiden in the centre of the image with a white circle drawn around her while tears stream down her face in a veil-like manner. She is seen against a turquoise background, whilst the foreground is collaged with black and white figures of women doing stereotypical female activities, such as housework and applying make-up. At this point in the narrative the maiden is in hope of escaping the devil, as the devil approaches her for the third and final time. She expresses her hope of escaping the devil by making herself the centre of her world, literally, by drawing a circle around herself. Here she saved herself from the devil, with the chalk circle and her tears. Figure 14 an illustration of the devil in the shape of a cat in pyjamas sitting on the shoulders of famous Hollywood movie stars, which are depicted in black and white, dating from the 1950's and in front of a pink and blue backdrop. This illustration relates to the moment in the tale when, three years after the father had sold the maiden to the devil, he came for the first time to fetch her. In Figure 16 the maiden is depicted with her bags packed, as she is about to leave home after having her arms amputated. She is depicted in an oval frame of creeping plants suggesting that she is heading into the forest, with a travel bag on her shoulder and a pair of sunglasses. Figure 17 illustrates the maiden eating from the king's pear trees, at the moment when the king sees the maiden for the first time. Her face is divided into two parts, of which only the upper-lip can move, displaying a row of uneven, yellowing teeth. This image is framed in such a way that it resembles a green frame inside a portrait, against a wall. Finally, Figure 23 is an elderly lady (the mother-in-law) made up as a sex icon, dressed

in 1950's lingerie, sporting the head of a bull and surrounded by a halo of flowers. The mother-in-law gets depicted at the moment in the narrative when she receives the news from the king, to kill the maiden and her child.

Parody is an important strategy employed in all seven illustrations. This is a means of critical enquiry into the way female sexuality gets depicted in the Grimm text and in which context the illustrations function. In trying to define parody as a post-modern strategy in art, Linda Hutcheon traces the word back to its etymological root, particularly its prefix *para*, which she highlights as having two meanings. Both meanings are of interest in helping to define the way parody functions in the field of art; the first meaning being “counter” or “against” and the second being “beside” (1985: 32). It is however the first meaning, that of “counter” or “against” that is most pertinence to the employment of this strategy. In the researcher's own work, the illustrations often present a visualisation of the story in a way that is *contrary* to that stated in the text and we can refer to [Figure 11](#), [13](#), [16](#) and [17](#) as examples. As an example of parody where the image and text are conflicting refer to [Figure 27](#), René Magritte's popular painting *Les Trahison des Images*. Text is incorporated in this image and reads as “ceci n'est pas une pipe” (“this is not a pipe”). The object that is represented is a pipe, rendering the statement ironic. The juxtapositioning of words and image is suggesting that the image is an illusion on the viewer's behalf, rendering the image a paradox.

As an example of the researcher's own work, [Figure 11](#) depicts the exchange of the maiden between her father and the devil. This illustrates Irigaray's point that women are simply commodities that partly shape the relationship between men (Irigaray: 1977). Parody here relies on the viewer recognising the notion in the text that the maiden's body belongs to her father and can simply be exchanged in order to settle his debt. However, the text does not reveal that the maiden is swapped for money, instead of an apple-tree. As the Grimm's text states:

“A certain miller had nothing left but his mill and a large apple-tree behind it. Once when he had gone into the forest, an old man stepped up to him and said, I will make you rich, if you will promise me what is standing behind your mill. What can that be but my apple-tree, thought the miller, and said, yes, and gave a written promise to the stranger” (Grimm: 1915: 220).

The illustration (Figure 11) is accompanied by the original Grimm Brothers' text, as cited above. The aim of this conjunction is to offer a criticism or commentary on both the ideological values contained in the Grimm text as well as the social order as it exists today in South Africa. The parodied illustration consist of visual clues, which usually takes a moment for the viewer to piece together as to its implication in relation to the Grimm text (this is also known as the coding that takes place in parody, which was discussed in Chapter Four through Hannah Höch's work). Even though the Grimm's text does not acknowledge the transaction of exchange of the maiden between the father and the devil straight away, the viewer is aware of the implications of selling that which stands behind the tree, i.e. that it is in fact his daughter that the father is exchanging.

In Figure 13 the maiden can be seen as immobile and her silence constitutes her as an object. The accompanied Grimm's text reinforces this message in her ordeal with the devil, with the words:

"The miller's daughter was a beautiful, pious girl, and lived through the three years in the fear of God and without sin. When the day came when the evil one was to fetch her, she washed herself clean, and made a circle round herself with chalk" (Grimm: 1915: 220).

Although if one looks closer to Figure 13 the collaged image of the body of the maiden is done in a manner which points to the female body as not being "in fear of God and without sin". The maiden in this illustration has stars collaged on her nipples, as though suggesting that she is sexually inviting the devil. This is an example of how the text and the image interact ironically with one another, rendering this image a paradox. The true depiction of "beautiful, pious" women is done by means of women surrounding the maiden in black and white, keeping themselves busy with frivolous activities such as posing. They do not assist the maiden in her struggle as they are references to women existing under patriarchal rule, dating from the 1950's and are, therefore, more compliant to the male devil's wishes. The objective of using cut-outs from photographs and advertisement illustrations is a means to construct an alternative reality to that outlined in the text.

In a fairy tale defined by patriarchy, such as in the Grimm's version, it is unexpected irony to see the daughter of a family packed and ready to leave home, rendering Figure 16 a paradox. She is depicted as using the loss of her hands as a bargaining means to attain her freedom,

moving towards her own sense of subjectivity. In this version of the fairytale there is no visible psychological trauma caused by the maiden's loss of hands, but rather, this event invites the maiden to change her current situation, by giving her an excuse to leave home. In this way attention is drawn to the disregard for the maiden's emotional life in the Grimm text. The girl, as an object moving towards becoming a subject, is illustrated with stumps in the air steering her forward. This illustration, therefore, shows how the maiden manages her suffering to her advantage, as it liberates her from her patriarchal father. The accompanied text to this illustration reads as follows:

“The miller said to her, I have by means of you received such great wealth that I will keep you most handsomely as long as you live. But she replied, I will go forth, compassionate people will give me as much as I require. Thereupon she caused her maimed arms to be bound to her back, and set out on her way” (Grimm: 1915: 221).

In [Figure 16](#), the maiden is depicted in the act of attaining agency for herself and liberating herself from her father. In the oral version of the tale, the maiden leaves her house in order to avoid being sexually abused by her father (see Chapter Two). In contrast to this, in the Grimm's version, it is uncertain why the maiden leaves. This could be due to the fact that the Brothers Grimm's patriarchal values would not allow this type of agency in a woman. This event in the written version is therefore left unexplained, providing a kind of “slippage” in the narrative that allows for critical intervention.

To further explain how these illustrations function in a paradoxical manner in relation to the Grimm text, Mulvey's theory on the gaze will be used as an example of how women are objectified in being the objects of desire. In Chapter Three Mulvey's gaze was discussed, which illustrated women as passive and men as active (2003). In this illustration ([Figure 16](#)) Mulvey's scopophilic gaze is rejected as the maiden refuses to be looked [at] after and taken care of. In the Grimm's version of the tale it is the maiden who willingly has her hands bound behind her back, thereby disabling her even more. In the researcher's illustrated version of the Grimm's, the story is condensed into a few sentences, yet the original text is still used in order for it to be understood as a parody of the existing patriarchy in the text. By subverting the original text, i.e. depicting the maiden as joyful although the text describes the maiden as humbled, it renders the use of the text as a parody. In this new version of the tale, the maiden is depicted with her hands in the air, as opposed to what is stated in the text, i.e. that her arms

were tied behind her back. In the Grimm text the authors did not want to recognise agency in women. However, it is clear from a reading of the text that the maiden must have some kind of agency as she easily walks away from her father, thereby implying that she has agency. In the new illustration, the maiden has her arms in the air to show her liberation and her agency in choosing to leave, which parodies the patriarchal attitude towards women's agency implicit in the Grimm text.

