

In the Deep, Dark Woods: *Little Red Riding Hood* and intersemiotic translations and adaptations in contemporary Japanese art and fiction

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Abstract

Little Red Riding Hood is one of the most prolific fairy tales across the globe, having been translated and adapted hundreds of times over and across cultures. Charles Perrault and the brothers Grimm's versions work as foundational texts for which translators base their interpretations off of. Taking "Little Red Riding Hood" far East to Japan this paper examines the extremes of how contemporary artists have translated and altered a familiar tale and brought gender, sex and sexuality, and feminism into question. Kōnoeike Tomoko's visual art *Knifer Life* and *Ōkamizukin (Wolf Hood)*, and Yamada Izumi's short story "In the Belly of the Wolf" are intersemiotic translations and adaptations that build on the original darkness of the European version with their own darkness. By analyzing these works through structuralist narratology and assessing how far and in what manner they diverge from the source text, we can explore the conflicting binary of female empowerment and objectification, the question of intended audience, and whether these translations are considered feminist (or what).

Keywords: Japan, Fairy Tale, Little Red Riding Hood

"Grandmother, what big teeth you have!" "The better to eat you with, my dear!" These paraphrased lines are what many children in the Western world grew up hearing when *Little Red Riding Hood* was read to them. Except these lines are not

present in every version of *Little Red Riding Hood*, and the story itself varies from beginning to end depending on the translation and the version. *Little Red Riding Hood* is one of the most varied fairy tales across cultures, having been interpreted, translated, and retranslated into something nearly indistinguishable at times. This is the nature of fairy tales, as they do not have an original source text since they originate from oral tradition, and therefore lend themselves to intersemiotic translations and adaptations by giving the author freedom from a rigid source text. In the case of *Little Red Riding Hood*, the first two written accounts of the tale by Charles Perrault (1697) and the brothers Jacob and Wilhelm Grimm (1812) serve as grounding texts for the tale which translators take inspiration from. *Little Red Riding Hood* has its origins in Western Europe, which is why displacing the tale and looking at it in an Eastern context exposes different and sometimes contradictory interpretations and imitations of the tale. Japanese interpretations of *Little Red Riding Hood* build on the original darkness of the tale in the way they regard sex and sexuality, and gender and gender roles, which differs from Western traditions in art and storytelling. After briefly contextualizing the tale in both Europe and Japan, reviewing the “spirit” of the text in conjunction with intersemiotic translations and adaptations, this paper will delve into three close readings: Kōnoike Tomoko’s visual art *Knifer Life* and *Ōkamizukin (Wolf Hood)*, and Yamada Izumi’s short story adaptation “In the Belly of the Wolf.” These close readings reveal that intersemiotic translations and creative adaptations are able to reach greater depth in meaning and gain more in translation than your typical sense-for-sense or word-for-word translation due to their fluidity, which lends itself to varied interpretations; especially in the case of *Little Red Riding Hood*, as Kōnoike and Yamada explore the conflict of empowerment and objectification for a young heroine.

The first written account of *Little Red Riding Hood* was Charles Perrault’s 1697 version, which was a pieced together using fragments from the oral folktale and twisted to suit Perrault’s own literary purposes (Johnson 3). The key point to take from Perrault’s version is the moral he attached to the tale, which is to “watch out for gentle wolves” (Johnson 3). In this metaphor, the heroine Red Riding Hood represents all young “respectable” girls and the deceptive wolf represents men. This tale is one of sexual implications, warning young girls to be wary of

strange men who beneath kind gestures are predatory in reality. Jack Zipes takes it a step farther in his analysis of Perrault's version, claiming that Perrault portrays a helpless girl "who subconsciously contributed to her own rape" (10-11). It also helps to note that in Perrault's version of the tale Red Riding Hood does not have a "happy" ending, as she is eaten by the wolf with no saviour in site. This is the major change that the brothers Grimm applied to their version *Little Red Cap* in 1812, giving Red Riding Hood a happy ending because they found Perrault's version too cruel, too sexual, and too tragic (Zipes 14-15). In the Grimms' version Red Riding Hood is still eaten by the wolf but saved by a hunter who cuts open the wolf to release Red Riding Hood and her grandmother. In the end, the wolf is punished for his deeds as his stomach is filled with stones and he jumps to his death when he tries to escape (Zipes 15). The main point to take from the Grimms' version is that Red Riding Hood is further transformed into a helpless character who is punished for her mistake of trusting a wolf by being eaten and who then needs to be saved by a man. Both of these texts imply victim-blaming, discourage sex and sexuality, and reinforce patriarchal values because young women are naïve in this dark and dangerous world full of monsters. This is the original darkness that Kōnoike and Yamada are building on with their intersemiotic translations and adaptations, and like many other translators they are using Perrault and the Grimms' versions as foundational texts.

