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Implications of Fairy Tales on Cultures community:

"Little Red Riding Hood"

A Dissertation Submitted to the Department of English as a Partial Fulfillment of the Master Degree in English Literary and Cultural Studies

Presented by: **Supervised by:**

Bendahmane Wahiba   *Prof. Serir Ilhem*

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In memory of my back-up; my father

You left this world but my world could never leave you and forget about you

Dedication

My work is dedicated to my endless love; my mother. She always offered me a comfortable atmosphere to fulfill my objectives. You are my reason for living.

To my family, that I'm indebted to them for having a stable happy life. They never stopped encouraging me and pushing me forward. You are my bless in life.

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Abstract

Children Literature gave birth to different writings that serve to offer free tickets for kids to a wonderland where instruction and lessons for life are given in public. Fairy tale as a sub-genre to this kind of literature witnessed a noticeable evolution through time based on some criteria. The research examines how fairytales do breathe in different cultures from a cultural perspective. It starts by addressing some ideas about fairy tales process of getting influenced by culture and at the same time do influence kids thoughts. This will later help to highlight how "Little Red Riding Hood" tries to change its plot and characters to fit the norms and values each time reaching a new culture. Also, it will reveal the cover on the serious social norms and cultural aspects that the tale hides under its entertaining mood.

Keywords: fairytales, Little Red Riding Hood, culture.

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Literature as any discipline has particular purposes and messages through its different fields and sub-genres that give importance to each individual of one community; kids or adults. Thus, children literature with its literary products comes as a literary phenomenon which shifts most old folktales into written narratives addressed to kids and even adults. The literary products of this sub-genre of literature actually do affect the kids thought and behaviour that are considered as pillars of each community that shape a culture.

The mid of the 18th century witnessed attempts to include children literature as a special innocent sphere for kids to educate and instruct them. This process of imposing this sub-genre of literature started to pick its fruits by the mid 19th century which was an age of prosperity to it. As a result, folktales as well started to be written and marked under the name of a fairy tale. These fairy tales actually have deep relation with different cultures around the world.

"Little Red Riding Hood" is one of those fairy tales which marked the world of literature. It combines between the thing and its opposite; good and evil, sadness and happiness, values and unethical behaviours. All these aspects are portrayed and incarnated through a story of a little girl and her grand-mother with their struggle with the wolf. In fact, this fairy tale acquired fame due to its journey in different cultures lifting with it morals and values that are part of the world's community.

The fame and success that this fairy tale gained from antiquity gave it a status of an instructive tale due to its wisdom acquired from wise men of the ancient times that led into attracting writers' pens around the world. This attraction resulted in the emergence of more than 58 versions as provided in previous researches and raised the ambiguity over its presence as a traditional folk tale in each culture and its influence on each community due to the symbiotic relationship between fairy tales and culture. Thus, this research tries to illustrate this ambiguity through answering the following questions:

- How does Little Red Riding Hood breathe in different cultures?
- What effects, morals and cultural aspects does this fairy tale provide to the audience?

With a view to answer these research questions this extended essay is divided into two chapters to interpret its main aims through theoretical and practical phases that help in discussing the subjects from different perspectives and interpreting its different sides.

Based on an inter-disciplinary approach, the first chapter exhibits the relation between the two disciplines; children literature through its literary products as fairy tales and culture. They work together to highlight the role of culture in shaping the story mold that will eventually affect the kids and at the same time the role of fairy tales in shaping the kid's thought both positively or negatively. They actually considered kids as learners in their way of instruction to be active agents of culture of a particular community.

The second chapter is devoted to show how "Little Red Riding Hood" adapts to the new cultures based on their writers, their own way of thinking and their strategies in narrating the same story with different interpretations. In fact, these interpretations have relation to the time they were living in. It also indicates the set of morals, warnings and values that each new version highlights based on indicating the cultural traits and beliefs that each community try to convey.

Chapter One:
Fairy Tales between Culture and Children's Thought

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1.1 Introduction

Literature is this deep, mysterious ocean that covers all what is artistic and human own product (novels, short stories, poems…). Its depth is obviously reflected in its endeavour to touch and address the human soul and feelings. The more you dive on it the more you discover a hidden new world that fits only those sophisticated and sensitive people to the beautiful and positive side of mankind that is the literary side.

Thus, this chapter will try to go deeper in this ocean to reveal the cover on one of its distinct types which is "Children Literature" and sheds the light on the influence of cultural changes on its writings (fairytales) related to the process of shaping the kid's thought.

1.2 Children Literature

As a way of documenting the traces of human life, Literature came out to the stage to play the role of a memory stick to mankind. It records each scene and piece in life from antiquity to the present days. Moreover, at its beginning, it was not of that clear and organized shape, it was just in the form of paintings, oral storytelling and sometimes random writings for the sake of amusement.

However, by the evolution of the human mind and its perception, it started to acquire a status under the name of "Literature" which helped a lot in organizing all this human creativity according to, distinct tendencies and ages, men and women, adults and children.

