Intertextual relations among texts have been largely studied. Many terms have emerged in order to help us to grasp these connections and to collate different texts. In this scenario, the field of theory of adaptation represents a parcel of these relations, as many texts aim to adapt, modify, renew or dialogue with previous ones. The theory of Adaptation has been constantly reviewed, since further studies emerge and the relations established in between the earlier and later texts has changed and innovated. In the light of this, this work aims to discuss the adaptation of the book *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype* by Clarissa Pinkola Estés and the intertextual relations with leitmotifs of contemporary dystopia, done by Aurora in her song “Running with the Wolves”, which is the third song of the album *Running with the wolves* released in 2015 by Decca Records. We believe that there are simultaneously a process of adaptation and an intertextual dialogue with social issues raised by the literary dystopian genre. Based on that, we aim
to show that those processes are so intertwined that it is difficult to separate one from the other or to analyze them individually.

Aurora Aksnes, known mononymously as Aurora, is a Norwegian singer, songwriter and producer, she was born in 1996, and, in spite of her youth, she has already been granted six prizes and nominated for four more, all related to her first work. The tracks that compose the EP *Running with wolves* started being recorded in 2013, but the song “running with the wolves” was produced in 2015, the same year of the album release. The entire album won an award as the “Album of the year: norway” in that year, and the awards abovementioned were earned by many songs in this collection. Even though many tracks allow relations to the book *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype*, we have decided to stick to the analysis to the song “running with the wolves”, as it contains more explicit connections with the book, and because we intend to analyze how the music adaptation of this text also leads to intertextual connections to a lineage of contemporary texts.

In order to analyze the concepts or intertextuality and adaptation, we aim to state the view we are taking in both concepts, since they are broad definitions that are in many terms considered analogous. The concept of intertextuality is coined by Julia Kristeva in 1966 in the text “Word, dialogue, and novel”. In it, she talks about the relations and connections in literature texts and, based on Mikhail Bakhtin ideas, she says that the intertextuality “is an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings” (KRISTEVA, 1980 [1966], p. 65). Kristeva’s text weaken the post-romantic notion of originality, since all the texts are in constant dialogue to their predecessors.

Shortly after, Tiphane Samoyaut defines intertextuality in her text *L’intertextualité* in 1968, which, unfortunately, for this work it was possible to have access just to the translation in Portuguese, *An intertextualidade*. In this book, the author states that

*It is then that it becomes possible to define literature, considering this dimension of memory, in which the intertextuality is no longer just the resumption of citation or re-writing, but description of a moment of passages in the relation with itself and with the other (...) The effects of convergence between a work and the whole of the culture that nourishes, penetrate it in depth, then appear in all its dimensions: the heterogeneity of the intertext is based on the originality of the text (2008 [1968], p.11; our translation)*

In the passage above, we can see that the concept of intertextuality, brought by Samoyaout, brings the idea of memory, but the author points out that all the dimensions that characterize a text contribute to its singularity, its originality. The concept of intertextuality, thus, encompass all relations that a text establishes with others and all the culture and contexts that permeate it.

The intertextuality, as we shall see, has many contacts with the concept of adaptation, Linda Hutcheon (2006) in the book *Theory of adaptation*, referring to intertextuality, argues that

*[t] exts are said to be mosaics of citations that are visible and invisible, heard and silent; they are always already written and read. So, too, are adaptations, but with the added proviso that*
they are also acknowledged as adaptations of specific texts. Often, the audience will recognize that a work is an adaptation of more than one specific text (p.21; emphasis of the author).

In the quotation above, we can see that Hutcheon places adaptations as an intertextual process that has to have an acknowledgment of relation to a specific text. This reference has to be explicit or easily recognized by the audience, and the number of works alluded is not a problem since this rule is fulfilled. Thomas Leitch in a text named “Adaptation and Intertextuality, or, what isn’t an Adaptation, and What Does it Matter?” discusses what differentiates adaptation from the other texts. The author discusses the concept of adaptation by rereading Hutcheon and claims that

[i]f I take issue with parts of her answer, I deeply sympathize with her question, though I wonder if she asks it in the best way. The question “What isn’t an adaptation?” implies that somewhere in the intertextual jungle is a bright line that separates adaptation from everything else. Even though I agree with Hutcheon that adaptation exists on a continuum of intertextual relations, her failure to locate this bright line suggests that there may be a less frustrating way to pose her question (2012, p. 89).

