TRANSFORMING *BEAUTY AND THE BEAST:* LITERARY AND TYPOGRAPHIC ADAPTATIONS OF AN ANCIENT TALE

by

Bonne R. Zabolotney

PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

In the School of

Graduate Liberal Studies

© Bonne R. Zabolotney 2008

SIMON FRASER UNIVERSITY

Fall 2008

APPROVAL

Name: **Bonne Zabolotney**

Degree: **Master of Arts in Liberal Studies**

Title of Thesis: **Transforming Beauty and the Beast: Literary and Typographic Adaptations of an Ancient Tale**

Examining Committee:

Chair:

———————————————————————————
Stephen Duguid, PhD
Professor, Humanities and Liberal Studies
Director, Graduate Liberal Studies

———————————————————————————
June Sturrock, PhD
Senior Supervisor
Professor Emeritus, Department of English
Acting Graduate Chair, Liberal Studies

———————————————————————————
Anne-Marie Feenberg-Dibon, PhD
Supervisor
Associate Professor of Humanities

———————————————————————————
Christine Jones, PhD
External Examiner
Lecturer, Humanities Department

Date Defended/Approved: _September 12, 2008_

ABSTRACT

This project focuses on a well-known narrative: *Beauty and the Beast* and its mythic predecessor *Cupid and Psyche*. It explores theories of adaptation as it applies to these stories, discusses why these particular stories have remained compelling throughout the modern era, and examines ideas of adaptation within an expressive typographic framework, challenging the relationship between narrator and reader. The project includes a discussion of the specific advantages of typography in its expressive form, and its ability to provide a new visual adaptation of literary works. Finally, this project explores the relationship between the oral and written word in storytelling, and examines whether the written word can form polyphonic visual language that establishes a dialogue, or relationship, between the storyteller and reader. A second component of this project includes three artist's books which provide original examples of typographic adaptations of the three stories in question.

Dedicated to Stacey, Ava, and Zay,

for their endless patience and constant support.

ACKNOWLEDGMENTS

TABLE OF CONTENTS

LIST OF FIGURES

INTRODUCTION

The intent of this project is to explore the relationship between aspects of narratology, the study of fairy tales, the sociological aspects of objects (books, in this case) and visual language, and to discover whether expressive typographic principles can be a unifying thread that weaves these areas to one another.

This project focuses on a well-known narrative: *Beauty and the Beast* and its predecessor *Cupid and Psyche*. It also includes a discussion of the specific advantages of typography in its expressive form, and its ability to provide a new visual adaptation of literary works. It explores the relationship between the oral and written word in storytelling, and examines whether the written word can form polyphonic visual language that establishes a dialogue, or relationship, between the storyteller and reader.

The artists' books created for this project occupy a liminal space between oral story telling, which contextualizes narrative and presents an opportunity for dialogue between the author and reader, and the printed word which can ahistoricize narrative. They are able to encourage the reader to perform the written word by reading aloud and possibly present a different approach to the narrative at each telling, or a different experience for the reader. They are polyphonic in that they not only represent multiple voices through visual language and palimpsestic details, but also because they take the reader's voice and emotion into account.

The story of *Cupid and Psyche*, and its *Beauty and the Beast* variants are complex tales which can be represented dynamically by expressive typography. "Tales of metamorphoses express the conflicts and uncertainties, and in doing so, they embody the transformational power of storytelling itself, revealing stories as activators of change" (Warner, "Fantastic Metamorphoses" 210). Visual language has the ability to match the transformational powers of storytelling because it can become imbued with interpretative and experiential qualities that offer a different experience to each reader.

Typography

Typography, the art of the letterform, plays an integral part in the formation of visual language. As an art form, it has the ability to be *expressive* in order to communicate complex ideas and emotions, and *normative* in order to provide clarity in the content of the work it represents.

> In every era of human history artists, poets, professional and amateur scribes
> have been sensitive to the visual properties of written forms. Consequently
> there is no shortage of material evidence supporting the idea that writing
> is a visual medium. Maximizing the potential of such qualities as color,
> composition, design, and style, writing embodies language in an unlimited
> variety of distinctive forms (Drucker, "Figuring the Word" 57).

Throughout history, typography has evolved and expanded beyond its original function of communicating language in a visual form to include conceptual content and emotional expression. As Johanna Drucker states above, expressive typography relies on qualities of colour and composition in order to communicate to its reader, and can symbolize to the reader levels of emotion, voice and character. The literary themes discussed in this paper can use typography as a visual representation of ideas, emotions and recurring situations that the three stories have in common.

Achieving a heightened level of expression through typography is a relatively recent idea, which corresponds to the evolution of technology in the printing industry following the Industrial Revolution. Stephané Mallarmé, a French poet who lived from 1842 to 1898, was a seminal figure in creating poetry with a close relationship with sound. "Mallarmé believed that writing should be close to the abstraction of music, that it should create its effects by enigma and veiled suggestion rather than description or exposition, and that conventional syntax could be dispensed with" (Glueck). Although Mallarmé experimented with syntax and wordplay, and sound is an extremely important aspect of his work, his use of typography does not address character and dramatic voice in the aggressive manner of his successors in sound poetry. Before the first World War, the Futurists, led by the Italian poet Filipo Marinetti, produced some of the first widely distributed examples of expressive typography. Marinetti sought to reproduce his poems in a form that expressed the violent ideals of the
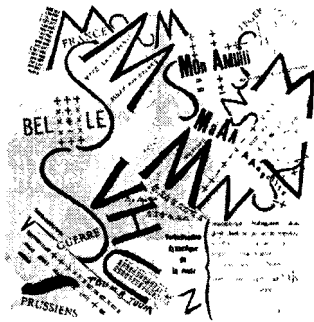
FIGURE 2: GEORGE GROSZ,
DADA MAN, 1919

Futurists, and the characteristics of the emerging twentieth century — speed, dynamism, violence and noise (figure 1). "Marinetti wrote that a man who has witnessed an explosion does not stop to connect his sentences grammatically but hurls shrieks and words at his listeners" (Meggs 251). These poems disregarded any preceding visual typographic principle by displaying type that was hand-drawn, mechanically reproduced, and cut from other printed sources to create visual juxtaposition and disharmony. The words were often taken apart visually, and sentences visually collided with each other. The resulting effect was that the viewer not only read the words but understood the force with which some words were emphasized, or the speed in which one voiced the words. The Dadaists followed the Futurists in this mode and produced work that Walter Benjamin described as a "'word salad' containing obscenities and every imaginable waste product of language" (237). Benjamin's words, evidently critical of the Dada aesthetic, described their typographical approach as an attempt to imitate the same effects as film — movement, sound, and visual impact (ibid). Dadaists took their concepts one step further, however, by using found words in previously printed sources such as newspapers and recontextualizing them in their compositions (see figure 2). In fact, the act of using clippings from various pre-printed sources in their montages indicate the Dadaists' ability to form polyphonic compositions. In addition to the 'found voices' in the compositions, the Dadaists took the viewer's voice into account as well. Rather than remaining a passive witness to a Futurist performance on paper, a Dadaist composition provokes a dialogue that includes viewer reaction to the artwork, encouraging individual interpretations and conclusions which

vary from viewer to viewer. There is no one certain way to "read" their work.

Other artist/designers of this age, including Fernand Léger, continued to work with typography as their main visual element in compositions meant to reflect the movement and ideals of the cinematic experience. While
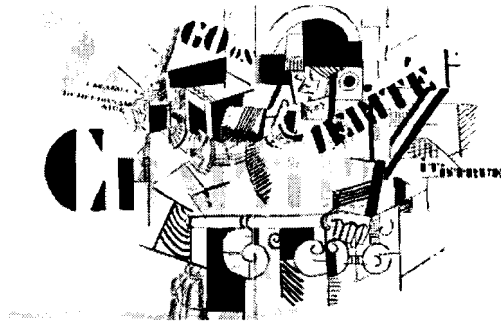
FIGURE 3: FERNAND LÉGER, *LA FIN DU MONDE*, 1919

Léger, the Futurists, and the Dadaists are the main influences of the visual component in this project, it is *only* Léger who touches on the concept of adaptation in his work. His compositions for *La Fin du Monde* (figure 3) are visual interpretations of a French screenplay-turned-novel. This work, unlike the work of Futurists and Dadaists, takes into account cinematic characteristics such as pacing, transitional elements (how one composition evolves in order to visually evolve to the next composition), and change of scenery. It becomes a performance and a dialogue, urging the reader to perform the work while they read. Just as the spoken word can originate from a single voice, the written word can also project a voice that is equally singular while carrying with it visual characteristics denoting cultural identity, emotion, and contemporary context. The written word also has the ability to be polyphonic — projecting many voices within many contexts. As a visual language, typographic elements can represent the narrative voice, individual characters' voice, and a dialogue between the reader and the narrator. This dialogical relationship between reader and narrator becomes the instance where story adaptation takes place.

Adaptation

This paper, dealing as it does with three versions of the same narrative, explores ideas of adaptation within an expressive typographic framework and challenges the relationship between narrator and reader. As Linda Hutcheon says in her recent book on adaptation theory: "To deal with adaptations as adaptations is to think of them as, to use Scottish poet and scholar

Michael Alexander's great term, inherently 'palimpsestuous' works, haunted at all times by their adapted texts. If we know that prior text, we always feel its presence shadowing the one we are experiencing directly. When we call a work an adaptation, we openly announce its overt relationship to another work or works" (6). Fairy tales, my subject matter in this project, have been retold and recontextualized with each retelling for hundreds of years. For instance, stories containing sex and violence — including *Sleeping Beauty, Cinderella* and *Red Riding Hood* — have been adapted and rewritten for children while other stories have been adopted by countries and regions as a part of their cultural identity.

Part of the impetus to retell stories includes an experiential relationship between the reader and the story itself. The way in which the story is told, combined with the reader's emotional, physical and psychological reaction — the interpretation of the story and the way the story 'speaks' to the reader — leaves an impression. This impression can be interpreted as a kind of ownership. Donald Haase explains this further: "by actively selecting, discussing, enacting, illustrating, adapting and retelling the tales they experience, both adults and children can assert their own proprietary rights to meaning" (363). The relationship the reader (or listener) establishes with the story may create the urge to repeat the story over and over again, which leads to memorization. Memory also has a part in creating a context for the story. Actually experiencing the story and remembering the experience are two different entities altogether. "Part of both the pleasure and the frustration of experiencing an adaptation is the familiarity bred through repetition and memory" (Hutcheon 21). At the heart of this typographic exploration and adaptation is the myth of *Cupid and Psyche*, and two of its literary variants — *La Belle et la Bête* by Jeanne-Marie Leprince de Beaumont (18th century, Baroque) and *Beauty and the Beast* by Anne Thackeray Ritchie (19th century, Victorian).

Typographic Adaptations

The visual component of this project demonstrates how theories of translation are able to manifest themselves within a typographical context, and each of the three stories will become

a typographic adaptation. Typography is not a neutral medium. It has the ability to be con-

notative and not merely denotative, and can signify layers of implied meanings that may not

be specifically described in the text. These typographic adaptations also display the literary

relationship between each other. It is this specific relationship — a thread of familiarity and

repetition — which makes this particular set of stories compelling. For the sake of clarity

throughout this essay, I will refer to *Cupid and Psyche* as the original story, and both *Beauty and*

the Beast stories as variants. These variants are indeed literary adaptations by definition, but

because I am designing and producing visual adaptations of each of these stories in the form

of expressive typography, I feel it is important to label them in a different manner for critical

discussion.

As mentioned above, the adapted story becomes a palimpsest —a new story that

has been written as a layer on top of an older, erased story, but with remaining traces of its

predecessor. These traces become the common thread between the three stories, emerging

occasionally to remind the reader that the key themes of these stories remain somewhat the

same. The *Cupid and Psyche* variants specifically reflect significant human concerns: transfor-

mation/metamorphosis; physical beauty and ugliness; the complex role of the female; virtue

and duty; and several issues arising from the exogamy that is an essential part of this narrative

— loneliness, isolation and a permanent outsider status.