1.2.1 Definition

The existence of numerous visions about Children Literature excludes the availability of one and unique definition to this genre. It is actually called genre because it does involve a wide range of literary products. "It can be defined as anything that children read"(4) as Perry Nodelman states in his book.

Thus, there is only a set of researchers' attempts to give a general and broad image to it based on their own understandings of their results and findings. Moreover, "It is the only genre defined by its audience" as Angela Gentry stated in her lesson.

Ostensibly there is only a portion from the society's audience that is fan to this kind of literature, who are children. However, in reality it is read and enjoyed by nearly the whole of the society's members especially in its early ages, when it was narrated orally in public for all people. F.Gordon Roe confirms this idea "Some of the works I shall mention were not primarily written for children at all" (90).

In fact, there are some writings which are meant to address children. They use kids as heroes or heroines to grasp children's attention and construct their ethics. At the same time they send implicit messages to adults by treating some common social issues or phenomena and sometimes exhibiting how the humanity is going on like the novel of Charles Dickens *Oliver Twist*.

Dickens represents the kid Oliver as a highly moral person who rejects bad ethics done by adults. He also sheds the light on the abuses of the New Poor 1834 Law and its bad effects on the British society resulted in loss of humanity and ethics. So, Dickens did his best to attract all the society's audience (adults and kids) through his novel.

1.2.2 Evolution

Due to its oral widespread, it is quite impossible to find out the first writings of Children Literature which were basically addressed both to kids and adults. The Greeks and Romans used to treat children as being adults. Also, there were only tales about myths and legends to amuse them without any substantiation of its authenticity.

Up to the middle ages, the concept "Children" was not yet discovered, as "in medieval society the idea of childhood did not exist." (Philippe Ariès 125) Thus, they have not been acquiring a special sphere to them neither in social life

nor in Literature. The children and the adults were put in the same basket, and were treated equally. Actually, the kid at an early age, started acting and enjoying what the adults were doing. Ariès' "L'Enfant et la vie familial sous l'Ancien Régime" (1960) which was translated into 'Centuries of Childhood: A Social History of Family Life' (Robert Baldick) confirms this idea saying that:

> In 1600 the specialization of games and pastimes did not extend beyond infancy; after the age of three or four it decreased and disappeared. From then on the child played the same games as the adults, either with other children or with adults. […] Conversely, adults used to play games which today only children play. (n.p.)

The rise of Puritanism[1] which aimed at the spiritual salvation, started to educate, instruct and sow religious and moralistic thoughts in children's mind like a way of a reform, as Bingham and Scholt said: "Puritans were very much concerned with their children, especially their spiritual lives." (*Fifteen Centuries of Children's Literature*)

It was necessarily for kids to have a deep knowledge and instruction about the bible through texts. Peter Hunt assured this idea: "while the first widely distributed texts for children were by Puritan writers, theses texts were not really 'literature' but still more instruction written for children." (*Children's Literature*)

In the mid 18th century, modern children literature evolved in parallel to the evolution of John Locke philosophy which considered 'Childhood' as a specific concept. In fact, this philosopher came as a rescue to childhood. He believed that the kid has no evil; he is as pure as an angel, as it is the mission of adults to fill in his mind with good morals and shape a specific sphere to him.

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[1] The beliefs or principles of a group of English Protestants of the late 16th and 17th centuries who regarded the Reformation of the Church under Elizabeth I.

Thus, in this period people began to shift their interest towards children. They tried to take more care of them and separated their innocent world from that filthy one of adults. A new fashion of pleasant books appeared due to the first writer of

Modern Literature John Newbery (1713, 1767). He wrote A Little Pretty Rocket-Book to bring more joy and ethical lessons to children.

Jean-Jacques Rousseau is another figure who affected the process of children's development. He argued that the kid has to build his own thoughts and ideas. There are many who advocated this idea and considered his writings as one of the helping bridge to succeed in this process:

> Popular examples included Thomas Day's The History of Sandford and Merton, four volumes that embody Rousseau's theories. Furthermore, Maria and Richard Lovell Edgeworth's Practical Education: The History of Harry and Lucy (1780) urged children to teach themselves. (3)

By the end of the 18th century, the chapbooks[2] re-appeared; there is the use of the prefix "re" because this tradition of chapbooks existed from the 16th century through the printed books. It prospered during this era since children were eager to read and celebrate fairy stories of their ancestors which were narrated orally. It was attempting to protect them from fading away. Johanna Bradley says in this context: "chapbooks kept imaginative stories from being lost to readers under the strict Puritan influence of the time." (17)

Besides, in the mid 19th century, this genre of children literature rose to its height giving an official birth to its modern shape. It started to get rid of all what is instructional. It gave the opportunity to kids to dive in the world of fantasy and use their imagination in discovering new things. This period was also characterized by a shift to humour, satire and empathy. People became more flexible and free from religious and moral texts, and "books such as Robert Luis Stenvenson's Treasure Island (1833) and Mark Twain's Huckleberry Finn (1884) jettisoned all moral attitudes which previous writers for children thought proper to maintain" (Hunt *Children's Literature*). There were no more strict rules and blindly swallowable ideas.