To continue, Mulvey's gaze will be used to identify possible parodies in [Figure 17](#). In this image the maiden is about to eat an apple and is depicted as all but beautiful, illustrated with a big mouth wide open, which could be sexually inviting had she not been displaying a row of yellowed teeth. The implication of the maiden's pose suggests that she will not stop after eating just one piece of fruit, as suggested in the Grimm's text. Parody here is also illustrated in that the maiden is feeding on an apple and not a pear, to allude to the religious intertextuality of Eve in the Garden of Eden in reverence of the immortal sin (as mentioned in Chapter Three). The accompanied text is introduced with a drop cap to reference older, decorative script such as found in the Bible or old books such as the Grimm's *Children and Household Tales* (1915) and reads as follows:

“Then she came to a royal garden, and by the shimmering of the moon, suddenly an angel came towards her, who made a dam in the water, so that the moat became dry and she could walk through it. Then she went to the beautiful pear trees and to still her hunger, ate one with her mouth from the tree, but no more. The gardener was watching, but as the angel was standing by, he was afraid and thought the maiden was a spirit, and was silent, neither did he dare to cry out, or to speak to the spirit” (Grimm: 1915: 223).

The language used in the text is much more romantic than the illustration allows for. Contrast with the new illustration, the maiden in the text is more disabled and at the mercy of others. Thereby, this illustration parodies the originals. This work, therefore, attempts to critically comment, in a visual manner, on a repressive discourse regarding female sexuality found in fairy tale text and illustrations. This work, therefore, opens up a gap for women, portrayed as objects, to aspire towards being the subject in their society. Hutcheon assures us that “parody is a kind of contesting revision or rereading of the past that both confirms and subverts the power of the representations of history” (1985: 94), therefore it is women's identities in the

present imagery that is contrasted to their relation to the past that is seen in the text, which is highlighted in the parodies above.

The parodied image forces the viewer to take a critical look at what he/she is looking at and consequently reading. This could be a successful tactic in viewing fairy tale literature to ensure that the accompanied artwork not only supports the text, but also engages critically in issues such as gender relations and encourages dialogue with the viewer, through intertextuality. The inclusion of the original text with the visual interrogations of the morals displayed in the Brothers Grimm's texts is, therefore, what makes this subversion possible.

The new set of illustrations in its entirety is also in direct reference to the cultural practice of published fairy tales whereby a written text gets presented in combination with a series of images as visually underscoring what gets referred to in the text. However, instead of these illustrations serving to merely underscore that which gets outlined in the text, it creates a critical relationship between text and image in that the reality the text alludes to is not always that which is visualised in the text, as were already outlined earlier.

Furthermore, as Hutcheon explains, parody is a means in art whereby the work that parodies situates itself in relation to another work (or set of conventions) by quoting from that work and, in so doing, delivers a critique of the work it quotes.

This same strategy is employed in the new illustrations whereby they quote from a number of conventions to do with the social production of female sexuality. For instance, in a number of the new illustrations ([Figure 11](#), [Figure 16](#), [Figure 17](#) and [Figure 23](#)) the oval or cameo is used to frame the head of the maiden, this is done in imitation of a convention in Western culture regarding bust portraits of female bodies, portrayed in a way that is objectified and passive. In [Figure 17](#) the maiden is also placed in a decorative frame to suggest a picturesque moment. In the Soper illustration ([Figure 1](#)), the viewer is invited to gaze upon the maiden as a sexual object. In the original text the gardener, the viewer, the angel and God, as stated in Chapter Three, watched the maiden. In the new illustration this is not the case because the maiden meets the viewer's eyes. The maiden, looking straight at the viewer thus repels the male gaze by refusing to be an object for (sexual) scrutiny. These oval framing devices in the new illustrations are also often made up of flowers, to further enhance to reference to "the feminine" as a cultural construct within Western culture. However, the female body depicted

inside these oval frames in these illustrations, are most often far from “beautiful” and “elegant”, instead they are monstrous, often hovering on the cusp between the human and the machine, and the male and the female. See for example [Figure 23](#) where the flowers surrounding the mother-in-law are a reference to the botanical illustrations that dates from the Victorian era. The paradox lies in depicting the mother-in-law as seductive in women’s lingerie, yet not objectified due to the reference of the bull’s head. I used that which objectifies women (sexual icon) and combined it with symbols that are associated with masculine power and virility in western culture, for example the Minotaur figure in Greek mythology in reference to the bull’s head.

Another form of parody, by means of quotation is the use of colour. In many of the new illustrations colours associated with the ‘feminine’ in Western culture is used: warm vibrant colours, and pink in particular. See for example [Figure 23](#). This again helps to create a sense of the ridiculous by presenting the feminine body as monstrous and androgynous in the realm of such colours.

Considering that this chapter informs us that image and text can work as a form of “intertextuality”, the discussion of the new illustrations will continue in relation to gender topic related artists such as Hannah Höch’s work. Her work proved that images do not have to be constrained by the misogynistic tendencies evident of their time, but rather, can evoke an empowered image of the female body. In the introduction to this chapter, it was indicated that parody in the researcher’s work will be discussed, firstly in relation to the incorporation of the Grimm text alongside the illustrations (discussed up till now) and, secondly, the use of the technique of photomontage. The rest of this chapter will then be devoted to the use of photomontage as a means to parody. Hutcheon puts this into perspective with her words “[w]hen we speak of parody, we do not just mean two texts that interrelate in a certain way. We also imply an intention to parody another work (or set of conventions) and both a recognition of that intent and an ability to find and interpret the backgrounded text in its relation to the parody” (1985: 22).

If we look at the examples used in Höch’s work i.e. [Figure 7](#) we recognise the photos of her male colleagues as her peers, who did their best to exclude women from the Dadaist art movement and, therefore, form part of Höch’s “backgrounded text”. The athletic bodies that these photographed heads are pasted on are identifiably women who achieved success in the

media for their individual sports. As was stated in Chapter Four, the parody is then that these men rely on the success of women such as these to function in society and the media, when in actual fact they (the male Dadaists) were already successful in functioning in a society that favours men and that these men were depicted as ridiculous. As stated by Hutcheon (1985), parody is therefore successful if the work cited is recognised and then subverted, like Höch did, by placing the faces of her colleagues on female bodies as seen in [Figure 7](#).

Artists such as Höch often used parody to convey a message by means of image that comments on the socio-political context of the work. From the above-mentioned example we can deduce that Höch criticized patriarchy in pointing to the sexism in society. From here on out, the focus will be on how, by means of parody, the new photomontages point to sexism in contemporary South African society.

Now that these illustrations have been described through parody and by means of the accompanied text (and other conventions), the discussion will now continue to the parody found in the photomontage of this illustration. In the illustration of [Figure 11](#), the maiden figure is made up of imagery of both industrial machinery and kitchen utensils. Thus, parts that are both associated with “male and female” roles that constitute her. It is, therefore, a metaphoric construction of gender in visual language, which defines the body in cultural terms. This indicates, through visual language, how sex and gender are communicated through representation by means of the divide between male and female work places. The combination of male and female machinery imbues the maiden with a transsexual nature in an attempt to inscribe her body with agency. The divide between the objects which are male-related and those reserved as female-related, illustrate the “phantasmatic” nature of gender constructions (Butler: 1990). The symbolic construction of the maiden from collaged images associated with attributes that are considered both male and female, tries to illustrate how the body is constructed by means of a discourse which attributes symbols to the genders. However, this work also demonstrates how the sexual inequality present in fairy tales can be parodied. For example, in attempting to inscribe more power, the researcher used images culturally associated with masculinity such as cranes, which function as the maiden’s arms. Therefore, in the new version of the tale, the maiden’s hands are mechanical as a means to avoid the trauma of being violated, as they have no feeling. The idea is, therefore, to create a figure that could be a signifier for power, and not just for procreation and reproduction. This

figure must have both male and female attributes without eliminating the feminine, in other words, without the feminine being substituted for masculinity in order to attain power.

In Figure 17, which illustrates the same moment in the narrative as George Soper's image did, it shows the maiden eating of the king's fruit trees. Soper's illustration is from the perspective of the male gaze, as was already pointed out in Chapter Three. The eroticism and the sexually available maiden, which can be seen in Soper's illustration, are problematic. Due to the fact that patriarchy relies upon the differences between men and women, the researcher's practical illustration attempts to inscribe the maiden with agency in order to avoid the maiden relying on her sexuality for good fortune. This was attempted by illustrating that the apparently disempowering differences of women can be made empowering. With the new illustration an "un-ladylike" maiden the gaze is repelled as she opens her mouth as far as she can to start eating the apple. Her body is turned into a contradiction in that it is both the idealised female form and monstrous. This takes the viewer into the realm of the imagination, as the erotic is symbolised in photo real images, but composed in a way that only the imagination can make sense of.

