Little Red Riding Hood's Journey through Time

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1Little Red. Maria Ku 2013https://grrrenadine.tumblr.com/post/67755919156/little-red

MA Thesis
Faculty of Humanities
Leiden University
MA Media Studies – Cultural Analysis: Literature and Theory

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Leiden, 9th September 2021
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Introduction

Fairy tales have been an important element of western culture for centuries. Today, fairy tales are introduced to children in their formative years, and they likely have an impact educationally, culturally, and socially. In fact, fairy tales are arguably the first important socializing event in most children's lives. Literature written for children, more than any other literature, reinforces and naturalizes dominant discourses of its time and place. The fairy tales which are currently circulated in pre-primary/primary school curriculums and read by parents to their children are chiefly adaptations of tales that are centuries old; these tales have been rewritten to be more in line with the ideological viewpoints of their audiences.

In children's literature, as Hunt notes, there is a very obvious power relationship between writer and reader, where writers and their publishers are constrained and influenced by many pressure groups (18). This causes children's literature, including fairy tales, to be written with an explicit pedagogical purpose, often expounding models of ideal behaviour for children. Children become socialized through models that they are presented with during these early readings; these models are compelling, as the child is more likely to internalize aspects of these unawares. This early socialization process, through fairy tales, plays a part in how children acquire a social self and develop self-conscious behaviour and thought. Considering all this, I am interested in what children might be learning and internalizing about gender from these tales; because by age seven, and perhaps as early as age four, children begin to understand gender as a basic component of the self (Taylor 301).

The focus of my research is on the question how discursive practices in different adaptations of the same fairy tale reflect social and ideological values of their time and place, with regard to gender ideologies and gender representation. My analysis is guided by poststructural theories of feminism that consider gender as a socially produced category,

predominantly through language. This allows for the reading of "girlhood" in any text, as a contested category involving various and often competing discourses of femininity. My approach relies on critical discourse analysis, which allows for a close reading of the authors' linguistic choices that are potentially significant, as they encode and promulgate particular ideologies. This occurs regardless of whether the author consciously intends his/her linguistic choices to operate ideologically or whether they merely reflect the authors' implicit ideology. In any case the language used can be an instrument of maintenance as well as change of worldviews. Every text is a product of the contradictory and complex beliefs of the society that shaped it, and in the case of texts written for children, there is even more of an attempt by dominant voices to reinforce and naturalize mainstream views for those whom they see as their most impressionable members (Smith 426).

For the purpose of my analysis, I have selected three variants of the fairy tale *Little Red Riding Hood*. I will limit myself to literary variants of the tale, selecting those adaptations that are expressly targeted at young children: adaptations which are likely to be found in school libraries and curriculums, or which parents select to read to their children, essentially the first ones they encounter as young readers. I have several reasons for choosing *Little Red Riding Hood*. For one, it is considered a classic and continues to hold a place in the Anglo-American fairy tale canon, often being prescribed as reading material in elementary schools. Additionally, *Little Red Riding Hood* falls squarely under the category that divides the tales based on gender (2006, 39). More specifically, these tales were targeted directly at socializing girls. This tale is part of a pedagogical tradition specifically aimed at the reproduction and re-invention of gendered identities. Beginning with Perrault, *Little Red Riding Hood* was specially adapted to serve a civilizing process for children of the upper class, providing behavioural patterns and models for children, especially young girls.

The tale of *Little Red Riding Hood* is an immensely popular tale that has been adapted countless times over the last few centuries, in different countries and under different titles, to a variety of media including novels, films, comics, plays, musicals, operas, advertisements, visual arts, video games, records, etc. This tale, even today, continues to be rewritten and adapted. The reason for *Little Red Riding Hood's* notoriety, widespread popularity and countless transformations is that it raises questions and engages directly with problems of gender identity, sexuality, and sexual violence. The issues of rape and violence form the core of the history of this tale. As long as issues of gender inequality persist in society, this tale will in all likelihood continue to be rewritten, as various authors take up the tale to impart their own take on the resolution of its problems. Each retelling of the tale reflects shifts in political and social attitudes towards gender identity and sexual violence.

Like most fairy tales, *Little Red Riding Hood* is rich in symbolism, which over the years has been discursively (re)constructed by a multitude of authors as a site of power/knowledge, where discourses about femininity and gendered violence or sexual violence intersect. Whether Little Red is constructed as being culpable for her own demise or as innocent victim, she is in most variants constructed in some way or the other as being forced to take responsibility for the predatory acts of the wolf. As Brownmiller notes:

> Rape seeps into our childhood consciousness by imperceptible degrees. Even before we learn to read we have become indoctrinated into a victim mentality.… Red Riding Hood is a parable of rape. There are frightening male figures abroad in the woods—we call them wolves, among other names—and females are helpless before them. Better stick close to the path, better not be adventurous. If you are lucky, a good friendly male may be able to save you from certain disaster. (Brownmiller 243)

Brownmiller considers *Little Red Riding Hood* as a construction of the male myth of rape where the young girl- Little Red- is most often set down as a willing participant in her

own violation. As Michel Foucault notes, the subject arises "out of methods of punishment, supervision and constraint" (1979, 29). With the threat of violence (that is, sexual or bodily violence), the woman learns to police her body. Little Red is responsible for being somewhere she should not have been (i.e., the forest) and talking to someone she should have known better than to talk to. In other words, girls at a young age learn to accept their bodies as dangerous, fragile, under threat, and in need of constant (self-) surveillance. This kind of crime, one of sexual violence against women, has been known to be accompanied by a discourse of victim blaming. Questions frequently arise regarding the circumstances of the crime, such as the clothes the woman was wearing, where she was, at what hour, whether she was alone; even her moral character comes into question.

There is what Andra Medea terms a universal curfew on women: "whenever a woman walks alone at night, whenever she hitchhikes, she is aware that she is violating well-established rules of conduct, and as a result, that she faces the possibility of rape" (Medea 4). If, in one of these situations, she is raped, the woman will likely be made to feel responsible because she was somehow "asking for it". Unfortunately, in some places it does not matter when a woman leaves her house: she must be prepared for violence and arrange her days under threat of the possibility that she might be raped. Herman has pointed out in her essay "The Rape Culture" that "the imagery of sexual relations between males and females in books, songs, advertising, and films is frequently that of a sadomasochistic relationship thinly veiled by a romantic façade" (21). Our culture can be characterized as a "rape culture" because the image of a heterosexual relationship is based on a rape model of sexuality, even though in recent years we have seen a shift especially in representation in the media resulting from the "me-too" movement.

Children's literature in general is slow to change, often incorporating more traditional elements of cultural values and ways of thinking. The children's literary canon itself does not

see much change and contains classics that are decades or centuries old. The Grimms's *Little Red Riding Hood*, for instance, remains in the authorized canon of children's literature and often appears on classroom bookshelves. The versions of *Little Red Riding Hood* crafted by the Brothers Grimm (first published 1812) and Charles Perrault (1697) have become the standard and offer an intertextual backdrop for all later adaptations and for contemporary children's fairy tales in general. Thus, to begin with the legacy of these two tales, in most versions of *Little Red Riding Hood* the story incorporates the defence of the perpetrator; whether presented as a "sexed or sanitized object", Little Red is compelled to take on responsibility for the "predatory acts of her creators and the range of wolves that are only too eager to eat her" (Zipes 2006, 10). The tale obscures the true nature of rape by implying that on some level women want to be dominated i.e., raped. The tale also construes the power of men as absolute as they take on the role of either offender or protector.

As mentioned previously, ideological control is even more explicit when it comes to texts written for children; hence revisions of the tale reflect shifts in social and cultural practices and moral thinking. My analysis aims to denaturalize the construction of the category of the girl, here represented by Little Red, to demonstrate how gender is produced within these cultural practices. As literature for children has the pedagogical intent of disciplining its young reader, it becomes even more important to look at what socializing models are being produced. Since the versions fashioned by Charles Perrault and the Brothers Grimm remain important, and provide an intertextual background for further retelling, I will look at them in depth before proceeding to another more contemporary variant. My analysis will involve a close reading of the discursive practices used in the construction of Little Red in each tale, by situating them in their socio-historical context with regard to wider dominant discourses of femininity present at the time. I will also highlight the expected behaviour espoused by the tale for young children,

especially girls, and finally how it intersects with the issue of gendered and sexual violence, which is arguably the cultural problem at the centre of the tale.

In Chapter One, I elaborate on my theoretical framework that relies on poststructural feminism, which takes as premise the category of gender as being socially produced in a culture rather than a naturally occurring phenomenon. This allows me to read Little Red as an evolving figure that is being actively produced in texts. I will also elucidate on how the construction of Little Red is a complex product of intermingling discourses of sexuality, femininity, sexual violence, and child rearing practices. Furthermore, I will outline my methodological framework of critical discourse analysis that I will use for my close readings. This method involves looking at the linguistic properties of the text and analysing how the discourse(es) present in it are related to and represent the societies they are embedded in, and how they are linked to issues of power and representation.

In Chapter Two, I begin by tracing the socio-historic origin of the literary fairy tale, detailing the process through which the oral folk tale was transformed into the literary fairy tale. This process is historically undetachable from the European civilizing process of the eighteenth century and the emerging category of the child as separate from adults and in need of its own cultural and pedagogical material.

In Chapter Three, following this broad historical overview, I will provide a synopsis of the oral tale "The Story of the Grandmother" (full text in Appendix1/ Zipes 1993, 346), which is one of the earliest recorded versions of *Little Red Riding Hood*. I will not analyse the oral tale but mention it to elucidate the changes that Charles Perrault made to it. Following this I will do a close reading of Perrault's version of the tale; Perrault's version of *Little Red Riding Hood* (see Appendix 2/ Zipes 408) is the first most famous literary variant. He modified the oral folk tale circulated amongst peasants for the French bourgeoisie, that is, the literate elite, in line with the western civilizing process.

Chapter Four follows the evolution of the tale of *Little Red Riding Hood* into the nineteenth century, where I look at the immensely popular and charismatic Grimms's version. The Brothers Grimm modified the tale in line with the socializing discourse of the nineteenth century which was becoming increasingly Victorian in its values and ideology. This era saw a campaign against childhood sexuality and these preoccupations surface in the Grimms's version of the tale. The changes made by the Brothers Grimm would have long lasting and powerful effects on the genre of the fairy tale and on children's literature in general.

Finally in my Fifth Chapter, I look at the construction of Little Red in the contemporary context of the twenty first century. This will demonstrate how discourses on gender, sexuality and childhood have evolved in the nearly two hundred years since the Grimms's version of the tale. In order to do this, I have selected a tale published in the early 2000s by an American and female author Candice F. Ransom. On the surface of it, Ransom's tale appears to be subversive; However, a closer look reveals a more conformist and utopian ideology embedded in the narrative.

Chapter One

Theory and Methodology

1.1 Theoretical Framework: Poststructural Feminism

Poststructural feminist and literary theories enable the reading of gender in texts as a contested, fluid, and socially produced identity. The construction of gender in texts for children can be seen as a complex phenomenon that intersects with larger cultural discourses about gender, sexuality, and childhood. Earlier varieties of feminism, such as, liberal feminism, have been criticised for assuming the experience of white heterosexual western women to be universal, or for relying on the sex-role theory that takes as a premise an essential difference between women and men. Judith Butler's ideas about gender performance in her book *Gender Trouble* are foundational to poststructural theories of feminism. Butler states:

> Just as bodily surfaces are enacted *as* the natural, so these surfaces can become the site of a dissonant and denaturalized performance that reveals the performative status of the natural itself… As the effects of a subtle and politically enforced performativity, gender is an "act," as it were, that is open to splittings, self-parody, self-criticism, and those hyperbolic exhibitions of "the natural" that, in their very exaggeration, reveal its fundamentally phantasmatic status. (Butler 1990:146-147 cited in Bucholtz, Mary, et al.5)

Butler notes that individuals "perform" their identity/-ies as a semiotic activity which varies depending on their situation, in order to make "sense" of their cultural context (143); However, the artificiality and constructed nature of these hegemonic identity constructions is revealed by those who do not fit in or resist these discourses or categories. This deviation challenges any previous notions of a fixed or stable identity, instead exposing subjectivity as being manufactured. Culturally available discourses and the use of language play an important role in the production of the subject. As Butler continues:

> Language is not an *exterior medium or instrument* into which I pour a self and from which I glean a reflection of that self…Indeed to understand identity as *practice,* and as a signifying practice, is to understand culturally intelligible subjects as the resulting effects of a rule-bound discourse that inserts itself in the pervasive and mundane signifying acts of linguistic life. (Butler 143 cited in Bucholtz, Mary, et al. 7).

In other words, identity is constructed through the various discourses that are available in any given time or place. Dominant cultural discourses, language and identity are intermingled in a complex relationship. The focus in Butler's work and in poststructural feminism generally is on the construction and performance of gender(ed) identities and situating them in their larger cultural practices and discourses of their time and place.

For my analysis, this allows me to read the concept of girlhood in texts for children as not merely reflecting any so-called "natural" category but as being actively involved in the discursive construction of this social category. This premise allows me to read the representation of gender, in children's literature, as a contested category, which is invariably in dialogue with competing discourses of femininity. The following section elaborates on how texts of children's literature provide a site of power and knowledge about the girl that is actively produced through language.

1.1.1 "Young Minds and Docile Bodies": The Regulation of Sexuality and the construction of Gendered Childhoods

The category of the "child" and "childhood" itself is taken as a natural, universal category, with certain characteristic traits, such as inherent innocence and asexuality. It has come to serve as a natural social referent. However, what we mean by a child today is quite different from what it meant in the eighteenth century. Children's literature plays an important part in the construction of the categories of the "child" and "childhood". "There is no child behind the

category 'children's fiction', other than the one which the category itself sets in place, the one which it needs to believe is there for its own purposes" (Rose 10). The child as a separate category from adults emerged in the early eighteenth century. That is, adults began to identify children as culturally requiring their own particular literature. This literature was of course written by adults and was informed by the ideological and pedagogical needs of the society it was produced in.

Not only was there an emerging category of childhood requiring its own set of stories, but the eighteenth century also marked the invention of a gendered childhood. Literature for children became increasingly demarcated based on gender and by the turn of the nineteenth century, there emerged distinct stories for boys (usually adventure stories) and girls (domestic stories) (Segal 175). However, as early as the seventeenth century boys and girls were often treated differently, and gender roles were becoming more rigidly enforced (McCulloch 35).