While fairy tales have a long history in Japan it was not until after the Meiji Restoration in 1868 that translations of Western fairy tales began to appear (Murai 11). Murai Mayako does an excellent survey of the importation of the Grimms' fairy tales into Japan, examining the shift from sanitized moral teachings altered with Confucian ideas for children to modern adaptations such as *Honto wa osoroshii Gurimu dowa* (*Grimms' Tales Really Are Horrific*), which is intended for an adult audience as the cruel and sexual nature of fairy tales is emphasized instead (Murai 32). The question of audience is one to keep in mind when examining *Little Red Riding Hood* and its translations, since the intended audience shifts depending on the version of the tale. Often, the more sexually explicit and violent the translation of the tale the more likely it is intended for an adult audience. Fairy tales have a connotation for childishness in Japan, as they do in the Western world as well, and this promotes their dismissal or marginalization (Murai 35-36).

Although childishness has other sexual connotations in Japan as well, which differs from Western culture that both Nicholas Bornoff and Hasegawa Yuko explore in their respective essays in *Consuming Bodies: Sex and Contemporary Japanese Art*. Often, there are visual representations of overtly sexy girls who look just under the age of consent and of course the schoolgirl icon which prompts *Roricon* or a “Lolita Complex” for Japanese men (Bornoff 50). Hasegawa explains that because of Japanese men’s loss of identity and “masculinity” after Japan’s loss in World War II, they seek a mother figure who will protect them while simultaneously being a girl “whose sexuality is yet to emerge and who responds passively to his overtures” (128). Teenage prostitution in Japan is spurred on by materialistic motivation, however “Japanese feminists do not necessarily see prostitution as evil or degrading in itself. what is really degrading is the way men and society generally use and view prostitutes in Japan,” and this is different than the problem of sexual slavery (Bornoff 50-51). This problem of audience surfaces again with the concept of *kawaii* and the products aimed at young girls in Japan that parallel the images used in the Japanese sex industry’s advertising campaigns (Hasegawa 128-129). Who is the audience? Children or adults? Women or men? Kōnoike and Yamada’s translations are ambiguous in their intended audience as well, especially as Kōnoike plays off of *kawaii* elements with her visual representations and feeds in to the Lolita Complex. It is also this question of audience that the close readings of their translations will try to answer.

When working with intersemiotic translations and adaptations it can be easy to lose sense of the source text, and it prompts the question of when an intersemiotic translation or adaptation becomes an entirely new creation and at what point it is necessary to make the distinction between allusion and translation. Roman Jakobson addresses the intersemiotic translation as an “interpretation of verbal signs by means of signs of nonverbal sign systems” (233). While John Dryden’s imitation or adaptation is “forsaking both words and sense,” which he regards as the least desirable method of translation (Munday 42). Although, Abraham Cowley believes that there is an inevitable loss of beauty in translation, which is why he champions the translator using their own creativity to create new beauty (Munday 41). This is a philosophy that both Kōnoike and Yamada would agree with, as their “translations” of the tale are fueled by their own artistic