In Figure 23 the collage of the mother-in-law has a disconcerting effect in its proportions and juxtapositioning, as can be seen in the combination of the bull's head and women's lingerie. The image relies on the viewer to make sense of the visual clues in order to understand the parody inherent in this image. There is also a subtle erotic and seductive undertone, indicated by the lingerie. In conjunction with this, the barcode comments on the idea of fertility, as the implication is that women might have a "shelf life" and could be a commodity and become something that can either be traded or sold. This further alludes to women being the property of men, as demonstrated by Irigaray (1977), but seeing that there is no mention of the father-in-law, we can assume that this woman does not belong to a man. The kind of women that is portrayed is one stuck in the assumed ideals of the past, being a sex icon, yet is contrasted with the masculine metaphor of her head as a bull. This metaphor thus illustrates that the gaze of being desirable is not one that is expected or handed down, but rather chosen by her. The mother-in-law is, therefore, not cast in her role as seductive woman but rather a contradiction in being attractive *and* strong willed. In other words, she both complies with the expectations of the male gaze, while at the same time is not objectified by it.

In all the examples we have seen, the possibility was created for women not to imitate the roles expected by a patriarchal society, but rather to take these symbols of oppression and re-inscribed them with agency, thereby depicting women who take control of their bodies and the possibility of agency. Hutcheon reinforces parody in art by saying “[i]t is one of the ways in which modern artist have managed to come to terms with the weight of the past” (1985: 29). With the implications of the parodied images, through the technique of photomontage, we came across a more complicated image of a depicted body that is both feminine and masculine. The feminine traits within this figure are those that typically symbolise the objectification of women, for example the above-mentioned lingerie. The masculine attributes are symbolised by symbols of power such as the bull’s head. The researcher, therefore, hoped to capture this duality in an image that is both masculine and feminine, that deals with the sexism of the past, by attempting to inscribe agency into the present illustrations.

In [Figure 12](#), the devil is also depicted as a cat in what is a rather feminine pose. He has a cravat made out of shell and he is wearing a mermaid-like skirt bottom. The pink flamingo legs and zebra printed skirt references the devil’s androgynous ability to change shape between genders. The concept behind this illustration is to reach a point where that gender can be chosen and not enforced on the individual, a point that still eludes us. By illustrating the ease with which the devil (the cat) can swap between gender roles an attempt was made to comment on the arbitrary typecasting of gender. The complexity for Mulvey about women in the male gaze is that women are empowered and liberated and yet, some still choose to be dependent, and so the new consumer culture positions women as both “commodities and consumers” (Jones: 2003: 47).

In the researcher’s own work, the female body is more male than female in imitating men or could perhaps be neither. In being an unrecognised gender combination, they could be suggesting a third gender of androgyny or even perhaps hermaphroditism, in choosing a gender for the self, as opposed to having gender roles enforced upon them. The example of where these arbitrary typecast gender roles have been swapped can be seen in [Figure 14](#) where the devil is depicted as a cat and is ornamental in his pose. The image is made of found images of movie stars and a Persian cat sitting on women, dating from the 1950’s. The literal interpretation is obvious, in that women are seen as a commodity with a certain value attached to them, because the cat is using women as chairs. What is of greater interest is how the biological anatomy of such “luxuriant objects” as a Persian cat or the figures of movie stars

refer to consumerist values. In this figure, the use of these objects reveals the internally socialised underdog that is women. This work should not only break with the literal interpretation, but also indicate the metaphorical representation of the maiden. The collaged eye of the model is looking straight at the viewer and therefore returns the viewer's gaze.

In the imagery an attempt was made to express the social, or rather the anti-social, nature of how imagery gets coded within the patriarchal order. We can see how Mulvey's "pleasure in looking" has been split between "active/male and passive/ female" in the world prescribed by the stereotypes of fairy tales found in the text of the Brothers Grimm (Jones: 2003: 47).

Therefore, the parodies present in the researcher's own work intend to be self reflective of the position women find themselves in today's society. Hutcheon continues to say "... parody has the advantage of being both a re-creation and a creation, making criticism into a kind of active exploration of form" (1985: 51). The suggested solution, through parody, would then be to represent women differently, to be more critical about the representation of women as found and distributed in popular media. If this does not happen then women are presented as a paradox in being present and absent, empowered yet still dominated in representations, wanting to be desired and playing into male fantasies.

Conclusion

In this dissertation an investigation was conducted of the representation of female sexuality in a fairy tale texts and image from a feminist perspective. It was argued that patriarchal values are encoded in the language used to depict women in fairy tale texts. It was proposed that for any kind of real change in the relations between men and women, we will need to re-inscribe many of the fairy tales through which we educate our children, with new values and the possibility for alternative subject positions for women. An example of this was given in the researcher's own artwork and theoretically engaged with this in the study by looking at the objectification of women in a patriarchal society in an attempt to locate and re-inscribe woman's agency.

Chapter One served to outline the feminist theories of Simone de Beauvoir (1949), Judith Butler (1990) and Luce Irigaray (1977), regarding the social construction of gender, specifically in relation to language. Butler argues that through the process of interpellation the subject and object positions are produced, as opposed to being born into gender. Therefore gender differences are produced (Butler: 1993). Furthermore, the different arguments developed within a feminist discourse in relation to the social construction of gender was traced and in doing so, pointed out the important role of language within such processes. As Irigaray noted, discourses are sexed and patriarchal communication is meant to exclude women (1977). Irigaray further argues that there is an imbalance of power in language, in other words that the construction of gender through language is controlled by men, women therefore need to challenge this imbalance in order to be able to represent themselves as they wish (1977). Consequently, for women, this is the preparing for a voice, literally and figuratively, in which language becomes the vehicle for the subject to be acknowledged by the other. Language was thus the unit of analysis that led us to fairy tales, introduced in Chapter Two.

In this chapter the kind of ideological encoding that took place during the process whereby the tales were translated from the oral to the written was investigated. Before the printing press existed, folktales were transmitted orally. When investigating the oral folktales, which were later translated into written fairy tales, it became clear that the aim and goal of folktales shifted from warnings and entertainment. According to folklorist Jack Zipes, the bourgeoisie

orchestrated written fairy tales to control and direct children, in contrast with the oral version, which were entertainment for the adults in most classes (Zipes: 1983). In Chapter Two the oral version of the fairy tale *The Handless Maiden* were compared to the written versions by the Brothers Grimm in order to comment on the effects of the change from the oral to the written versions. More particularly, this study investigated the ways in which women are represented in these written fairy tales and how language gets employed to convey patriarchal ideology. It was then argued that through the process of “interpellation” vis-à-vis the fairy tale text, a female sexual subject position gets defined that is problematic from a feminist perspective. The question was then posed as to what strategies could be used to critically engage with the dominant discourse present in the Grimm’s text, in order to subvert the stereotypes present in *The Handless Maiden* (1915). (These strategies of subversion were addressed in chapter 5).

Chapter Three focused particularly on the portrayal of gender in a fairy tale illustration, especially in the role of cultural indoctrination of sexuality by means of visual language. The example used to illustrate how gender stereotypes are perpetuated was the accompanying illustration by Georges Soper for *The Handless Maiden* written by Brothers Grimm (1915). Soper’s illustration depicted the female body as a sexualised object and therefore it was possible to examine ideas around the male gaze. This illustration is problematic due to its patriarchal and stereotypical portrayal of women.

The gaze in this instance is the traditional objectification of the female body found in imagery. The aim would, therefore be for the female body to actively return the viewer’s (male) gaze back and assert their position. It was, therefore, demonstrated how Hanna Höch’s work repelled this male gaze in Chapter Four.