Literature for children, including fairy tales for children, has a discursive legacy that attempts to regulate and define children's bodies in terms of gender and sexuality (Marshall 259). This historical shift in discourse of sexuality is charted by Michel Foucault. In *The History of Sexuality*, Foucault documents an important shift in societal discourse in the eighteenth century surrounding sex and sexuality, and how adults had begun to think of children as separate and sexless entities. The centuries prior to this, Foucault says, were "a time of direct gestures, shameless discourse, and open transgressions, when anatomies were shown and intermingled at will, and knowing children hung about amid the laughter of adults: it was a period when bodies 'made a display of themselves'" (1990, 3). But by the 18th century children had come to be a separate category from adults. There was an avowed denial of any conversation surrounding the sexuality of children; "Everyone knew, for example, that children had no sex, which was why they were forbidden to talk about it, why one closed one's eyes and stopped one's ears whenever they came to show evidence to the contrary, and why a

general and studied silence was imposed" (4). Foucault notes that this did not lead to a repression; rather, it led to the formation of normative discourse which focused on discussions of the child's body as something that needed constant surveillance by parents, educators and society that sought to contain the child's sexual potential. Children's literature has "always been more interested in producing docile minds than playful bodies" (Tatar 5).

These arguments that Foucault makes build on his work in *Discipline and Punish,* where he notes the link between the invention of the child as a sexual being in need of surveillance and the increase in material that sought to discipline and/or reform the child's body. This increasing need to discipline the child's sexuality advocated so-called "docile bodies"; there emerged a discourse around sex when speaking to children about sexuality as well as about children's sexuality. The focus was less on punishment than on regulation and constraint of behaviour. "Strategies and devices emerged to contain and reform the child's body and its sexual potential. Thus, everyday childrearing practices and materials, including children's literature, arise as sites of power/knowledge" (Marshall 262). This kind of "power" can be found at all levels: at homes, at the institutional level of schools, and of course at the level of reading material: all these levels form sites of power knowledge that seek to at the same time define, elicit, and contain a child's sexuality. Children's literature, including fairy tales, continues to be shaped by adult preoccupation with appropriate material for young minds and docile bodies (Tatar 5).

For my argument, in addition to the regulation of sexuality, I am also interested in the regulation of gender. These two discourses are interrelated and inseparable, although Foucault does not really address the subject of this complex and intersectional discourse. Not only does literature for children attempt to regulate the child's body in terms of sexuality, but also in terms of gender. Within these texts, demarcated along gender lines, there arise certain discourses of femininity and masculinity. Fairy tales have formed a part of this corpus of

literature; these stories have a reputation of being heavily didactic for girls, traditionally posing as a means of advancing their so-called religious and moral growth. Beginning with the changes made by Perrault in the seventeenth century, they have often taken the form of didactic stories with strong moralizing content, seeking to instil morals and manners in terms of gender normative behaviour and gender roles. By the nineteenth century, for girls this usually meant discourses on femininity that involve such qualities as submissiveness, self-sacrifice, self-effacement, and self-denial (McCulloch; Tartar; Zipes). Along these lines, the female child is being presented with desired models of (likely hetero-sexual) femininity.

As fairy tales are continuously rewritten and reworked for contemporary audiences, they illustrate how shifts in discourses on gender and femininity are based on the historical epoch and cultural moments in which they are produced. With the focus on a child audience the tales began to consciously serve an explicit pedagogical purpose; hence, they are an important site to study the reproduction and reinvention of gendered identities. As the audience of the fairy tale transitioned from adult to child, the discourses on gender and sexuality also changed. This leads to the construction of various, often contradictory, discourses of femininity that are linked to a discourse about gender, sexuality, and child pedagogy. The following section discusses another discourse intersecting with the discourse on femininity which is pertinent to my case study: the discourse of sexual violence, which is likewise foundational to the construction of Little Red.

1.1.2 Femininity and Sexual violence: The Construction of the Feminine Body

Since *Little Red Riding Hood* is a tale of sexual and gendered violence it is important to look at how the construction of Little Red incorporates discourses of sexual violence. *Little Red Riding Hood* is a complex tale, where discourses on femininity and sexual violation overlap. As Zipes has pointed out, Little Red in nearly all variants of the tale is required to accept

responsibility for the predatory acts of her creators (9). Cahill, in her essay "Foucault, Rape, and the Construction of the Feminine Body", undertakes a Foucauldian analysis of the feminine body in relation to sexual violence by exploring what power relations one may find inscribed in this body. She argues that the socially produced feminine body is that of a "pre-victim" and most often that of a "*guilty* pre-victim" (56). From a young age, women acquire the bodily habits which render them feminine that are constantly re-defined and maintained. She notes the production of a culpable feminine sexuality through "feminine gestures" and "bodily comportment" involving a power dynamic which holds women accountable for their own physical victimization:

> In the specific moments and movements of this body are written the defence of the sexual offender. She was somewhere she should not have been, moving her body in ways that she should not have, carrying on in a manner so free and easy so as to convey an utter abdication of her responsibility of self-protection, that is, of self-surveillance. (Cahill 56)

The threat of rape is a continuous factor in the production of the feminine body. A young girl learns, early on, of the pervasive danger to her body, which renders a lot of public space off limits especially during certain time slots. This danger is construed as so omnipresent, "that the 'safety zone' which women attempt to create rarely exceeds the limits of their own limbs, and quite often falls far short of that radius" (*ibid.*). The woman learns that only continual vigilance and self-surveillance of her behaviour can limit this risk to her body. This kind of production of the subject then assumes that the victim is morally responsible for the behaviour of the perpetrator unless she can be proven to be innocent or sexually prudent.

Women are socialized to consider their bodies as wilful, fragile, dangerous, and hostile. They come to think of their bodies as not only "inherently weak" and "breakable" but also as violable. As Cahill succinctly puts it, "the truth inscribed on the woman's body is not that,

biologically, all men are potential rapists. It is rather that, biologically, all women are potential rape victims" (*ibid*.). This kind of bodily inscription can be found in young girls even without the articulation of the concept of rape per se. Girls may learn that their bodies are inherently dangerous without being exactly sure of the kind of danger their bodies present. They are only taught that "something very bad, and very hurtful, will befall them should their surveillance falter, and, correspondingly, that all sorts of social opportunities will be open to them should their project of femininity be successful" (*ibid.*).

1.2 Methodology: Critical Discourse Analysis

Critical discourse analysis (henceforth CDA) as a methodology is relevant for my analysis because it assesses closely the language used in a text. It draws on poststructural theories that consider discourse as a "site of struggle" where "forces of social (re)production and contestation are played out" (Lazar 4). CDA deals with the relation between discourse structures and social practices, i.e., situating discourse in its broader cultural context. A growing subcategory of CDA has been feminist CDA, which concerns itself with revealing the interrelations between gender, ideology, and power that are present in discourse. As Fairclough writes, CDA's aim is:

> to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power. (Fairclough 132)

Texts cannot be considered on their own and must be studied in their socio-cultural context because these texts both shape and are informed by wider processes within society. Texts are not passive reporters on the world, but they actively instil it with meaning, and shape

perspectives, helping readers to make sense of the world and their place in it. CDA also draws on Mikhail Bakhtin's theory on dialogism or intertextuality, sharing Bakhtin's view that verbal utterances are dialogical as they relate to past forms of communication whilst anticipating future voices. Thus, discourse should not be judged in isolation, but rather various discourses act upon and impact one another i.e., they can be considered to be in constant dialogue (Bakhtin160). Intertextuality indicates that discourse is a network of socio-political and cultural concerns, so that various discourses are always competing with each other for control, dominance, and power. Intertextual analysis is especially useful when analysing various versions of the same fairy tale, as a new retelling will invariably be in dialogue with a previous source.

Feminist CDA is concerned with the identification and critique of discourses which maintain unequal power relations that "systematically privilege men as a social group and disadvantage, exclude and disempower women as a social group" (Lazar 5). Its aim is to expose social practices as not neutral but in fact gendered. As Fairclough has noted, discourse and the social-cultural structures enter into a dialectic relationship, where discourse both shapes and is shaped by social institutions and structures; The ever-continuing act of meaning making, including texts of children's literature and fairy tales, contributes to the production and maintenance of the social order, but it may also work to contest and change that order. This dialectic can be researched by looking at the discursive constitution of gender, gender identities, and gender relationship. Finding dual discourses or a change in discourse between different adaptations of the same fairy tale, for instance, may well attest to a changing social-cultural order. This instability could then lead to the formation of complex hybrid gender identities. Thus, we can measure the shifts in gender ideology that require different performances of femininity which enter in dialogue with ongoing ideologies of gender.

The analytical frameworks enlisted by feminist CDA include pragmatics, semantics, systemic-functional grammar, the study of narrative structures, and conversation analysis. Levels and foci of analysis in feminist CDA are also wide-ranging, including choices in lexis, clauses/sentences/utterances, conversational turns, structures of argument and genre, and interactions between discourses (Lazar 14). The analysis of discourse with the intent to uncover "workings of power that sustain oppressive social structures/relations, is in itself a kind of 'analytical resistance' (van Dijk 1991), and contributes to ongoing struggles of contestation and change" (*ibid.* 6).

1.3 Conclusion

A reading of different adaptations of the fairy tale in line with poststructural thinking exposes that subjectivity is produced by discursive practices that are a constant site of struggle over power. Depending on the historical period and cultural location, different dominant modes of girlhood will emerge that require particular performances of femininity to sustain them (Marshall 260). From this perspective, certain dominant modes of girlhood will arise in specific time periods and cultural locations. At the same time, modes of girlhood are often contradictory and capture not so much the lived experience of the child as cultural struggles around gender, sexuality, and power. In terms of girlhood, poststructural approaches allow an analysis of how girls "are presented with, and inserted into, ideological and discursive positions by practices which locate them in meaning and in regimes of truth" (Walkerdine 87). Looking at different versions of *Little Red Riding Hood* we can map shifts in the regulation of the feminine body. Denaturalizing the category of girlhood will enable me to show how discursive construction of this category in children's literature often serves a specific pedagogical function of disciplining its young readers, adults, and society in general by transmitting hegemonic ideologies of femininity and masculinity.

Chapter Two

The Origin of the Literary Fairy Tale: History and Ideology

2.1 Introduction: The Origin of the Literary Fairy Tale: History and Ideology

Fairy tales give us the impression of being ageless and universal. These tales have been long ingrained in our culture and we seldom dwell on when and why they were written. As Jack Zipes writes, "The most telling or catchy tales were reprinted and reproduced in multiple forms and entered into cultural discursive practices in diverse ways so that they became almost 'mythicized' as natural stories" (2006, 1). Until the 1980s, there has been little academic study of the historical development, particularly the social history, of the fairy tale. These tales have come to be accepted as mysterious, enchanting bedtime stories for children that serve a therapeutic goal of soothing their anxieties and allowing them to work towards "realizing who they are". These tales are inscribed on our collective conscious, first as children and later as adults. The narrative tropes provided by these tales often return to us as metaphors when we are adults. Fairy tales are embedded in our lives and most people, without realizing it, try to make fairy tales out of their lives.

The history of the fairy tale is often left unquestioned because there is a fear that any deconstruction of fairy tales in a socio-political context may ruin their magical/ethereal qualities (Zipes 1). Although, interestingly, fairy tales have not remained static, as some believe, each historical epoch and generation has retold these tales to suit their respective audiences and in order to reinforce hegemonic beliefs of their respective time and place. A text for children (like any text) is inevitably infused with the ideological viewpoints of its author. The author of each reworking of the fairy tale has a worldview, an ideology, whether conscious or unconscious, and his/her text will tend to test this view or to validate it.

Historically, the fairy tale for children cannot be separated from the fairy tale for adults, as the genre originated within an oral storytelling tradition originally created and cultivated by adults for adults. The genre of the literary fairy tale emerged at the turn of the eighteenth century when the oral folk tales were modified for an upper-class audience of both adults and children. Zipes argues that the literary fairy tale has been historically cultivated as part of a civilizing process for both children and adults. Most academics who have researched the emergence of the literary fairy tale in Europe are in agreement that educated writers (usually western-European, middle-class, male writers) deliberately appropriated the oral folktale and converted it into "a type of literary discourse about mores, values, and manners, so that children and adults would become civilized according to the social code of their time" (Zipes 3).

2.1.1 The European Civilization Process

In tracing the origins of the European literary fairy tale for children, Zipes observes that these literary variants drew upon an oral tradition prevalent amongst peasants and the lower classes. These folk tales took the form of a popular discourse widely circulated in villages and nurseries (3). It is difficult to infer much about the historical origin of this oral tradition as it would need to be studied in relation to the norms and values of the community in which it originated. In addition, an oral tale must be related to the narrator and his/her audience and the general life of the community itself to gauge the full extent of its traditional and social significance. This task is exceedingly difficult, considering we do not possess all the necessary information. However, what is important is to be aware that any account or recording of the oral folktales has always already been marked by the socio-political perceptions of its time.

Nonetheless, it is possible to trace the origins and historical development of the literary fairy tale for children. At the beginning of the eighteenth century in France, following a similar process that began in Italy in the sixteenth century, these oral folk tales were re-coded with the

approval of the court (Louis XIV) for the purpose of reinforcing acceptable discursive modes and social conventions that aligned with the ideologies of the intelligentsia of that time (16). Moreover, these tales had to gain the approval of Parisian salons if they were to be popular. This condition greatly influenced their style and content.

These tales were intended for an audience of both children and adults of the upper classes. It was a time of French absolutism; the reign of Louis XIV is associated with the institution of the absolute monarch, with a powerful centralized state, and well established hierarchies. Louis XIV embodied and imposed the principles of absolutism and the Catholic faith. The previous policy of religious tolerance was abandoned, and protestants were actively persecuted. The genre of the literary fairy tale was written in support of these ideologies of the Court. As Anne E. Duggan puts it, it was "in this climate of absolutism, government-controlled academies, and the Counter-Reformation, with its anti-mondain position and repressive policies toward all women, that the French literary tale emerged" (304). With absolutism and the Counter-Reformation at its peak, French society was becoming increasingly patriarchal, a development we find reflected in the literary fairy tale.

The oral folk tale was transformed by rearranging its themes, motifs, character, and functions, in a way moulding it to suit the concerns of the ruling class, usually the educated late feudal and early capitalist societies (Zipes 6). Generally, tales that are reworked address some cultural problem concerning the social order that cannot be resolved and needs to be taken up time and again. Thus, in each historical epoch the symbols and configurations of the tales were endowed with new meaning, either transformed or eliminated in accordance with the needs and conflicts of society at that particular time. These changes in the literary tale reflected the narrator's perception of the resolution of social conflicts or contradiction of their time or where s/he felt a change was necessary.