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[2] A small pamphlet containing tales, ballads, or tracts, sold by pedlars.

However, despite the act of freeing from the strict puritan rules, there were still fanatical ideas about gender. They considered the woman as a creature who should live a virtuous life without any sins under the authority of man, as her only mission in life is searching for a handsome man to get married to . This stereotype was actually reflected on different literary works of this time and Peter Hunt commented on this idea:

> Louisa May Alcott's world in Little Women (1869) perhaps offers a more relaxed picture of the stiff and authoritarian stereotype of family life, but still sets the fictional pattern for girlhood in the later ninetieth century where the heroin is virtuous, comes from humble beginnings, achieves good fortunes, finds happiness in a handsome young man, and more or less grows into a sweet and submissive woman. (*Children's Literature*)

Recently, by the technological achievement of the 20th century, there was a noticeable development in fantasy and adventure. The children were no longer naïve, their mind was as progressive as the progress of the world, their perspectives were no longer humble, and they were always seeking for innovation. Consequently, Children literature acquired a more realistic vision. It started to treat teenage sex subjects to aware children but in a respectful way; in addition to the emergence of parodies of traditional folktales[3] such as Jack Zipes' The Trials and Tribulations of Little Red Riding Hood (1993).

This technology also contributed to the diversity of types of books in terms of shape. In fact, it lost its literary character which was typically written on paper. Now, you can find these books in the form of series, comics, in phones and mostly in films adaptations in which the cinematic directors are competing each other through. Hunt also maintained this point stating that children's books are becoming less 'literary and reflective' and more 'dynamic', which perhaps is reflective of competition from other media (*Children's Literature*). Thus, the traditional old children's books are still lasting.

1.2.3 Fairy tales

Fairy tales are part of children literature. They are traditional short stories gathered in one single page or more, their events happened once upon a time and took place in a far away land. These tales try to collect fantastic characters from different places and cultures to shape the image of an idealized world. A world that is different from ours; full of good people and good ethics. It is in fact a place where the good always wins and evil fades away, as it almost ends up with happy endings. The American scholar of folklore, Stith Thompson says in this context: "In this never-never land, humble heroes kill adversaries, succeed to kingdoms and marry princesses." Besides, those stories which end up with sad ending, they are generally called "anti-fairy tales".

The term "Fairy tale" has nothing to do with fairies. This does not mean that they do not exist in this kind of tales; but only as an additional part to fulfill the events, they mainly occur as ladies with magical power to help the hero or the heroine. However, the real reason behind this term, is the French term "conte de fées" which was used by Madame d'Aulnoy to refer to stories written for adults but later on were simplified to enable children to read them easily.

In fact, fairy tales are a sub-genre of folk narratives such as legends, but they differ from them in terms of perception. They are considered to be not real, as people accept the fact that they don't consist of religious connotations with the overuse of magic. They just follow events as they are without objection. However, people perceive legends to be true at least at the cultural level. They seek the religious part of them to get knowledge and wisdom, as if they are an authoritative history of their ancestors.

Moreover, there are two types of these folktales[3]; genuine or oral folk tales which are anonymous and undatable and generally invented and narrated by unlettered people. Thus, Terri windling points out in her article Les contes de Fées: The Literary Fairy Tales of France:

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[3] A story originating in popular culture typically passed on by word of mouth.

Folktales are humbler stories than the great cosmological myth cycles or long heroic Romances, and as such have been passed through the generations largely by the lower caste portions of society.

However, when these stories start to be traced and marked on paper, they turned to be also part of literature and took the name of literary fairy tales. Heidi Anne Heiner confirms this idea in her article about fairy tales: "once the story is written down, it becomes static in that version. It is no longer only folklore, but a part of the world's body of literature."

1.2.3.1 Chronology

Fairy tale is not a new genre, it has its deep roots in the ancient time when stories were narrated orally and perceived by people who were seeking for entertainment and a beautiful world. Thus, scholars used only the literary side of these fairy tales to know their origins and the time they were written in.

Before the 15th century, myths like Cubid and Psych were considered as fairy tales, and this myth was regarded by scholars to be the first literary tales. However, others said that Aesop's Fables turned out to be the first fairytales. It was narrated by a slave and a storyteller who belonged to the ancient Greece. Other works also marked this era like the hindu collection of tales the Panchantra and the first literary version of Cinderella in China.

By the 15th century, *The One Thousand and One Arabian Nights* was first recorded in addition to other tales in Italy which were spreading from one place to another through waterfalls and rivers. Marina Warner stated: "Harbours and market-places and pilgrimage sites – Venice, Naples, Genoa, Sicily, in Italy alone – begin to emerge as significant centres of talkative storytelling populations."(n.p.) These places were perfect to be narrated, where huge people were gathering to do their work and at the same time have amusement.