The Female Figure and the Female Reader
As with many fairy tales, the female protagonists in this family of stories are the most compel-

ling characters. Marina Warner, the well-known mythographer, novelist and cultural historian

states that no matter what mental or physical task the female protagonist must face when

encountering the Beast, she will always arrive at "some knowledge she did not possess"

("From the Beast to the Blond" 318) and that the existence of these tasks and the Beast himself

is necessary before she reaches this new realization. Warner goes further to say that *Cupid and*

Psyche and its variants become "the most eloquent testaments to women's struggles, against

arranged marriage, and towards a definition of the place of sexuality in love" (ibid), and have helped establish a tradition of didactic female storytelling that has resurfaced with each retelling of this story.

The female reader is able to identify the palimpsestuous traces among each story variant, and take ownership of these stories because they are a part of her own story and ahistorical in the sense that they are not connected to any one culture in any one period in time. Not every woman in every culture may be able to identify with issues arising from exogamy, but almost every woman knows what it means to evaluate others in terms of beauty and ugliness. This is a part of our contemporary social fabric — entire industries of fashion, cosmetics and entertainment hinge upon these judgments. In *Cupid and Psyche,* Psyche's unearthly beauty — an attribute beyond her control — condemns her and then ultimately becomes part of her salvation. De Beaumont's baroque story adds virtue to Belle's attributes while Thackeray Ritchie's Victorian story added a sense of duty to Belle's qualities. Each generation that retells this story adds the concepts and qualities that make up the ideal woman for that period of time. The retelling as the product of a specific period contextualizes the ahistorical traces. The traces of each story persist, and ultimately the issues surrounding the complexity of the female character remain unchanged. Women are still challenged by ideas of beauty and ugliness, virtue and duty, and isolation and loneliness in marriage.

In her essay "The Female Voice in Folklore and Fairy Tale", Karen Rowe proposes that the art of storytelling is "semiotically a female art"(308). She goes further to state that traditional female activity, such as spinning and weaving, has an ability to make silent matter speak, and can make meaning out of "inarticulate matter" (300). Her prime example stems from another myth: Ovid's account of Philomela and her sister Procne. Philomela, physically and mentally violated by Procne's husband Tereus, weaves her story in a tapestry which is then delivered to Procne in a bid to expose Tereus' crimes. With this example, Rowe constructs a distinctly female landscape of storytellers (Philomela), listeners (Procne), and female interpreters — in particular, an old woman delivering Philomela's weaving to Procne. The feature of

the old woman presenting the story returns in Apuleius' *The Golden Ass*. An old woman tells

the story of Cupid and Psyche to calm the fears of a kidnapped bride. Thackeray Ritchie also

honours this tradition in her Victorian version of *Beauty and the Beast*. The narrator is an old

woman who is a neighbour of the coarse and awkward —beastly, as he is described in the

story— Guy Griffiths. She acts as a confidante to both Guy and Belinda, simultaneously telling

their stories as a passive observer and provoking each of the characters to take action.

Oral, Literary, and Typographic

Walter Benjamin wrote that the "technical reproduction can put the copy of the original into

situations which would be out of reach for the original itself" (177). A single oral version of a

story can really only be heard once, but the story-teller and her listeners are able to experience

the story differently each time the story is told. The storyteller can emphasize various aspects

of the story at each retelling, while her listeners may notice a detail they hadn't heard before.

I have designed and produced typographic adaptations, the companion to this essay, in order

to explore the concepts of experience and reinterpretation that exists in oral storytelling and

how these concepts may exist in an expressive, typographic, and readable form. They are

intended to record the spoken word without creating a static and inflexible visual structure. In

other words, the typographic structure solidifies and records the story once and for all while

the energetic visual structure of the story leads to a variety of multiple interpretations. The

typographic books bridge two forms — spoken and written — and allow the written stories

to exist in situations where the spoken word cannot. Linda Hutcheon, in her recent study of

adaptation, writes that "recognition and remembrance are part of the pleasure (and risk) of ex-

periencing an adaptation; so too is change. Thematic and narrative persistence combines with

material variation, with the result that adaptations are never simply reproductions that lose

the Benjaminian aura. Rather, they carry that aura with them" (4). It is my intent to redesign

these stories to visually show a narrative connection — the ahistorical traces of each other

— to create a family of stories. Not only will the typographic adaptations — visual adaptations of existing literary variants — become a visual and tangible result of exploring voice, narrative, and various aspects of literary form, they become an illustration of the adaptation process that is critiqued and discussed in this paper. The typographic adaptations also explore cultural and historical implications, as discussed in *The Fairytale and Its Cultural Context* at the end of Chapter One, that are imbedded in visual language. My challenge in designing these books is to communicate which narrative details transcend cultural and historical contexts and become not only ahistorical but culturally neutral.

It is also important to note that while this paper looks carefully at feminist, historical, sociological and ideological approaches to examining the fairy tale, it does not delve into the many other rich and complex methods of reading these stories, such as folkloricist, structuralist, psychoanalytic, or marxist approaches. There is also a wealth of information on narrative structures and forms which are not addressed here, as I merely skim the surface of narratology and its many theoretical approaches. This paper is not meant to be authoritative in this area, but uses some key principles to promote the idea that successful narrative structure requires context, and recontextualization allows the same story to be told in infinite ways.

1: LITERARY ADAPTATIONS OF *CUPID AND PSYCHE* AND COMMONALITIES BETWEEN VARIANTS

The Grand Narrative of Cupid and Psyche

In Thomas Bulfinch's *The Age of Fable*,[1] Bulfinch recounts Apuleius' late Roman myth of *Cupid and Psyche*. Originally a part of Apuleius' book, *The Golden Ass* (also called *Metamorphoses*), *Cupid and Psyche* tells the story of a young princess, Psyche, who is famous for her uncommon beauty. Her beauty becomes celebrated to the point of worship, which in turn gave great offense to the goddess Venus. Venus calls upon her son Cupid to punish Psyche by making her fall in love with someone lowly "so that she may reap a mortification as great as her present exultation and triumph" (Bulfinch para. 3), but Cupid himself falls in love with Psyche instead. Meanwhile, Psyche's parents fear that they have angered the gods, and consult an oracle who claims that their daughter is destined to marry a monster. Psyche is "sacrificed" to this monster who is, in fact, Cupid. Cupid gives Psyche invisible servants and all the luxuries she can think of, but only visits her at night. Psyche eventually misses her family, and asks Cupid to allow her sisters to visit. Her jealous sisters convince Psyche that her husband is a serpent who eats pregnant women, and that she should cut off his head in his sleep. Psyche consents to kill her husband that very night, but when she holds the lamp up to her sleeping husband she sees that she has married "the most beautiful and charming of the gods" (ibid para. 15). She then accidentally spills a drop of burning oil on Cupid's shoulder, which causes him to wake up, reprimand her, and leave. Psyche's palace and gardens disappear, and she is left to ponder her predicament. After some wandering, she begs Venus for forgiveness. Furious that her son disobeyed her, and believing that Psyche should still be punished, Venus sends Psyche on a series of challenging — and often life endangering — tasks, including separating various

---

[1]   Despite the superior and more recent translation of Cupid and Psyche by E.J. Kenny (Penguin Books 2004), I have chosen Bullfinch's translation for a number of reasons. This translation is not only more accessible and available as a part of the public domain, it is also a Victorian version which has been adapted for a Victorian audience, further demonstrating recontextualized versions of this story within specific cultural frameworks.

grains from each other, gathering fleece from golden sheep, and collecting a box of 'beauty' from Proserpine, the goddess of the underworld. Each task begins with Psyche despairing and preparing for defeat, but then immediately helped by an element of nature — ants, rivers, and disembodied voices who give her directions and encouragement. Her last task, collecting beauty from Proserpine, piques Psyche's curiosity and when she opens the box, she is overcome by "an infernal and truly Stygian sleep" (ibid para. 30). Cupid finally comes to her rescue, gathers up the sleep, and wakes Psyche, telling her that "Again ...hast thou almost perished by the same curiosity" (ibid para. 31). Cupid convinces Jupiter to make Psyche a goddess, and their marriage is recognized by all Gods. "Thus Psyche became at last united to Cupid, and in due time they had a daughter born to them whose name was Pleasure" (ibid para. 33).

In *Six Myths of Our Time,* Marina Warner discusses the usage of the word myth and states that "myths are not always delusions ...they represent ways of making sense of universal matters, like sexual identity and family relations, and ...they enjoy a more vigorous life than we perhaps acknowledge, and exert more of an inspiration and influence than we think" (XIX). *Cupid and Psyche* is a myth ripe with details that have inspired and influenced countless tales, including many versions of *Beauty and the Beast* (not always titled as such) and *Cinderella.* Despite the fact that these fairy tales are set in periods in the historical past, the overall structure of *Cupid and Psyche* has the ability to be recontextualized and placed in a contemporary setting. Several timeless characteristics of this myth require little change in literary adaptations. They are issues that are continued throughout contemporary storytelling — in novels, movies, and music — and remain unresolved.

The Goddess Venus appears in Apuleius' myth as the quintessential wrathful mother-in law — a woman who resents the woman her son married and is determined to make her life a misery. Psyche's own mother is missing from this tale. We as readers can only assume she exists because of the use of the phrase "her parents" early on in the story. While the character of the spiteful mother-in-law, also called step-mother in earlier times, seems to have

been directed towards other story variants such as *Cinderella*, the absence of a mother figure remains throughout many *Beauty and the Beast* stories.

The aesthetic rivalry that Venus assumes between herself and Psyche also stems from how beauty is perceived in a variety of circumstance. Venus' beauty is meant to be unrivaled, and yet Psyche appears in the story with a beauty that is compared to Venus'. Uncommon beauty becomes outcast for many reasons in this story. Venus' beauty exists despite her dark and erratic temperament, while Psyche is punished — by her own people as they prepare to sacrifice her, and by Venus, who resents her existence — although it's obvious that Psyche's appearance is beyond her control. Cupid, too, is deemed the most beautiful male god, but is an outcast of his own choosing. His choice to visit Psyche only at night, under the cover of darkness, fuels Psyche's fears that she married someone monstrous and beastly.

Themes of eros and love also pass from *Cupid and Psyche* to the *Beauty and the Beast* variants. In other translations of *Cupid and Psyche*, Venus sends her son Cupid off with a passionate kiss. Bulfinch's Victorian translation removes this detail in the story, which in itself is an example of the recontextualization in storytelling. The omission of this scene, as well as other erotic details (including Venus bathing and cavorting in the sea), suggests that Bulfinch imposed his Victorian morality on this ancient text. He did not omit the fact, however, that by the time Psyche sends for her sisters, she is noticeably pregnant. Cupid and Psyche have *both* enjoyed all the pleasures of married life, without having experienced an officially sanctioned marriage. This idea of mutual pleasure is not necessarily passed onto subsequent adaptations. In the *Beauty and the Beast* variants the idea of love becomes more idealized than physically realized, and any hints of eroticism become subtext buried within character development. Marina Warner explains this further by stating that "the Beast presents the major mythic figure of masculine potency, of Eros, and the plots in which he moves offer a blueprint for the proper channeling of masculine erotic energy in society; this alters according to context" ("Six Myths of Our Time" 76).