For example, moralist writers of Louis XIV's court were concerned with the comportment of aristocratic women. They thought the opera and other art forms were driving "women to madness and adultery" (Duggan 303). Female desire was seen as a threat to the male Christian civil order. Duggan notes that "Although stereotypes of women as devilish creatures lacking in self-control are evident throughout the century, they received heightened attention in the 1680s and 90s" (303). The literary fairy tale emerged as a counter to these other art forms, adopting a highly didactic moralizing tone to advance a Christian civil order.

2.1.2 Children as a Separate Category from Adults

By the turn of the eighteenth-century, children had begun to be viewed as a separate category from adults. The emerging awareness of childhood as a category, characterized by its own needs and codes of behaviour, called for a range of pedagogical strategies to educate and socialize children. In the upper classes, an increasing need was felt to educate children, so that they would reflect the power and prestige of their upper-class upbringing. There was a vital need, with explicit and implicit pedagogies, to propagate specific mores, values, and gender ideologies among these children. Central to these ideologies were the morality and ethics of a male dominated Christian civil order, which the tales began to reflect, as well as a means to convey it (Zipes 8).

In France, by the eighteenth century, writers of the fairy tale for children explicitly stated their ideological intention by circulating an "institutionalized symbolic discourse" on the civilizing process in the public sphere, in which they identified social conditions and conflicts of their time. Zipes notes that at the time French culture was setting standards for the rest of Europe in terms of *civilité* (cultural standards of civility). Thus, intentional care was taken to cultivate this discourse on the civilization process through the fairy tale to produce well-raised

children. Its purpose was to instruct and to amuse, to make moral lessons more palpable for children and less explicit, hence easier to internalize unconsciously (9).

To reiterate, the genre of literary fairy tales for children is historically undetachable from the European civilization process (whether the author of the fairy tale attempts to criticise or legitimize it). As children became increasingly separate from adults, fairy tales became more and more vital as a means of bringing about socialization through the internalization of specific mores, values, and conceptions of gender. This deliberate manipulation is foundational to the development of the genre. However, as the genre evolved it became a complex site of struggle. It often takes the form of a dialogue with prevailing discourses on values, and mores which can be interpreted in several ways. Often competing discourses arise and are present within the same tale. Besides, newer adaptations are in constant dialogue with older versions, contemporary writers, and implicit readers (adults and children).

Broadly speaking, these elements put together form the basis of the fairy tale genre, following Fredric Jameson's definition of genre, which states that "genres are essentially literary institutions, or social contracts between writer and a specific public whose function is to specify the proper use of a particular cultural artefact" (Jameson as cited in Zipes 4). The literary fairy tale comes to us from a history of prescriptive fairy tale discourse that was operational within each rewriting of the tale according to the social convention of its respective epoch and the tendencies of its author to engage with this discourse.

2.2 Conclusion

Tracing the historical development of the literary fairy tale reveals that fairy tales that appear to be classical, ageless, universal stories in fact have a complex history of institutionalized prescriptive discourse and pedagogical intent that intersects with complicated ideologies about childhood. These tales have been naturalized over a long period of time, making us forget how

loaded their content is. It is important to denaturalize these tales as they form complex sites of struggle over power that often remain obscure. They have a powerful ability to socialize children, and like all children's literature they reflect adult conceptions of children, in the way that they sustain complex ideologies. The following chapter provides a case study of *Little Red Riding Hood* from its origins as an oral tale and the important discursive changes made by Charles Perrault in light of the civilization process outlined above.

Chapter Three

Little Red Riding Hood: From Oral Tale to Perrault's Literary Variant

3.1 The Origins of *Little Red Riding Hood*

The origins of the tale *Little Red Riding Hood* can be historically traced back to the oral tales of the late Middle Ages. It emerged in the French countryside; it originated from an oral tradition widely circulated by peasants, and most likely women. Zipes suggests that this oral tradition was likely created and cultivated largely by women (6). We can then read the oral tale of *Little Red Riding Hood* as reflecting a female perspective and its content as likely dealing with issues that concerned and were relevant to these women.

A rendition of one of the earliest known variants of *Little Red Riding Hood* is the oral tale "The Story of the Grandmother" (see Appendix1/ Zipes 347 for full version). I will provide a synopsis of this version and a basic interpretation of this tale in order to elucidate the changes made by Charles Perrault in his literary version published in 1697 in his immensely popular collection of literary fairy tales, *Histoires du temps passé: Avec des Moralitez / Contes de ma mère l'Oye* (*Tales from Past Times, with Morals* or *Mother Goose's Tales*). Although there are several recorded versions of the oral tale, Zipes argues convincingly that "The Story of the Grandmother" was most likely the source of Perrault's version (345).

In "The Story of the Grandmother", Little Red is an ordinary peasant girl; the tale provides no distinguishable markers for her appearance. She is given no name or label but is simply referred to as the "little girl". The tale contains no warning from the mother to Little Red about being cautious. In this tale, Little Red simply departs for her grandmother's house to bring her some bread and milk. On her way, at the crossway, she encounters a werewolf. The girl tells him she is taking the path of needles while the werewolf takes the other route, the path of pins. Arriving before the little girl the werewolf kills the grandmother, pours her blood

into a jar and puts her meat in the cupboard. Upon arrival, Little Red eats and drinks this meat and blood. She then performs a striptease for the werewolf, throwing each item of her clothing into the fire. Then, following an invitation from the werewolf, she gets into bed with him naked. When she realizes that it is in fact the werewolf, she tricks him by pretending she needs to go outside to relieve herself. The werewolf allows her to go outside with a rope tied around her leg. After a while, the impatient werewolf calls out to her, "Are you making a load?" (348). When eventually he goes outside, he realizes she has escaped by tying the rope to a tree and running back home to safety.

Most sources agree that this oral tale was intended as a coming-of-age tale of a young peasant girl who symbolically replaces the older generation of women (her grandmother) by proving she can handle her needles (handiwork was a common occupation of women at the time), and finally proving her maturity to contend with the opposite sex (Zipes 248). This ribald tale does not mince words; it carries a peasant viewpoint which has nothing to do with obedience, the control of children, or the regulation of sexual drives. The tone of the oral tale is sympathetic towards the young peasant girl, who is portrayed as brave, shrewd, and capable of handling herself; she learns to cope with the surrounding world. With the striptease and the blatant invitations from the werewolf, there is no ignoring the sexual content of this folktale. It deals explicitly with a young girl's encounter with her first sexual experience. This tale, then, foregrounds Little Red's body and her sexuality. In fact, the entire story is corporeal, from her eating the flesh and blood of her grandmother, her stripping naked and getting into bed with the werewolf to her ultimate escape through the use of her body in her pretence of urinating. Even though the tale implies that she does get into trouble because of her feminine body, eventually it is the use of that same body that helps her escape. The oral tale reflects a discourse of sexual frankness; it is not interested in prescribing any normative behaviour for the girl. As

noted by Foucault, we know this discourse is on the verge of shifting, and as I will show its effects are visible in Perrault's version.

3. 2 Charles Perrault's Version

Charles Perrault (January 1628 - 16 May 1703) was an author and a member of the French Academy, a principal council appointed by the King to take care of matters relating to the French language. He was a prominent and influential figure of the eighteenth century French literary world. Perrault was a descendant of a wealthy bourgeoisie family in Paris, and throughout his life he enjoyed the perks of his upper class upbringing. He worked for the French court and was an avid advocate of French absolutism, a dedicated supporter of Louis XIV's reign, and a defender of the primacy of the Catholic faith (Jean; Bottigheimer; Duggan). Perrault's tales reflect these religious and social values; written to promote the ideologies of the court of Louis XIV, they are overtly didactic and full of strong moralizing content. In the dedication of his volume, he argues for the value of French folk/fairy tales because he considered them as containing useful morals: "there are sensible lessons to draw from even the humble folktales recounted among the 'lesser families' of the realm, despite the 'childish simplicity' of those 'trifles'" (Perrault 241–42 as cited in Vaz da Silva 167-8). Perrault's intention with these folk tales was less about story telling or amusement, and more about selecting those morally worthy tales that "our forebears invented for their children" as preferable to the classic fables of the Ancients (168). Perrault was leading the argument of the Modern faction during the quarrel of the Ancients and the Moderns. However, in my view Perrault's arguments come off as ironic because his versions of the tales are very different from the oral tales; he modified them effectively to suit his own agenda.

The version of *Little Red Riding Hood* crafted by Perrault in 1697 titled "Le Petit Chaperon Rouge" (see Appendix2/ Zipes 91for the full text), was translated as *Little Red Riding*

Hood by most translators of the tale, although *chaperon* likely referred to a small cap rather than a hood (Zipes 75). Perrault transformed the oral tale for an audience of the French *haute bourgeoisie* (that is, the bourgeois elite or upper middle class), and aristocratic society. His modifications were meant for an audience of both adults and children. In this way, his tales contained a dual meaning: the erotic ironical tone would appeal to adults while the tales would simultaneously serve a didactic purpose for children.

Perrault transformed the oral tale according to his own palate and keeping in mind the conventions of the court. He essentially imposed a male and upper class perspective on the oral tale by appropriating folk motifs of a tradition belonging to peasants and women and twisted them to serve his ideological needs and didactic purposes. Perrault thus refined the tale by omitting the "coarseness" and "vulgarity" of the oral tale. He removed all those elements that pertained directly to the flesh and sexuality, and that would probably be considered "primitive" or "savage" by his courtly audience. Gone are the motifs of the choice between the path of needle and the path of pins, the cannibal scene, and the explicit, long striptease scene is made more subtle. The allusion to the wolf's virility and his hairy description in the famous dialogue in bed are also omitted. These elements would be considered superstitious and pedestrian by his intended audience, but most importantly, I believe he intended the tale to be part of the civilizing mission whose aim was to provide a good Christian upbringing. Perrault omitted the sexual frankness of the oral tale and "sophisticated" it to deal with aspects like seduction, power, vanity, and upper-class heterosexual Christian morality. I will focus on three aspects of Perrault's tale for my close reading: the discursive construction of Little Red; the scene of the encounter with the wolf; and the ending of the tale.

3.2.1 Perrault's Discursive Transformation of the Girl

Perrault added significant and elaborate details to the description of the girl. From an ordinary, non-descript peasant girl, the daughter of a bread maker, she is now described as a "little village girl, the prettiest that had ever been seen" (91). The tale further informs us that she is spoilt by her "doting" mother and grandmother. This grandmother has made her a present of a red hood (or cap), which the tale implies she wears everywhere because it suits her physical appearance. With this attribute she came to be known as "Little Red Riding Hood wherever she went" (91). Perrault makes great efforts to construct a portrait of Little Red for his reader. She is decidedly special, with definitive and individualist characteristics. The tale alludes to her spoilt, sheltered nature and her vanity. Not only is she the "prettiest" girl but she is well aware of it. She is used to being spoilt and the centre of attention; moreover, she is also a little self-regarding. Put together, these added details can be read as a warning to young girls, whose spoilt and vain nature could draw the wrong kind of attention: that of predatory men (wolves), who are "of course" only too eager to prey on them.

Other than being a marker of her vanity, there has been countless speculation on why Perrault added the famous red hood/cap (originally *le chaperon rouge*) and what its possible associations could be. Zipes suggests that the *chaperon* meant by Perrault was a small stylish cap worn by aristocratic women in the late sixteenth century. A *chaperon* of such a bright colour would only have been worn by the aristocrats or elite members of the bourgeoisie (75). Dress codes at the time were rigidly enforced, so for a village girl in the tale to be wearing it could suggest she was a social deviant, or at the very least to some extent a nonconformist. Furthermore, the colour red has a long history of being associated with sexuality, seduction, erotism, immorality, passion, and danger. Red is the colour that most attracts attention. We know that red at the time in Christian theology was associated with sin, sexuality, sexual passion, and the devil (St Clair 94). With the combination of her attire, physical appearance,

and social attributes, Perrault constructs her as already being a bit of a provocateur or even perhaps a temptress.

As CDA and feminist CDA reveal, to gauge the full extent of the workings of "power" in a discourse we must situate a discourse in its wider context, especially with close attention to the interrelation between gender, ideology, and power. Thus, to understand the full impact of this discourse I will situate it in its broader socio-political context and read it according to French gender ideologies of the seventeenth century. By the reign of Louis XIV, theological literature underscored the dangers for men of the distinctly feminine, corruptive powers of lust. Such images of lust owed much to the grand siècle's interest in the writings of the early church fathers, who had little trouble "identifying women as the prime source of corruption" (Riley 37). By the seventeenth century adultery had become a solely feminine crime. By law an equal punishment applied for men and women, but as Philip F. Riley notes, this was rarely followed through in action. Women were identified as being primarily responsible for the sin of lust; they were considered particularly susceptible to the "sins of the flesh". Women were therefore seen as a threat to the male Christian civil order and branded as "man's most severe temptations of the flesh" (37). This culpability of women came from the notion that they were inherently sinful; as descendants of the "corruptress" Eve, they possessed special corruptive power, and they used spells, charms, and sorcery to lead men into sins of the flesh (37).

Perrault himself, preoccupied with law and order (law was ingrained in, and inseparable from theological thought at the time), often dwells on the relation between sin and women. Duggan notes that "Images of the Fall hover in the background of his tales and religious works. Perrault's fairy-tale heroines are made to wear the mark of their sin" (219). In other words, Perrault constructs his female characters as already guilty and tainted with sin. The tale intimates that Little Red's beauty and outward display of femininity are feeding male desire and are responsible for luring the male subject, who is undone by it, into sin. Perrault sets the

boundaries for acceptable behaviour and deviancies. The femininity that Little Red possesses will get her into trouble; instead, he calls for a femininity that displays traits like modesty and self-discipline. Women and girls live forever in the shadow of Eve and must live in penance. Without submitting to this incitement, they may easily wreak havoc on the productivity of the social order.