Leitch will decide to pose not one question but nine statements and will use them to define in a more complex way some characteristics of adaptation. The important ones for this paper would be the 8th “Adaptations are quintessential examples of intertextual practice” and 9th “Adaptations are a distinctive instance, but not a central or quintessential instance, of intertextuality” as we can see both are going to deal with the boundaries of intertextuality and adaptation. Leitch states that whether considering adaptation a core to intertextuality or leaving it in the margin there is a downside. Hence, he goes in a more inconclusive way asking the scholar to postpone the question “what isn’t an adaptation?” aiming not to impose constrains to the adaptation field.

Even though the ideas appear to be inconclusive, this discussion is important to show that the connections that will be explored in this article are not settled as a finished landmark. In spite of that, it is necessary to establish some limits to guide the analyzes, thus, we are going to name the two relations exposed in Aurora’s song as adaptation and intertextuality by means of didactic procedures, aiming to show that both concepts can coexist within the text; one needs the other in order to signify. As said, we will understand the relations established in between Aurora’s song and Estés’ book as adaptation, since they have more explicit relations, meanwhile we are naming the connections with contemporary dystopia leitmotifs as intertextuality, since the referentiality is more diluted. It is important to highlight, as said, that the line in between the concepts of adaptation and intertextuality are blurred in theoretical field but even more nebulous when it comes to texts that are a result of a juxtaposition of many connections.

THE DYSTOPIAN-UTOPIAN INTERTEXT

In order to start the analyses we would like to excuse ourselves to exclude from it the melody, musical arrangement and similar and stick to the lyrics and to the way some words are produced whi-
le sung. This methodology is due to our area of expertise that is in languages. As the reader shall see, our reading will be comparable to a poem, in which the relation and progression among the verses and the rhyme are going to be taken in account.

We believe that the best way to start the analyzes is about the intertextual relations with the contemporary dystopia, for this we intend to provide some features of the genre, in order to offer explicit motifs that are going to be collate with the song “Running with the wolves”. In order to start this discussion it is interesting to start with some history. The name dystopia was first used by the philosopher John Stuart Mill in one of his lines in the English parliament in 1868; the concept, however, only gained some prominence in the twentieth century. Dystopia is a genre essentially rooted in society and among its most striking characteristics are the discussion of ethical or moral values and the denouncement of their possible misrepresentations.

The contemporary dystopia departs not from social issues but from a posthuman nightmare, they draw societies in which the human as we know collapse. We believe that the discussion raised by post-humans—as idealized by Cary Wolf (2010)- serve as basis for the idealization of the contemporary dystopian societies and the further problematizations elicited from this narratives. Eduardo Marks de Marques (2013) claims that there is a shift in the focus of dystopia that was previously in the discussion of social and after goes to the discussion of the body as a product. In such discussion, Marks de Marques also points post-humanism as an element present in the contemporary narratives from the last thirty years.

In this scenario, Dunja M. Mohr (2007) adds another specificity of the contemporary dystopia. In her text entitled “Transgressive Utopian Dystopias: The Postmodern Reappearance of Utopia in the Disguise of Dystopia”, she states that utopia has endured as a subtext in the contemporary dystopias (MOHR, 2007, p.7). She does not add further description to this subtext but she explores an idea that is important to the work that is the idea of a dystopian-utopian continuum. She claims that the utopia has not disappeared but survived within the contemporary dystopia.