imagination. Imitation and intersemiotic translations are very free form methods of translation, which potentially allows the translator to surpass the original, as the “translation” establishes itself as its own text (Munday 41). In order to track the source text of these kinds of translations and not become lost in the originality of the translation one has to establish what the “spirit” of the text is. The spirit of a text is “the creative energy of a text or language,” which still is not a concrete definition and capturing the spirit is a subjective task for the translator (Munday 40). This is why using structuralist narratology helps to distill the spirit of *Little Red Riding Hood* in a methodical and grounded way. A.J. Greimas’ Sender-Receiver plot pattern aligns with Perrault and Grimms’ *Little Red Riding Hood*, as the mother sends Red Riding Hood to see her grandmother, except the heroine is either denied the completion of the structure in Perrault’s version or does accomplish her task and returns in the Grimms’ version (Tyson 213). The patterns of plot help when working with prose, as in the case of Yamada and her short story. *Little Red Riding Hood* should also contain Greimas’ performative structures (“the performance of tasks, struggles, and the like”) and/or disjunctive structures which “involve travel, movement, arrivals, and departures” in order to be considered a version of *Little Red Riding Hood* (Tyson 213). Finally, there is Tzvetan Todorov’s method of analyzing structural units of narrative to understand their fundamental narrative properties “by combining each character [...] with an action [...] or attribute [...] the kinds of actions and attributes that recur in a text can be categorized” (Tyson 214). In the case of *Little Red Riding Hood*, the heroine (Red Riding Hood) travels to her grandmother’s and encounters the villain (wolf); the villain consumes/kills the heroine and either the heroine is saved and the villain is defeated or not. Using these guidelines and referring back to them in analyzing Kōnoike and Yamada’s translations helps to establish how close they are to their source text or how far the translators have taken creative liberty.

Kōnoike Tomoko’s *Knifer Life* and *Ōkamizukin (Wolf Hood)* are two separate pieces of visual art whose connection to *Little Red Riding Hood* varies in intensity, one (*Ōkamizukin*) a more direct intersemiotic translation than the other. Whereas Yamada Izumi’s short story adaptation “In the Belly of the Wolf” takes creative liberties in its narration and conclusion. All three pieces are clearly alluding to *Little Red Riding Hood* at a very basic level, but they are three of hundreds of

retellings. Why these three specific versions have been selected is because of the surreal elements which connect them, while also retaining the original dark and gothic motifs of the European tale and building on it further with their own darkness. Time also plays a factor in the selection of these interpretations, as these translations both come from the same time period of the early 2000s. The beginning of the 21st century in Japan had a different feminist climate than the previous decades, with Japan recovering from the bubble economy collapse in the early 1990s and emerging from the “Lost Decade.” Kano Ayako describes the decade from 1995 to 2005 as one where “gender” and gender “equality” became one of the most debated terms in Japanese political discourse (140). In an attempt to satisfy the feminists while simultaneously boost the birthrate and the economy the Japanese government devised the term “male-female joint participation” (*danjo kyōdō sankaku*) which is often translated as “gender equal” (Kano 142). However, this phrase was used to signify only that men and women should be treated with equal *respect*, and that both genders have different qualities and capabilities and should therefore be treated differently (Kano 142). This should be kept in mind during the close readings of these translations, as Murai chooses to take a feminist lens for her readings and two of these pieces were created in the beginning of the 21st century, *Knifer Life* in 2000-2001 and “In the Belly of the Wolf” in 2006, with *Ōkamizukin* being the latest creation in 2013.

Kōnoike Tomoko restages the girl, the wolf, and their encounter in the woods in her ongoing collective art projects, working to deconstruct the binaries of human and animal, male and female, and human society and nature (Murai 115-116). *Knifer Life* is one of the first pieces where this theme appears, as it depicts two young girls, only their legs and red trainers showing with the rest of their bodies consumed in a swarm of daggers with wolves sprouting from the body of one of the girls (Murai 121, figure 1, 1A). As multi-medium work, created using acrylic and pencil on canvas and wood panel its narrative developed sideways, similar to the fairy tales that were depicted on a traditional picture scroll from 12th century Japan (Murai 10). This translation has four key motifs that connect with the source text: the young girl, the colour red, the wolves, and the knives. Structurally, *Knifer Life* also falls into a disjunctive structure as the images imply movement with the swirling knives, and leaping wolves. As this piece developed

over time, beginning with one girl surrounded only by daggers and the later addition of the girl and the wolves, it can be assumed that the young girl is the same girl in both frames and like a picture book these two figures are not existing in the same moment but across time. As the art is displayed with the wolves on the left, one would “read” the story right to left as is custom in Japan, beginning with the solitary girl and moving to the wolves in the next frame. This also implies a kind of movement while fitting the previously established frame of the heroine (Red Riding Hood) travelling, encountering the villain (wolf), and being consumed by the villain (wolf).