3.2.2 The Encounter with the Wolf

Upon entering the woods, Little Red encounters the "old neighbor wolf". The description "old neighbor" suggests a kind of familiarity, or alternatively, that the wolf is a known frequenter of the woods. Furthermore, Perrault has transformed the werewolf into an ordinary wolf. In light of what we know about Perrault, I believe that one of the reasons for this change could be his dislike for all the crude and superstitious elements that were associated with a lower class up-bringing. The belief in werewolves and witches, while still prevalent, was not fashionable. Another reason is probably that an ordinary wolf is more suitable to his cautionary moral: that of the general predatory nature of men. As Perrault's moral goes, "There are some with winning ways, /Not loud, nor bitter, or angry, /Who are tame, good-natured, and pleasant /And follow young ladies /Right into their homes" (93). Perrault makes it sound like all men could be a potential threat, and that there could be a wolf lurking at every corner. He seems to assume that all men have a crippling predatory nature within them, and it is only natural that they are likely to seduce young girls. Apparently, all men want only one thing from the opposite sex: to lure young naive girls into their beds.

The wolf, upon seeing Little Red, we are told, had "a great desire to eat her" (91). Indeed, if it were not for the male woodcutters present at the scene the wolf would have indulged his appetite, then and there. Perrault's addition of the woodcutters is significant, as they are the symbol of civilization's watchful eye. These men are given the role of protectors and

maintainers of the social order. Only male authority has the power to maintain that order, whereas poor old grandma is not even safe within the confines of her own home. Women, whether old or young, in the woods or at home, must always be vigilant, especially if there are no male protectors around.

Perrault adds much additional dialogue in the encounter scene between the wolf and Little Red. Little Red, sheltered and spoilt, used to being the centre of attention, lingers in the woods talking to the wolf. This "poor child", Perrault tells us, did not know that it, "is dangerous to stop and listen to a wolf" (91). Little Red naively, or perhaps foolishly, stops and talks to the wolf, answering all of his questions, even giving him explicit directions to her grandmother's house. It definitely seems naive of her to linger in the woods alone, which had a history of being a place where social deviants are most found; legends of werewolves, witches and dangerous outlaws were well known at the time. This enables an alternative or even dual reading, where the scene could be read as a playful rapport taking place between the wolf and the girl. Either way she is constructed as naive and foolish, and perhaps a willing participant in her seduction and ultimate demise. Perrault seems to be mainly concerned with giving the reader an image of femininity as innocent, helpless, naive, gullible, and so weak as to easily fall prey to seducers. At the same time, her body holds the potential qualities that would make her a provocateur and temptress. Little Red thus reads as a projection of male fantasy; both Perrault's own sexual drives and his anxieties over women are embedded in the tale.

The wolf cannot eat Little Red in the woods, so instead he is forced to make a pact with her:

> "I'll take this path here, and you take that path there, and we'll see who'll get there first." The wolf began to run as fast as he could on the path which was shorter, and the little girl took the longer path, and she enjoyed herself by gathering nuts, running after butterflies, and making bouquets of small flowers which she found. (408)

She has been conversing openly until now with the wolf, so one can assume that she accepts the wager or at the very least acknowledges it. The motif of the wager was a prominent cultural motif of European folklore of the Middle Ages, and elemental to Christian traditions. Christians believed that witchcraft stemmed from a pact made between a person and a diabolic figure, or the devil himself. They thought that witches had been seduced by Satanic forces and then made a formal contract with the Devil (Horsley 690). This story element would also become a fully developed motif in literature, notably the exemplary Faustian bargain (especially with Goethe's reworking of the Faustian legend 1790). Although officially the last witch trial in France took place in 1678, this type of discourse would still very much be part of the popular imagination. Calling upon their repertoire of knowledge, Perrault's contemporary readers would infer Little Red was making a pact with a diabolical figure, thereby selling her soul to the Devil. They would also be able to anticipate Little Red's punishment. She would be seen as creating the conditions for her own seduction, rape, and death. Perrault effectively juxtaposes the two scenes, one of the wolf making haste and the other of the girl amusing herself. These two observations are placed together, linked by the connector "and". One can infer that the tale implies that Little Red accepts a wager that she wishes to lose. If there was any doubt before, this scene really calls attention to Little Red's culpability regarding her eventual violation.

In my opinion, what we can surmise from this discourse is that the female desire of Little Red is construed as unacceptable. Perrault locates the defence for male transgressive desire in the power of female beauty. Female desire, on the other hand, is construed as monstrous. The general theological view of female desire, in the seventeenth century, can be read in the work of Antoine Arnauld a French theologian and a leading intellectual of the Jansenist group, who warns that if a woman forsakes her modesty or timidity, "her passions

take immediate control. She 'becomes buffeted by waves of concupiscence as in a stormy sea . . . there is nothing to prevent her from complete and total abandonment in vice and sin ... And this is why there is no more sinful and revolting example than that of the dissolute woman'" (Arnauld 1783: 891 as cited in Riley 38).

Male desire can be controlled if the "temptress" is subdued. Female desire on the other hand is dangerous and in need of control. Women were denied sexual agency. Virtuous bourgeois women had to ideally embrace the image of the blessed virgin. Female desire must be regulated by implicitly male and Roman Catholic authority. The allegation is that femininity is a chaotic force that, when left unchecked, would wreak havoc on the political order, and transgressors must be punished or eliminated in some way. Perrault defends the patriarchal laws championed by Louis XIV and the punitive mentality of the Roman Catholic Counter Reformation in its policing of women's lust. Riley notes that women were a special target of the police for these crimes during "the Great Confinement". Foucault, by contrast, does not focus on the link between the literal policing of women for the crimes of lust and the emergence of the corpus of knowledge, techniques, and discourse that sought to discipline the female body.

In Perrault's work we see this shift in methods of power as charted by Foucault: an approach that seeks to create "docile bodies" by regulation through the promise of punishment. Perrault's text is part of a discursive practice of a body of knowledge entangled with the power to punish. It belongs to an emerging "regime of truth" that seeks to discipline and conform bodies into normative behaviour (Foucault 30). Little Red, in Perrault's tale, fails to embody a femininity associated with timidity, modesty, caution, and regulation of her body. She thus becomes irredeemable and a threat to the body politic and must be punished. She exemplifies the cautionary warning to young girls of the consequences of acting upon their "sinful" desires. Discourses of gender, authority and religion are all called upon, to serve this message.

3.2.3 The Ending: Perrault's Morals for Pretty, Well Brought-Up Young Girls

Presumably, the seduction and rape of Little Red would not have occurred had she not stopped to listen to a stranger. Her dallying around in the woods and her undisciplined ways lead her straight into the wolf's lair, that is, into the bed of a deceptive male seducer of bourgeois women. The tale suggests that she lacks discipline, and that the unruly potential that she holds is realised, leading her to her "fitting" punishment of being raped or killed. The story comes to an abrupt end after the famous exchange between Little Red and the wolf posing as her grandmother ("What big teeth you have, grandmother!" /"The better to eat you." (92)). She ends up being swallowed or raped like her grandmother. Unlike the oral tale, Perrault offers no salvation or redemption for the girl. Her fate is sealed once Little Red, at the invitation of the wolf, undresses and gets into bed with him; she is promptly devoured. Perrault invokes discourses of heterosexual, Christian morality where sex outside the institution of marriage is sinful and likened to rape; female desire and fornication lead to rape and a kind of social or literal death for the girl. There is no place for this girl in society, and Perrault ultimately eliminates her from the body politic, literally as well as metaphorically. All of this is caused by the girl's imprudent actions. Perrault's Little Red is naive, gullible, and falls right into the wolf's paws, and unlike the girl of the oral tale, she is too foolish to trick him back. The tale ends with a moral in verse form, where Perrault neatly summarizes his message:

> One sees here that young children,
> Especially young girls
> Pretty, well brought-up, and gentle,
> Should never listen to anyone who happens by,
> And if this occurs, it is not so strange
> When the wolf should eat them. (92-3)

This not-so-subtle moral leaves little to the imagination: the wolf is without a doubt a metaphor for predatory men. Perrault's moral holds young upper-class girls, "pretty" and "well brought-up", as responsible for the self-surveillance of their behaviour. The girl is responsible for containing her body, her desires, and her actions. She is held accountable for keeping herself safe and away from the advances of predatory men. The blame for sexual violence is put on naive girls who allow themselves to be duped/seduced and who go along with the whims of men who want nothing more than to "eat" them. This kind of fornication and sexual intercourse outside the institution of marriage leads to terrible consequences, with women likely to pay a higher price for this crime, in terms of social ostracization and/or children conceived out of wedlock. The tale is focused on the regulation of sex, gender roles, and sexuality. Disseminating the heterosexual Christian morality of the seventeenth-century Counter-Reformation was part and parcel of the tale. For the maintenance of order, and to prevent the descent into chaos, girls would be safe if they controlled their inner sexual desire as well as their outward actions – thus the message. Paradoxically, this change in fairy tale format with pedagogical intent had in fact little to do with how "the female autonomy that aristocratic women had sought in the seventeenth-century French literary salons" (Warner 1994, Haase [ed.] 2004, Hannon 1998 cited in McCulloch 35).

Perrault thus actively constructs a feminine body which is responsible for its own violation. The tale produces a culpable feminine sexuality "which by its very existence alone incites men, who remain allegedly powerless in the presence of its overwhelming temptation, to violence" (Cahill 56). The tale implies a state of constant threat to the feminine body that stems from that body itself. Young girls must learn to accept their bodies as dangerous and to perceive the dangers to that body as something that comes from within. If something should happen to the body, it is because of their own failure to sufficiently survey its movements and comportments. The girl is meant to see her body as something outside of her subjectivity,

something alien that is likely to betray her. Essentially, she is constructed as not even being capable of controlling or governing her own body. Feminine subjectivity is weak, and the sustained threat of violence plays a big part in the production of this feminine body and subjectivity. These are the power relations inscribed into the feminine body, which play a crucial role in how girls learn to see themselves and their place in the world.

3.3 Conclusion

A literary fairy tale, far from being an ancient, anonymous folk tale reflecting the universal psychic operation of men and women, is a product of skilful writers who project their needs and values onto the tale, as we have seen with Perrault. Perrault, in his version of *Little Red Riding Hood,* laid the foundation for the rules enforcing the sexual regulation of young girls. He changed an optimistic oral tale about the initiation ritual of a peasant girl to one with a violent ending, where the girl is explicitly made responsible for her own violation. Perrault altered the tale according to his own worldview and the male-dominated civilizing process. These changes point to a changing social discourse regarding gender division and the newly evolving category of the child.

Perrault's literary changes to the oral tale have caused nothing but problems for the female object that has been constructed and encoded in accordance with male desire and hegemony. The tale takes it for granted that male desire is crippling and reflects general male attitudes towards women as being willing to be seduced or raped. This is all encoded in a literary discourse aimed at disciplining the natural inclinations of children, particularly those of young (bourgeois) girls. A reading of Perrault's version of the tale in line with postructural theories of feminism reveals that his text is a site of power/ knowledge where subjectively is produced by discursive practices that both shape and are informed by wider socio-cultural discourse. Perrault's changes reflect a shift in attitude regarding gender, sexuality, and sexual

behaviour. His didactic message bent on disciplining and punishing the girl's transgressions is elaborated on and becomes even more explicit in the next chapter, in which I will discuss the Grimms's version of the tale.

Chapter Four

The Brothers Grimm's "Little Red Cap"

4.1 The Brothers Grimm

In 1812, the brothers Jacob (1785–1863) and Wilhelm (1786–1859) Grimm published the first volume of their collection of fairy tales, *Kinder- und Hausmärchen* (*Children's and Household Tales*) in Germany. Up until 1970, it was believed that the Brothers Grimm had collected their folktales largely from peasants and workers in Germany, and that they merely documented the tales, or at the very least kept them true to their folklore meanings. However, this myth has been debunked by academics who have undertaken a sociohistorical study of their work (Tatar; Zipes). The Brothers Grimm collected their tales largely from the petit bourgeoisie, that is, the educated middle class who had already adapted the tales to their own values (Zipes 2006, 61). Furthermore, their very selection of tales for their volume displays their bias. These chosen tales were subsequently further worked upon by Grimms themselves. They "polished" the style and content of the tales, adding extensive and elaborate detail, and modifying them to fit a bourgeois literary tradition. Moreover, they changed the very essence of the tales, giving them new meaning in order to suit their own ideological needs and that of their audience. As with Perrault, their intentions were noble: they sought to create what they thought would be a rich cultural heritage for the German people (*ibid.*). However, this genealogy displays that the tales are a product of skilled middle-class writers and not a portrayal of any collective unconscious, as was previously believed.

Between 1812 and 1857, the Brothers Grimm produced a total of seven editions, constantly enlarging and revising their collection. With each edition, they made immense changes, adding elaborate details to the tales, deleting some, and adding new ones as they saw

fit. Initially, these tales were not intended specifically for children, but as their popularity as tales told to children grew, the Brothers Grimm began to modify their tales specifically to suit this audience. The 1819 edition of their volume was called an *Erziehungsbuch* (an educational book), in which they reviewed their attempt to make the stories more appropriate for middle-class children, by eliminating the content they thought would be harmful to the eyes of children and also by transforming the message of the stories into one they thought fit for children (62). Furthermore, they expressed the hope that their collection would serve as a "manual of manners" (Tatar 19). These revisions were undertaken mostly by Wilhelm Grimm, the more conservative of the brothers. By this time, the middle class in Germany was becoming increasingly Victorian in its values, morals, and ethics. Wilhelm Grimm, a known moralist and sanitation man, strove to clean up the tales to make them more acceptable for bourgeois children. Thereby he set specific standards for the legacy of the fairy tale genre which would hold for centuries to come.

4.1.1 "Little Red Cap"

The Brothers Grimm released a new version of *Little Red Riding Hood* called "Rotkäppchen" or "Little Red Cap" that first appeared in the 1812 edition of their volume of *Children's and Household Tales* (see Appendix3/Zipes 1993, 135 for full version). Jack Zipes makes a convincing case that their version of the tale was based on Perrault's literary variant (1993, 31). Like Perrault, the Brothers Grimm made several major changes to their tale. Although Perrault's version remains well known and widely circulated, the Grimms's version was immeasurably more successful. We know that the Grimms's collection of fairy tales was one of the most widely circulated books in Germany in the nineteenth century, second only to the Bible (Zipes 2006, 67). The main reason for this was that the Brothers Grimm were able to reshape their tales to better cater to the ideologies of an upper-class audience of the nineteenth

century. They refined the tales to a Victorian taste whose concomitant ideology held sway throughout the twentieth century. In fact, the Grimms's formula resembles educative and entertaining tales for children we see even today. In addition, the Grimms's version would have the most impact on retellings to follow, with the vast majority of variations and translations appearing worldwide being based on their work.