What we believe that happens in the contemporary dystopias is that those narratives unravel by their own mistakes utopic possibilities for an alternative future. There is a variety of strategies that can be used to bring the utopian spirit alive in the narrative; the character, the space and mainly the body. Even though there is a plurality of ways, there is also a unity that is the post-human reality itself, but in this utopic subtext, the post-human is not connected to technology and nightmare but instead to decentralized and unified experience with the nature. We believe that these utopian societies switch from technology to nature in a post-human basis in which the human find their place not above other species but as part of the world.

Utopia, in portraying a dream society, inserts in it a notion of human essence and a manual of conduct so that a being can reach the fulfillment of the collective. At the other extreme, dystopias anticipate the nightmare and find, in the same human essence, failures and possibilities of chaos. It can be observed that the contemporaty dystopias question future meanings anchored in different philosophical movements (MARQUES, 2013) and the utopian subtext inserted in it is congener. The ideal reality for these utopias is almost primitive in which the humans finds themselves stripped of any social or technological masks that would blur their true nature. However, to reach such natural state and find their Raison d’être are tasks in themselves chimerical. From immemorial times, we have
attached adjectives to the idea of human, Aristotle conceived the human as a political being. One can throw the human as a cultural, rational, etc., but to find a definition the part of this adjectivation is a task if not utopian at least Herculean.

In a similar sense, Martin Heidegger leads humanity to a society more related to nature and the connection that we all human beings have. Although the approach to the utopian subtext in dystopias is based on an attempt to find human’s essence, it is important to see that this space is shaped as a response of posthuman realities that are *per se* more inclined to the existentialism. We claim such by observing that both systems are more focused in how the individual experience is rather than blindly follow the sought. In this way, even though the utopian subtext searches for an essence that could be disrupted by those systems, it is impossible to conceive utopia as an essence with the existentialist experimentation. The existentialism we can see here is very connected with the idea of overcoming *Geworfenheit* or thrownness conceived in *Being and Time* (1953). In his idea, we humans are thrown in this world and tend to repeat the same patterns, to move from inauthenticity to authenticity we should transcend the received values and try to have a more universal or collective prospective.

The motif of Utopia is present in Aurora’s song from the early beginning. She starts her song by stating “Go row the boat to safer grounds” (AURORA, 2015). In this first line we can infer that the place where the lyric I is in her song is not a good place and that she will reach a safer place by boat. The boat here can be claimed as a symbol of the utopia, since the genre appears with the great navigations and the discovery of new lands and continents. It is by boat that the utopias of More, Bacon and Campanella are encountered. The boat becomes the invitation to the utopia.

The following sentences give us a clue of who is entering the boat. “But don’t you know we’re stronger now/ My heart still beats and my skin still feels/ My lungs still breathe, my mind still fears” (AURORA, 2015). The subject who is entering in the vessel is a person who has pass through a lot, who was shattered in many ways but can still fell, breath and communicate with nature; somebody who is stronger, but also fears. The dystopic universe from where he or she departs is also inferred by the fourth stanza “But we’re running out of time” (AURORA, 2015) adding that is paramount that they have to depart from that reality, they have to go somewhere else, a “safer ground”.

The second verse starts with the awful scenario of dystopia “There’s blood on your lies” (AURORA, 2015), it is impossible to precise who the lyric I is talking to, but we can infer based on the previews verse that is with the society or the government. It is possible to read that people have died because of those mentioned lies. The following sentence opens to the idea of nature. In the article “A justaposição do pós-humano e do transumano no gênero distopia: uma análise das trilogias *Divergente* e a 5ª onda”, published in Ilha do desterro magazine, Ânderson Martins Pereira and Eduardo Marks de Marques (2017) point that in the contemporary dystopias exists and ideal of return to a non-technological past. The authors believe that the genre is concerned with the denouncement of the technology and how it can shape negatively society. We would like to add that this utopic return to nature is precisely were the contemporary utopia stands and is this regress to nature that can be seen in Aurora’s song.
AURORA’S UTOPIA: THE WOLF COMES BACK

As said, the book *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype* by Estés creates many relations with Aurora’s song, since the title, “Running with the wolves”. Clarissa Pinkola Estés is a PhD Jungian analyst, author and poet. The book was first published in 1992 and it spent 145 weeks on “The New York Times Best Seller list” over a three-year span, a record at the time. Estés won a “Las Primeras” Award from the Mexican American Women’s Foundation for being the first Latina on the “New York Times Best Seller list”. The book is a collection of myths, fairy tales and folk tales analyzed by her in terms of representation of what she calls “wild woman archetype”.