Later on, in the mid 17th century, a new fashion of magical tales emerged between intellectuals who used to gather in salons to discuss common subjects of the time. This idea of salons was created by aristocratic women who have been banned from going to school in the French society. Thus, they worked effortlessly to raise their educational level. They also wanted to meet up the men of the society to discuss and get rid of gender's problems.

Actually, this salon era gave prosperity to fairy tales. They started to have conversational games in which they made an appeal to old folklore stories and then created new ones based on them with some additional features of the particular life they were living in. Windling spoke about these salons and said:

> Each Salonnière was called upon to retell an old tale or rework an old theme, spinning clever new stories that not only showcased verbal agility and imagination but also slyly commented on the conditions of aristocratic life.

Moreover, almost famous women writers of this era came from the salons, as all tales invented from 17th to 18th century were collected in a famous work called Le Cabinet des Fées.

In nearly the same century, the famous fairy tales of the French Charles Perrault Histoires ou Contes du temps passé (1697) also known as Mother Goose tales came and made the buzz and was later translated into several languages.

Due to the puritan impact on children's literatures, there was a rejection to all sorts of fairy tales that narrate unrealistic old stories. They were considered as "a menace to the rational calm of the English child's mind" (Colin Manlove 18) actually, this rejection came out from the religious books which viewed these works as inappropriate for kids and led to the spread of moralistic stories.

In the late 18th century, the spread of chapbooks, qualified nearly all children to read books. However, by the enlightenment and getting rid of the puritan ideas, fairy tales continued spreading gradually, and "a huge popularity of these

stories stimulated an increasing volume of translations of fairy tales," (Manlove 17) especially after the English translation of fairy tales of Charles Perrault by Newbery. Then, it came other translations of stories like those of the German Brothers Grimm in 1823.This prosperity in translating stories and fairy tales led to the emergence of fantasy fueled by creativity and imagination.

As fairy tales became widely spread, children's literature has known a new wave of fantasy. This literary trend was characterized by the absence of moralistic features and the overuse of humour, nonsense and imagination. It was said that the first work of this trend was The Complete Nonsense of Edward Lear (1846) by Edward Lear (1822-1888).

The 1850's witnessed the appearance of a set of children's literature works that were considered as creative fairy tales. It retold traditional stories mixed with morals but it also kept that touch of imagination.

Furthermore, Alice's Adventures by Lewis Carroll (1832-1898) took children literature into a high stage of fantasy in 1865. The story actually was filled up by a combination of traditional morals and unbounded imagination, humour and non sense. However, according to Manlove fantasy is not something stranger or new to children's literature, it did exist before but "it was not known as fantasy, but as fairy tale. This is because its form often took something from the traditional fairy tale as found." (17)

All these evolutions in fairytales and children's literature were the result of the economic and social disorder of that time, in addition to theories like the evolution theory by Charles Robert Darwin (1809-1882). People were eager to have an idealized world through using their imagination when writing stories.

Thus, fairy tales continued their progress and fantasy rose to its height in the late centuries. Manlove assured this idea: "There is an extraordinary growth of children's literature in the nineteenth century, particularly in the area of

fantasy."(17) At last, these tales became bedtime stories for kids and recently have been adapted into cinema's films or series for people of all ages.

1.3 The Influence of Fairy Tales on Children

Fairy tales have been interesting tools in the children's enjoyment and education. Researchers do not agree whether they are beneficial or harmful to children. In our study, we will rely on psychological and feminist theories to illustrate the impact of fairy tales on children.

1.3.1 Positive Impact

Based on the Freudian psychoanalysis, Bruno Bettelheim discussed the importance of fairy tales for children in his famous book *The Uses of Enchantment: The Meaning and importance of Fairy tales.* According to him, "fairy tales address the 'I' of the child. They help children to discover inner conflicts which they meet through their spiritual and intellectual development and settle them in their imagination." They involve emotional, cognitive, social and psychological demands for children's development.

Albert Einstein writes, "If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales." So fairy tales educate, enlighten and entertain. These stories offer children the opportunity to cope with life and handle their problems. G.K. Chesterton in his collection of essays *Tremendous Trifles* confirms this idea: "Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." They actually help them to confront life's struggles and be aware of them.

To experience contrasting feelings such as: love, kindness, fear, violence and anxiety, children need fairytales because they mature emotional settlement in children. Since the hero often triumphs, the child grows up with the idea that challenges can be confronted. So, he needs an emotional capacity to face life difficulties and hope for a better future.

Moreover, fairy tales dispel the children's fears. "If our fear of being devoured takes the tangible shape of a witch, it can be gotten rid of by burning her in oven." (Bettelheim 120) Due to them, children can deal with fear and violence.

They also encourage imagination and creative thinking. Einstein asserts, "When I examine myself and methods of thought, I come to the conclusion that the gift of fantasy has meant more to me than any talent for abstract, positive thinking." As for Bettelheim, fairy tales "offer new dimensions to the child's imagination" and "suggest images to the child by which he can structure his daydreams and with them give better directions to his life." (7)

Besides, fairy tales are used to teach morals and useful lessons. They advise children, for instance, not trust strangers, to appreciate themselves as they are and not make prejudices.