It is then important to note the changes made by the Brothers Grimm to *Little Red Riding Hood,* as this version continues to be most popular in children's libraries and classrooms and forms an important intertextual framework for the creation of future Little Reds of the world. For my analysis of "Little Red Cap", I will look at two versions of the tale, one from the Grimms's very first volume in 1812 (see Appendix3/Zipes 1993, 135 for full version) and the other taken from their last volume published in 1857 (see Appendix4/Hunt 131 for full version). Since their 1812 version was based on a literary variant, Perrault's version, the changes in subsequent volumes are not as drastic as in some of their other fairy tale versions, which were derived from oral variants. However, there are none the less subtle changes that warrant attention.

As I have mentioned previously, ideological control in texts for children is much more intentional and explicit; there is an effort by the author to convey and/or reinforce dominant views. Thus, the linguistic choices of the writer become of particular interest as they explicitly intend to serve up a didactic lesson or impart a particular worldview. Hence, the revisions made by the Grimms to Perrault's version reflect shifts in socio-cultural thought and practices. Fairclough's CDA will be used to do a close reading of the linguistic choices made by Grimms in their version, which reveals the impact of the changing discourses of the nineteenth century on the tale, with special attention to childhood, sexuality, and gender. To help situate the discourses produced by these close readings, I will use Foucault's work on the discourse of sexuality that documents the wider discourses which form a backdrop to the Grimms's version.

4.2 Construction of Little Red in line with Nineteenth Century Discourses of Girlhood

I will begin by mentioning some of the wider sociocultural discourses of the nineteenth century that shed light on the changes made in "Little Red Cap" by the Brothers Grimm, and which are thus pertinent to my CDA analysis of the tale. The nineteenth century was a time of a new moral climate. Coming after an age of excesses of the Napoleonic era and the French revolution, the nineteenth century became an age of restraint, respectability, and prudery (Fishman 276). The bearers of this new morality were the emerging middle-class of the time. The bourgeois notion of propriety prevailed, one that was "serious" and "proper". This bourgeois ideology held social dominance in western Europe. For the child this meant that the previous child- rearing practice dominated by Jean-Jacques Rousseau's philosophy was now taken over by the church. The by-words for bourgeois children at the time were authority, respect, innocence, purity, and obedience (*ibid.*). Lewdness and immorality were seen as a threat to middle-class life and the public, while decency and morality were the hallmarks of civilized society.

Foucault, in the *History of Sexuality*, documents this change of discourse surrounding childhood sexuality in Europe at the time. According to Foucault there was a "pedagogization" of children's sexuality especially amongst the middle class in the nineteenth century:

> a double assertion that practically all children indulge or are prone to indulge in sexual activity; and that, being unwarranted, at the same time "natural" and "contrary to nature," this sexual activity posed physical and moral, individual and collective dangers; children were defined as "preliminary" sexual beings, on this side of sex, yet within it, astride a dangerous dividing line. Parents, families, educators, doctors, and eventually psychologists would have to take charge, in a continuous way, of this precious and perilous, dangerous and endangered sexual potential: this pedagogization

> was especially evident in the war against onanism, which in the West lasted nearly two centuries. (Foucault 44)

Children were supposed to be asexual and forbidden to talk about sex. Adults denied "knowing children" and refused to acknowledge any evidence displayed by children to the contrary. However, talk around children's sexuality did not disappear; in fact, it became an important discourse. Foucault records an increasing amount of material that intended to discipline a child's body and sexual potential. It became something in need of constant surveillance by parents, doctors, families, and educators to contain and regulate its so-called "dangerous and endangered sexual potential". The control of childhood sexuality became institutionalized and emerged as normative discourse. At this same time, schooling became compulsory and universal with the formation of an established elementary state schooling system with compulsory education laws (Fishman 278). The state not only sanctioned proper behaviour but was also able to enforce it. The establishment of normative behaviour for children became the concern of the State; not in a way where the state dictated its authority but more where parents and the state reinforced one another. The campaign against childhood sexuality was at its peak. Hence, it infused the writing of moralists and specialists, with the aim of not only improvement of the individual but to "save society" (277).

The fairy tales of the Brothers Grimm emerge as a cultural product of this time, inseparable from the discursive legacy that seeks to define and regulate children's bodies in terms of sexuality and gender. Unsurprisingly, these cultural anxieties of childhood sexuality manifest themselves in the Grimms's version of *Little Red Riding Hood*. In the hands of Wilhelm Grimm, this tale was evolving into an educative moralizing tale specifically for children; given their work's immense popularity we can assume that it played a vital role in the socialization process of the nineteenth century. Perrault's bawdy sexual tale, intended for an audience of both adults and children, was no longer acceptable. The Brothers Grimm thus had

to transform Perrault's tale into one suitable for a child audience of their time, with the goal of reinforcing a conservative bourgeois morality.

In light of this, the version that the Brothers Grimm produced was sanitized of all sexual content, beginning with Little Red's description; from the "prettiest village girl" (91) in Perrault's version she is transformed into "a sweet little maiden" (135) in the Grimms's 1812 edition. However, the word maiden still held a connotation of sexuality and pointed to sexual inexperience or sexual purity and thus, in the 1857 version this description of Little Red is adapted to "a dear little girl" (131). Here, I believe, the Brothers Grimm are engaging with the aforementioned wider cultural discourses of their time. Their transformation of Little Red into the very embodiment of innocence displays ways of thinking about the girl prevalent in the nineteenth century. In fact, as I will elaborate on in the subsequent sections, the Grimms's tale makes great efforts to avoid Little Red's sexuality. This omission is an essential element in the discursive construction of the girl. However, as I will show in the scene of her encounter with the wolf, this distinction between her innocence and sexual knowledgeability remains ambivalent and always under construction.

All the sexual, cruel, and tragic elements of Perrault's tale are cleaned up in view of the socializing process of the nineteenth century and keeping in mind the values and pedagogy of an emerging Victorian ideology for the proper behaviour of little girls. Foucault does not account for gender differences in his work on the changing discourses of childhood sexuality. But as we know, fairy tales are sites for the construction of appropriate gendered behaviour. The socialization process of the nineteenth century was largely authoritarian and patriarchal in its attitudes. This meant that discourses of femininity prescribed passivity, self-sacrifice, and industry for girls, and adventure, competition, and accumulation of wealth for boys (Zipes 2006, 60). The Grimms's tales are modified in accordance with this ideology, and as a general rule their tales support particular discourses of femininity which punish the inquisitive nature

of girls/women and reward male characters for those very traits (Bottigheimer 1987 as cited in Marshall 263). In their version of *Little Red Riding Hood*, the Brothers Grimm were able to construct the figure of Little Red in a way that endorses this normalizing discourse of girlhood of their time.

4.3 The Mother's Warning

The Grimms added the figure of the mother, who warns her daughter, Little Red, from straying off the path. In the 1812 edition this reads as "…Be nice and good, and give her [grandmother] my regards. Don't tarry on your way, and don't stray from the path, otherwise you'll fall and break the glass. Then your sick grandmother will get nothing" (135). In the 1857 version the mother's instructions are, "Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say, Good-morning, and don't peep into every corner before you do it" (131).

This is where the moral lesson of the tale begins: the mother instructs Little Red to act in accordance with emerging Victorian values that require her to behave in a manner expected of decent young girls. The discourse surrounding sexuality was no longer explicit, so instead it is linked to proper comportment. Little Red must check her outward behaviour, walk the moral path, and adhere to the norms expected of her, those relating to politeness and good manners; hence the directive to "give my regards to her" in the 1812 version, and an explicit instruction to say good morning and not to peep "into every corner before you do it" in the 1857 version. From a young age, she is expected to cultivate the qualities of self-effacement and self-sacrifice; she must acquire the ability of thinking of others before herself as seen in the mother's warning not to run "or your grandma won't get anything". Most importantly, she must not leave

the path to indulge in her curiosity or sensual pleasures or the glass will break, i.e., something bad will happen.

In the 1812 version, we are told in indirect speech that "Little Red Cap promised her mother to be very obedient" (135). However, in the 1857 version, this promise given by Little Red to her mother is much more explicit: "I will take great care, said Little Red-Cap to her mother, and gave her hand on it" (131). The utterance takes the form of a strong performative statement with illocutionary force; a verbal agreement in direct speech accompanied by a promising gesture to seal the vow.

Innocence and naivety were basic components in the discursive construction of nineteenth century girlhood; yet the tale tells us that it is not enough that Little Red is the embodiment of an innocent little girl. She must also learn to fear her own curiosity and sensuality. The tale does not explicitly tell Little Red to fear her own lustful tendencies; instead, the focus of the tale shifts to a message of obedience to the mother's warning and adherence to proper behaviour. On the other hand, inquisitiveness and indulgence are represented as traits to be discouraged and punished. The narrative purpose corresponds to the socialization of young girls of the time, where the lesson to be learned was to be prudish, puritanical, orderly, and to walk the straight path without giving in to temptation and sensuality. If you do not abide by the rule something bad or harmful will happen: you will be swallowed by the wolf, i.e., sexually starved men. These changes are largely in line with the civilizing discourse for the good upbringing of middle-class girls, whose values were largely Christian and male centric.

4.4 Meeting the Wolf: Disobedience and Indulgence in Sensual Pleasures

As soon as Little Red enters the woods on the way to her grandmother's house, she encounters the wolf. As in Perrault's version, the story tells us that her instincts do not warn her of any danger. She is unafraid of him and stops in the woods to talk with him; she answers all of his

questions and gives him explicit directions to her grandmother's house. With the mother's warning at the back of the reader's mind, Little Red's actions read as disobedience.

The wolf, we are told, thinks of her as a good juicy morsel for him to devour: "What a tender young creature! what a nice plump mouthful—she will be better to eat than the old woman" (1857, 132). Little Red becomes the object of the wolf's monstrous desire and appetite, and he seeks to possess her. Most academics agree that the scene of encounter, between girl and wolf, is one of seduction, and that her conversation with the wolf symbolizes her agreement with him, or that she is at least in part accountable for the wolf's advances (Marshall; Zipes). Little Red is constructed as highly innocent as well as erotic and sexually appealing or even inviting and seductive. Her femininity associated with innocence is a source of titillation for the wolf. As Kitzinger notes: "A glance at pornography leaves little doubt that innocence is a sexual commodity" (164). These conflicting and even contradictory discourses in the construction of her femininity that place her as both innocent and sexually inviting, underscore the gendered violence of the tale, as it allows her to be constructed as somehow responsible for the advances of the wolf, to quote Zipes once again, "whether sexed or sanitized Little Red is compelled to assume responsibility" for her violation (10).

In sum, I believe this scene once again brings out the contradictory discourses in the construction of Little Red: the discourse of the sexually "innocent child" on one hand, and on the other hand the discourse of sexual knowledgeability. Little Red is expected to be highly innocent, with its connotation of asexuality or pre-sexuality, but at the same time the tale alludes to her sexual awareness in her response to the wolf. Which allows for the conclusion that the violation of a "knowing" girl is a lesser offence than that of an innocent girl because she is to a degree complicit. Little Red is supposed to be innocent and at the same time to be responsible for the sexual potential her body holds; she is to stick to the path, subdue her inner nature and obey society's rules as symbolized by her mother. In my view, these aspects

highlighted by the story are symptoms of gendered violence and sexual violence in line with the conceptualizations of gender and sexuality of the nineteenth century outlined above.

The wolf then tempts or rather incites her to stray off the path by drawing her attention to the sensual pleasures of the forest:

> "Have you seen the pretty flowers which are in the woods? Why don't you look around you? I believe that you have not even noticed how lovely the birds are singing. You march along as if you were going straight to school in the village, and it is so delightful out here in the woods." Little Red Cap looked around and saw how the sun had broken through the trees and everything around her was filled with beautiful flowers. So she plunged into the woods and looked for flowers. And each time she plucked one, she believed she saw another one even prettier and ran after it further and further into the woods… (1812, 136)

Little Red gives in to her desires and breaks her promise to her mother. The didactic lesson is made more explicit as the Grimms's version emphasizes the link between her disobedience and indulgence in sensual pleasures of the forest. She comes off as a more helpless and self-indulgent girl than Perrault's version. She has directed the wolf straight to her grandmother's house and subsequently given in to temptation by straying off the path. By disregarding her mother's warning, she is portrayed as again partially responsible for her subsequent punishment.

Like Perrault's tale, the Grimms's variant takes for granted the predatory nature of men. Little Red is constructed in the image of male desire. She is weak-willed and lacks identity. She instantly succumbs to the wolf and aligns with his desires. Discourses of heterosexual femininity focused on submissiveness give the female other no power or agency. The scene portrays a transgression of societal regulations of sexuality and sexually appropriate behaviour. Yet it affirms the notion that men are powerful, dominant, but also weak when confronted with

a sexually appealing object. Additionally, it is implied that on some level women want to be dominated or raped, or at the least that they are complicit in their own violation.

While Little Red is indulging her craving for the pleasures of the forest, the wolf is swallowing her grandmother. The lengthy description of her self-gratification and the total abnegation of her mother's warning do nothing to improve her character:

> So she plunged into the woods and looked for flowers. And each time she plucked one, she believed she saw another one even prettier and ran after it further and further into the woods. Little Red Cap had been running around after flowers, and, only when she had as many as she could carry, did she continue on her way to her grandmother. (1812, 136)

The 1857 version reads even more negatively for Little Red's character who, it seems, is completely consumed to the point of losing her bearings and entirely forgets her grandmother: "Little Red-Cap, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she remembered her grandmother" (132). The reader will infer that she is clearly no longer the "good girl" or dutiful girl she is supposed to be and will expect her punishment. Little Red is being punished for the expression of her sexuality as the tale's discourse denies the girl control over her own body and sexuality.

4.5 Rescue, Redemption and Reconciliation

Upon arriving at her grandmother's house Little Red meets the wolf disguised as her grandmother. The sanitized Grimms's version omits all of Perrault's sexually explicit content. There is no mention of Little Red taking off her clothes and getting into bed with the wolf. However, as in Perrault's version, Little Red cannot save herself and is punished by being swallowed by the wolf. In the Grimms's version, Little Red and her grandmother both do get eaten by the wolf, although the experience is not represented as sexual, gruesome, or corporeal;

they are not raped or killed but they are swallowed whole, and later emerge physically unharmed when the huntsman cuts open the belly of the wolf. The Grimms employ a resurrection and rebirth motif where Little Red emerges from the wolf, red cap and all, and is given a chance of redemption. The Grimms's tale finally adds the figure of the huntsman, a strong male figure who is in charge of surveilling society. Only a strong male figure can provide salvation and save the girl from her own lustful desires.