In Murai’s close reading of the work she emphasizes how Kōnoike depicts the girl as sensuous rather than sensual and denies the usual eroticism associated with the tale, and instead tries evoke the feelings of fear and pleasure when one would encounter a wild animal (122-123). This image can also be seen as a fusion of bodies instead of a consumption, which implies the fusion of roles as well. This can be connected back to the gender debate of that decade, as there was the idea of a “gender-free” society, and the fusion of wolf (the masculine/male) and the girl (the feminine/female) would lead to an obliteration of identity implied by the swirling void created by the knives in Kōnoike’s work. Similarly, Julia Bullock describes the female/feminine and male/masculine binary in *The Other Women's Lib* and how these terms were considered mutually exclusive and complementary, which meant that “embracing one side meant rejecting the other” (2-3). Therefore, the response to male activity and self-assertion is passive and self-effacing behavior, which relates to the still heroine without a face in *Knifer Life*, as she is consumed by knives and wolves (the masculine) (Bullock 2). The young girl in *Knifer Life* also conveys elements of *kawaii* in its sense of emptiness and an absence of centre, related to the commodification of sex and sexuality tied to the consumer culture of modern Japan (Hasegawa 130). There is no visible centre to the swirling mass of knives, like a black hole, and as the heroine as no face, only legs and an implied body she lacks substance as she is consumed by this emptiness. With this disturbing and somewhat violent imagery, *Knifer Life* is meant to appeal to a more adult audience, and one who can interpret the hidden implications of a contemporary art piece. While the story of *Little Red Riding Hood* is structurally present in *Knifer Life*, the moral implications that accompany it vary wildly from

the sexual themes in Perrault's version and instead struggle with gender identity. *Knifer Life* can be read as empowering as it erases both genders and leaves the canvas blank for expression or the morphing of the feminine into the masculine, but it can also be read as the consumption and obliteration of the feminine.

While *Knifer Life* is a more abstract intersemiotic translation that truly takes liberties with the source text, Kōnoike's *Ōkamizukin* takes a more direct approach. *Ōkamizukin* was created for the front cover of *Ima yomu Perō "Mukashibanashi"* (Reading Perrault's *Contes du temps passé* Now) by Charles Perrault and translated by Kudō Yōko, a French literature specialist and feminist critic (Murai 130). Murai reads Kōnoike's illustration of the girl emerging from the wolf's mouth, wearing his head in a hood-like fashion, as kinship and not an adversarial relationship (130, figure 2). She also remarks on the "continuity among the girl, the wolf, and the woods" in this piece, elaborating on Kōnoike's merging of the girl and wolf as an act that "'transvalues' both figures, subverting the conventional perceptions of their nature and their place in a cultural hierarchy" (132). While this translation also contains the motifs of the wolf, the girl, the forest (and darkness), and the colour red (in the title), what is unclear is whether the heroine is being consumed by the wolf, or whether she is wearing it as a cloak. This ambiguity in the image allows for ambiguity in the sense of who has the power in this situation. Is it the wolf who has won by eating his prey, or it is the girl who has triumphed in her escape as she wears her trophy? It can be interpreted as either, and follows the previously established narrative structure using Todorov's methodology where the heroine is consumed by the villain and saved (or not). This translation also follows Greimas' disjunctive structure, with a miniature Red Riding Hood running through the woods and being stalked by a miniature wolf figure on the snout of the wolf hood implying travel and movement.

However, the most prominent feature of this translation that differentiates it from anything Western is the style the girl is drawn in. This girl with her oversized eyes directly relates to the concept of *kawaii*, which implies cuteness, something pretty and lovely that can be labeled as "precious," and "something that we are drawn towards and which stimulates one's feeling of wanting to protect something that is pure and innocent" (Hasegawa 128). This idea of purity and innocence is present in Perrault and the Grimms' version of the tale, indeed that was a part of