We speculate that the expression “Run with wolves” that names the book of Estés come from the first myth present in the book “la loba”, story that we will analyze further. However, it is necessary to account for the circulation of the term in the mass culture. Addrian Lily (2014), a website publisher, says that the first connotation of this expression was negative and would come from the idiom “If you run with wolves, you will learn how to howl”, which would have a similar meaning of “You can tell a person by his friends/the company he keeps”. Lily states as well that the good sense attributed to “Running with the wolves” is precisely created by Estés when she publishes her book talking about the necessity of women to be in contact with what she calls wild side. Even though the title of Aurora’s track alone does not help to know what connotation is brought by the song, the lyrics as we shall see, corroborates to the reading that the musician is highly connected to embrace her wild side, her nature.

In the chorus, the sentence is repeated with some variations and in the slight changes it can be seen the idea of returning to the nature and going wild - term here used as Estés present in her book, as a state of union with nature. In the first stanza she states that she is running with the wolves tonight, there is little to add in the discussion with this single verse. We can, of course, highlight that the wolves are wild animals and represent the nature, even though this cannot erase the negative connotation that we have just seen. Nevertheless, it is the second stanza that she adds something to previous sentence, she sings that she is running with the wolves and, by prolonging the [u:], she adds a howl. We can read in it that she is not just running with the wolves but becoming one. This process of mutation is reiterated by the third (repetition of the first) stanza and by the fourth (repletion of the second) and, as the rhyme goes in an AB format, we expect to have the first sentence repeated in the fifth stanza as well. In spite of that, this is not what happens in the fifth sentence, she starts by saying “I’m running with the” she transforms the schwa in a [ã] sound and prolongs it weakly a while before
starting the new verse. We can read this moment as a final transformation in wolf; she can’t produce the rest of the sentence because she is no longer a human being.

This mutation in a wolf can be connected with the coming back to nature and with the first myth brought by Estés that strongly dialogues with the idea of “running with the wolves”, this story is “la loba”. It is taken by Estés from “bone people” that live in Texas bourderlands. It consists in a woman, described by Estés as “[c]ircumspect, often hairy, always fat, and especially wishes to evade most company. She is both a crower and a cackler, generally having more animal sounds than human ones.” (1992, p. 39). This wanderer seeks for bones and has a special interest for wolf bones. As soons as she can assemble a skeleton, she lights a bonfire and sings until the body of the wolf is restored.

And still La Loba sings so deeply that the floor of the desert shakes, and as she sings, the wolf opens its eyes, leaps up, and runs away down the canyon. Somewhere in its running, whether by the speed of its running, or by splashing its way into a river, or by way of a ray of sunlight or moonlight hitting it right in the side, the wolf is suddenly transformed into a laughing woman who runs free toward the horizon (ESTÉS, 1992, p. 40).

As seen, in Aurora and in La loba there is a mutation, even though Aurora makes the mutation reverse. It is not the wolf that transforms into a laughing woman in the run, but it is the afraid woman (who still fears) who by running comes back to the wolf form and rejoins the nature. This return is one of the points that cannot be analysed solely in dialogues with Estés’ book but needs to be compared with the leitmotifs of dystopia as we saw in the last section, the utopia. We consider this mutation into a wolf not just as adaptation of “la loba” or of the whole idea of wild woman, but also as the return from nature, as we have seen the utopian ideal present in the contemporary dystopia. The utopia will come just after this transformation, as demonstrated in the following passage.