Perrault's abrupt, tragic, and cruel ending is changed into a so-called "happy ending", with Little Red and her grandmother being rescued, and Little Red is given a second chance at rehabilitation. Overall, the tale conforms to a format of children's literature we see today, with its didactic moral embedded in the story rather than an explicit moral coming at the end of the tale, as in Perrault's seventeenth-century version. I presume that didactic messages in children's literature have become more and more implicit as educators have realized that the lesson of the tale is easier to internalize for children in this format, where the story performs the dual task of both entertainment and education.

At the end of the Grimms's version, Little Red learns her lesson; she internalizes her mother's warning given to her at the beginning of the tale and iterates it in her own voice. The 1812 version reads: "Little Red Cap thought to herself: Never again in your life will you stray by yourself into the woods when your mother has forbidden it" (137). Here she repeats the mother's warning to herself as an oath and a command. Once again, this utterance becomes more explicit and carries additional force in the 1857 version, in which she voices this promise in direct speech using the first person: "Red-Cap thought to herself, As long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so" (134).

The lesson she learns is one of compliance and conformity: never stray from the path, literally and metaphorically. She must learn to repress her desires and sexuality and take on the responsibility of self-surveillance of her behaviour. The Grimms's tale contains methods of

discipline and punishment that also accompanied the discourses of body and sexuality in the nineteenth century. Children had to be taught sex roles and societal rules for sexually normative behaviour. Extramarital sex and open talk about sexuality were associated with immorality and sin by the church and were seen as a general hindrance to productivity and schooling. The Grimms's tale, like Perrault's tale, reinforces the idea that indulgence in sexual desires and partaking in sexually explicit behaviours can only lead to violation, chaos, irresponsibility.

For the girl, this means that she must learn that her body is inherently dangerous and that this occurs, as Cahill notes, without her being told exactly what that danger is: there is no "articulation of the concept of 'rape' or the actual experience of sexual assault. They [young girls] may only sense that something very bad, and very hurtful, will befall them should their surveillance falter, and, correspondingly, that all sorts of social opportunities will be open to them should their project of femininity be successful" (56). Little Red must accept the word of the mother, grandmother, and huntsman as absolute. Indeed, and paradoxically so, she is expected to embody a femininity associated with absolute innocence, and at the same time she is expected to be aware of the sexual potential her body holds. This sort of ideology denies children access to power and knowledge. As Kitzinger puts it: "a child is ignorant if she doesn't know what adults want her to know, but innocent if she doesn't know what adults don't want her to know" (165). Once again in the Grimms's version the blame and responsibility are placed on the girl. It would seem that this time she got lucky and was rescued by the benevolent huntsman, but if she doesn't master the ability of self-discipline and self-surveillance in the future, likely something much worse could happen to her, as she is too helpless to save herself.

A central aim of CDA is to detect/expose the power relations found in a discourse and to ask what purpose they serve and whom they benefit (Lazar 5). In my view, this type of subtle discourse draws attention away from the acts and behaviours of predatory men and instead focuses on the disciplining of girls. The underlying threat of rape or sexual violence is kept

implicit, and it takes on the shape of a discourse that holds girls responsible for proper conduct and socially normative behaviour, and that stresses lessons of prudery, prudence, and obedience. In my own experience we still often hear the phrase "what will people think", when young girls are told not to do something or to behave or dress in a certain way, i.e., an appeal is made to an omnipresent societal eye that checks the behaviour of girls. The underlying issue of sexual violence is seldom brought into the conversation. This type of discourse, in my opinion, makes us[1] individually and collectively as a society complicit in this kind of surveillance of the girl's behaviour.

4.6 Conclusion

So far, I have tracked the evolution of a frank and open oral tale about sexuality, where bodies are openly displayed, to a cautionary tale where the perpetrator, Little Red, is punished, to a sanitized tale where the girl is given a chance of redemption and ultimately internalizes her lesson. The evolving construction of Little Red, in its sociocultural context, reflects the continuous concern with the girl and her sexuality. The Grimms's version continues the rhetoric of violence begun by Perrault in *Little Red Riding Hood* that aims to contain and regulate the feminine body and sexuality of the girl. The tale stresses compliance, conformity, and curbing of the girl's natural inclinations. Additionally, these changes to *Little Red Riding Hood* also reflect the evolving concept of childhood and the genre of children's fairy tales, resulting in the transformation of an oral tradition of old wives' tales, via a clever sexual tale for both adults and children with a cautionary moral for young girls, into a charismatic tale for children with a coded message for the regulation of sex and the feminine body of young girls.

[1] By "us" I mean individuals in a society that assumes that the girl will be potentially under threat of gendered or sexual violence. The Grimms's changes reflect western society's progression towards the rationalization of bodies and sexuality. This disciplinary method that eliminates overt cruelty and sexuality demands that the girl repress her own sensuality and adhere to normative standards of responsibility set by adults and society in general. Power is not simply a punishing authoritarian force, but it is a subtle and pervasive force that seeks to influence the subjects' actions at the level of subjectivity, desire, and identity. Discourses that set standards for normative behaviour makes it easier to easier to identify deviant behaviour.

The following chapter will bring *Little Red Riding Hood* into its contemporary context, as I select a retelling of the tale published at the turn of the twenty-first century.

Chapter Five

The Americanization of the Fairy Tale

5.1 Candice F. Ransom

In the previous chapters I have studied the tale of *Little Red Riding Hood* from its conception as an oral tale, followed by two variants by two European, male, and middle-class writers, i.e., "Le Petit Chaperon Rouge" by the seventeenth century French author Charles Perrault and the nineteenth century German "Rotkäppchen" by the Brothers Grimm. My next and final variant is a contemporary version of the tale retold by a female author, Candice F. Ransom from the U.S.

Candice F. Ransom (1952) is a popular and award-winning American author of children's books; she has published over 150 titles as of 2020 (Ransom's webpage). In 2001, she published yet another version of *Little Red Riding Hood*. Ransom's retelling of the tale is a very popular contemporary version and has been reprinted multiple times. It continues to sell copies and, as far as I can gauge, is very popular on Amazon; it is available internationally and even has its own eBook version. Her version of the tale takes the form of a picture book with illustrations by Tammie Lyon. It is published by Brighter Child and written for children with the reading abilities of 4-9 year olds ("Amazon.Com: Little Red Riding Hood: Candice Ransom, Tammie Lyon: Books").

5.2 Contemporary Childhood

In the nearly two centuries after the publication of the Grimms's variant of the tale in the nineteenth century, society's views on childhood, child rearing and the socialization process have evolved. Since the 1970s, childhood has become increasingly prolonged especially with the school leaving age being raised (McCulloch 23); children stay in school longer and more and more young people attend university only to return home after they graduate. Additionally, with the changing employment market, children remain in their parental home longer, thus remain financially dependent for a prolonged period and are increasingly subsidised by their parents (*ibid.*).

Over the last few decades, there has been a rise in children's rights movements; children have come to be seen as individuals with their own rights. This has impacted the way children are disciplined. Strict disciplining techniques have been replaced by what is considered as more progressive forms of education that believe in the "innate goodness of children" and discourage harsh forms of discipline and punishment *(ibid.* 24). Fiona McCulloch, in her study *Children's Literature in Context,* notes:

> Following the influence of Romanticism where childhood was considered to be a carefree happy period of innocent play, in the 1970s this was extended to include the importance of freedom for individuals to develop their full potential and become healthy adults…Society has absorbed the Romantic notion of innocent childhood and a child's right to enjoy this happy time dependent on adults, and this happy state is regarded as fundamental to healthy adult development. At the same time, children are expected by adults to behave well and to achieve success along their journey to adult responsibility… (23-27)

A happy, blissfully ignorant, and carefree childhood is thus perceived to equal a fully functional productive adult. Especially American children have been carefully sheltered from "the facts

of life", specifically from the facts of sexuality and death (Hanks and Hanks Jr. 68). This ideology is reflected in Ransom's work, which markets itself as literature for young children. Additionally, today's mass production of children's books and powerful publishers who seek mainly profit has generated a more conservative and formulaic market. Hunt notes how the emergence of a neo-conservatism, with these stringent influences of the market along with pressure groups of adult surveyors of children, demands that creators and writers respect "decent taste", especially in terms of violence and sexuality. Which means that children's books play it safe and contain didactic moralizing content which supports dominant socio-cultural ideologies of contemporary society (Hunt as cited in McCulloch 43).

There are undoubtedly a number of books for children with subversive narratives that engage with complex issues. However, many works of contemporary literature I have come across, especially those targeted at relatively young children, which have come to include the modern fairy tale genre, remain on the conservative side, usually providing a feel-good, safe, and comfortable escapism. One cannot ignore Walt Disney's phenomenal influence on the fairy tale genre in the twentieth century. His brand was interested in a wholesome, good-life entertainment with a utopian vision that creates a perfect and orderly clean world. Thus, today in most people's minds a fairy tale is synonymous with a feel-good story that ends with something akin to "and they lived happily ever after".

With regard to gender, there have been major shifts in gender ideologies since the nineteenth century, especially in the West including the US. These shifting values are visible in the multitude of feminist rewritings of fairy tales such as Angela Carter's well known *The Bloody Chamber* that reconstructs the rhetoric of violence of *Little Red Riding Hood* in her version of the tale titled "The Company of Wolves" 1979. Her erotic version is a portrayal of the girl reclaiming her sexuality. However, mainstream literature for young children tends to be less bold and slower to change. Nonetheless, generally speaking, contemporary authors

show themselves keenly aware of issues of gender representation, although whether they are responding to consumerism, anticipating criticism, or reflecting real shifts in thought in this matter is not entirely clear. In the following sections, I will show how Ransom's version of the tale contains both subversive as well as conformist and utopian elements.

5.3 Little Red in the Twenty First Century

Ransom's version of the fairy tale replaces the classic phrase "Once upon a time" with "A long time ago". In doing so, she distances her tale from the context of the fairy tale genre. Her choice of "A long time ago" could also suggest an element of realism as "Once upon a time" is usually associated with timelessness and the suspension of disbelief. Alternately, I believe many modern writers, especially feminist writers of the fairy tale, seek to distance themselves from a genre they consider as being associated with backwardness; one that contains classist, sexist and racist attitudes that reflect and propagate the values and ideologies of an authoritarian and patriarchal society. In this way, Ransom is able to break away from the genre and position her tale as a modern retelling.

It is unclear exactly which of the versions of *Little Red Riding Hood* Ransom's tale is based on, although I have no doubt she is well-versed in both Perrault's and Grimms's work. Her contemporary American retelling takes the sanitation process begun by the Brothers Grimm to its extreme; her version is scrubbed clean of all erotic, violent and tragic elements. I will begin by looking at the rhetorical choices made by Ransom in the construction of Little Red: Ransom constructs her as "a sweet little girl who was thoughtful and kind and loved to visit her grandmother" (1). She is no longer special because of her physical appearance or because she is an innocent girl, but instead the tale focuses on the goodness of her character; she is a little girl who is sweet, kind, thoughtful and caring. The reader is meant to identify with

Little Red who possesses these desired qualities. These may appear positive, although as far as character traits go these ones are traditionally feminine attributes.

The tale informs the reader that because her grandmother greatly enjoyed these visits from her granddaughter she made the girl a "special present" (1). The tale goes into great detail in letting us know that Little Red's grandmother personally sewed a cape with a hood in the girl's favourite colour, a wonderful cherry red. The girl loved this cape so much that she wore it to the store, to play with her cousins, and even to bed; hence, she became known as Little Red Riding Hood. This present is given by the grandmother in response to the genuine joy of her company and not because the girl is spoilt or the centre of attention like Perrault's or even Grimms's version. She deserves this present because of her genuine goodness of character, i.e., virtue is rewarded. The red cap/hood has been a symbol of Little Red's identity in each tale. In the previous chapters, I have read this item of attire as a symbol of vanity, sin, non-conformity, and promiscuity. In Ransom's version the cap/hood becomes a cape, and this red cape symbolizes the special bond she shares with her grandmother, one based on love and their cherished time together, and the goodness of Little Red's kind and thoughtful character.

Overall, the discourse present in the tale gives the reader the impression that Little Red comes from a loving family and has a happy untroubled home life. She leads a simple life with her most precious possession being a cape, hand-made by a loved one. She does not lead a life of consumerism of mass market items; her happiness is based on simple pleasures and interpersonal relations. The text invites readers to look at childhood nostalgically and to delight in and celebrate its relative simplicity and innocence. For that matter, much of children's literature is shaped by an "adult's nostalgically reimagined version of a childhood" (Nodelman 85).

5.4 Assertive Yet Conventional Femininity

One day, Little Red is informed by her mother that her grandmother is not feeling well. Little Red, who the tale has established is thoughtful and kind, comes up with the plan of visiting her grandmother on her own, without any prompting from the mother. “I’ll go visit her, said Little Red Riding Hood. And I’ll take a picnic” (4). She even comes up with the idea of a picnic with her grandmother’s favourite foods, which she packs herself. In this version Little Red has taken over the role of the mother. In fact, the mother takes on a secondary position and responds to Little Red’s suggestions with “what a good idea” (4).

In classical socialization theory, children are regarded as “‘immature, irrational, incompetent, asocial [and] acultural’, with adults being ‘mature, rational, competent, social, and autonomous’” (Mackay, 1973, 28 as cited in Prout and James 13). Socialization is the process which transforms the asocial child into a social adult ready for society. However, in this case Little Red displays rather un-childlike behaviour, at least in terms of what one thinks of as classically child-like behaviour. Unlike Little Red in Grimms’s tale, she does not need to be socialized into the proper behaviour of a well-mannered girl; she already possesses these qualities naturally. I believe the tale reflects the opinion that young girls are self- aware and inherently good of character, and as long as they are brought up in the right conditions, i.e., in a loving home and family, they get automatically socialized and need not be explicitly disciplined. Ransom’s Little Red is fairly mature and exhibits innate caring and nurturing qualities. In my opinion, although she embodies what appear to be exemplary qualities, they are nonetheless stereotypically feminine qualities. The tale espouses a traditional feminine ideal: Little Red represents and performs a femininity that puts her in the position of a care-giver, mindful of the needs of others; she is innately sensitive, kind, helpful, sweet, and devoted.