Although all these stories have a male beast (literally or figuratively a beast) who is vital to the story's plot, it is the female protagonist who remains central to the story. *Cupid and Psyche* offers very little detail about Cupid's character and we are only exposed to his few conversations with Psyche, and his appearance at the end of her ordeals. This changes little in the *Beauty and the Beast* variants. We don't gain great insight into Beaumont's Beast character, and although we sense that Thackeray Ritchie's Guy Griffiths has complex feelings and angst, in both cases the narrative remains with and follows Belle and Belinda in their respective stories. Each of these female protagonists inherits Psyche's quest, having to overcome challenges unique to each their individual cultural and historical context. These female characters call into question Max Lüthi's folklorist opinion of fairy tale characters, who are extreme contrasts of each other: "...they are either poor or rich, spoiled or cast out, very industrious or completely lazy... a king's son or a peasant's son... the princess marries the country bumpkin," (Lüthi 34) and so on. While the title *Beauty and The Beast* does indeed indicate extremes, and Belle/Belinda's good character is contrasted with her sisters' bad character, Lüthi's concept of extremes does not address the Beauty/Beast variants that introduce the concerns of middle class and everyday life. Beaumont's and Thackeray Ritchie's work both start to become more complex through the introduction of a beautiful woman with a personality flaw — a woman who struggles with the expectations of her sex (duty, honor, etc), and who is middle-class. The emergence of characters that are middle-class, unlike earlier versions, reflects the historical change in influence and power, and implies that this aspect of the social fabric relates to its readers. It also underscores the idea that wealth and material and social gains can lost or gained in an instant — not by magical interference but through sheer human folly or ignorance.

Much of the complexity of the female figures stem from Psyche's metaphorical and spiritual metamorphoses. The word Psyche in Greek means 'moth' or 'butterfly', and later 'soul', and indicates her change from a larva, or juvenile stage of innocence, going through a development (pupa) period which is mysterious and not transparent to viewers, and finally

emerging from incubation as a butterfly with newfound freedom and abilities. Psyche changes from mortal to immortal, from innocence to self-discovery, and from girl to mother.

The grand themes of the *Cupid and Psyche* narrative not only lend themselves to *Beauty and the Beast* variants, but also to typographic adaptations. Pacing and rhythm of the story, character, plot, and recurring visual ideas are elements that can be visually expressed in all typographic compositions in this project. Marie-Laure Ryan states that

> if we define narrative in cognitive terms, it is not a linguistic object but a
> mental image. While it may be true that only language can express the causal
> relations that hold narrative scripts together, this does not mean that a text
> needs to represent these relations explicitly to be interpreted as narrative (11).

Ryan goes on to illustrate her idea with a sequence of three cinematic images of a man unable to sleep, a telephone ringing, and a mirror breaking (ibid). It is the unspoken mental and logical connections that allow the viewer to interpret the relationship between these images. Typography holds the ability to become a linguistic *and* cognitive image when used in an expressive manner. Colour, size, distortion, and repetition are just some of the elements that contribute to a cognitive reading of the story. With these techniques, the reader is able to infer the emotional tone and energy of the story. In her book, *Narratives across Media*, Ryan displays a table classifying "media affecting narrativity" (21) where she describes "comic strips, artist's books, children's books, newspapers" as static "linguistic-visual" narratives (ibid). This is where typographic adaptations are situated. The compositions are indeed static by definition, but indicate movement, sound and tempo. If the books are read aloud, and in the process become performances, they move to the "linguistic-acoustic-visual" category, occupied by other types of performances, including cinema, theater, tv, and opera (ibid).

Recurring and distinctive themes, recontextualized in adaptations
As stated in the introduction, it is not my intention to address the many complex ongoing discussions concerning narratology in this paper, but I feel it's important to underscore the

concept that context changes the nature of every story. Ruth Bottigheimer definitively states

that "fairy tales always reflect the society in which they are told" (5). Societies and culture are

in constant flux, and the way in which we see ourselves and others navigating through society

also changes constantly as we grow, learn, and experience life. Marie-Laure Ryan adds further

complexity to this idea, stating that:

> Sociological approaches shift the focus of investigation from *narrative as a*
> *text* to the *performance of this text* as what we may call, with David Herman, a
> 'contextually situated practice.' The study of contexts in which narration takes
> place is an important project, but it is not conducive to a general definition.
> Even if we remain within the domain of verbal narration, the common de-
> nominator of social events as diverse as conversational gossip, the presenta-
> tion of news on television, ...the retelling of the plot of a movie to a friend, the
> confession of sins to a priest, or the writing of a novel resides neither in the
> concrete circumstances nor in the particular social function of the narrative
> act but in the context-transcending nature of this act (4-5).

The concept of narrative structure becomes increasingly complex as the many and diverse

meanings of narrative converge during a reading, performance, or casual discussion of the

story. It could be argued that both *Beauty and the Beast* variants are contextually situated

— they are firmly rooted within their historical setting — but that *Cupid and Psyche* has more

context-transcending qualities, which is why it is easily adapted throughout history. *Cupid and*

Psyche is less dependable on historical context. In *The Fantastic: A Structural Approach to a*

Literary Genre, Todorov paraphrases Northrop Frye's classification of the "various modes of

fiction", which conveniently illustrates a main difference between the three texts:

> i. The hero is by nature superior to the reader and to the laws of nature; this
> genre is called myth.

> ii. The hero is by degree superior to the reader and to the laws of nature; this
> genre is that of legend or fairy tale.

> iii. The hero is by degree superior to the reader but not to the laws of nature;
> this is the high mimetic genre (Todorov 11)

Psyche fits the first classification as a character who transcends nature by becoming immortal.

Belle, with her access to magic is well suited in the second classification, while the Victorian

Belinda occupies the third classification. It is interesting to note that each classification could also be paired with an approach to each story's context. The myth is "context-transcending" and can be retold countless ways; the fairy tale is historically situated into a social context that allows the reader to suspend their belief and allow themselves to listen to the moral teachings of the tale; and the mimetic genre of Thackeray Ritchie's Beauty and the Beast becomes a model for the ideal woman of the house, but who still remains human.

The Significance of Beauty

The most visible and obvious recurring theme passed from Psyche to Belle[2] and Belinda, is the fact that their beauty becomes a quality that makes them both hated and worshipped throughout their stories. We don't often hear Psyche's actual voice in her story, but are told of her great beauty and of her experience of being worshipped in the streets. It is the fact that she is worshipped that provokes Venus' wrath. While Venus demands to be worshipped, Psyche finds that being worshipped is demoralizing because "while it procured abundance of flattery, had failed to awaken love" (Bulfinch para.5). Her beauty isolates her and her loneliness is pronounced. Beaumont's Belle has self confidence combined with great beauty. Beaumont stresses that Belle spends her time reading *good* books, is kind and sincere to her neighbours, and politely declines marriage proposals. In short, she is well bred to the specifications of a 18th century aristocratic governess, as defined by Beaumont (a governess herself at the time of the story's writing). Thackeray Ritchie's Belinda is equally beautiful and admired from afar by many, and while she maintains some her predecessor's qualities — politeness, respect, education — she also is caring for her father, and steps up to the responsibility of maintaining the family's household. In both variants, the prevailing attitude is that virtue and strength of character goes hand in hand with great physical beauty — all specifically female virtues.

> [In medieval times,] When the object of desire raised her voice, her desirability
> decreased; speaking implied unruliness, disobedience. And the penalty for

---

2   In order to differentiate between the character named Beauty and the concept of beauty discussed throughout this paper, I will refer to Beaumont's Beauty as Belle, in keeping with her French title, *La Belle et la Bête*.

> this — the quick, ready-to-hand expression of this undesirable lack of compli-
> ance — was the appearance of physical decay... The association between a
> woman's body and her speech, between her face and figure and her tongue,
> lies at the heart of the public male quest for a desirable match (Warner, "From
> the Beast to the Blonde" 44).

None of these great beauties, including Psyche, would be desirable if they disobeyed their

fathers, threw tantrums, or acted against the social grain of their times. Their beauty is main-

tained through good grace and a high moral position. Their respective sisters, on the other

hand, are greedy, jealous, insincere and dishonest, and therefore, in terms of narrative conven-

tion, physically inferior. In Thackeray Ritchie's variant, the oldest sister, Anna, is described as

short and broad. She is shrewish and fond of giving orders to others, but her biggest downfall

is the fact that she discusses business and financial matters with her father. She sees herself as

a man's equal, which renders her hopelessly unattractive. It's important to note that as readers

we don't actually receive a concrete definition or description of superior beauty in either story

variant. Beaumont simply writes that Belle's beauty is admired more than her beautiful sisters,

and we learn of Belinda's beauty through Mr. Griffiths' description: "I never saw such a sweet

young creature, never" (Thackeray Ritchie 38). It is up to the reader, no matter what century in

which they are reading, to decide what this beauty means to them. Descriptions of the Beast

are equally vague and open to interpretation in each of the stories. The eighteenth century

Beast simply "looked dreadful" (Beaumont 35) and was a "horrible figure" (ibid 37), while the

metaphorical beast in the Victorian tale , Guy Griffiths, is a man with a "great shaggy head"

(Thackeray Ritchie 56) who behaves brutishly towards most people and is socially awkward.

Again, as we readers, we must speculate what this actually means, and use our personal

opinions of beauty and ugliness as a gauge.

Duty and Virtue

Ideas of duty and virtue, which do not enter into the *Cupid & Psyche* narrative, dominate both

Beauty and the Beast variants as they leave the meaning of idealized physical beauty up to

each individual reader. These two stories interpret what duty means when applied to family

and husbands, and look at ideas of self-sacrifice and virtue when facing challenges and adversity.

> [Beaumont's] Beauty is not merely a naïve young girl; she is one who has consciously chosen to be loving, virtuous and courageous despite obstacles. Even though she rises in social position through her marriage with the enchanted Prince, we still feel that he is a lucky man; Beauty is the sort of girl who would bless any environment. She would have done well in any case (Hood 39).

Beaumont's story emphasizes obedience, and the rewards that come with kindness and good grace. As a French-born aristocrat who became an English governess, Beaumont was in a position to instruct young women in her charge on these finer social points. In this story, Belle is ultimately rewarded with riches, a prince and a castle because she "preferred virtue to looks and intelligence" (Beaumont 41-42). Beaumont accomplishes more than simply producing a didactic tale for her students, however. In *From the Beast to the Blonde,* Marina Warner discusses how, by crossing the English Channel with her fairy tale, "Beaumont also echoes the change from elite women's pre-revolutionary protests in France to comparative acquiescence, after the revolution in England... and the comparable shift in the use of such stories from the social arena of the salons to the domestic interior of the home, the nursery and the schoolroom. We can see foreshadowed, already, the Victorian angel of the house, whose task it is to tame and gentle male lust and animal instinct" (294).

Thackeray Ritchie's Belinda indeed represents a typical example of the angel of the house. She becomes an idealized mother-figure, ensuring her father's comfort and daily happiness, insisting that she wants no part in discussing family finances (therefore placing all her trust upon the male head of the house); and when the family is relocated to a small shabby country cottage, she literally rolls up her sleeves to cook and clean, and takes it upon herself to raise the morale of the household. When she relocates to the Griffiths household, she is given the hybrid position of the lady of the house, with access to the library and dining room, and of the nursemaid/companion to an ailing matriarch who is her future mother-in-law. In this Victorian tale, virtue is not enough to be rewarded. A beautiful woman must also have a nurturing and generous spirit, fully giving herself over to the needs of others.

Courtship, Marriage and Exogamy

There is a metanarrative of *Cupid and Psyche,* a story within a story, told by a drunken old

woman to a kidnapped bride in Apuleius' *The Golden Ass.* This act of female storytelling

reinforces the idea of the 'old wives tale': the crone telling stories to the young, passing

down morals, information, and entertainment. In Apuleius' story, the kidnapped bride is

meant to identify with the story of another bride, Psyche, finding comfort in the fact that the

apprehensions and unknowns of marriage are universal. The fears of marriage form a sisterly

bond, a rite of passage for many women. Psyche, both hated and worshipped for her beauty,

was given to 'the unknown' as a bride in order to make things right with the gods. This is a

prime example of exogamy — marrying outside the familiar boundaries — and exceptionally,

in Psyche's case, she is marrying outside the mortal world. She is isolated while living in

Cupid's enchanted palace, unable to look upon her husband and tended to by invisible

servants.