Chapter Four, therefore, referenced the subversive work of artists dealing with issues to do with gender, such as the German Dadaist, Hanna Höch (1889 -1978), following the theoretical and technical inspiration of Dadaism, especially in their use of photomontage. Höch introduced new ways of viewing and approaching gender issues such as women seen as sexualised objects. The objectification of women found in mass media depictions was problematic for Höch and she, therefore, used parody in her work in order to subvert these portrayals. Höch’s work was, therefore exemplary for its representations of the female bodies

as empowered. Because of this, her illustrations were a good example for the researcher to draw on regarding her own work.

Chapter Five argued that there is a need for more conceptual illustrations of fairy tales, portraying women in ways that challenge patriarchal stereotypes. It was shown how this could be done in the researcher's own illustrations of *The Handless Maiden*. The aim was to place the role of the female characters at the centre of the fairy tale in contrast to the previously male dominated storyline. Through the visual language of these images, which dealt with parody in theory and illustration, an attempt was made to illustrate the agency of the female characters in the fairy tale. The possibility for social and subjective change is revealed in the new images that were produced. This should not be mistaken for the naïve notion that these images in themselves produce social transformation, but rather that they are merely a commentary on the possibility of change and criticism on our current socio-political situation.

In this chapter (Five) the argument was made for the depiction of a female sexuality that has agency. In other words the depiction of female characters that are in command of their own destiny. This was done, firstly, by making use of parody in the original text of *The Handless Maiden* by the Brothers Grimm, which accompanied the new illustrations and secondly, by illustrating the parodies found in the photomontages of the researcher's own work. Different ways of representing the female subject position-containing agency were highlighted. The aim, therefore, was to have a dual reading of the Grimm's text, contrasting the patriarchal discourse with one where women could possibly be the hosts of their own desires and accumulate agency without sacrificing their own femininity. The construction of sexuality in the new fairy tale illustrations was an effort to show how a multifaceted gendered ideology could become reality through language in contrast to the stereotypical gendered ideology that we have inherited from the Brothers Grimm.

In conclusion, therefore, one could argue that for any kind of hope we will need to rethink the patriarchal and often religiously tainted values found in traditional fairy tales, such as by the Brothers Grimm. An attempt was made to illustrate how fairy tales, by means of a process of "interpellation" (both in the text and illustrations), define a female sexuality that is repressive, especially in its lack of agency. However, to end, it would be wrong to assume that the system of patriarchy or logo-phallogocentrism extends only to the domain of women. It is, therefore, proposed that future study focus on the deconstruction of fairy tales as they relate to violence

and torture of both children and adults. Finally, it is proposed that we should examine how fairy tales determine a child's relationship to her/his environment, especially as this pertains towards a more sustainable, environmentally friendly relationship of "humans" with nature. All this is done in the hope of one day truly living happily ever after.

Appendix A

Grimm, J and W. 1915. *Children and Household Tales: The Girl Without Hands*, pg 220.
Collier & Son: New York.

A certain miller had little by little fallen into poverty, and had nothing left but his mill and a large apple-tree behind it. Once when he had gone into the forest to fetch wood, an old man stepped up to him whom he had never seen before, and said, why do you plague yourself with cutting wood, I will make you rich, if you will promise me what is standing behind your mill. What can that be but my apple-tree, thought the miller, and said, yes, and gave a written promise to the stranger. He, however, laughed mockingly and said, when three years have passed, I will come and carry away what belongs to me, and then he went. When the miller got home, his wife came to meet him and said, tell me, miller, from whence comes this sudden wealth into our house. All at once every box and chest was filled, no one brought it in, and I know not how it happened. He answered, it comes from a stranger who met me in the forest, and promised me great treasure. I, in return, have promised him what stands behind the mill - we can very well give him the big apple-tree for it. Ah, husband, said the terrified wife, that must have been the devil. He did not mean the apple-tree, but our daughter, who was standing behind the mill sweeping the yard.

The miller's daughter was a beautiful, pious girl, and lived through the three years in the fear of God and without sin. When therefore the time was over, and the day came when the evil one was to fetch her, she washed herself clean, and made a circle round herself with chalk. The devil appeared quite early, but he could not come near to her. Angrily, he said to the miller, take all water away from her, that she may no longer be able to wash herself, for otherwise I have no power over her. The miller was afraid, and did so. The next morning the devil came again, but she had wept on her hands, and they were quite clean. Again he could not get near her, and furiously said to the miller, cut her hands off, or else I have no power over her. The miller was shocked and answered, how could I cut off my own child's hands. Then the evil one threatened him and said, if you do not do it you are mine, and I will take you yourself. The father became alarmed, and promised to obey him. So he went to the girl and said, my child, if I do not cut off both your hands, the devil will carry me away, and in my terror I have promised to do it. Help me in my need, and forgive me the harm I do you.

She replied, dear father, do with me what you will, I am your child. Thereupon she laid down both her hands, and let them be cut off. The devil came for the third time, but she had wept so long and so much on the stumps, that after all they were quite clean. Then he had to give in, and had lost all right over her.

The miller said to her, I have by means of you received such great wealth that I will keep you most handsomely as long as you live. But she replied, here I cannot stay, I will go forth, compassionate people will give me as much as I require. Thereupon she caused her maimed arms to be bound to her back, and by sunrise she set out on her way, and walked the whole day until night fell. Then she came to a royal garden, and by the shimmering of the moon she saw that trees covered with beautiful fruits grew in it, but she could not enter, for it was surrounded by water. And as she had walked the whole day and not eaten one mouthful, and hunger tormented her, she thought, ah, if I were but inside, that I might eat of the fruit, else must I die of hunger. Then she knelt down, called on God the Lord, and prayed. And suddenly an angel came towards her, who made a dam in the water, so that the moat became dry and she could walk through it. And now she went into the garden and the angel went with her. She saw a tree covered with beautiful pears, but they were all counted. Then she went to them, and to still her hunger, ate one with her mouth from the tree, but no more. The gardener was watching, but as the angel was standing by, he was afraid and thought the maiden was a spirit, and was silent, neither did he dare to cry out, or to speak to the spirit. When she had eaten the pear, she was satisfied, and went and concealed herself among the bushes. The king to whom the garden belonged, came down to it next morning, and counted, and saw that one of the pears was missing, and asked the gardener what had become of it, as it was not lying beneath the tree, but was gone. Then answered the gardener, last night, a spirit came in, who had no hands, and ate off one of the pears with its mouth. The king said, how did the spirit get over the water, and where did it go after it had eaten the pear. The gardener answered, someone came in a snow-white garment from heaven who made a dam, and kept back the water, that the spirit might walk through the moat. And as it must have been an angel, I was afraid, and asked no questions, and did not cry out. When the spirit had eaten the pear, it went back again. The king said, if it be as you say, I will watch with you to-night.

When it grew dark the king came into the garden and brought a priest with him, who was to speak to the spirit. All three seated themselves beneath the tree and watched. At midnight the maiden came creeping out of the thicket, went to the tree, and again ate one pear off it with

her mouth, and beside her stood the angel in white garments. Then the priest went out to them and said, "Do you come from heaven or from earth? Are you a spirit, or a human being?" She replied, "I am no spirit, only a poor mortal deserted by all save God." The king said, "If you are forsaken by all the world, yet will I not forsake you." He took her with him into his royal palace, and as she was so beautiful and good, he loved her with all his heart, had silver hands made for her, and took her to wife.

After a year the king had to go on a journey, so he commended his young queen to the care of his mother and said, if she is brought to child-bed take care of her, nurse her well, and tell me of it at once in a letter. Then she gave birth to a fine boy. So the old mother made haste to write and announce the joyful news to him. But the messenger rested by a brook on the way, and as he was fatigued by the great distance, he fell asleep. Then came the devil, who was always seeking to injure the good queen, and exchanged the letter for another, in which was written that the queen had brought a monster into the world. When the king read the letter he was shocked and much troubled, but he wrote in answer that they were to take great care of the queen and nurse her well until his arrival. The messenger went back with the letter, but rested at the same place and again fell asleep. Then came the devil once more, and put a different letter in his pocket, in which it was written that they were to put the queen and her child to death. The old mother was terribly shocked when she received the letter, and could not believe it. She wrote back again to the king, but received no other answer, because each time the devil substituted a false letter, and in the last letter it was also written that she was to preserve the queen's tongue and eyes as a token that she had obeyed.