In this version, Little Red's mother does warn the girl from straying off the path ("be sure to stay on the path through the woods (4)") but the warning takes the form of a gentle reminder. The tale gives Little Red's response in indirect speech: "Little Red Riding Hood promised that she would" (4). Little Red in Ransom's version does seem wiser and more assertive. The tale also supports a narrative that girls are mature, sensible, and reasonable enough to understand the mother's warning as intended for their own good. It does not focus on mute obedience but sees young girls as shrewd though inexperienced.

5.5 Scrubbed Clean: The Absence of Erotic Tension

The girl sets off for her grandmother's house: "Little Red Riding Hood skipped down the long, winding path as she always did on her visits. And she was very careful to always stay on the path" (5). The tale indicates that she has taken this path regularly. Unlike the oral tale, Perrault's, and Grimms's version the woods are not a dark and unknown place. This is a familiar road to the girl, who skips along without trepidation. The metaphor of the girl leaving home to go into the world unknown is considerably watered down. However, the way is still dangerous and Little Red, who is shrewder than her predecessors, remains mindful "to always stay on the path". Subsequently she encounters a wolf. Here Little Red's instincts do warn her of danger: "Little Red Riding Hood knew she shouldn't talk to the wolf" (6). Unlike the Grimms's version, Ransom's Little Red has internalized her mother's cautionary words. However, she is inexperienced and remains a little naive, for she thinks of the wolf as friendly. Thus, she stops to talk to him anyway; she answers his questions and proceeds to direct him to her grandmother's house.

The major difference in this version is the absence of the sexual undertones of this encounter that I have mentioned previously. The wolf, instead of coming across as a dangerous, sexual predator, appears almost comical: "*I'll gobble up the old lady and the little girl, he*

thought, smacking his lips. And I'll gobble up that tasty picnic, too!" (7). The phrases in italics, followed by an exclamation mark, suggest an affected tone. Accompanied by expressions such as "gobble" and "tasty" the scene lends itself to comedy rather than seriousness. Furthermore, "old lady", "little girl" and "tasty picnic" are put in one and the same category, that of food. There is nothing explicitly sexual about the wolf's desire; in fact, the scene is devoid of the erotic tension I have shown in the oral tale, Perrault's and Grimms's version. There is no hint of Little Red's own sexual inclinations or sexual curiosity. In fact, this tale becomes rather insipid in its lack of sexual, sinister, and frightening elements. Hence Ransom's tale ceases to be about the girl's sexuality and maturation process.

The tale seems to follow the Grimms's scenario, where the wolf draws the girl's attention to the beauty of the woods, but it takes the form of a distraction rather than a scene of seduction: "Look at all the flowers growing in the woods, said the crafty wolf. Why don't you pick some for your grandmother? Pretty flowers will make her feel even better" (8). Here the wolf appeals to her caring side: her concern for her grandmother's health. Once again there is nothing seductive in the suggestion, or that alludes at sensuality. The girl does leave the path but only for a so-called good cause. Thus, when she does leave the path there is nothing self-indulgent about her act; indeed, it seems to be selfless. Little Red is not adventurous; she does not even display an infantile curiosity or any streak of rebellion. She possesses a childlike innocence that is abused by someone who uses her goodness against her. She is wise, endowed with good intentions, but inexperienced. Her incrimination is definitely reduced. However, the narrative still implies that Little Red should be made to feel she has done something wrong. She has lost control; she is the one who should not speak to strangers.

5.6 Bad things Don't Happen to Good People: Acceptance of the Status Quo

By the Grimms's time, the tragic, gory, and sexual ending of Perrault's tale was already considered inappropriate for children. Ransom's tale continues this shift and takes it further than the Grimms's version. In her version neither the grandmother nor Little Red are swallowed by the wolf. Instead, the wolf locks the grandmother in a closet with a threat that she will be gobbled up if she does not remain quiet (10). When Little Red arrives to see the wolf disguised as her grandmother, she is instantly aware that something is amiss. Of course, the tale would lose much of its suspense without the famous dialogue ("Grandmother, what big ears you have!" (12)). Predictably, the exchange takes place with Little Red remaining out of bed and fully clothed.

Thereafter, as the wolf springs out of bed to grab Little Red, "she leaped away, light as a leaf in her cherry red cape. The wolf grabbed the air instead! With a yelp, the wolf tumbled out the window and rolled head over heels down the hill. He was never seen again" (14-15). In Ransom's version there is no huntsman that rescues/saves Little Red; in a fashion she saves herself and proceeds to rescue her grandmother from the closet. Although in a way, the tale implies that her red cape lends her a helping hand: "Light as a leaf" it allows her to fly out of harm's way. This cape, which is a symbol of the love of her grandmother and her own good character, saves her from harm's way, almost like a superhero's cape with special abilities. From a symbol of sin and promiscuity, Ransom has transformed the red hood/cap into a protective cape of goodwill. In this version the wolf is rather foolish; he gets in his own way and in a "Jack and Jill" fashion tumbles down the hill. Unlike his character in the Grimms's version he is not cut open and killed but in a utopian style, defeated and is simply never seen again. Compared to the other tales, this ending is comical, almost silly, and juvenile.

Little Red confesses her misdeed to her grandmother: "I left the path to pick flowers" (16). There is no reprimand from her grandmother, only the pacifying statement: "Well, I think

you've learned your lesson, said her grandmother. I'm just glad we're both safe" (16). In an act of confession, Little Red thus acknowledges and takes responsibility for her wrongdoing; she is consequently absolved and granted a clean slate. The story has a happy 'all's well that ends well' ending: "Then Little Red Riding Hood and her grandmother sat down and enjoyed their visit together. It was the best one they'd ever had" (16). Order is once again restored, i.e., happiness and family.

The didactic lesson is that the young girl must learn that the world works in specific ways. There are certain areas that are inaccessible to young unaccompanied girls. Not abiding by these rules means there will be consequences. Essentially: do not be too curious, adventurous, or wilful, or there will be trouble. Nevertheless, there is always time to learn your lesson and re-join the straight and narrow path. At the same time the tale suggests that if the girl is good of heart and has the love of those around her then she will be safe. As long as you're good, kind, and thoughtful, nothing bad will happen; in other words, bad things don't happen to good people. The tale provides children with cultural story lines in which they can insert themselves, suggesting that the world works in reasonable ways: in the end good triumphs over evil. In my view, however, it is precisely this type of discourse/narrative which keeps us from wanting to change the world.

At the end of the tale, Little Red readily accepts this worldview unquestioningly: if she wants to stay safe, she must never leave the path again, and every stranger is a potential threat. This reactionary ideology promoted by Ransom's version is detrimental and counter to those who challenge this worldview and promote inclusivity. In any case, throughout Ransom's tale, Little Red displays very little eagerness to explore beyond the path. At the end of the tale, Little Red learns her lesson; but the methods of regulation and restriction imposed on the girl by this tale are subtle, as throughout the tale she is constructed as already being what the tale expects her to become. Little Red is smart and mature and has already internalized her mother's

warning; she is moreover alert and vigilant and recognizes the danger the wolf poses. The tale thus suggests that she is intelligent but inexperienced. However, she never questions the status quo of the world. She has accepted the home and the path as her domain. The tale accepts that this is how the world works for young girls and does nothing to suggest that something may be done to alter these circumstances.

5.7 Conclusion

Ransom's *Little Red Riding Hood* takes on the form of a feel-good bedtime story with a neat soothing conclusion. One might question the impact this story has on its readers. Its simple and infantile self-resolution may be easily forgotten once the book is closed. The tale is pointed in its aim to shield children from fear, tragedy, death, and sexuality. These revisions to the tale suggest that children should enjoy a blissfully ignorant childhood shielded from the harsh realities of death and sexuality for as long as possible.

In the nineteenth century the discourses surrounding childhood sexuality created and sustained the notion that children were asexual but in need of surveillance. In this contemporary version, the tale takes for granted that children are without a doubt asexual, at least young girls. The tale does not explore the girl's sexual maturation in any way. Surprisingly, unlike the Victorians, it denies that children have any natural sexual inclinations, or sexual curiosity at all. The tale also obscures the true nature of the wolf's desire. However, the tale still insists on warning young girls to be wary of strangers.

The construction of Little Red in this tale shows ways of thinking about the girl in the early twenty first century. The discourses of sexual violence are absent from the construction of the girl Little Red. Instead, she is made to embody a rather conventional femininity. At the same time, this tale gives her more agency; she is wise and shrewd and can save herself. However, this subversion is only permitted within the conventional framework that girls must

‘naturally’ accept that when they leave home they are in danger and must thus be careful to remain cautious and unadventurous.

Conclusion

In this thesis, I have looked at how discursive practices in different adaptations of the fairy tale *Little Red Riding Hood* reflect social and ideological values of its time and place, with regard to gender ideologies and gender representation. I have argued that the "girl" and "girlhood" in literature for children are not in any sense natural or fixed concepts but are complex, socially produced categories whose construction and representation involves larger socio-cultural discourses about childhood, gender, and sexuality. This has been demonstrated through my analysis of the evolving tale of *Little Red Riding Hood*, where the discursive construction and representation of the girl, Little Red, both shape and are informed by wider socio-historical and cultural discourses. This change in discourse exhibits shifts in values and ideologies. To support my analysis, I have made use of poststructuralist theories of feminism that allow for the reading of gender as a socially produced category through language. The framework of critical discourse analysis has allowed me to do a close analysis of the rhetorical choices made by each author in their retelling of the tale and to gauge the workings of power produced by their respective discourses.

I have argued that the emergence of the literary fairy tale is bound up with, and inseparable from, the European civilization process, which was largely patriarchal and authoritarian in its values. In addition, it is bound up with the emerging conception of childhood and the genre of children's literature. I have engaged with Foucault's work on the formation of the modern subject that arises out of methods of punishment, supervision, and constraint. Additionally, I have suggested that these discourses are gendered. Each author has made changes to the tale to support particular discourses of femininity. The unabashed oral tale, for a multi-aged audience, was a frank tale of the meeting of the sexes, where the girl's body and femininity are openly displayed. Perrault began the transformation of the tale into one that focused on the regulation of sex, gender roles, and sexuality, where the blame for violation is

placed on the young girl who is responsible for controlling her inner desire as well as her outward actions. The Grimms's version becomes a story about the rationalization of sex and the body; their transformation of Little Red into a repentant "good girl" who learns to fear her own sexual inclinations stresses a femininity associated with compliance and conformity. Ransom's tale circumvents the issue of sexual violence by avoiding or denying the girl's sexuality, which in itself is a form of regulation. The various literary versions I have looked at have indeed all taken male desire for granted; whether it is in the seventeenth or the twenty-first century, when a girl leaves her house, she is under threat and responsible for the self-surveillance of her inner and outward nature. These tales have all focused on the regulation of the girl's body and femininity. Little Red has been constructed time and again to take responsibility for the acts of the wolf.

My research has focused on providing a textual analysis of the fairy tale, to look at what early socialization models these tales provide for children, especially in terms of gender. Someone looking to expand on this thesis may wish to look at the illustrations that accompany these texts. Children are often introduced to these texts in the form of picture books that they read themselves or that they look at as an adult reads aloud to them. Thus, an analysis of the illustration would add an additional layer of interpretation. The illustrations may align with the text or provide other ways of looking at the story. Furthermore, to analyze the tales' full impact on their readers they would need to be situated within the culture in which they are read and circulated. No two readers will interpret a text in the same way; readers bring their own repertoire of knowledge and presuppositions based on their own position within a specific sociocultural context. Thus, the same tale may have varying impacts on its readers; for example, if the tale's ideologies align with the dominant ideology of the reader's cultural context and are reinforced by his/her surrounding society, parents, and educators, then the reader is more likely to accept these views unquestioningly.

To conclude, my intention with this research has been to show that the fairy tales that have been naturalized for centuries are cultural products. In mapping the shifts in regulation of the feminine body and denaturalizing the category of "girlhood" I have shown that these discursive constructions serve specific ideological functions: that of disciplining young children, adults, and society at large. *Little Red Riding Hood,* even today, continues to be very popular, as new versions and retellings continue to be created and published. The very fact that Perrault's and Grimms's versions persist in the public memory serves to reinforce its social function of warning young girls of the possibility of sexual violence. The threat of rape has been and remains a factor in the production of the feminine body. A young girl learns, early on, of the pervasive danger from and to her body. Literature, including fairy tales, is a powerful tool in the maintenance of this social order; however, as is testified by rewritings such as Carter's, it also has the power to contest and change this order.

Appendix 1

The Story of Grandmother

Oral Tale

There was a woman who had made some bread. She said to her daughter: "Go carry this hot loaf and bottle of milk to your granny." So the little girl departed. At the crossway she met bzou, the werewolf, who said to her: "Where are you going?" "I'm taking this hot loaf and a bottle of milk to my granny." "What path are you taking," said the werewolf, "the path of needles or the path of pins?" "The path of needles," the little girl said. "All right, then I'll take the path of pins." The little girl entertained herself by gathering needles. Meanwhile the werewolf arrived at the grandmother's house, killed her, put some of her meat in the cupboard and a bottle of her blood on the shelf. The little girl arrived and knocked at the door. "Push the door," said the werewolf, "It's barred by a piece of wet straw." "Good day, Granny. I've brought you a hot loaf of bread and a bottle of milk." "Put it in the cupboard, my child. Take some of the meat which is inside and the bottle of wine on the shelf." After she had eaten, there was a little cat which said: "Phooey! ... A slut is she who eats the flesh and drinks the blood of her granny." "Undress yourself, my child," the werewolf said, "and come lie down: beside me." "Where should I put my apron?" "Throw it into the fire, my child, you won't he needing it anymore." And each time she asked where she should put all her other clothes, the bodice, the dress, the petticoat, and the long stockings, the wolf responded; "Throw them into the fire, my child, you won't be needing them anymore." When she laid herself down in the bed, the little girl said: "Oh, Granny, how hairy you are!"
"The better to keep myself warm, my child!"
"Oh, Granny, what big nails you have!"
"The better to scratch me with, my child!"
"Oh, Granny, what big shoulders you have!"
"The better to carry the firewood, my child!"
"Oh, Granny, what big ears: you have!"
"The better to hear you with, my child!" "Oh, Granny, what big nostrils you have!"
"The better to snuff my tobacco with, my child!"
"Oh, Granny, what a big mouth you have!"
"The better to eat you with, my child!"
"Oh, Granny, I've got to go badly. Let me go-outside."
"Do it in bed, my child!"
"Oh, no, Granny, I want to go outside."
"All right, but make it quick." The werewolf attached a woollen rope to her foot and let her go outside. When the little girl was outside, she tied the end of the rope to a plum tree in the courtyard. The werewolf became impatient and said: "Are you making a load out there? Are you making a load?" When he realized that nobody was answering him, he jumped out of bed and saw that the little girl had escaped. He followed her but arrived at her house just at the moment she entered.