> Giving into her curiosity and disobeying her husband may reveal Psyche's
> 'tragic flaw,' but her actions are also motivated by a deserving reason: a wish
> to know more about her mysterious husband, her nightly visitor. At the begin-
> ning of her relationship, Psyche's life is strictly divided between night and day,
> between her nocturnal and amorous escapades and lonely, everyday existence.
> She wants something more (Griswold 89).

Her mother-in-law despises her as a rival beauty and an inferior mortal. Her sisters are jealous

and covet her riches. She is considered an outcast by all groups involved. Griswold refers to

Gwyneth Hood's observation that "[Psyche] 'lost her virginity without gaining real intimacy

with her husband, and [gave] up a family without gaining entrance into a new one'" (91). When

her marital home is taken from her, she is thrust further into unknown territory — even the

Underworld — as she undertakes a series of tasks given to her by Venus. Griswold goes on to

explain that the tasks given to Psyche are meant to prove her allegiance to her new family, and

to atone for placing her loyalty to her previous family above her husband's. However, Psyche

does not intentionally set out to prove herself to Cupid and the immortal world. She is afraid

of Venus and simply has no choice but to go on her quest to appease the angry god. "Psyche

does not work a transformation on herself: her fate simply picks her up and drops her and picks her up again, and again..." (Warner, "Metamorphoses" 89).

In *La Belle et la Bête*, Beaumont writes a didactic tale meant for the young ladies of her time — eighteenth century France. She "attempted to steady the fears of young women, to reconcile them to the custom of arranged marriages, and to brace them to efface their own desires and to submit to the will of a 'monster'" (Tatar 27–28). Like the original Psyche myth, a major theme of *La Belle et la Bête* is exogamy. Belle leaves her father's home as a sacrificial bride — she gives herself to the Beast in order to save her father's life, and does not expect to see her family again. Like Psyche, Belle moves to a castle that is run by invisible servants, and only sees the Beast at an appointed time every evening. An outsider within her family, Belle is not only physically different from others but is also set apart from her sisters by refusing to be married to the many men in society who asked for her hand. Her initial symbolic marriage to the Beast leaves her a prisoner of sorts in his castle, and she is virtually alone in the castle during the day. She is not able to leave the castle, but is given a magic mirror to watch her family, observing them again as an outsider.

"In these tales we see a similar plot logic, accented rather than blurred by different details. The bride is always of much lower status than her husband, and always very young, with no firm opinions of her own about love. She is brought into the marriage by the authority of her father. He either sees no need to ask her consent... or at most concedes her a veto power which she can exercise only if she is truly determined" (Hood 37). The Victorian version of this changes slightly. Belinda agrees to go to Guy Griffiths' home as a servant, in order to help pay back debts her father incurred. There is no talk of any other solution — Belinda's father taking a servant's role, for example. Belinda is a dutiful daughter who complies with the request without complaint. Although she enters the Griffiths household in a position of lower status, her beauty and goodness is held at a higher value by Griffiths himself. Both Beauty/Beast variants contain "one important change in attitude: an increased sense of the rights and

responsibilities of women in marriage" (Hood 38). Both of the female protagonists feel free to decline initial marriage proposals, but both feel the responsibility of their positions.

As with Beaumont's version, both Beasts begin their courtship immediately once Beauty begins to live with him in a bid to win her devotion and love. Gwyneth Hood states that in all variants, Beauty cannot love the Beast without knowing him better (38). Physical attraction is not a requirement for love and marriage. It is the emotional, spiritual and intellectual bond that builds respect and friendship. In both stories, courtship involves the Beast giving Beauty access to books and to appealing to her finer senses with polite conversation. Her character develops during this courtship and her attitude towards love and marriage to someone beastly also changes. Until she learns the psychological aspect of love, the physical aspect cannot exist.

Concept of the Quest

Another theme developed from *Cupid and Psyche* is the concept of the quest and its resulting reward. Marina Warner comments:

> Punished for her disobedience, Psyche then has to prove her love through
> many adventures and ordeals... Her journey towards true knowledge of
> her hidden lover became perceived as the journey of the soul towards the
> concealed godhead, *'deus absconditus'*, in the writings of the Neoplatonists
> who adopted the story as a form of secular gospel; fairy tales have carried
> this philosophical interpretation into domestic settings. Psyche remains in
> the foreground, as the protagonist who functions as the chivalrous questor.
> ("From the Beast to the Blonde" 274).

Psyche's quest is based on the fact that, although she already experienced physical love with her marriage with Cupid, she did not truly *know* him, and needed to work toward gaining that knowledge. Through her many trials, she also learns to understand her own capacity to survive and overcome obstacles. Her reward for this is immortality — as a goddess she will not need to prove herself again. The Beauty/Beast variants, however, become more complex. In both stories, Beauty's quest is to discover the true nature of the Beast — his kindness and inner beauty. She must learn to overcome pride and her sense that she is entitled to an idealized

life. Thackeray Ritchie's Belinda also learns to make decisions for herself. Rather than obey her sister, or dutifully tend to her father's needs, she makes the decision to return to Griffiths' house, although it could be said that she simply swapped one dutiful and subordinate position (daughter) for another (wife). In keeping with fairy tale traditions, both Beauty/Beast variants equate a happy ending with wealth and marriage. They are not, in fact, as superficial as they may seem. Belle and Belinda have both overcome prejudice, isolation, fear and pressure from their sisters to conform to a predetermined social position to arrive at a state of self-confidence and pure emotional and psychological love for their future husband. Belle and Belinda have had "to learn the higher (human) wisdom of seeing past outward appearances, to grasp that monstrousness lies in the eye of the beholder, while the beast turns out to be irresistibly beautiful and the highest good" (Warner, "From the Beast to the Blonde" 275). Although the Beast figure enters the story as a dominating threat to Beauty, it is Beauty who ultimately saves him from death or severe grief as "the questor who discovers his true nature" (ibid).

"Fairy tales express profound wisdom in asserting that true wealth is only to be attained through poverty" (Bottigheimer 8). In the Beauty and the Beast variants, this model is also applied to true love, which is attained through its opposite feelings of revulsion, fear, spite, and so on. Wealth is also a consequence of Belle's and Belinda's love, although it is stressed throughout the story that wealth is of no real importance to either of them. It appears in these tales that wealth is rewarded to the one who least values it, and true love is the reward of those who have experienced a full gamut of emotional experiences with which they can gauge or measure the value of love as an emotion.

Identity and the Female Character

A striking feature developed in Beaumont's tale in contrast to *Cupid and Psyche* is the complexity of Belle's identity. Where Psyche's tasks are physical, Belle's are psychological. Belle's quest to win a prince of a husband is one of self-discovery. In *Fantastic Metamorphoses, Other Worlds,* Marina Warner proposes:

...that at the end of the seventeenth century a new way of looking at and assessing naturally occurring metamorphosis, especially in insects, began in contact with the newly encountered habitats of the Americas; the strangeness of it awakened perceptions and altered way of thinking about change and character over time which gradually... influenced the characterization of human identity in literature... it contributed to stirring ideas about consistency within inconsistency, contradiction within integration, fragmentation, difference, and plurality within the self (75).

It is this 'plurality within the self' that makes Belle a unique character. We see no other complexities within other characters, including the Beast, that compare with Belle's. In Beaumont's story, Belle is uncommonly beautiful and refuses to marry in order to care for her father, even after her father loses his entire fortune. She is known and loved for her beauty, virtue and kindness, which contrast with her two lazy, selfish and jealous sisters. In the first part of the story Belle is seen as compliant and kind, paying no heed to her sisters' jeers, and patiently working like a servant in her own home without complaint. She accepts her position without question. In the second part of the story, when Belle is living at the Beast's castle, she suddenly has the freedom of choice. Every evening she chooses to say no to the Beast's marriage proposal, but offers him friendship and conversation instead. "Defiance is, in fact, a characteristic trait of many of the folkloric heroines who find themselves pestered by beasts" (Tatar 28). She speaks her mind with the Beast, saying, "I would like to be able to marry you, but I am far too candid to allow you to believe that that could ever happen. I will always be your friend. Try to be satisfied with that" (Beaumont 39). Her candor, confidence and defiance do not exist when she addresses her sisters, and even when the sisters are condemned to stand as stone statues at the end of the story, it is a fairy that devises and doles out the punishment, not Belle. "[Belle] willingly accepts her lowly position at home and a dangerous one in the Beast's castle. Humility in one case corresponds to humiliation in the other. What is internal or inherent in one case is external or causative in the other" (Hearne 160–161). Belle's self-assertiveness in the Beast's castle finally collides with her deference in her father's home, allowing her to make the decision to return to the Beast and to defy her sisters' demands that she remain with their father. This new and complex combination of character enables Belle to

accept her fate as the Beast's wife and brings about his transformation to his human form as well.

Belinda's character is very similar to Belle's. She also declines marriage proposals from Griffiths, but stays in his home to continue to care for his mother. She becomes unhappy and worries that she caused him distress by rejecting him, and is embarrassed by the intensity in which he gazes at her. She feels duty-bound toward every person she develops a relationship with: her father, her sisters, Mrs. Griffiths, Guy Griffiths, and even the narrator of the story. She follows their advice without taking her own opinion into account. It is not until she is in the position to defend Guy Griffiths' kind actions toward her that she realizes his worth, and becomes aware that her opinion is valuable. When she accepts the fact that she does indeed love him and the qualities he represents, she returns quickly to him and agrees to marry. Despite his mansion and other riches, Guy declares, "I shan't do you any credit, Belinda; I can only love you" (Thackeray Ritchie 74). She replies "Only!" (ibid) as though that is an extreme understatement. She only requires *this* kind of love in order to be happy. When Beaumont's Belle finally accepts and asserts her true self and her own opinions of love, she is rewarded by helping the Beast reveal his true nature. She realizes that it is not great wit or good looks that make a good husband, but kindness, generosity and, most of all, virtue. "Beauty has free will and, in considering the Beast's marriage proposal, she is finally obliged to exercise it and declare her own desires. The whole story, as it were, holds its breath waiting for her to decide" (Griswold 43).

When we refer to our own psyche, we mean our true self, our inner soul. We only know Psyche the character through her actions — as readers we are not privy to her thoughts and therefore are left to speculate what her 'essential character' truly was. Psyche's true self, her psyche, is hidden within many dualities and contradictions. She is loving and trusting with her mysterious husband, yet immediately distrusts him after speaking with her sisters. Although there is no doubt that she loved her husband, it did not take much effort on her sisters' part to convince Psyche that she married a monster. She is indecisive when she anguishes over killing

her husband, yet she shows no hesitation in exacting her revenge on her sisters once Cupid abandons her. She is viewed as lacking cleverness when she describes her husband differently to her sisters on two separate occasions and believing the sisters' lies that her husband is a snake, but is clever enough to appeal to her sisters' vanity and there is no mention of remorse or guilt when both sisters plunge to their death.

Through her various tasks and trials, Psyche wins back the love and affection of Cupid who appeals to Jupiter on Psyche's behalf. Psyche is forgiven and accepted by her new immortal family. "Since [Psyche is] restored, renewed, and perfected at the end of [her] story, [her] metamorphoses reflects the reassuring principle of some inalienable essential character that [she retains] undiminished through thick and thin, and eventually lifts [her] from the earthbound realm" (Warner, "Metamorphoses" 93). Her essential character, self-assertiveness, may have initiated her trouble, but it was also the defining attribute that kept her resilient and persistent throughout her quest. As stated previously in this paper, 'Psyche' is also Greek for butterfly and moth (ibid 90) which becomes a metaphor for the change from ignorance to knowledge or from innocence to knowing, also known as anagnorisis. Both female protagonists in the Beauty variants reach a state of anagnorisis at the same point in their narrative: when they are faced with the reality that they may never see their beast again, and realize that they cannot live without him. They both began the story with virtue and a sense of duty, but are able to decide for themselves what virtue and duty truly mean by the end of the story.