For E. Martin Pedersen, a university teacher this kind of stories is "the creation of a shared human experience based on words and imagination." Therefore, they help children to surpass cultural boundaries. Marie Louise Von Franz recognizes: "Fairy tales are most generally human in their structure. In each type of tale you can study the most basic structures of human behavior." (13) So, the universal human aspect of fairy tales explains why children are influenced by these stories. Furthermore, fairytales follow a common plot line. It starts with a hero living in a small village when a sort of catalyst happens. Then, the hero sets off on a quest. During his journey, he meets an old wise man or a trickster. Later he will use a weapon with a magical power to rescue a damsel in distress. So, the hero's journey interprets a universal common truth and pictures the way we all go through since we have the same thoughts and desires. This journey indicates that people mature and change.

According to Max Luthi, "In the fairy tale, all things are possible, the lowest can rise to the highest position, and those in the highest position can fall and be destroyed." (138)

This encourages children's capacity to change when facing the struggles of adolescence towards maturity and independence.

The characters of fairy tales have also good manners and polite behaviour which children imitate.

1.3.2 Negative Impact

Despite the valuable benefits of fairy tales on children, they can be damaging to their understanding to some aspects of life.

Actually, the role of women in fairy tales is stereotyped. They are less liberated than men. Women possess miserable lives, often trapped in a castle, waiting for the rescue of a man. Today's standards, women need to follow the same hero's journey to make a career, travel and achieve purposes. So, fairy tales can inhibit women's ambition in kid's minds.

Moreover, the physical description or appearance of characters may minimize the self-esteem of kids. Elizabeth Danish in her article confirms: "Some studies have suggested that girls who read a lot of fairy tales have lower self-images than others." They generally get influenced by the physical presentation of the heroes. The princess is always slim and beautiful and the man is strong and handsome. This can harm girls who do not appeal to this body image. Boys may also be under the pressure to be handsome in order to win the girl's heart.

Fairy tales give children high expectations of life and love that could not be reached. Robert Epstein says:

> "Real relationships don't involve knights in shining armor, soul mates, gleaming carriages, castles or, above all, living happily ever after. But the Disneyized tales now engraved in our consciousness make us feel these things are real."

This unreal look on life encourages women to dream of marrying in big castles and find the true love. However, when they fail to achieve these dreams they feel

betrayed by life and paralyzed from getting the "Prince Charming".

Another psychological topic that is included in these tales is "'The Cinderella Complex' or women's unconscious fear of independence and desire to be taken care of by others" (Kimberly Walleston) This leads to the spread of the idea that women should be related to man otherwise she will be lost and devastated without his protection.

Fairy tales also picture the conflict between good and evil as separate components of people's behaviour. Arielle Schussler says: "You flip open a fairytale and you can pretty much figure out who is the "good guy" and who is the 'bad guy' because there is no in between." Thus, there is no person with little good and little bad according to them. As they teach children to hate "bad people" whereas they neglect forgiveness and how to become "good" again.

Besides, beauty in fairy tales is considered as a free ticket to a beautiful life. They sell dreams to people; if you are beautiful, you are important and respected otherwise you are neglected and ignored by people. This leads to discrimination's problems between people in terms of race, color and facial beauty.

1.4   Culture as a key Component in Fairy Tales

Fairy tales have been transmitting from one generation to another through time. This process of transmission witnessed variations in narrating these tales. These variations were the result of the distinct cultures existing in the world. Each time a tale reaches a particular place, it tries to change its shape to fit the norms of this culture.

1.4.1   Definition

It is commonly known that culture is a set of beliefs and traditions that characterize a specific group of people. As for Oxford Advanced Learner's

Dictionary: "culture is the customs, arts, social institutions, etc of a particular group or society." However, this term differs in meaning according to each domain, and this term in not only used when referring human life.

Actually the term Culture was firstly used by the English Anthropologist Edward B.Taylor. He said in his book *Primitive Culture* (1871): "culture…is that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of society."(1)

However, this definition became a subject for discussion since it limited the components of culture and varies from the actual definition. Stephen Greenblatt confirms: **"**The term as Taylor uses it is almost impossibly vague and encompassing, and the few things that seem excluded from it are almost immediately reincorporated in the actual use of the world." (225) Thus, this definition varies and fails to fit the actual one.

Besides, Culture is changeable and can fade away through time because it is not something tangible and stable. Its appropriate place is people's mind. Thus, people try to apply those ideas hidden in mind to create a certain way of living which is called traditions and norms. As all the products, wonders and artifacts made by men of a given society are only culture materials.