Appendix 2

Little Red Riding Hood

By Charles Perrault

ONCE UPON A TIME there was a little village girl, the prettiest that had ever been seen. Her mother doted on her, and her grandmother even more. This good woman made her a little red hood which suited her so well that she was called Little Red Riding Hood wherever she went. One day, after her mother had baked some biscuits, she said to Little Red Riding Hood: "Go see how your grandmother is feeling, for I have heard that she is sick. Take her some biscuits and this small pot of butter." Little Red Riding Hood departed at once to visit her grandmother, who lived in another village. In passing through a wood she met old neighbor wolf, who had a great desire to eat her. But he did not dare because of some woodcutters who were in the forest. He asked her where she was going. The poor child, who did not know that is dangerous to stop and listen to a wolf, said to him: "I am going to see my grandmother, and I am bringing some biscuits with a small pot of butter which my mother has sent her." "Does she live far from here?" asked the wolf. "Oh, yes!" said Little Red Riding Hood. "You must pass the mill which you can see right over there, and hers is the first house in the village." "Well, then," said the wolf. "I want to go and see her, too. I'll take this path here, and you take that path there, and we'll see who'll get there first." The wolf began to run as fast as he could on the path which was shorter, and the little girl took the longer path, and she enjoyed herself by gathering nuts, running after butterflies, and making bouquets of small flowers which she found. It did not take the wolf long to arrive at the grandmother's house. He knocked: Toe, toc. "Who's there?" "It's your granddaughter, Little Red Riding Hood," said the wolf, disguising his voice, "I've brought you some biscuits and a little pot of butter which my mother has sent you." The good grandmother, who was in her bed because she was not feeling well, cried out to him: "Pull the bobbin, and the latch will fall." The wolf pulled the bobbin, and the door opened. He threw himself upon the good woman and devoured her quicker than a wink, for it had been more than three days since he had last eaten. After that he closed the door and lay down in the grandmother's bed to wait for Little Red Riding Hood, who after awhile came knocking at the door. Toc, toc. "Who's there?" When she heard the gruff voice of the wolf, Little Red Riding Hood was scared at first, but, believing that her grandmother had a cold, she responded: "It's your granddaughter, Little Red Riding Hood, I've brought you some biscuits and a little pot of butter which my mother has sent you. The wolf softened his voice and cried out to her: "Pull the bobbin, and the latch will fall." Little Red Riding Hood pulled the bobbin, and the door opened. Upon seeing her enter, the wolf hid himself under the bedcovers and said to her: "Put the biscuits and the pot of butter on the bin and come lie down beside me." Little Red Riding Hood undressed and went to get into bed, where she was quite astonished to see the way her grandmother was dressed in her nightgown. She said to her: "What big arms you have, grandmother!" "The better to hug you with, my child."
"What big legs you have, grandmother!"
"The better to run with, my child."
"What big ears you have, grandmother!"
"The better to hear you with, my child."
"What big eyes you have, grandmother!"
"The better to see you widi, my child."
"What big teeth you have, grandmother!"

"The better to eat you." And upon saying these words, the wicked wolf threw himself upon Little Red Riding Hood and ate her up. Moral One sees here that young children,
Especially young girls,
Pretty, well brought-up, and gentle,
Should never listen to anyone who happens by,
And if this occurs, it is not so strange
When the wolf should eat them.
I say the wolf, for all wolves
Are not of the same kind.
There are some with winning ways,
Not loud, nor bitter, or angry,
Who are tame, good-natured, and pleasant
And follow young ladies
Right into their homes, right into their alcoves.
But alas for those who do not know that of all the wolves
the docile ones are those who are most dangerous.

Appendix 3

Little Red Cap 1812

Jacob Grimm and Wilhelm Grimm

ONCE UPON A TIME there was a sweet little maiden. Whoever laid eyes upon her could not help but love her. But it was her grandmother who loved her most. She could never give the child enough. One time she made her a present, a small, red velvet cap, and, since it was so becoming, the girl always wanted to wear only this. So she was simply called Little Red Cap. One day her mother said to her: "Come, Little Red Cap, take this piece of cake and bottle of wine and bring them to your grandmother. She is sick and weak. This will strengthen her. Be nice and good, and give her my regards. Don't tarry on your way, and don't stray from the path, otherwise you'll fall and break the glass. Then your sick grandmother will get nothing." Little Red Cap promised her mother to be very obedient. Well, the grandmother lived out in the woods, half an hour from the village. And, as soon as Little Red Cap entered the woods, she encountered the wolf. However, Little Red Cap did not know what a wicked sort of an animal he was and was not afraid of him.

"Good day, Little Red Cap."

"Thank you kindly, wolf."

"Where are you going so early, Little Red Cap?"

"To Grandmother's."

"What are you carrying under your apron?" "My grandmother is sick and weak, so I'm bringing her cake and wine. We baked yesterday, and this will strengthen her." "Where does your grandmother live, Little Red Cap?" "Another quarter of an hour from here in the woods. Her house is under the three big oak trees. You can tell it by the hazel bushes," said Little Red Cap. The wolf thought to himself, this is a good juicy morsel for me. How are you going to manage to get her? "Listen, Little Red Cap," he said, "have you seen the pretty flowers which are in the woods? Why don't you look around you? I believe that you haven't even noticed how lovely the birds are singing. You march along as if you were going straight to school in the village, and it is so delightful out here in the woods." Little Red Cap looked around and saw how the sun had broken through the trees and everything around her was filled with beautiful flowers. So she thought to herself: Well, if I were to bring grandmother a bunch of flowers, she would like that. It's still early, and I'll arrive on time. So she plunged into the woods and looked for flowers. And each time she plucked one, she believed she saw another one even prettier and ran after it further and further into the woods. But the wolf went straight to the grandmother's house and knocked at the door. "Who's there outside?"

"Little Red Cap. I'm bringing you cake and wine. Open up." "Just lift the latch," the grandmother called. "I'm too weak and can't get up." The wolf lifted the latch, and the door sprung open. Then he went straight inside to the grandmother's bed and swallowed her. Next he took her clothes, put them on with her nightcap, lay down in her bed, and drew the curtains. Little Red Cap had been running around after flowers, and, only when she had as many as she could carry, did she continue on her way to her grandmother. Upon arriving there she found the door open. This puzzled her, and, as she entered the room, it seemed so strange inside that she thought: Oh, oh, my God, how frightened I feel today, and usually I like to be at grandmother's. Whereupon she went to the bed and drew back the curtains. Her grandmother lay there with her cap pulled down over her face so that it gave her a strange appearance. "Oh, grandmother, what big ears you have!"

"The better to hear you with."
"Oh, grandmother, what big eyes you have!"
"The better to see you with."
"Oh, grandmother, what big hands you have!"
"The better to grab you with."
"Oh, grandmother, what a terrible big mouth you have!"
"The better to eat you with."
With that the wolf jumped out of bed, leapt on Little Red Cap and swallowed her. After the wolf had digested the juicy morsel, he lay down in bed again, fell asleep, and began to snore very loudly. The hunter happened to be passing by and wondered to himself about the old lady's snoring: You had better take a look. Then he went inside, and, when he came to the bed, he found the wolf whom he had been hunting for a long: time. He had certainly eaten the grandmother. Perhaps she can still be saved. I won't shoot, thought the hunter. Then he took a shearing knife and slit the wolf's belly open, and, after he had made a couple of cuts, he saw the glowing red cap, and, after he made: a few more cuts, the girl jumped out and cried: "Oh, how frightened I was! It was so dark in the wolf's body." And then the grandmother came out alive. So now Little Red Cap fetched large heavy stones with which they filled the wolf's body, and, when he awoke, he wanted to jump up, but the stones were so heavy that he fell down dead. So all three were pleased. The hunter skinned the fur from the wolf. The grandmother ate the cake and drank the wine that Little Red Cap had brought, and Little Red Cap thought to herself: Never again in your life will you stray by yourself into the woods when your mother has forbidden it.
§§§
It is also said that once when Little Red Cap went to her grandmother again to bring some baked goods, another wolf spoke to her and sought to entice her to leave the path. But this time Little Red Cap was on her guard, went straight ahead, and told her grandmother that she had seen the wolf, that he had wished her good day, but that he had such a mean look in his eyes "as if he would have eaten me were it not for the fact that we were on the open road." "Come," said grandmother, "we'll shut the door so he can't come in." Soon thereafter the wolf knocked and cried out: "Open up, grandmother. It's Little Red Cap. I've brought you some baked goods." But they kept silent and did not open the door. So the wicked one went around the house several times and finally jumped on the roof. He wanted to wait until evening when Little Red Cap was to go home. Then he wanted to sneak after her and eat her up in the darkness. But the grandmother realized what he had in mind. In front of the house was a big stone trough. "Fetch the bucket, Little Red Cap, I cooked sausages yesterday. Take the water they were boiled in and pour it into the trough." Little Red Cap kept carrying the water until she had filled the big, big trough. Then the smell of the sausages reached the nose of the wolf. He sniffed and looked down. Finally, he stretched his neck so far that he could no longer keep his balance on the roof. He began to slip and fell right into the big trough and drowned. Then Little Red Cap went merrily on her way home.

Appendix 4

Little Red Cap 1857

Jacob Grimm and Wilhelm Grimm

Once upon a time there was a dear little girl who was loved by every one who looked at her, but most of all by her grandmother, and there was nothing that she would not have given to the child. Once she gave her a little cap of red velvet, which suited her so well that she would never wear anything else; so she was always called "Little Red- Cap."

One day her mother said to her, "Come, Little Red-Cap, here is a piece of cake and a bottle of wine; take them to your grandmother, she is ill and weak, and they will do her good. Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say, 'Good-morning,' and don't peep into every corner before you do it." "I will take great care," said Little Red-Cap to her mother, and gave her hand on it. The grandmother lived out in the wood, half a league from the village, and just as Little Red-Cap entered the wood, a wolf met her. Red-Cap did not know what a wicked creature he was, and was not at all afraid of him.

"Good-day, Little Red-Cap," said he.

"Thank you kindly, wolf."

"Whither away so early, Little Red-Cap?"

"To my grandmother's."

"What have you got in your apron?"

"Cake and wine; yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger."

"Where does your grandmother live, Little Red-Cap?"

"A good quarter of a league farther on in the wood; her house stands under the three large oak-trees, the nut-trees are just below; you surely must know it," replied Little Red-Cap.

The wolf thought to himself, "What a tender young creature! what a nice plump mouthful—she will be better to eat than the old woman. I must act craftily, so as to catch both." So he walked for a short time by the side of Little Red-Cap, and then he said, "See Little Red-Cap, how pretty the flowers are about here—why do you not look round? I believe, too, that you do not hear how sweetly the little birds are singing; you walk gravely along as if you were going to school, while everything else out here in the wood is merry."

Little Red-Cap raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought, "Suppose I take grandmother a fresh nosegay; that would please her too. It is so early in the day that I shall still get there in good time;" and so she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood. Meanwhile the wolf ran straight to the grandmother's house and knocked at the door.

"Who is there?"

"Little Red-Cap," replied the wolf. "She is bringing cake and wine; open the door."

"Lift the latch," called out the grandmother, "I am too weak, and cannot get up."

The wolf lifted the latch, the door flew open, and without saying a word he went straight to the grandmother's bed, and devoured her. Then he put on her clothes, dressed himself in her cap, laid himself in bed and drew the curtains. Little Red-Cap, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she remembered her grandmother, and set out on the way to her. She was surprised to find the cottage-door standing open, and when she went into the room, she had such a strange feeling

that she said to herself, "Oh dear! how uneasy I feel to-day, and at other times I like being with grandmother so much." She called out, "Good morning," but received no answer; so she went to the bed and drew back the curtains. There lay her grandmother with her cap pulled far over her face, and looking very strange.
"Oh! grandmother," she said, "what big ears you have!"
"The better to hear you with, my child," was the reply.
"But, grandmother, what big eyes you have!" she said.
"The better to see you with, my dear."
"But, grandmother, what large hands you have!"
"The better to hug you with."
"Oh! but, grandmother, what a terrible big mouth you have!"
"The better to eat you with!"
And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Red-Cap.
When the wolf had appeased his appetite, he lay down again in the bed, fell asleep and began to snore very loud. The huntsman was just passing the house, and thought to himself, "How the old woman is snoring! I must just see if she wants anything." So he went into the room, and when he came to the bed, he saw that the wolf was lying in it.
"Do I find thee here, thou old sinner!" said he. "I have long sought thee!" Then just as he was going to fire at him, it occurred to him that the wolf might have devoured the grandmother, and that she might still be saved, so he did not fire, but took a pair of scissors, and began to cut open the stomach of the sleeping wolf. When he had made two snips, he saw the little Red-Cap shining, and then he made two snips more, and the little girl sprang out, crying, "Ah, how frightened I have been! How dark it was inside the wolf;" and after that the aged grandmother came out alive also, but scarcely able to breathe. Red-Cap, however, quickly fetched great stones with which they filled the wolf's body, and when he awoke, he wanted to run away, but the stones were so heavy that he fell down at once, and fell dead. Then all three were delighted. The huntsman drew off the wolf's skin and went home with it; the grandmother ate the cake and drank the wine which Red-Cap had brought, and revived, but Red-Cap thought to herself, "As long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so."
* * * * * * *
It is also related that once when Red-Cap was again taking cakes to the old grandmother, another wolf spoke to her, and tried to entice her from the path. Red-Cap, however, was on her guard, and went straight forward on her way, and told her grandmother that she had met the wolf, and that he had said "good-morning" to her, but with such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up. "Well," said the grandmother, "we will shut the door, that he may not come in." Soon afterwards the wolf knocked, and cried, "Open the door, grandmother, I am little Red-Cap, and am fetching you some cakes." But they did not speak, or open the door, so the grey-beard stole twice or thrice round the house, and at last jumped on the roof, intending to wait until Red-Cap went home in the evening, and then to steal after her and devour her in the darkness. But the grandmother saw what was in his thoughts. In front of the house was a great stone trough, so she said to the child, "Take the pail, Red-Cap; I made some sausages yesterday, so carry the water in which I boiled them to the trough." Red-Cap carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Red-Cap went joyously home, and never did anything to harm any one.

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