The Nature of the Beast

Cupid and Psyche tells the story of a metaphorical beast, Cupid, who is true beauty in disguise. He is thought of as a monster partly because of his nocturnal and secret visits to Psyche, but also because, with his quiver of arrows and his mischievous ways of manipulating feelings of passion, he is seen as a threat to even the Gods. The idea of the immortal having beastly characteristics was not passed on to other stories, however. "Portraying gods as dangerous beasts was troublesome for the Christian culture, while a beastly husband was more acceptable"

(Hood 33). In a culture where women did not necessarily get to choose their own husbands, Beaumont's Beast — an actual Beast — was meant to represent the worst situation imaginable. Beaumont creates the ultimate dilemma by placing the most beautiful woman with the most hideous creature. The common ground shared by the two becomes intellectual, rather than physical. In an age of reason and common sense, Thackeray Ritchie creates a metaphorical beast and challenges her readers' ideas of class and society.

> One dominant curve can be discovered in the retellings from the seventeenth century to the present day: at first, the Beast is identified with male sexuality which must be controlled or changed or domesticated through civilité, a code chiefly established by women, but later the Beast is perceived as a principle of nature within every human being, male and female, young and old, and the stories affirm beastliness's intrinsic goodness and necessity to holistic survival. The variations in the ways of telling 'Beauty and the Beast' offer us a text where this fundamental change of mentalité can be deciphered; the representations of the Beast circulating in other forms, in films and toys for instance, especially teddy bears, also illuminate one aspect of what the historian Keith Thomas in *Man and the Natural World* has termed one of the most profound changes in human sensibility in modern time: the re-evaluation of animals.
> (Warner, "From the Beast to the Blonde" 280).

As readers in the 21st century, we view Beaumont's Beast through a sympathetic lens. In our world, animals can be family members and have distinct personalities. In some cases, animals have privileges that equal children's. It is difficult, then, to look at the Beast and not see a human element. We recontextualize the story to suit our modern sensibilities, and therefore miss the impact of what this true Beast was meant to represent. The various manifestations of the beast do often communicate women's "jaundiced view of marriage" (Warner, "Six Myths of Our Time" 74), but there is also an argument to be made about the subversive ideas of living with a beast. "Animal shape denotes animal lust, above all" (ibid). Psyche already experienced the physical aspect of love and marriage, but in a society concerned with ritual and manners, physical love is not discussed. As readers we read the subtext and note that once Belle and Belinda experience intellectual love and admiration of their Beast, they will move on to a more intimate aspect of their relationship.

The Fairytale and its cultural context

Despite the rich content developed from *Cupid and Psyche* and its ability to adapt to various cultures throughout history, the question of why generations are compelled to retell the same story remains. "By experiencing a wide variety of tales, they can view the stories of the classical canon in new context. By actively selecting, discussing, enacting, illustrating, adapting, and retelling the tales they experience, both adults and children can assert their own proprietary rights to meaning. It is no heresy to re-appropriate the tales from either tradition or the culture industry" (Haase 363–364). In this statement, Haase relates methods of adaptation to a sense of cultural ownership. Through the process of retelling and recontextualizing stories to better suit the culture in which we live in, we begin to insert our own fears, values, and social mores, which then produces a story that becomes a part of our identity.

In feminist and cultural analysis of many fairy tales, it is generally accepted that the telling of stories stems from social female activities, beginning with weaving illustrative versions of tales, and then telling them orally while weaving or spinning yarn. Neither of these activities rely on literacy or the printed word, but are methods of passing on stories generation after generation. These methods allowed for adaptations of the tale as audience's needs changed. Karen Rowe reinforces this idea by stating, "in the history of folktale and fairy tale, women as storytellers have woven or spun their yarns, speaking at one level to a total culture, but at another to a sisterhood of readers who will understand the hidden language, the secret revelations of the tale" (301). In her book *Twice Upon a Time: Women Writers and the History of the Fairy Tale,* however, Elizabeth Wanning Harries takes exception to this idea. Harries denies the tradition of female storytelling as a widespread popular activity, passed on by women who were likely unschooled, and forms her argument around the salons of pre-revolutionary France, where a group of aristocratic women, often referred to as *conteuses*, wrote and told fairy tales — some of which could be classified as Beauty/Beast variants.

Harries argues that the seventeenth century *conteuses* were authentic writers, and not tellers, of fairy tales who inflected their stories with the sophisticated salon language of the

FIGURE 4. FRONTISPIECE TO
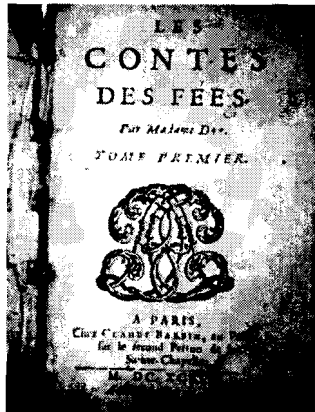PERRAULT'S *CONTES DE MA MERE
L'OYE*, LATE 1600S.

FIGURE 5. D'AULNOY'S *CONTES DES
FÉES*, 1698.
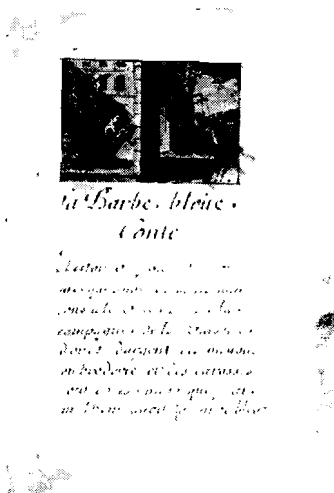
FIGURE 6: CONTENT PAGE OF PERRAULT'S
CONTES DE MA MERE L'OYE, C. 1695.

aristocracy, and whose work is unrelated to Charles Perrault's
stories — which insinuated Perrault was recording female
storytelling only in the crude and illiterate vernacular. "The
typographical forms in which [the conteuses'] tales were
printed rarely reflect any interest in suggesting popular origins
for the tales; rather, they tend to be identical with those forms
in which the many novels and "nouvelles" of the late 1600s in
France were printed" (Harries 56). Here Harries attempts to
align the conteuses' stories with novels and trade publishing
of the time. She further explains the difference between the
conteuses' and Perrault's representation of female story telling
by using the frontispiece of Perrault's book as an example
(figure 4). His use of a coarse, engraved illustration on his
first page of his book insinuates that its crude visual language
goes hand in hand with his attempts to portray the stories
as written versions of illiterate and uneducated oral stories.
Harries explains that the non-writing culture that Perrault
refers to stigmatizes female storytelling by placing it in a
historical context inferior to the tradition of actually writing
or recording the tales. She places the Conteuses' published
books in visual contrast to Perrault's apparent crudeness.
The conteuses' books (figure 5) were typeset with metal type,
and used a more contemporary illustrative style which would
indeed be more aligned with published novels of that era.
Harries, however, does not explain the content of Perrault's
book (figure 6) where he uses an elegant script for the body
of the stories, providing more sophistication than the original

frontispiece. It is possible, from looking at both Perrault examples, to conclude that Perrault's frontispiece is a visual homage to the origins of the story, while the content pages denote a sense of adaptation, where the traditional story is placed in a newer contemporary context.

Despite Harries assertions that seventeenth century story writing was not only female, but aristocratic, she does not explain why the *telling* of tales — the oral tradition of storytelling — at a popular/common level might be an unacceptable part of female history. Oral versions of stories, whether passed on from other oral accounts or told from a written version, allow for democratic storytelling — anyone can own and recontextualize these stories. The lowest social castes, and the most illiterate, can still engage in the reformation and evolution of a story simply by telling it once and passing it on.

Harries also takes issue with the idea that Charles Perrault and the Brothers Grimm simply recorded female tellings of stories, utilizing the style of common spoken language. "Far from simply copying or imitating the tales [Perrault] may have heard (but probably read), he consciously framed them in a way that seemed to guarantee their stylistic naïveté and their connection to an oral folk tradition" (Harries 31). Harries makes the claim that Perrault and the Grimm brothers constructed their stories' narrative under false pretenses. These men claim that the stories were based on oral narratives, and the simplistic writing of them seems to reflect the uneducated and often illiterate oral accounts given by women. Harries further proposes that women were retroactively put in their place as the weaver of tales, (the "Mother Goose", spinning and telling tales to children), but in her zest to defend the early female writers (rather than tellers) of tales, she ignores tradition, history and the familiarity in which the reader experiences in telling these stories over and over again. Whether the origins of fairy tales are spoken, written, or a complex combination of both, they always communicate the culture in which they reside. "Whether as an ideal or as an exemplary warning tale about devia-tions from the norm, fairy tales always offer a likeness of the narrators' social and economic environment, a snapshot of the cultural process" (Bottigheimer 7). In the conteuses' case, their narrative culture included a legacy of well-read and well-spoken females, with a sophis-

ticated sense of story-telling. In Perrault's view, the narrative culture he refers to has roots in Ovid's Philomela story, with the old woman delivering the weaving/story to another female, and Apuleius' *Cupid and Psyche*, told by an old woman comforting a young bride.

Fairy tales not only have the ability to tell us about the culture in which they were told, they have an ability to tell us about ourselves. In Walter Benjamin's essay, "The Storyteller", he states that "[a story] does not expend itself. It preserves and concentrates its strength and is capable of releasing it even after a long time" (90). To demonstrate this, Benjamin goes on to relate the synopsis of a story by the Greek historian Herodotus involving an Egyptian king who was beaten in battle by a Persian king and was forced to watch a triumphal procession involving the death of his son and humiliation of his daughter, but who did not openly grieve until he recognized an elderly servant of his. There is no real apparent explanation why the king grieves for the servant and not his family. It is up to the listener to decide what this means, and what other untold details of the story might exist. "That is why this story from ancient Egypt is still capable after thousands of years of arousing astonishment and thoughtfulness. It resembles the seeds of grain which have lain for centuries in the chambers of the pyramids shut up air-tight and have retained their germinative power to this day" (Benjamin, "The Storyteller" 90).

One of the ways we approach listening to or reading stories is to think of them as experiences. Some experiences are forgettable — we can't or won't relate to the characters or storyline, or it does not seem relevant to us at the time. Later on, the same story can offer a different experience. William James writes that "consciousness is in constant change... no state once gone can recur and be identical with what it was before" (para.8). He goes on to explain that although an object can be physically experienced more than once, our emotional and mental experience of this object is in flux because we never approach it in the exact same mental state. "We feel things differently accordingly as we are sleepy or awake, hungry or full, fresh or tired" (James para.10). The length of time between each experience ensures that we are different people each time. We experience other things that contribute to our physical,

mental and emotional well being. We learn new information that can be applied to an experi-

ence. We become cynical about or sensitive to an experience. As listeners, we tend to allow

specific adaptations to define and influence periods of our life. However, if we revisit the

stories at different stages in our lives, we find the same text or visual representation of the text

rich with meaning that could only apply during the time at hand. Every visit to these stories is a

different personal experience, and thus a different interpretation, because the context of one's

life always changes. Authors who have written or adapted fairy tales may have had a particu-

lar aim in mind, but the resulting interpretation and further adaptation of their work is often

beyond their control.