1.4.2 Association with Fairy Tales

The increasing of public interest in fairy tales makes an appeal to more and more psychoanalytical, structuralist, pedagogic, sociological and cultural studies. Cultural, feminist and gender scholars try to examine the function of fairy tales in culture. There is a symbiotic relationship between fairy tales and culture. Alice Abler in her Article "The Moral of the Story" shows that "the mutable fairy tales has always been both an unrelenting influence on society and a mirror of society."

Since culture is a set of morals, values, customs, beliefs and experiences, fairy tales are part of culture. "Throughout human history, most knowledge of the past

has been transmitted orally in cultural forms ranging from epic poetry to conversation around the dinner table." (Andrew Mellon 3) Accordingly, fairy tales are considered as cultural artifact. They transmit moral, social or political lessons. They reflect the shared values and ideals of their society and culture. They interpret the thoughts and fears of that culture. Arthur Frank says in his work *Letting Stories Breathe:*

> Stories work with people, for people, and always stories work on people, affecting what people are able to see as real, as possible and as worth doing or best avoided. …, because human life depends on the stories we tell: the sense of self that those stories impart, the relationships constructed around shared stories, and the sense of purpose that stories both propose and foreclose.

For years, fairy tales have been utilized to convey traditions or to teach morals and beliefs. They were used as tools to link between generations to preserve the main principles and the cultural heritage. Besides, in *Tthe Uses of Enchantment: The Meaning and Importance of Fairy Tales (1976),* Bruno Bettelheim stresses on the idea that fairy tales that one listened to in his childhood impacts him both consciously and subconsciously throughout life. It develops the character and his attitude towards culture. Fairy tales provide individuals with formative norms that entail the values of their society. "…when children find meaning within those socially evolved stories; they engaged in emotional growth and transcend their self-centured natures." (Zehetner 161)

The reader or the listener of a fairy tale meets an ideal world where dreams can be reached and life can be better. Fairy tales involve societal beliefs and values and strengthen them so as to affect the reader to achieve these ideals. Therefore, the study of fairy tales becomes the study of a culture or a society. According to Frank:"Stories weave the threads of social relationship and make life social. Stories breathe as they animate, assemble, entertain, and enlighten and

also deceive and divide people." They also entail paradigms which help to understand the community and develop individual personality within that community. When these paradigms do not cover societal expectations, adaptations and rewritings occur as it happened with the Grimm's tales in Germany. These tales are the source of knowledge about the cultural evolution.

Thus, fairy tales reflect the changing moral values in society and culture. As our culture has changed, our stories are changing as well. For example, the Brothers Grimm published "Hansel and Gretel" in 1812 when people believed in witches and fairies. The evolution of fairy tales interprets the changes in society and in human nature. *The Grimm's Household* (1812) stories reflect the hopes and fears of the nineteenth century of Germans and discussed the prevailing values in daily life. The darker life of death, famine and disease after the world war were apparent in these tales.

Charles Perrault also adapted the old European peasant tales showing the new challenges of his time. He added the sexual innuendo popular in the culture of the period. For Dickens, "The fairy tale was an essential voice of the nation which carried with it cultural messages. The fairy tale had the power, or the magic, to effect social transformations." In the 1970's, the debate on the woman's rights in the western world emerged an empowered teenage mermaid character depending on herself and defying the man's authority instead of the passive princess in the old tales. The new versions included the notions of feminism.

Moreover, Disney's movies changed fairy tale characters to be relevant to today's society. Every region in the world has its own culture shaped by its past and present. This particular culture evolves over time. Fairy tales have the ability to shift from a culture to another and be remaining appropriate. Common themes can be found in most cultures due to the commonality of human experience or the migration of tales from a region to another. Despite the different cultures, Joseph Campbell in his book *The Hero with a Thousand Faces* (1949) limits the themes of fairy tales into one 'monomyth': "A hero ventures forth from the world of common day into a region of supernatural wonder: Fabulous forces are there

encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man." (30)

With globalization, fairy tales show a cultural blending. Disney's tales influence people to change their view of their own culture and the U.S culture. The popularity of Disney's movies affected the cultures outside U.S.A. Maria Tarter wrote about the changes of fairy tales from a region to region:

> Blue Beard acquired distinctly new personality traits once he crossed the Rhine; Little Red Riding Hood became prim when she entered the pages of nursery and Household Tales; and Snow-white became progressively sweeter and tidier as her story was translated into print and lade its way from Germany to the United States. (xxxi)

It is wrong that a fairy tale has one meaning or interpretation. The more significant aspect of fairy tales is their ability "to adapt and be relevant within multiple cultures." For instance, German readers perceive Cinderella's tale in a different way from Chinese readers. Since the culture shapes the way people think and perceive the world, Germans tend to have individual oriented thinking model whereas the Chinese prefer social-oriented interpretations.

In a study directed by Zhang and Laver, German readers accept characters of tales that break social rules and create new opportunities. By contrast, Chinese readers prefer characters that adopt social rules. That is why; we find difference in interpretations of the same tale within different cultures. Disney's Cinderella, for example, emphasizes the value of feminism. The Grimm's Cinderella praises the value of endurance and patience. On the other side, the Turkish Cinderella promotes the value of fidelity.