But the old mother wept to think such innocent blood was to be shed, and had a hind brought by night and cut out her tongue and eyes, and kept them. Then said she to the queen, "I cannot have you killed as the king commands, but here you may stay no longer. Go forth into the wide world with your child, and never come here again." The poor woman tied her child on her back, and went away with eyes full of tears. She came into a great wild forest, and then she fell on her knees and prayed to God, and the angel of the Lord appeared to her and led her to a little house on which was a sign with the words, here all dwell free. A snow-white maiden came out of the little house and said, welcome, lady queen, and conducted her inside. Then she unbound the little boy from her back, and held him to her breast that he might feed, and laid him in a beautifully-made little bed. Then said the poor woman, "From whence do you know that I was a queen?" The white maiden answered, "I am an angel sent by God, to watch

over you and your child." The queen stayed seven years in the little house, and was well cared for, and by God's grace, because of her piety, her hands which had been cut off, grew once more.

At last the king came home again from his journey, and his first wish was to see his wife and the child. Then his aged mother began to weep and said, "You wicked man, why did you write to me that I was to take those two innocent lives," and she showed him the two letters which the evil one had forged, and then continued, "I did as you bade me, and she showed the tokens, the tongue and eyes." Then the king began to weep for his poor wife and his little son so much more bitterly than she was doing, that the aged mother had compassion on him and said, "be at peace, she still lives, I secretly caused a hind to be killed, and took these tokens from it, but I bound the child to your wife's back and bade her go forth into the wide world, and made her promise never to come back here again, because you were so angry with her." Then spoke the king, "I will go as far as the sky is blue, and will neither eat nor drink until I have found again my dear wife and my child, if in the meantime they have not been killed, or died of hunger."

Thereupon the king travelled about for seven long years, and sought her in every cleft of the rocks and in every cave, but he found her not, and thought she had died of want. During the whole time he neither ate nor drank, but God supported him. At length he came into a great forest, and found therein the little house whose sign was, here all dwell free. Then forth came the white maiden, took him by the hand, led him in, and said, "Welcome, lord king," and asked him from whence he came. He answered, "Soon shall I have travelled about for the space of seven years, and I seek my wife and her child, but cannot find them." The angel offered him meat and drink, but he did not take anything, and only wished to rest a little. Then he lay down to sleep, and laid a handkerchief over his face.

Thereupon the angel went into the chamber where the queen sat with her son, whom she usually called Sorrowful, and said to her, go out with your child, your husband has come. So she went to the place where he lay, and the handkerchief fell from his face. Then said she, "Sorrowful, pick up your father's handkerchief, and cover his face again." The child picked it up, and put it over his face again. The king in his sleep heard what passed, and had pleasure in letting the handkerchief fall once more. But the child grew impatient, and said, "Dear mother, how can I cover my father's face when I have no father in this world. I have learnt to say the

prayer - Our Father, which art in heaven - you have told me that my father was in heaven, and was the good God, and how can I know a wild man like this. He is not my father." When the king heard that, he got up, and asked who they were. Then said she, "I am your wife, and that is your son, Sorrowful". And he saw her living hands, and said, "My wife had silver hands." She answered, "The good God has caused my natural hands to grow again," and the angel went into the inner room, and brought the silver hands, and showed them to him. Hereupon he knew for a certainty that it was his dear wife and his dear child, and he kissed them, and was glad, and said, "A heavy stone has fallen from off my heart." Then the angel of God ate with them once again, and after that they went home to the king's aged mother. There were great rejoicing everywhere, and the king and queen were married again, and lived contentedly to their happy end.

Appendix B

List of illustrations

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1: George Soper, *The Handless Maiden*. 1915. Lithograph. Widener Library, Harvard University (Tartar: 1992).

2: Lucas Cranach the Elder, *Adam and Eve*. 1526. Oil on Canvas. 117 x 80.5 cm. Courtauld Institute of Art Gallery (Glaser: 1921).

3: Constrain mitts [Online].²⁰

4: Constrain Harness [Online].²¹

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7: Hannah Höch's, *Schnitt mit dem Küchenmesser (Cut with the Kitchen Knife)*. 1919-1920. Photomontage, 114 x 90 cm. Collection Staatliche Museum Zu Berlin. (Boswell, P & Makela, M: 1996)

8: Hannah Höch's, *Das schöne Mädchen (The Beautiful Girl)*. 1919-20. Photomontage, 35 x 29 cm. Private collection. (Boswell, P & Makela, M: 1996)

9: Hannah Höch's, *Untitled*. 1921. Photomontage, 35.6 x 30.5 cm. Morton G. Neumann Family Collection. (Boswell, P & Makela, M: 1996)

10: Hannah Höch's, *Grotesk (Grotesque)*. 1963. Photomontage, 25 x 17 cm. Collection Institut für Auslandsbeziehungen Stuttgart. (Boswell, P & Makela, M: 1996)

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²⁰ (Erotictoy Warehouse, 2008:

http://www.erotictoywarehouse.com/advanced_search_result.php?search_in_description=1&s=1&keywords=mitts)

²¹(Extreme Restraints, 2007:

http://www.extremerestraints.com/collars_12/strict-leather-posture-bdsm-collars_87.html)

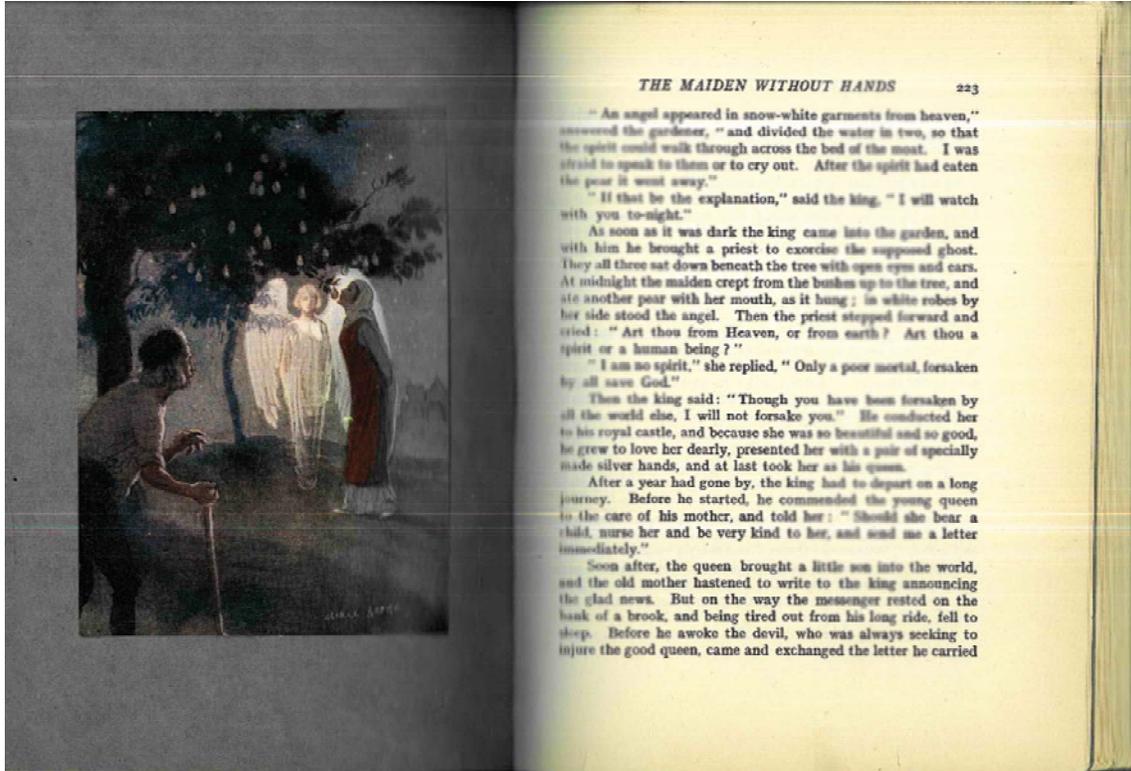
²²(Extreme Restraints, 2007:

http://www.extremerestraints.com/bondage-gear_10/strict-leather-neck-wrist-restraint_78.html)

²³(Extreme Restraints, 2007:

http://www.extremerestraints.com/bondage-gear_10/strict-leather-neck-wrist-restraint_78.html)

Figure 27: René Magritte, *Les Trahison des images*. 1929. Oil on canvas, 62.2 x 81 cm.
Collection of Los Angeles County Museum of Art (Sylvester: 1993).