Recounting a Zulu tale of a maiden who marries a prince who wears the skin of a boa

constrictor, Gwyneth Hood states, "this story suggests why a prince with a human heart might

be wise to wear the form of a dangerous beast while he lives in an untrustworthy society"

(Hood 36). This can be said for both Beauty/Beast variants. In Beaumont's tale, the Beast,

even once he shreds his hideous exterior, still must navigate through a society that cannot

be depended upon. The Beast becomes a Prince — a figure that, in reality, would become

despised in the years leading up to the French revolution. In Thackeray Ritchie's story, the

Beast is described as a shrewd businessman with a rough exterior and personality who

resides in an untrustworthy society of business investors. These are concepts that many of

Beaumont's and Thackeray Ritchie's readers could understand at various points in their life,

and possibly relate to. Readers today, however, may not need to understand the implications

of an untrustworthy society as it is described in each of these fairy tales in order to engage

with the stories' content. It is up to the reader to decide what part of the stories resonates and

creates an experience for that particular reading. Returning to the reading during another part

of a day, or later on in life, will create yet another experience that adds to the reader's interpre-

tation and experience of the stories.

2: TYPOGRAPHIC ADAPTATIONS AND THEIR RELATIONSHIP TO LITERARY ADAPTATIONS

Linda Hutcheon describes "three modes of engagement —telling, showing, and interacting" (27) as methods of engagement within various mediums. She goes on to say that "we engage in time and space, within a particular society and a general culture" (28). The adaptation becomes historicized and completely depends upon the context in which it is created. The way in which an audience receives an adaptation depends on the cultural, political, social, economical and aesthetic climate of the time. Later on in her book, Hutcheon expands on the first two modes of engagement and gives them form: "*Telling* requires of its audience conceptual work; *showing* calls on its perceptual decoding abilities. In the first, we imagine and visualize a world from black marks on white pages as we read; in the second, our imaginations are preempted as we perceive and then give meaning to a world of images, sounds, and words seen and heard on the stage or screen" (Hutcheon 130). The readers or listeners interact with the story by interpreting the story through their own personal experiences and cultural backgrounds.

Typographic adaptations rely on spacial and physical relationships with the viewer. Type size may not always remain the same, and depending on the mood and emotional volume of a layout, can become more aggressive or intimate simply by changing size and rate of appearance. Typography can direct the emotional tone of the story by using colour, a semiotic language unto its own, or legibility. When type is easy to read, appears on a straight path (baseline), and is set in a legible typeface, visual semantics indicate a friendly and accessible tone. When type is disfigured, distorted, repeated endlessly and erratically, the tone can change to aggressive and dark. Typography has the ability to set the mood of the work without the viewer engaging in actual reading. Viewers witness the visual language within a composition and gain an understanding of what to expect from a particular passage of text. "Since spoken languages and music are temporal, their notational systems not only provide a visual

documentation, but also create supplemental meaning through visual semantics" (Armstrong para. 9). Although Armstrong is referring to typography's relationship and ability to become the visual manifestation of music, the same rings true of oral storytelling. Typography can become a visual documentation of an oral event, such as storytelling, and can create additional meaning in the method of its visual recording. "Writing produces a visual image: the shapes, sizes and placement of letters on a page contribute to the message produced, creating statements which cannot always be rendered in spoken language" (Drucker, "Figuring the Word" 146).

Earlier in this essay, I discussed Marie-Laure Ryan's concepts of the narrative as a mental image as opposed to linguistic object (11). She described three unrelated scenes and our ability to construct our own narrative in order to piece the three scenes together. As readers we apply the same ability to typographic compositions. We construct bridging narratives and build anticipation of visual elements. Type has the ability to be read, but may also be infused with many other non-linguistic meanings. "All of these observations seem to support the conclusion that verbal language is the native tongue of narrative, its proper semiotic support... If we define narrative in cognitive terms, it's not a linguistic object but a mental image" (Ryan 11). In other words, readers produce mental images while looking at other typographic visuals.

Recurring visual themes as it relates to typography

In referring to informational patterns, Marie-Laure Ryan states that "cognitive research suggests that the mental representation of a story involves various types of images" (12). The literary themes as discussed in chapter one can have visual representation in many ways. Typography, in a sense, can symbolize specific ideas, emotions, and situations which recur throughout the three stories. Hutcheon questions the importance of fidelity as a criterion for success in adaptation: "the morally loaded discourse of fidelity is based on the implied assumption that adapters aim simply to reproduce the adapted text. Adaptation is repetition,

but repetition without replication" (Hutcheon 7). This issue of fidelity also occurs when considering typography and the context in which typefaces are placed. Questions regarding typeface choice based on historical accuracy — for instance, should one use a baroque typeface to tell a baroque story — surface as the choice between honouring the original content and placing the story in a context which conveys emotional content becomes crucial to conveying each narrative.

"Many fairy tales are not the compact monologues we tend to expect, but rather examples of what Bakhtin called 'heteroglossia,' the point of intersection of conflicting and competing voices and levels of speech" (Harries 16). Although Harries is discussing the literary presentation of fairy tales, this can also apply to the typographic voice in narratives. Through size, typeface, and colour alone, typography has the ability to represent a number of voices — whether in harmony or competition — to form a dialogical representation of the stories.

The visual palimpsest as it relates to typography

To quote Linda Hutcheon yet again, "seen from the perspective of its *process of reception,* adaptation is a form of intertextuality: we experience adaptations... as palimpsests through our memory of other works that resonate through repetition with variation" (8). Hutcheon sees memory and experience as an important part of the "palimpsestuous Intertextuality" (21). She uses the word "palimpsestuous" metaphorically, but this issue becomes much more complex and confused with the literal meaning when dealing with actual typography and books. Although they are related in an important way, the visual palimpsest should be distinguished from the metaphorical palimpsest — the idea of experience and memory — because of the historical and very visual relationship an artist's book/typographic adaptation has with palimpsests. The word palimpsest comes from the Greek, meaning 'again' and 'rubbed smooth' or 'scraped'. This meaning indicates that part of a palimpsest is meant to be disappearing, while another part resurfaces. The visual language of the palimpsest, however,
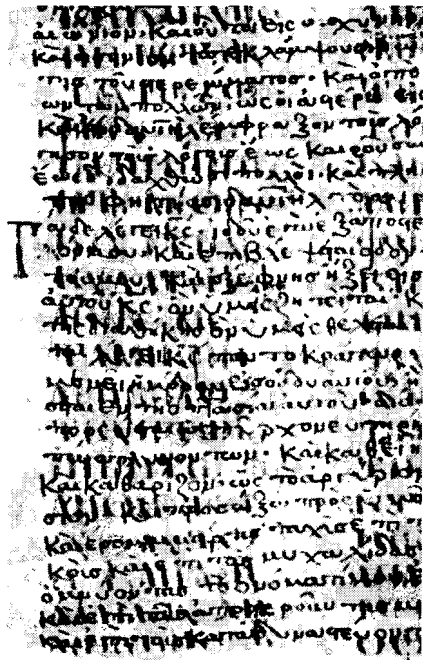
FIGURE 7: GOSPEL LECTIONARY (FRAGMENTS).
WHOLE PAGE, 10TH CENTURY

FIGURE 8: APULEIUS' *METAMORPHOSES* (ALSO
KNOWN AS *THE GOLDEN ASS*), 15TH CENTURY
MANUSCRIPT (PARTLY PALIMPSEST). HISTORIATED
INITIAL 'A' WITH SADDLED ASS

says something else because it includes the visible traces. Again, the concept of polyphonic language comes into play as we see the interplay of rich layers of language. If one imagines each typographic layer in figure 7 as a voice in the room, the sounds that the voices produce together — harmonic or disharmonic — produce a vivid metaphor for the intertextuality of each layer of visual information. Layers of typography can 'speak' to each other in a melodious or discordant manner. Figure 8 offers another example of a palimpsest, and an apt one for this project. It is a palimpsest from the 15th century, containing Apuleius' *Metamorphoses*, the story in which the myth *Cupid and Psyche* can be found. This example not only shows the interplay of several visual layers, it also provides an example of visual hierarchy. There is no mistaking that the illuminated 'A' and the illustration of the donkey is meant to be a focal point in the composition. Even with several typographic 'voices' visually interacting, it dominates the work and is meant to be read first.

Walter Benjamin lamented that "we have witnessed the evolution of the "short story," which has removed itself from oral tradition and no longer permits that slow piling one on top of the other of thin, transparent layers which constitutes the most appropriate picture of the way in which the perfect narrative is revealed through the layers of a variety

of retellings" ("The Storyteller" 93). Benjamin does not take into account the potential of storytelling through adaptation techniques, and the fact that a adapted story recognizes, rather than erases, its predecessors in this process. "In short, adaptation can be described as the following: an acknowledged transposition of a recognizable other work or works; a creative and an interpretive act of appropriation/salvaging; an extended intertextual engagement with the adapted work" (Hutcheon 8). Benjamin's remarks also presuppose that readers and listeners are constantly searching for the perfect narrative, when this may not be the case. Readers and listeners often find comfort in familiarity and repetition. Furthermore, both Beauty/Beast variations can remain independent of each other without revealing their history or relationship with one another and remain as strong/important stories in the history of storytelling. "The history of the great works of art tells us about their antecedents, their realization in the age of the artist, their potentially eternal afterlife in succeeding generations" (Benjamin, "Task of the Translator" 71). Judging from this statement, Benjamin and Hutcheon seem to be in full agreement, seeing great works of art and literature as layers added onto layers — whether metaphorically or visually.

Experience and memory in adaptations as it relates to typography
Themes are communicated visually to the reader through typographic/visual language, but have not addressed the social experience of reading, telling, and listening/responding. Can a typographic adaptation address ideas of transformation, experience or memory?

"History and culture reside in these material means: the chiselled line of the Roman majuscules, the worried hand of a remade will, the bureaucratic regularity of a cuneiform account, the sophisticated inventions of a Renaissance type designer, the least marks of a tentative witness, and the bold sweep of an authoritative pen" (Drucker, "Figuring the Word" 57). In this comment, Johanna Drucker is referring to historical and cultural context of a typographic mark, but when she uses words such as worried, tentative or bold, she is also indicating the emotional content of each mark. Typography, like any other visual language, can

communicate through its mark-making. It has the ability to be loud and forceful, cacophonous, lonely, or hesitant (to name a few emotions), through design methods of repetition, juxtaposition, contrast (in size, colour, brightness) and position on the page. These visual displays of emotion not only guide the reader to an intended reading of the story, but allows the reader to relate to the emotional experience, which in turn provides a basis for dialogue between text and reader. The reader can choose at what intensity they will relate to an emotion, and following William James' theory of consciousness and experience, will return to the text with a different relationship to the emotional content.

3: TYPOGRAPHIC ADAPTATIONS

Typographic Adaptations as it relates to each story

As mentioned in the introduction, typography has the ability to be connotative and not merely

denotative, and can signify layers of implied meanings that may not be specifically described in

the text. Expressive typography is not a neutral medium, and can direct the reader to emotions

and character even while leaving passages open to interpretation. Expressive typography

affects the way the story is read.

> We shall therefore take language, discourse, speech, etc., to mean any
> significant unit or synthesis, whether verbal or visual...This does not mean
> that one must treat mythical speech like language; myth in fact belongs to the
> province of a general science, coextensive with linguistics, which is semiology
> (Barthes 110-111).

Semiotically speaking, expressive typography gives the reader visual clues that assist

him or her in interpreting the story in their own way. For instance, the example in Appendix A,

Page 32, 33 shows a very stark layout. The background is completely black, and the composi-

tion is divided by two lines of small type that stretch horizontally across both pages. The text

states: 'So saying he fled away, leaving poor Psyche prostrate on the ground, filling the place

with mournful lamentations.' This layout appears directly after Cupid is revealed as Psyche's

husband, and he leaves her after reprimanding her. The text denotes mourning — Psyche is

sad and regretful of her actions — but also connotes loneliness, isolation and an abandon-

ment of love and joy. The black background allows the reader to imagine what is left when

Cupid and Psyche's palace disappears and to feel a sense of foreboding.