At last, we tend to mention that the globalization of fairy tales can be positive when different ideas and morals are shared between various cultures for the improvement of human nature. On the contrary, it seems negative as the cultural

infusion can lose the traits of independent cultures.

We conclude that the symbiotic relationship between fairy tales and culture interprets the idea that fairy tales influence culture and culture affects fairy tales as well.

1.5 Conclusion

People finally adapted the term children literature with its different sub-fields like fairy tales and short stories. This admission was the result of a succession of attempts by writers and scholars to impose these fairytales and stories in the world of literature. They worked hard through centuries to succeed in their evolution and spread them all over the world. Actually, writers saw something special about them that normal people could not. They had a prediction of a brilliant future to these tales that would affect the society and culture as well. According to them, fairy tales helped a lot in shaping the world because it influenced one of the pillars of the society which are the kids. They helped in filling up the kid's mind in somehow with good morals since kids are the future of the society.

Chapter Two: Little Red Riding Hood in Different Cultures

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1 Introduction

"Little Red Riding Hood" the story that we grew up hearing has been passed on for hundreds of generations due to its common shared ideas in different cultures. Actually, it has its roots long before Brothers Grimm or Charles Perrault famous versions. It is one of the famous fairy tales in the world that exhibits in the same scene a struggle between two entities; good and evil, trick and sincerity, naivety and responsibility.

Thus, the main focus of this chapter is going to be about the cultural and moral norms of this fairy tale with its special and different occurrence in European and non-European culture through different famous writings and film adaptations.

2.2 The Diversity of Interpretations in "Little Red Riding Hood"

The widespread and deep rooted history of "Little Red Riding Hood" attracted the authors' pen and led them into a literary competition about rewriting it and offered the society a set of morals hidden in that story. Actually, this competition was clearly noticed in the different interpretations around the world in terms of plot, characters and even the way of dressing. Thus, we may find versions which may differ in simple details while others are totally different keeping the same general idea. This variation is actually based on the cultural and geographical distance between communities.

2.2.1 Within the European Community

The European community is one of those communities that witnessed the spread of "Little Red Riding Hood" since it is the cradle of its origins. There are a set of European interpretations of this story but the most two popular ones are Charles Perrault version and Brothers Grimm version. They are considered as the pioneers of the process of spreading "Little Red Riding Hood" around the world.

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2.2.1.1 French Community (up to Perrault's Version)

Like other European countries, France witnessed the spread of "Little Red Riding Hood" fairy tale but what is different with is that it is the cradle of this process because the French version is "the earliest known printed version" (Iona and Peter Opie 93). Due to its origins of the French folklore of 17th century, Charles Perrault the Parisian writer born into a bourgeoisie family decided to include this fairy tale in his famous collection *Tales and Stories of the Past with Morals. Tales of Mother Goose* (1697).

The French version by Perrault as provided in Wikipedia, is a story of an attractive, "well-bred young lady", a village girl of the country being deceived into giving a wolf she encountered the information he needed to find her grandmother's house successfully and eat the old woman while at the same time avoiding being noticed by woodcutters working in the nearby forest. Then, he proceeded to by a trap for the Red Riding Hood. Little Red Riding Hood ended up being asked to climb into the bed before being eaten by the wolf, where the story ended. The wolf emerges the victor of the encounter and there is no happy ending.

Actually, this version is considered as the harsh of all versions because of its sad ending, in addition to the heated subjects that the author treated in his story like sexuality and the bad results of talking to strangers. "His version was to be a cautionary tale (not a fairytale) which deliberately threatens the child with an anxiety producing ending." (Alan Dundes 189)

Besides, the French culture is highly present and affected the variation of the story in terms of dressing which had implicit connotations because of the fact that Perrault was the first who introduced the red cap. Maria Tatar confirmed this idea "The redness of the hood, which has been given symbolic significance in many interpretations of the tale, was a detail introduced by Perrault" (2002)

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The original story of "Little Red Riding Hood" which was narrated long before Perrault's coming and was rooted in ancient Asian tales but shaped by the rural traditions of France lacked details of the clothes of the main character. However, by the appearance of Perrault, he added some details to transmit his message appropriately and fit the particular time and culture he was living in. At that time aristocratic and middle class girls used to wear hats as fashion. By wearing that from a village girl reveals that the little girl did not respect the social norms and Zack Zipes said in this context:

> In France in the 1600's, when Perrault wrote his version, titled "Le Petit Chaperon Rouge," a chaperon worn by women of aristocracy and middle class. Thus for a village girl like Little Red Riding Hood to wear a "red chaperon" made her nonconformist. Clothing codes were strictly enforced during Perrault's time. Thus the wearing of the red cap is one may that Perrault sets up Little Red Riding Hood as not doing what one should. It also contributes to why she is punished in the end. (80)

Here Perrault is giving a clear innuendo that anyone who tries to exceed the norms will be punished for his acts.