the moral and for the Grimms it was the hunter (the man) who needed to save and protect the young girl. However, there is something ominous about Kōnoike's *kawaii* Red Riding Hood, how she does not look frightened and instead seems to lure the observer into the jaws of the wolf with her "cuteness." That innocence plays on our desire to protect and the male sex-drive that has been hijacked by the sex industry and fused with an association to the *kawaii* as they market their industry using *kawaii* imagery (Hasegawa 128-129). This imagery is also confusing in how it does not make its intended audience clear. While *kawaii* imagery was originally used to attract young girls for their enjoyment it was appropriated by the voyeuristic male gaze in Japan, and therefore this translation has the ability to attract both audiences. In doing so it also forces the audience, especially the male audience, to question and perhaps be in conflict as to whether this content is made for them and whether they should be consuming it in the first place. Red Riding Hood is more dangerous than she appears, luring the predator to his death by using the qualities that were meant to make her weak, and whether that is "empowering" for women in a feminist sense is debatable since Kōnoike is only reversing the predatory role and not eliminating the predator.

The final translation of *Little Red Riding Hood* is Yamada Izumi's adaptation "In the Belly of the Wolf," where she uses the Grimms' version as a hypotext and presents her version as the "true" story, filling the narrative gap of the time spent in the wolf's stomach before Red Riding Hood and her grandmother are rescued (Beckett 300, figure 3). However, it is important to note that Yamada was given Perrault's version of the tale by Media Vaca, the publisher of the anthology this short story is in, as inspiration (Beckett 300). During a workshop hosted by Media Vaca, Yamada and twenty other artists "were encouraged not to limit themselves to the classic version but to feel free to change it as they saw fit" (Beckett 300). As a term in translation theory, "true" falls into the same airy category as "spirit" and has little grounding methodology to support it. Truth is a subjective idea as there are many "truths" and they are all dependent on the person's point of view. However, this flexibility allows for adaptations such as Yamada's to still be considered a version of *Little Red Riding Hood*. In Yamada's translation of the story she makes the initiatory nature or performative structure of

Little Red Riding Hood clear as the heroine ventures into the hell of the wolf's belly, only to be faced with a series of trials and "to be reborn and return to the light" (Beckett 300). With this adaptation Yamada assumes the reader is already aware of the hypotext she is drawing from and immediately dismisses the narrative structure of Red Riding Hood being saved from the wolf by someone else, and promises the reader a different structure as "it is a story that not everyone knows" (Yamada 302). Instead of this being a Sender-Receiver structure it is a Subject-Object structure as it becomes a story of Quest/Desire in which Red Riding Hood searches for her grandmother in the wolf's stomach. With this shift in narrative structure Red Riding Hood takes a much more active role in her own story, instead of being the passive young girl told to see her grandmother, taken advantage of by the wolf, and saved by the huntsman. Instead of being sent to go visit her grandmother she is searching for her of her own volition. Additionally, a sub-plot of stories of Quest/Desire is that of the Helper-Opponent in which "a helper aids the subject in the quest; an opponent tries to hinder the subject" (Tyson 213). This sub-plot is present in Yamada's version, which is not present in Perrault or the Grimms' version, and thus pushes the boundaries of an interpretation. In "In the Belly of the Wolf" the terrain itself (the belly of the wolf/the wolf) acts as an opponent with its seemingly endless forest that pushes her to sleep due to exhaustion, poisonous flowers that sing devious lullabies to keep her asleep and sharp thorns that tear at her skin (Yamada 302-303). The helper in this short story is a little monkey who wakes Red Riding Hood and travels with her through the forest of the wolf's stomach to help pull her grandmother free (Yamada 302-303).

As Jack Zipes mentions in his analysis of *Little Red Riding Hood*, the folktales in which Perrault drew his version of the tale celebrated the self-reliance of a young peasant girl and her coming of age as she outwits the wolf (7-8). Therefore, Yamada's version of the tale returns to the form that could be the closest to the "original" telling of the story and arguably maintains a higher level of faithfulness to the source material than Perrault did. This version of the tale also excludes any mention of a male hero and avoids excessive mention of the villain, as the wolf becomes more of a setting and an obstacle than a character. Yamada's Red Riding Hood shows determination and fearlessness as she pushes through thorns, "the