"The storyteller takes what he tells from experience — his own or that reported

by others. And he in turn makes it the experience of those who are listening to his tale"

(Benjamin, "The Storyteller" 87). The aim of these typographic adaptations is to allow the

reader to experience the tale in a way that goes beyond reading normative text, and to pass

this experience to listeners who may add their own interpretations. In many ways, expres-

sive typography is somewhat straightforward and familiar to many readers. Large type can

indicate a loud voice, aggressive or emphatic action, while small type can indicate softer voices, sophistication or meekness. A change in typeface can indicate a change in scenery or a change in character. In some cases, such as the layout in Appendix C, Page 110, 111, the typography breaks its straightforward and linear presentation of dialogue, and it is up to the reader to decipher which character speaks first, and when certain thoughts of one character correspond to the words of another character. In this layout, from Thackeray Ritchie's text, Belinda's sister Anna is at her most shrewish point, chastising Belinda for her lack of modesty in staying with the Griffiths family. The type appears choppy and crowded into the page, much like a unrelenting and loud voice in the room, and appears in a variety of colours and sizes, to indicate various levels of voices and thoughts. This is also one example of heteroglossia — the presence of several voices expressed in the composition.

The typefaces chosen for each typographic adaptation reflect the time period in which the story is written, adding to the historical context of each story. The typefaces themselves also reflect the types of tools available at the time to create letterforms. Most letterforms were chiseled in stone, or painted with a brush during the time period in which *Cupid and Psyche* was written. During Beaumont's time, type was formed by casting metal and used in a printing press, which allowed for fine details to be printed for the first time. Finally, the Industrial Revolution in the late eighteenth and early nineteenth centuries brought about printing innova-tions such as steam-powered presses with a capacity for larger paper sizes. Large wood type was designed to suit these large paper sizes, and posters often included as much typographic variety as possible. Metal type continued to be refined for newspapers and broadsheets. With respect to its age, *Cupid and Psyche* is designed almost exclusively with a typeface based on a Roman inscription; *La Belle et la Bête* is designed with type originally designed with metal, and includes a script typeface that evokes Baroque sensibilities leading up to the French Revolution. Finally, *Beauty and the Beast* uses a prolific amount of typefaces that were designed for wood and metal.

Cupid and Psyche

As mentioned previously, this book uses one typeface almost exclusively throughout the story. This typeface, called Trajan, is based on the inscription carved in the base of the Trajan Column. Trajan, true to its origins, only includes uppercase letterforms, as lowercase letterforms were not yet developed in Roman antiquity. Because of the single dominant typeface, characters and settings rely on size and colour rather than different typefaces to indicate a change of voice or idea. In this story, dialogue is lengthy and often requires several pages in order to be articulate and to push the story along. This is important because the narration is often brief, compared with the other two stories, and the dialogue becomes a focal point for the reader. The typography for this myth, as well as with the story variants that follow, utilize juxtaposition to signify speech patterns. For instance, Appendix A, Page 22,23 shows the monologue of Psyche's sisters, and their plan for Psyche to cut off her monstrous husband's head that night. The type is broken into phrases, and large type is juxtaposed with smaller type to construct a rhythmic composition that echoes the ebb and flow of audible speech. Type is overlapped to give a spatial impression of speech — that is, it becomes a visualization of spoken words lingering and echoing in the room. Near the end of the story, the descriptive narration of Psyche entering the kingdom of Pluto is juxtaposed with Psyche's monologue where she decides to look into the box she is carrying to Venus. This layout (Appendix A, Page 54, 55) contains small white type meandering through a black background on the verso (left) side of the layout with larger pink type on the recto (right) side of the layout. The verso page contains the narration, and becomes an illustration of Psyche's travels to the underworld. The black background is representative of the underworld, without being descriptive, and the type is arranged to illustrate the undisclosed path Psyche took. Again, because the narration is not very descriptive, the type is broken into many phrases in order to slow the reading and dwell on Psyche's actions. The background on the recto side is white as the story's setting changes to daylight. Psyche's' words are emphasized — these are the last words she speaks in this story, and they bring about the resolution of the tale.

The visual pacing of this narrative relies on visual contrast, either between colour or type size. The book reaches a visual crescendo when Psyche is convinced by her sisters that she has married a monster, and in the process of revealing his identity and possibly beheading, she realizes she has married the most beautiful of the gods. The background in these layouts become darker and darker, not only providing a setting for the night-time confrontation, but also to indicate a sense of foreboding. This darkened section, at the middle of the book, is the visual culmination of the action taking place in the beginning half of the story. It indicates a turning point in the story where Psyche becomes consciously active in deciding her fate throughout the rest of the story rather than a passive character who allows others to tell her what to do.

The size of the book produces a physical relationship with the other two, simply by being the same dimensions (although not page count). The books nest together in one slipcase (see Appendix D), and the title of each book is positioned so that each one of them is able to be read through the diecut space in the case. The physical relationship between the books is apparent, but the visual relationship relies on relatively similar approaches to common scenes in all three stories. An important passage for each book that is emphasized is the pivotal scene of confrontation. In *Cupid and Psyche,* this occurs when Cupid is revealed to be Psyche's husband and he reprimands her before flying away (Appendix A, pages 28, 29). In Beaumonts' *Beauty and the Beast,* the Beast confronts Belle's father when he picks a rose for his daughter (Appendix B, pages 18, 19) and finally, in Thackeray Ritchie's version, Guy Griffiths confronts Mr. Barly (Appendix C, pages 62, 63) when he discovers that Barly has defrauded him. Each of these scenes induces the various quests taken up by Psyche, Belle, and Belinda in their effort to either unite with or discover their true love. The individual compositions share common visual traits: each of them use large type, often bleeding off the edge of the page, and aggressive background colours, either black or red. All three compositions rely on a visual 'crescendo', where the type on the preceding pages becomes larger and appears more agitated until this pivotal scene where the letterforms reach their largest size, and the voices appear to

be loud and commanding. Here, Cupid is at his most god-like, the Beast is most wrathful, and Guy Griffiths seems most angry.

Both *Cupid and Psyche* and *la Belle et la Bête* contain a declaration by Psyche and Belle where they offer themselves as a sacrifice to the beast. Both of these typographic compositions (Appendix A, Pages 12, 13 for *Cupid and Psyche* and Appendix B, Pages 24, 25 for *la Belle et la Bête*) use the entire double-page spread for Psyche and Belle's respective declarations, with the type moving back and forth from each side of the spread. These pronouncements are meant to be overt demonstrations of Psyche/Belle's inherent goodness and are emphasized dramatically with large sweeping type, again mimicking speech patterns.

Beaumont's *La Belle et la Bête*

As discussed previously in this paper, fairy tales written or recorded in the seventeenth and eighteenth century introduced specific visual vocabulary into European culture. Metal type was used prolifically, and script typefaces that mimicked elegant hand writing were introduced as well. In this typographic adaptation, the main typeface used throughout the book is Bodoni. Originally designed by Giambattista Bodoni (1740 – 1813), this typeface utilized the latest technology that allowed extremely thin lines (hair lines) to be produced within letterforms. This book introduces the idea of different typefaces used exclusively for specific character voices in the story. Bodoni is used as the voice of narration, but it is also used for the voices of Belle's father and sisters. The rigid appearance of Bodoni, with its vertical and horizontal strokes constructing the letterforms, are effective as the rigid and unfeeling voices of the sisters and of Belle's father's ineffective character. The Beast appears in the story as Caslon Old Style, a typeface based on Caslon, but modified to appear decayed. This is a perversion of the original Caslon, designed by William Caslon circa 1734, and designed to mimic old printed documents from that time period. When the Beast is transformed at the end of the story, his typeface also transforms – from the decayed Caslon to the refined Caslon, with its humanistic calligraphic strokes. Finally, the virtuous Belle is represented with Bickham Script. Although this typeface

was designed in 1997, it uses the visual characteristics of round hand writing with a quill pen, and is meant to refer to eighteenth century documents. This typeface possesses the most human qualities, and also contains flourishes, which are used in an exaggerated manner throughout the story, as a reference to the opulent and visually rich baroque period in which the story is told.

As with *Cupid and Psyche,* the story relies on juxtaposition in order to represent speech patterns. The beast's voice, represented as coarse and dominating is juxtaposed with the refined qualities of Belle's character. Where his voice may appear grating, hers is smooth and graceful. *La Belle et la Bête* also uses the visual device of overlapping type in order to express the spoken word in a spatial way. The reader is able to imagine the spoken words colliding; sometimes overlapping, other times echoing each other.

This story takes a visual departure from *Cupid and Psyche* in several ways, however. This fairy tale gives us more access to the private thoughts of the characters, so we know when Belle hesitates, is confused, or frightened in situations. The narration is longer and more descriptive, so this also adds to the visual structure and length of the book. Because of these extensions to the story, there is an opportunity to provide a variation of expressive typography, and to deviate from the linear presentation of text. A simple example of this is Appendix B, Pages 4, 5 where the narrator states that the merchant has lost his fortune and his family is made to move to the country. The phrase 'Out of the blue, the merchant lost his fortune,' is dispersed through the rest of its paragraph, so that the reader's eye moves from the middle of the paragraph back up to the top in order to finish reading. Another visual departure from *Cupid and Psyche* is the deviation of baselines throughout some text, specifically the Beast's voice. Rather than all the type sitting on the same imaginary horizontal line (the baseline), some phrases and words in the Beast's speech are at a slight angle and appear to collide with other type. Finally, this book, as well as Thackeray Ritchie's *Beauty and the Beast,* address the concept of heteroglossia in expressive typography. Type overlapping itself, contrasted in size, colour and style, and the use of inconsistent baselines create a visual complexity of many

voices, including the narration.

The palimpsestic features of this book as they relate to *Cupid and Psyche* are not necessarily overt. The most notable feature that visually connects these two books are the use of recurring butterflies and moths throughout each book. The butterflies and moths are used occasionally as emphasis, texture, and to provide motion and energetic elements to the layouts. Because Psyche means 'butterfly' or 'moth' in Greek, the illustrations in *Cupid and Psyche* can be taken literally. However, with *La Belle et la Bête*, the insects become reminders to the reader that Belle is a reincarnation of Psyche, and the butterflies/moths become a metaphor for the emotional and spiritual awakening that Belle experiences with her Beast. As with *Cupid and Psyche*, *La Belle et la Bête* also lacks consistent paragraph structure. The paragraphs are not justified left or right, and avoid creating a specific vertical line of aligned type in the compositions. This also allows for the type to wander, and to mimic speech and breathing patterns when reading the story aloud. Finally, both books use the same colour scheme. None of the colours used are historical — in fact, colour is the most ahistorical element used in all three books, relating more to emotional setting rather than historical context.

Thackeray Ritchie's *Beauty and the Beast*

Beauty and the Beast makes use of the visual vocabulary of the wood-type poster, popular in the 19th century when printing presses and sheets of paper became much larger than ever before. Letterforms were large and posters often included a prolific amount of typefaces within one composition. Bookman Oldstyle, a typeface derived from an 1858 design, is used for body copy. It is a typeface that is often compared to Caslon, but has straighter and more geometric serifs, giving it a utilitarian appearance. It is also the voice of Anne, Belinda's hard-headed sister, and Belinda's father, Mr. Barly. Because Anne often asserts herself as head of the household, and advises her father about business, her typographic identity is closest to his. P22Kilkenny, a decorative typeface used for emphasis, atmosphere, and chapter titles

is a contemporary designed typeface, but visually refers to Victorian decor, including wrought iron gates. Bodoni Poster italic, not designed until the 1920s, is used for large/display type and references type historically used in large posters. It also the voice of Belinda's sister Fanny, who is less level-headed than her other two sisters, and tends to be a bit silly. Rosewood also harkens back to the wood type poster: the regular weight is used to reference wood type with its over-emphasized decorative aesthetic; the fill style also becomes the voice of Guy Griffiths when he is aggressive and angry. Franklin Gothic Book Compressed, another early modern typeface, is the voice of Guy when he softens, becomes more human, likeable and vulnerable. Finally, Auriol, a typeface designed by Georges Auriol in 1902, is introduced part way through the story. It becomes more dominating throughout the story, as a way for the story to be brought out of the Victorian era and into the era of Art Nouveau. It is also the voice of Belinda and represents forward-thinking and a new role for the heroine.