*Trick or treat, what would it be?*
*I walk alone, I’m everything/
*My ears can hear and my mouth can speak/
*My spirit talks, I know my soul believes (AURORA, 2015)*

The quotation above is the fourth verse, right after the chorus, which we describe as a wolf mutation, in it verse we can sense the union with nature. In the first stanza there is a reference of “trick or treat”, a decision to make but also a choice really connected to the witch figure. The witch is a symbol of a woman rightly connected to the nature and whose power comes from it. The decision imposed by “trick or treat” is emphasized by the question “what would it be?” and it can be related to go or not to the nature. However, in the following sentences she will show how fulfilled she feel in being in the nature. “I walk alone, I’m everything” in this stanza we can see clearly the Posthumanism as a good philosophical and social current, as we have proposed in the last section. She is everything; therefore, there is no separation from her to the other beings.
This strong bond with the nature gives to the lyric I an improvement in her senses or a real use for them, as she is now in the right place. “My ears can hear and my mouth can speak/ My spirit talks, I know my soul believes” (AURORA, 2015). Probably the lyric I could hear and talk, but, in contact with nature, these senses transcend; they connect with her spirit, which now can talk. Another interesting aspect is the separation in between soul and spirit often seen as synonyms, we can infer that the spirit is this wild side while the soul is the conscience. In Aurora’s utopia, the spirit and the soul are not in the same level, the first can talk and the last can believe, which means the first is ancient or wild and it has its own knowledge and now this soul is prepared to accept that.

The last part we would like to study is the relation among the four stanzas from the second verse. This was intended to be the last in this analyzes, because she adds in it the space of transition from dystopia to utopia, it dialogues deeply with Estés’ book and with the dystopian leitmotifs but add something personal in both ideals, an idea of obligation.

There’s blood on your lies/
Disguise opened wide/
There is nowhere for you to hide/
The hunter’s moon is shining (AURORA, 2015)

The first stanza was already introduced in this paper when we talked about dystopia, but what the whole verse augments is the unescapable return to nature and to the wild. When the lyrics state “disguise opened wide”, she states that eventually people will recognize that manner the society is configure and that the way they deal with themselves and with nature need to change. In the third stanza, she reinforces the unavoidable regress, even for those who do not want to come back and in the fourth and last stanza, she puts the figure of the hunter’s moon as a reminder of the nature of where these people belong. The hunter’s moon is a powerful symbol since in north hemisphere it represents the moment of the hunt of animals that have fatten during the summer; the hunter moon is an invitation to go to the wild. What can be seen in this paragraph is that the wolf mutation that is going to occur in the following verse is not just wanted but has to occur as part of the awareness of the world and has to happen as part of the healing process as advocated by “la loba”.

In this analysis we aimed to show that the return to nature presented by “running with the wolves” is at the same time a return to utopia, to the nature, and to the wild. In order to unravel this utopian place brought by Aurora, it is paramount to understand the relations that are proposed by this text. As we aimed to show, both relations are vital to the construction to this utopian place. She not just adapt the Woman who run with wolves she embodies the myth in the lyric I and, as a wolf, find herself in her utopia, in the wild and in completeness. The terms adaptation and intertextuality helped us to understand some visible relations and some lights that had to be lightened thorough the path in order to explore Aurora’s utopian shores. We could see, as believed, that both the adaptation and the intertextual process were imbricated, it is impossible to say that the text is more related to the adaptation of Estés or to the intertextual relation with contemporary dystopia, it is also undoable the recognition to levels of dialogue, since both processes intertwine in order to create the Norwegian singer’s utopian view.
WHEN ADAPTATION AND INTERTEXTUALITY MERGE TO CREATE UTOPIA: AN ANALYSIS OF “RUNNING WITH THE WOLVES” BY AURORA

Abstract: this work aims to analyze the song “Running with the wolves” by Aurora, regarding its connections with the contemporary utopian-distopian continuum, present in the late dystopian novels, and the links with Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype by Clarissa Pinkola Estés.

Keywords: Adaptation. Intertextuality. Utopia. Dystopia. Myth.

References