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"An angel appeared in snow-white garments from heaven," answered the gardener, "and divided the water in two, so that the spirit could walk through across the bed of the moat. I was afraid to speak to them or to cry out. After the spirit had eaten the pear it went away."

"If that be the explanation," said the king, "I will watch with you to-night."

As soon as it was dark the king came into the garden, and with him he brought a priest to exorcise the supposed ghost. They all three sat down beneath the tree with open eyes and ears. At midnight the maiden crept from the bushes up to the tree, and ate another pear with her mouth, as it hung; in white robes by her side stood the angel. Then the priest stepped forward and cried: "Art thou from Heaven, or from earth? Art thou a spirit or a human being?"

"I am no spirit," she replied, "Only a poor mortal, forsaken by all save God."

Then the king said: "Though you have been forsaken by all the world else, I will not forsake you." He conducted her to his royal castle, and because she was so beautiful and so good, he grew to love her dearly, presented her with a pair of specially made silver hands, and at last took her as his queen.

After a year had gone by, the king had to depart on a long journey. Before he started, he commended the young queen to the care of his mother, and told her: "Should she bear a child, nurse her and be very kind to her, and send me a letter immediately."

Soon after, the queen brought a little son into the world, and the old mother hastened to write to the king announcing the glad news. But on the way the messenger rested on the bank of a brook, and being tired out from his long ride, fell to sleep. Before he awoke the devil, who was always seeking to injure the good queen, came and exchanged the letter he carried

Figure 1: George Soper, *The Handless Maiden*. 1915. Lithograph, Widener Library, Harvard University. (Tartar: 1992)

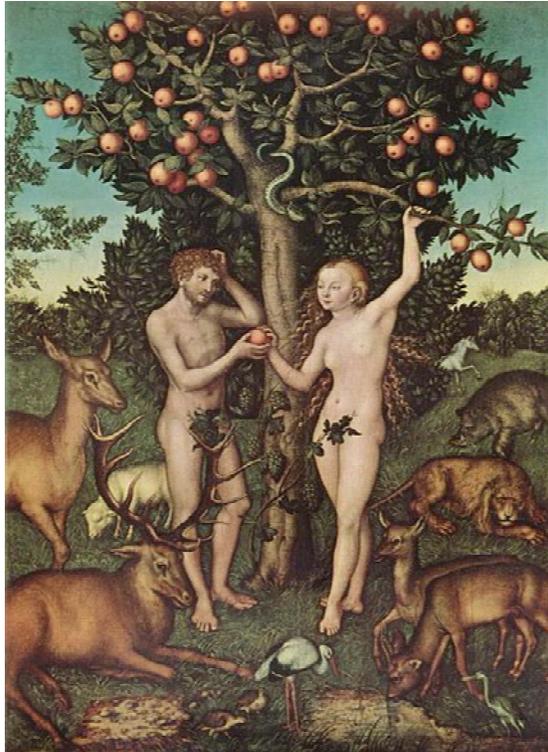


Figure 2. Lucas Cranach the Elder, *Adam and Eve* 1526. Oil on Canvas, 117 x 80.5 cm, Courtauld Institute of Art Gallery (Glaser:1921).



Figure 3. Constrain mitts [Online].
(EroticToyWarehouse, 2008: http://www.erotictoywarehouse.com/advanced_search_result.php?search_in_description=1&v=1&keywords=mitts)



Figure 4. Constrain Harness [Online].
(Extreme Restraints, 2007: http://www.extremerestraints.com/advanced_search_result.php?page=16&keywords=constraint%20harness.html)



Figure 5. Constrain Collar [Online].
(Extreme Restraints, 2007: http://www.extremerestraints.com/collar_17/strict-leather-posture-bdms-collars_87.html)



Figure 6. Leather-neck-wrist-restraint [Online].
(Extreme Restraints, 2007: http://www.extremerestraints.com/bondage-gear_10/strict-leather-neck-wrist-restraint_78.html)

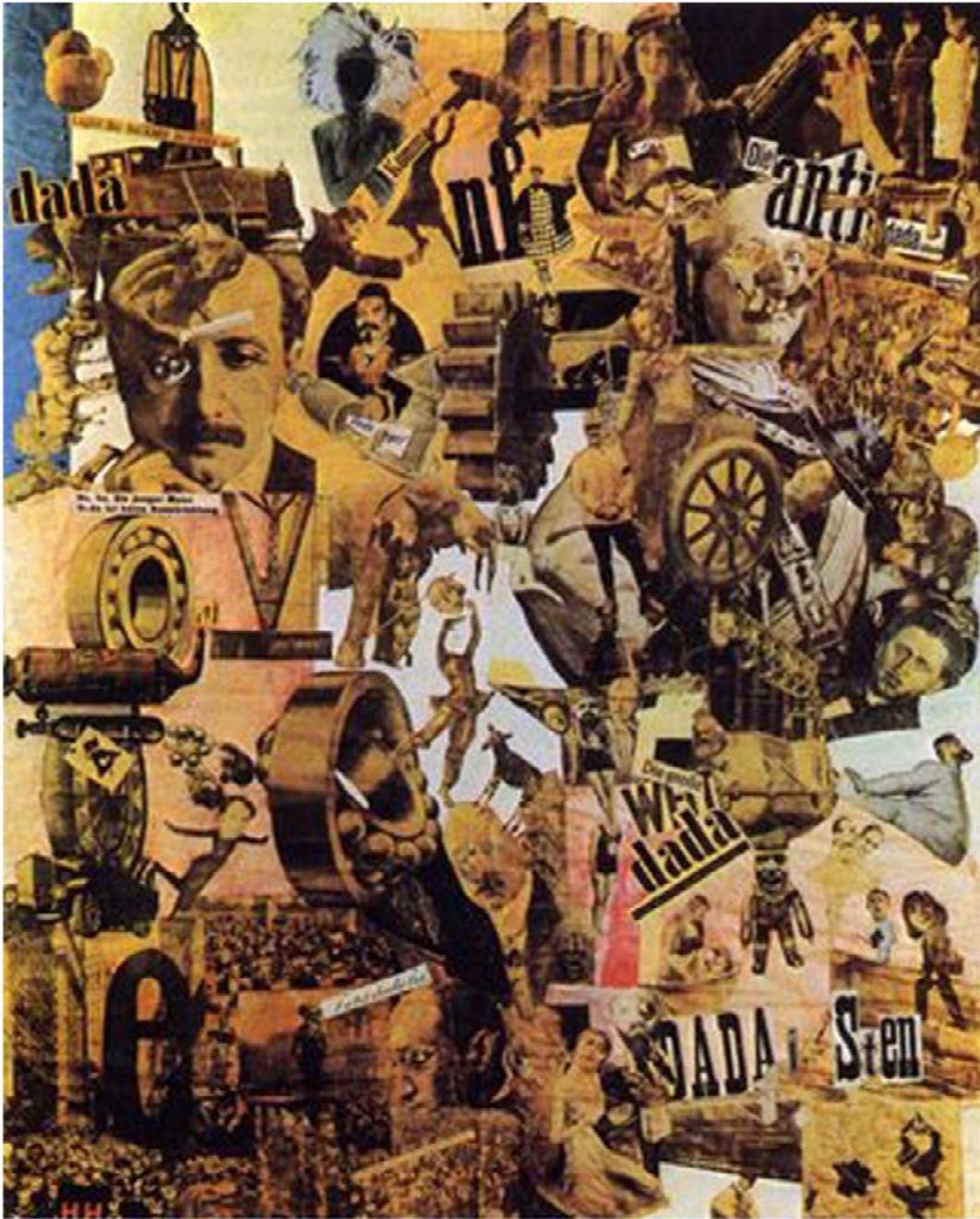


Figure 7: Hannah Höch, *Schnitt mit dem Küchenmesser* (Cut with the Kitchen Knife). 1919-1920. Photomontage, 114 x 90 cm. Collection Staatliche Museum Zu Berlin. (Boswell, P & Makela, M. 1996.)