Each chapter of this book begins with a tight typographical composition, echoing a Victorian wood type poster. In order to 'break' out of the tight vertical/horizontal composition, the type tends to appear to 'fall away' from itself, and often single words or phrases collide at angles with each other. This visual collision is not always meant to indicate conflict or danger: it always mimics speech patterns where some words in a sentence are more emphasized than others, and where some words tend to run together when spoken aloud.

This book in particular is a visual departure from its predecessors owing to the large variety of typefaces used, and the visual device of paper texture placed in the background. The sheer volume of words involved in this story — approximately 18,400 words compared to Beaumont's story of 5300 words or Apuleius' myth of approximately 3500 words — dictates that the design of the page contains much more text than its companion books. This book is also more aggressive in it's dialogue. That is, the dialogue between characters are not represented as a linear back-and-forth approach. The individual voices are more visually tangled, allowing the reader to decide when the voices overlap, or when one voice becomes more dominant than another.

As with its predecessors, this book uses specific visual devices in order to indicate the commonalities between all three stories. *La Belle et la Bête* uses flourishes in a most obvious and exaggerated manner, while *Beauty and the Beast* uses them occasionally to add to the ambience of the story. They both use decorative elements, such as borders, to provide some historical context. In *La Belle et la Bête*, these borders appear to collapse or break apart around the text, seemingly broken by the various moths and butterflies appearing in the layouts. The few borders used in *Beauty and the Beast* are visually corroded and seem to disappear at points. As with the Beast's visual identity in *La Belle et la Bête*, Guy Griffiths' voice visually softens to demonstrate his change from coarse and 'beastly' to sensitive and vulnerable. Both male characters undergo a change that is visually noted. The treatment of their respective heroines, however, change slightly. In *La Belle et la Bête,* Belle is rewarded for her virtue, therefore her visual identity — as represented by the flourished script — remains the same throughout her story. Her character is justified in remaining consistent. Belinda, on the other hand, is renewed at the end of her story as an independent thinker who decides for herself where her duty lies, so her last words indicate a visual change as well. Finally, as mentioned before, all three books use the same colour schemes in order for the books to appear as a symbiotic family. They fit snugly together in a slipcase where it is highly noticeable if one book is missing. While all three books can be construed as pastiche — a mere imitation of historical work — my aim with this project is to produce true adaptations. In other words, adapting existing work, and recontextualizing it in order to look at the stories in a new light.

> All of the various activities which typography can engage in the production of value — pictorial analogy, emotional express, formal iconic imagery, the freeing of linguistic elements from traditional syntactic relations and placing them in fieldlike arrangements — demonstrate its capacity to participate in the production of signified value (Drucker, "The Visible Word" 245).

The typefaces themselves may be a direct connection to the historical context of each story, but the unorthodox arrangement of the text using visual devices such as contrast in size and shape, colour, overlapping type, and type running from one spread to the next creates a new context — an ahistorical one —that allows the reader to experience the story beyond its historical confines.

4: CONCLUSION

> One lesson is that to be second is not to be secondary or inferior; likewise, to
> be first is not to be ordinary or authoritative (Hutcheon XIII).

While this project merely introduces aspects of narratology, the study of fairy tales, the complexity of visual language, and the sociological aspect of story-telling, my aim with this project was to discover whether expressive typography could be a unifying feature that connects these areas of study. The expressive typography contained in each book is not a new concept, but referring to it as a method of adaptation is not common. These books do provide an opportunity for dialogue between the writer and reader as expressive typography encourages written word to be read aloud, or to be reinterpreted at every sitting. It takes motion and energy into consideration: a notion usually reserved for cinematic adaptations and not the static written word.

"There seem to be numerous analogies between music and typography that could provide a different frame of reference or context... to understand both kinetic and static typography. Envisioning these correspondences may provide affordances for designers to clarify dense information structures and create more coherent communication spaces — transforming typographic prose into poetry" (Armstrong 24). I am not encouraging the interaction between the books and readers of these stories in order to recapture an ancient essence/origin of the tales. I am encouraging an experience — the telling, retelling, and adaptation — that can be listened to or read in different ways. Every retelling becomes a new experience, and every interpretation becomes an adaptation.

"Because each adaptation must also stand on its own, separate from the palimpsestic pleasures of doubled experience, it does not lose its Benjaminian aura. It is repetition but without replication, bringing together the comfort of ritual and recognition with the delight of surprise and novelty. As adaptation, it involves both memory and change, persistence and variation" (Hutcheon 173). The elements that these stories have in common provide a familiar-

ity and comfort to listeners, while the recontextualization that occurs through each adaptation allows for listeners to move away from a position of comfort and accept new forms and ideas. As with the oral telling of stories, readers are able to visualize and identify with the characters involved, creating a relationship through memory and experience.

In her book on the theory of adaptation, Hutcheon quotes Leo Braudy, who describes film adaptations and remakes as "unfinished cultural business" (116), which helps to explain the "positive reaction to the repetition with variation that is adaptation" (ibid). The tales themselves are unfinished cultural business as their main themes are still relevant today: interpretations and judgements of beauty, intricacies of courtship and marriage, cultural concepts of duty and virtue, complexities of female identity, and the quest for a happy ending. An expressive typographical retelling of these tales is also a response to this unfinished cultural business and reflects a contemporary approach to reading and telling stories. It possesses cinematic pacing, transitional elements, lighting and includes elements of character and emotion. It appeals to the 21st century reader who has a visual awareness unlike previous generations of readers, and can adapt to a new way of interacting with the written word.

BIBLIOGRAPHY

Apuleius. Metamorphoses. 15th century. Bodleian Library, University of Oxford. ARTstor. ARTstor, Inc. SFU. Lib., Burnaby. 3 Feb. 2008 <www.artstor.org/>.

Armstrong, Frank. *Hearing Type.* Loop: AIGA Journal of Interactive Design Education. June 27, 2005. . March 31, 2007.

Auerbach, Nina, and U.C. Knoepflmacher, eds. *Forbidden Journeys: Fairy Tales and Fantasies by Victorian Women Writers.* Chicago: University of Chicago Press, 1992.

d' Aulnoy, Marie-Catherine. Le Contes des Fées. 1698. University of Colorado, Boulder. 20 July 2008. <http://ucblibraries.colorado.edu>

Bal, Mieke. *On Story-Telling: Essays in Narratology.* Sonoma: Polebridge Press, 1991.

Baines, Phil and Andrew Haslam. *Type & Typography.* London: Laurence King Publishing, 2002.

Benjamin, Walter. *Illuminations.* Trans. Harry Zohn. New York: Schocken Books, 1969.

Bottigheimer, Ruth B. ed. *Fairy Tales and Society : Illusion, Allusion, and Paradigm.* Philadelphia: University of Pennsylvania Press, 1986.

Bulfinch, Thomas. *Bulfinch's Mythology.* 1855. http://www.online-literature.com/bulfinch/ mythology_fable/6/. Feb 20, 2008

de Beaumont, Jeanne-Marie Leprince. "Beauty and the Beast." *The Classic Fairy Tales.* Ed. Maria Tatar. New York: W.W. Norton & Company, 1999.

Drucker, Johanna. *Figuring the Word: Essays on Books, Writing and Visual Poetics.* New York: Granary Books, 1998.

---. *The Visible Word: Experimental Typography and Modern Art.* Chicago: The University of Chicago Press, 1994.

Eliot, Thomas Stearns. *Tradition and the Individual Talent.* London: Methuen, 1920; Bartleby.com, 1996. www.bartleby.com/200/sw4.html. Nov 22, 2006.

Glueck, Grace. "Art Review; A Poet, Wit and Critic Heeded by the French", New York Times. March 12, 1999.

Griswold, Jerry. *The Meanings of Beauty & The Beast: A Handbook.* Toronto: Broadview Press, 2004.

Grosz, George. Dada Man. 1919. University of California, San Diego. ARTstor. ARTstor, Inc. SFU. Lib., Burnaby. 17 Nov. 2007 <www.artstor.org/>.

Haase, Donald. "Yours, Mine, or Ours? Perrault, the Brothers Grimm, and the Ownership of Fairy Tales." *The Classic Fairy Tales.* Ed. Maria Tatar. New York: W.W. Norton & Company, 1999.

Harries, Elizabeth Wanning. *Twice Upon a Time: Women Writers and the History of the Fairy Tale.* Princeton: Princeton University Press, 2001.

Hearne, Betsy. *Beauty and the Beast: Visions and Revisions of an Old Tale.* Chicago: The University of Chicago Press, 1989.

Hood, Gwyneth. "Husbands and Gods as Shadowbrutes: 'Beauty and the Beast' from Apuleius to C. S. Lewis." *Mythlore: A Journal of J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the Genres of Myth and Fantasy.* Vol/Issue: 15 (2 [56]), Dec 1, 1988.

Hutcheon, Linda. *A Theory of Adaptation.* New York: Routledge, 2006.

James, William. *The Stream of Consciousness.* London: Methune, 1892; psychclassics. yorku.ca, 2006. www.pyschclassics.yorku.ca/James/jimmy11.htm. Sept 8, 2006.

Legér, Fernand. La Fin du monde. 1919. Fine Arts Museums of San Francisco, San Francisco. ARTstor. ARTstor, Inc. SFU. Lib., Burnaby. 30 Sept. 2007 <www.artstor.org/>.

Marinetti, Filipo. montagne + vallate + strade x joffre, 1915. 17 Nov. 2007. <http://www. hishambizri.com/MA547/jarrod_hopfer/Web/Marinetti1915.html>

Meggs, Philip B., and Alston W. Purvis. *Meggs' History of Graphic Design.* Hoboken: John Wiley & Sons Inc., 2006.

Perrault, Charles. Contes de ma Mere l'Oye. c. 1695. 3 Feb. 2008. < http://fr.wikisource.org>

Rowe, Karen E. "To Spin a Yarn: The Female Voice in Folklore and Fairy Tale." *The Classic Fairy Tales.* Ed. Maria Tatar. New York: W.W. Norton & Company, 1999.

Ryan, Marie-Laure, ed. *Narratives across Media: The Languages of Storytelling.* Lincoln: University of Nebraska Press, 2004

Thackeray Ritchie, Anne. "Beauty and the Beast." *Forbidden Journeys: Fairy Tales and Fantasies by Victorian Women Writers.* Ed. Nina Auerbach and U.C. Knoepflmacher. Chicago: University of Chicago Press, 1992.

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Ithaca: Cornell University Press, 1975.

Unknown. Gospel Lectionary (fragments). 10th century. Bodleian Library, University of Oxford. ARTstor. ARTstor, Inc. SFU. Lib., Burnaby. 3 Feb. 2008 <www.artstor.org/>.

Warner, Marina. *Fantastic Metamorphoses, Other Worlds*. Oxford: Oxford University Press, 2002.
---. *From the Beast to the Blonde*. London: Vintage Books, 1995.
---. *Six Myths of Our Time: Little Angels, Little Monsters, Beautiful Beasts, and More*. London: Vintage Books, 1995.

Zipes, Jack, ed. *The Oxford Companion to Fairy Tales: The Western Fairy Tale Tradition From Medieval to Modern*. Oxford: Oxford University Press, 2000.