pain [...] so intense that [she] nearly [faints],” until she finds her grandmother who is in the process of turning into a tree, and refuses to give up on rescuing her grandmother, even when the task seems impossible (Yamada 303). As this independent and brave heroine that Red Riding Hood becomes in Yamada’s version, “In the Belly of the Wolf” also arguably becomes the most, if not the only, feminist of the three translations. An essential of Japanese feminism is to go against the Confucian ideal of a woman being demure and submissive, which Yamada’s Red Riding Hood is neither (Bornoff 51). Yamada shows her influence from the feminist Japanese fiction writers of the 1970s and 1980s, where there was a shift from male hero to female heroine in mangas and animes, and these “heroines are all young girls, they are cute-looking but they have a sophisticated understanding of the world and a mature sense of judgment” (Hasegawa 136). Furthermore, these Japanese feminist writers would focus on a female protagonist “who initially perceives herself to be gender-neutral, is confronted with her own femininity, in the form of a gender identity that is forcibly assigned to her by virtue of the fact that she inhabits a female body” (Bullock 56). However, Yamada does not actually mention gender, aside from female pronouns, or any traditional traits associated with the feminine which implies that she is rejecting the feminine/masculine binary and the idea that classified bodies are “expected to exhibit gendered behaviors” (Bullock 2). Yamada’s Red Riding Hood is just as strong and brave as any boy and she does not need a man to save her.

Lastly, there is the matter of audience in Yamada’s “In the Belly of the Wolf.” *Érase veintiuna veces Caperucita Roja (Once Upon Twenty-one Times Little Red Riding Hood)*, the book in which “In the Belly of the Wolf” first appeared was published under Media Vaca’s “Libros para niños” (Books for Children), which is deemed a sophisticated series and as the back cover states are “NOT ONLY for children” (Beckett 300). This perfectly summarizes the audience for *Little Red Riding Hood*, while it has been packaged and sanitized for children in some forms it has also been fleshed out in all of its darkness for adults. *Little Red Riding Hood* is a story that has enough depth, especially in its intersemiotic translations and adaptations, that it reaches a child audience as well as an adult one. As a flexible narrative it has the ability to appeal to both men and women, for different and

varied reasons that range from innocent to disturbing. It all depends on which lens the translator decides to filter the story through.

Unlike the Western adaptations and translations of *Little Red Riding Hood*, which often include Western feminist retellings, Kōnoike puts gender into question while Yamada applies Japanese feminism to her retelling. Kōnoike forces the viewer to confront their expectations of the tale and their expectations of gender, which the European version heavily enforced. Instead of finding a concrete answer, Kōnoike leaves her audience in the deep, dark woods and urges them to find their own way out. Her art leaves the viewer entranced and disturbed, feeling a mix of emotions they are not completely comfortable with but that has an after-taste of curiosity. Whereas Yamada shakes the heroine of the passive and typical “feminine” traits she was assigned by Perrault and the Grimms, and traits that also applied to Confucian ideals of women. Red Riding Hood becomes a legitimate hero, vanquishes the villain without the help from a man and avoids the sexual implications introduced by Perrault by omitting the wolf as a true character and focuses instead on the journey of Red Riding Hood. While each of these versions stays loyal enough to the established narrative structure of the tale they add a dimension that could not be achieved without taking the creative liberties that these women did. Instead of a moral tale chastising sexual transgression or retold as a story about asserting female sexuality through a Western feminist lens, these female Japanese artists are able to put multiple issues into conversation and allow the reader to answer the questions that *Little Red Riding Hood* pulls out of them.

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Figure 1



Kōnoike, Tomoko. *Knifer Life*. 2000-2001, acrylic, pencil, canvas and wood panel. Photograph by Miyajima Kei. *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West / Mayako Murai*. By Mayako Murai. Wayne State University Press, 2015.