Figure 8: Hannah Höch, *Das schöne Mädchen* (The Beautiful Girl), 1919-20. Photomontage, 35 x 29 cm. Private collection. (Boswell, P & Makela, M: 1996.)



Figure 9: Hannah Höch, *Untitled*. 1921, Photomontage, 35.6 x 30.5 cm.
Morton G. Neuman Family Collection. (Boswell, P & Makela, M: 1996.)



Figure 10. Hannah Höch, *Grotesk* (Grottesque). 1963, Photomontage, 25 x 17 cm.
Collection Institut für Auslandsbeziehungen Stuttgart. (Boswell, P & Makela, M: 1996.)



Figure 11: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

A certain miller had nothing left but his mill and a large apple-tree behind it. Once when he had gone into the forest, an old man stepped up to him and said, I will make you rich, if you will promise me what is standing behind your mill. What can that be but my apple-tree, thought the miller, and said, yes, and gave a written promise to the stranger" (Grimm: 1915: 220).



Figure 12: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

He, however, laughed mockingly and said, when three years have passed, I will come and carry away what belongs to me, and then he went. When the miller got home, his wife came to meet him and said, that must have been the devil. He did not mean the apple-tree, but our daughter, who was standing behind the mill sweeping the yard" (Grimm: 1915: 220).



Figure 13: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

"The miller's daughter was a beautiful, pious girl, and lived through the three years in the fear of God and without sin. When the day came when the evil one was to fetch her, she washed herself clean, and made a circle round herself with chalk. The devil could not come near to her. Angriily, he said to the miller, take all water away from her"
(Grimm: 1915: 220).

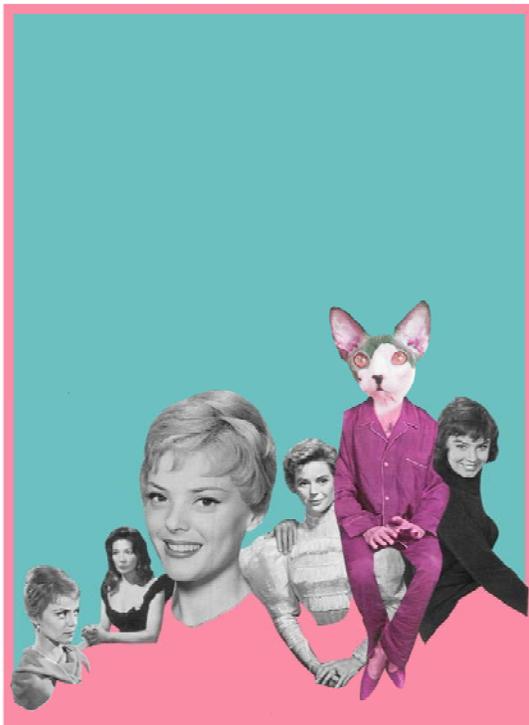


Figure 14: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

"The next morning the devil came again, but she had wept on her hands, and they were quite clean. Again he could not get near her, and furiously said to the miller, cut her hands off, or else I have no power over her!"
(Grimm: 1915: 220).



Figure 15: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

"She replied, dear father, do with me what you will, I am your child. Thereupon she laid down both her hands, and let them be cut off. The devil came for the third time, but she had wept so long and so much on the stumps, that after all they were quite clean. Then he had to give in, and had lost all right over her" (Grimm: 1915: 220).

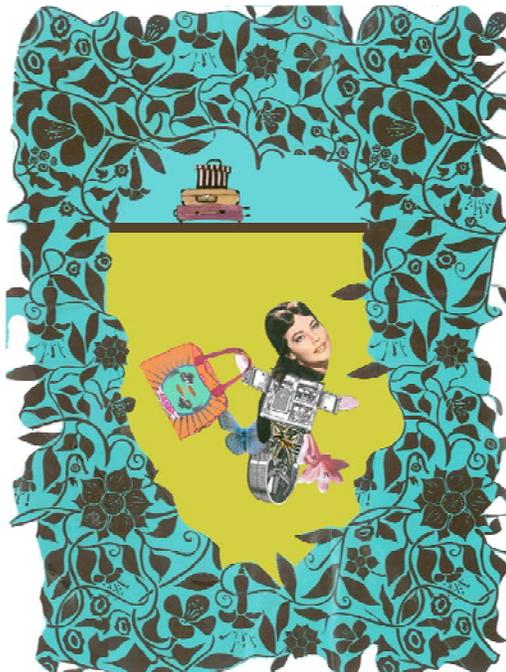


Figure 16: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

"The miller said to her, I have by means of you received such great wealth that I will keep you most handsomely as long as you live. But she replied, I will go forth, compassionate people will give me as much as I require. Thereupon she caused her maimed arms to be bound to her back, and set out on her way" (Grimm: 1915: 220).

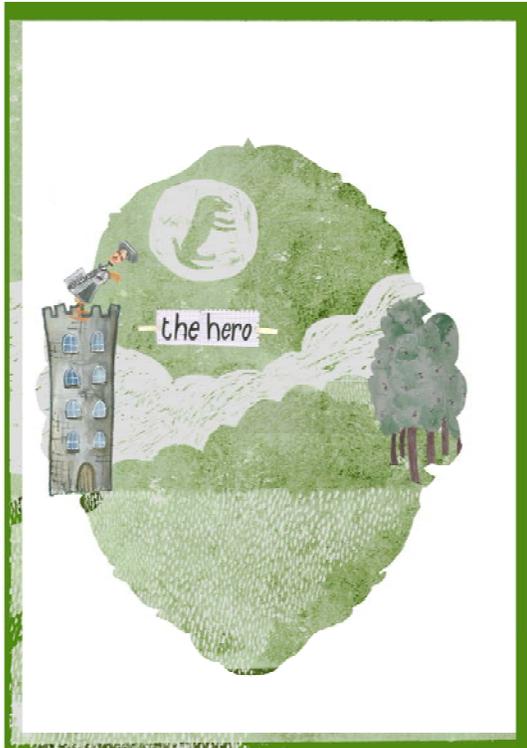


Figure 17: Berry Meyer, *The Handless Maiden*, 2008. Photomontage Print, 30 x 42 cm.

"The king to whom the garden belonged, came down to it next morning, and counted, and saw that one of the pears was missing, and asked the gardener what had become of it, as it was not lying beneath the tree, but was gone. Then answered the gardener, last night, a spirit came in, who had no hands, and ate off one of the pears with its mouth"
 (Grimm: 1915: 220).

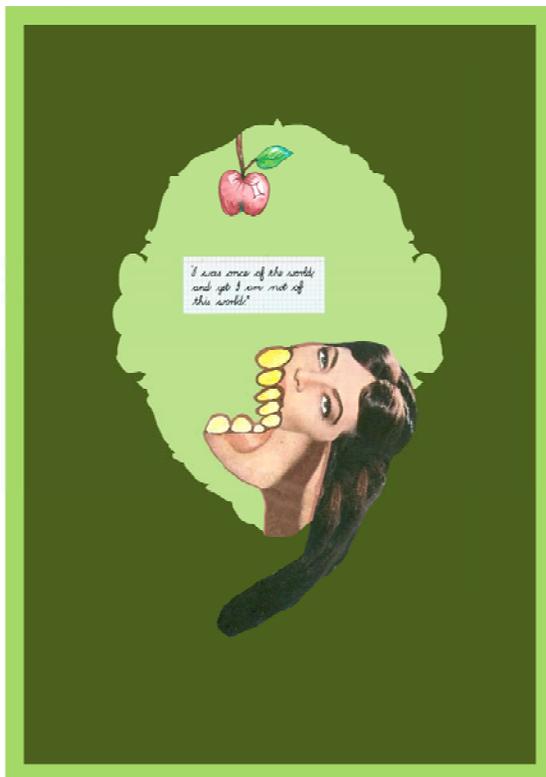


Figure 18: Berry Meyer, *The Handless Maiden*, 2008. Photomontage Print, 30 x 42 cm.

"Then she came to a royal garden, and by the shimmering of the moon, suddenly an angel came towards her, who made a dam in the water, so that the moat became dry and she could walk through it. Then she went to the beautiful pear trees and to still her hunger, ate one with her mouth from the tree, but no more. The gardener was watching, but as the angel was standing by, he was afraid and thought! The maiden was a spirit, and was silent, neither did he dare to cry out, or to speak to the spirit"
 (Grimm: 1915: 220).



Figure 19: Berry Meyer, *The Handless Maiden*, 2008. Photomontage Print. 30 x 42 cm

"When it grew dark the king came into the garden and brought a priest with him, who was to speak to the spirit. At midnight the maiden came creeping out of the thicket, went to the tree, and again ate one pear off it with her mouth, and beside her stood the angel in white garments. Then the priest went out to them and said, "Do you come from heaven or from earth? Are you a spirit, or a human being?" She replied, "I am no spirit, but an unhappy mortal deserted by all but God." The king said, "If you are forsaken by all the world, yet will I not forsake you." He took her with him into his royal palace, and as she was so beautiful and good, he loved her with all his heart, had silver hands made for her, and took her to wife" (Grimm: 1915: 223).

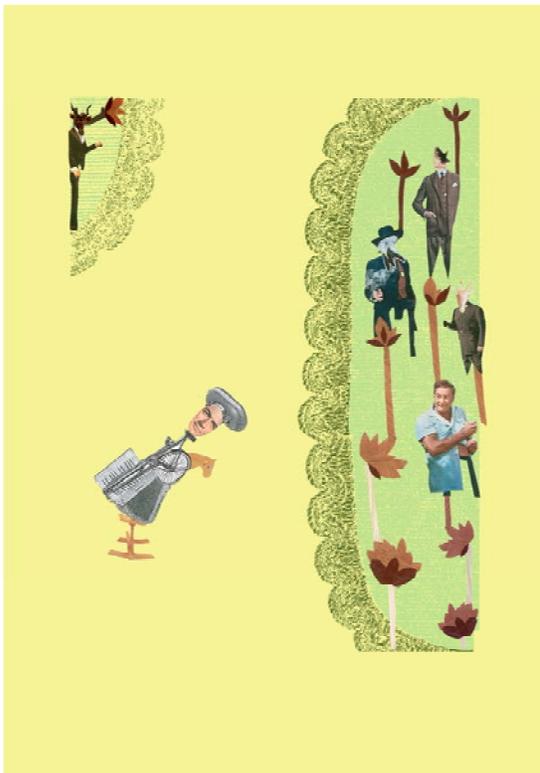


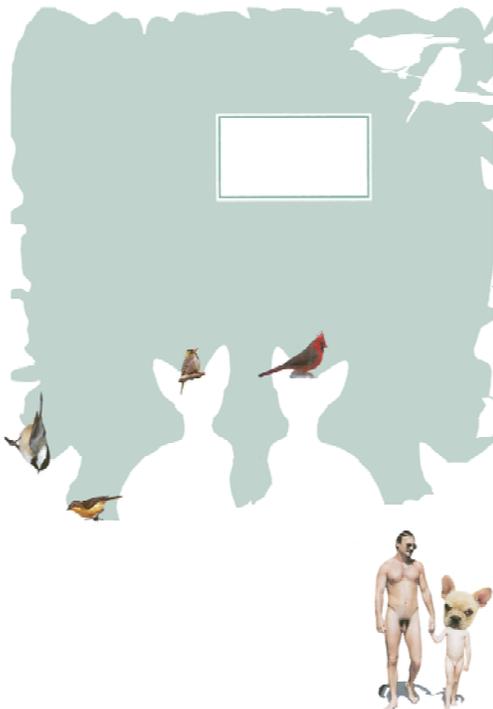
Figure 20: Berry Meyer, *The Handless Maiden*, 2008. Photomontage Print. 30 x 42 cm

"After a year the king had to go on a journey, so he commended his young queen to the care of his mother and said, if she is brought to child-bed take care of her, nurse her well, and tell me of it at once in a letter. Then she gave birth to a fine boy. So the old mother made haste to write and announce the joyful news to him" (Grimm: 1915: 223).



"But the messenger rested by a brook on the way, and fell asleep. Then came the devil and exchanged the letter for another, in which was written that the queen had brought a monster into the world" (Grimm: 1915: 220).

Figure 21: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm



"When the king read the letter he was shocked and much troubled, but he wrote in answer that they were to take great care of the queen and nurse her well until his arrival. The messenger went back with the letter and again fell asleep. Then came the devil once more, and put a different letter in his pocket, in which it was written that they were to put the queen and her child to death" (Grimm: 1915: 220).

Figure 22 : Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm



Figure 23: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

"The old mother wrote back again to the king, but received no other answer, because each time the devil substituted a false letter, and in the last letter it was also written that she was to preserve the queen's tongue and eyes as a token that she had obeyed" (Grimm: 1915: 224).



Figure 24: Berry Meyer, *The Handless Maiden*. 2008. Photomontage Print. 30 x 42 cm

"But the old mother had a hind brought by night and cut out her tongue and eyes, and kept them. Then said she to the queen, "Go forth into the wide world with your child, and never come here again." The poor woman tied her child on her back, and went away with eyes full of tears" (Grimm: 1915: 224).



Figure 25: Berry Meyer, *The Handless Maiden*, 2008. Photomontage Print, 30 x 42 cm

"She came into a great wild forest, that led her to a little house on which was a sign with the words, here all dwell free. The queen staid seven years in the little house, and was well cared for, and because of her piety, her hands which had been cut off, grew once more"(Grimm: 1915: 223).

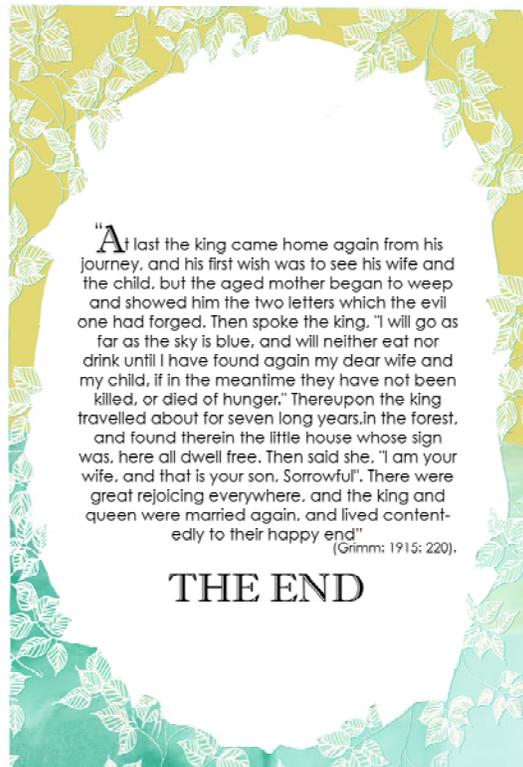


Figure 26: Berry Meyer, *The Handless Maiden*, 2008. Photomontage Print, 30 x 42 cm



Figure 27: René Magritte, *Les Trahison des images*. 1929. Oil on canvas, 62.2 x 81 cm.
Collection of Los Angeles County Museum of Art (Sylvester: 1993).

Appendix C:

**DECLARATION BY PROMOTOR/SUPERVISOR WITH REGARD TO THE
SUBMISSION OF DISSERTATION/THESIS FOR EXAMINATION**

Name of student: Berry Meyer

Student number: 14158833

Degree programme: MPhil in Visual Arts (Illustration)

Title of dissertation/thesis: REPRESENTATIONS OF FEMALE SEXUALITY IN
FAIRY TALE ILLUSTRATIONS AND TEXT, WITH SPECIFIC REFERENCE TO
THE BROTHERS GRIMM'S *THE HANDLESS MAIDEN*.

Year of first registration: 2007

Department: Visual Arts

Promotor/supervisor: Hentie van der Merwe

Co-promotor/co-supervisor : Elmarie Costandius

I hereby declare that I **support** the submission of this student's dissertation/thesis for
examination.

Signature..... Date: 25/02/10

Promotor/supervisor

Signature..... Date:22/02/10

Co-promotor/co-supervisor

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