Figure 1A



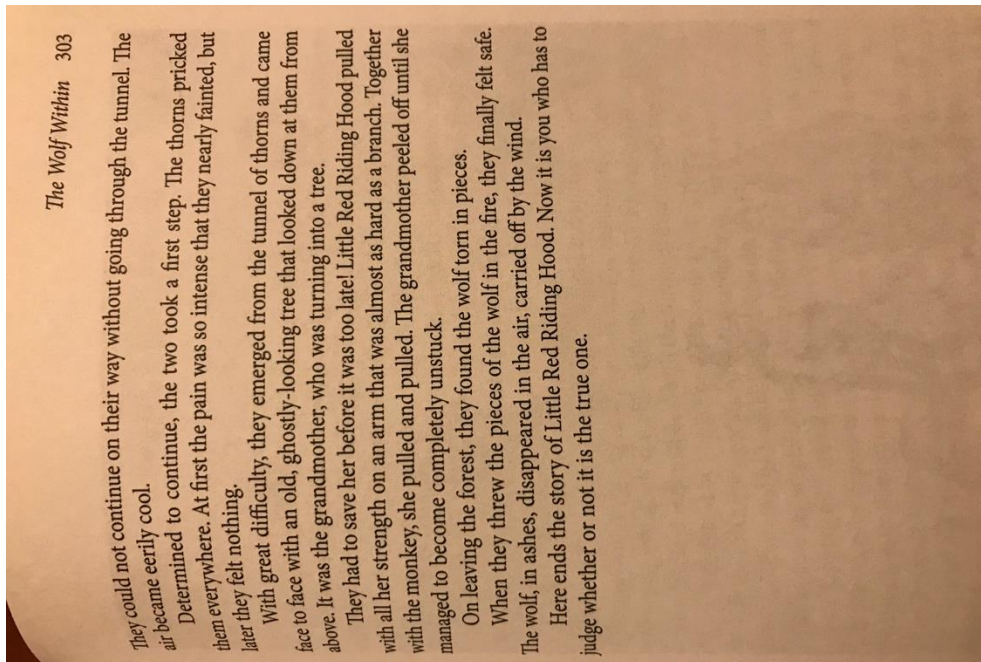
Kōnoike, Tomoko. *Knifer Life*. 2000-2001, acrylic, pencil, canvas and wood panel. Photograph by Miyajima Kei. *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West / Mayako Murai*. By Mayako Murai. Wayne State University Press, 2015

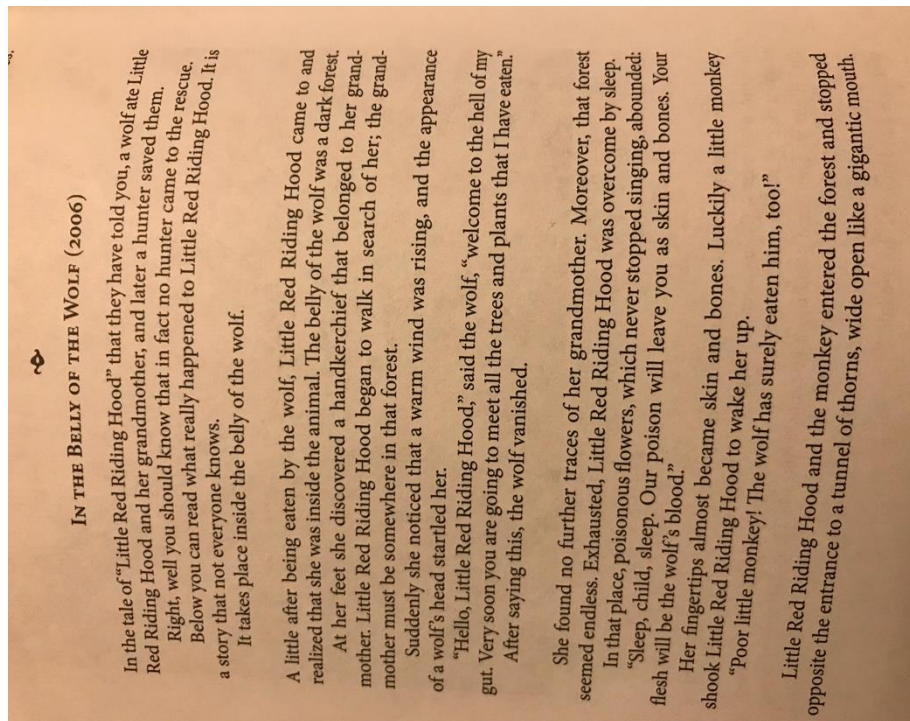
Figure 2



Kōnoike, Tomoko. *Ōkamizukin*. 2013. *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West / Mayako Murai*. By Mayako Murai. Wayne State University Press, 2015

Figure 3





Yamada, Izumi. "In the Belly of the Wolf." *Revisioning Red Riding Hood around the World: an Anthology of International Retellings* / Sandra L. Beckett. Edited by Sandra L. Beckett, Wayne State University Press, 2014, 302-303.



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