As a member of the Salonnière[4], Perrault found himself responsible for collecting and setting the appropriate norms and behaviour that women should have in these salonnières and his societal class in the tales he was writing. Terri Windling said in her article "The Path of Needless and Pins": "Perrault maintained traditional ideas about the role of women, and his tales demonstrated the "correct" behavior expected of woman." Besides, Perrault's use of the red color when depicting the cap has connotations. Here, the French culture and stereotypes come to the scene another time. Indeed, in the 17th century, it was

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[4] It is a salon where women and men meet to discuss different subjects and it emerged in the 17th century in France

forbidden for women to wear the red color due to its relation to sins and only unmarried ladies with bad reputation wore the red color.

Offering the red hood to the heroine is an indication that the girl is turning into woman phase. It is an advice from her grand-mother to protect herself and cover her hair which is considered as a way of seducing males. Alan Dundes commented on this context: "In Eric Fromm's interpretation of Little Red Riding Hood she is known as the "pubescent girl". Here Little Red Riding Hood has become mature woman and is now confronted with sex." (211) This is clearly demonstrated when the wolf invited the girl to come to bed.

Finally, the bad ending was a harsh message to ladies of his time. They gathered with men in the salonnière to discuss subjects but at the same time share feelings as they were agitating for more freedom. He sent them implicit warning messages for the men they were meeting since he was part of them. Windling confirmed this idea "Perrault's wolf is the dapper charmer of Parisian high society, seducer of young women and a threat to the family patrimony."He tried to depict the real life with its harsh sides using fictional characters to transmit his idea in an amusing way.

2.2.1.2 German Community (up to Grimm Brothers' Version)

One hundred years later, "Little Red Riding Hood" spread beyond the French borders and turned to be called "Little Red Cap" by the German brothers Jacob and Wilhelm Grimm. They actually kept the main idea of Perrault's version considering it as being the original one. However, they modified the end and added some details in addition to a sequel that decreased from the amount of the existent violence in the story. Jack Zipes commented on this context "The earlier parts of the tale agree so closely with Perrault's variant that is almost certainly the source of the tale." (966)

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Actually, the Brothers Grimm in their new German version as it is mentioned in Wikipedia had the little girl and her grandmother saved by a huntsman who was after the wolf's skin. The new sequel featured the girl and her grandmother trapping and killing another wolf. They put a trough under the chimney and fill it with water that sausages had been cooked in; the smell lured the wolf down, and it drowned. They actually added this sequel to test if the little girl took a lesson from her previous experience. They gave kids a lesson to learn from their mistakes.

After writing this new version, Brothers Grimm decided to proclaim it as a part of the German oral folk as they included it in their famous collection Children's and Household Tales in 1812. In fact, most stories written by the Grimms had no German origins, they were perceived from the French peasants. Moreover,the "Little Red Cap" was influenced by the French educated woman Marie Hassenpflug whose tale was originated from Perrault's. Terri Windling in her article "The Path of Needles and pins" confirmed this idea:

> The stories published by Wilhelm and Jacob Grimm in their famous collection of German folktales did not come straight from the mouths of stout German peasants. Many tales came from the circle of middle class friends, who had heard them from nursemaids and governesses (some of whom were French), and whose re-tellings bore the influence of literary tales from France and Italy.

The Grimms later edition of "Little Red Riding Hood" focused more on instructing the kid personality in an amusing way. They were also focusing on the notion of family. "This 'family' relationship was not existent in perrault's day, but was central importance during the time of the Brothers Grimm." (Alan Dundes, 1989, 151) They exhibited the role of the grandmother in protecting her granddaughter by offering her the red cap as a symbol of divine protection. The mother's warnings to stay straight in the path were also part of the familial

solidarity. These scenes actually did exist in Perrault's version but they did not contain the same connotations as the Grimms'.

Moreover, including the bottle of wine to the basket in the story faced several interpretations. An article from the Tolovaj Poblishing House reveals that there are some who say that is it an innuendo to sex. This interpretation was based on Erich Fromm the German social psychologist who said that the bottle in the story is a symbol of virginity and the mother's warning to take care of the bottle is a sign to take care of the girl. For the wine, there is no clear interpretation since there is no serious purpose behind adding it. They just relied to the norms and social life they belonged to. As Sigmund Freud confirmed "sometimes a cigar is a cigar" there is no message that should be conveyed by mentioning it in the story.

The appearance of the huntsman was firstly present in Tiecks[5]' play-version of "Little Red Riding Hood", "The Life and Death of Little Red Riding Hood: A tragedy". Later on, Brothers Grimm kept him as one of the principal characters to teach kids that there is hope after each problem. Besides, there are some historical interpretations who considered the wolf as the French intruders who came to destroy Germany and the huntsman is one of those warriors against the French. Dundes stated "The voracious and cunning manner of the wolf reflects the political fate of the German states under foreign rule." (100) Moreover, turning Perrault's chaperon into a cap had political reasons since the red cap was used as a wearing for the French revolutionists. Zipes commented on this context "The stark opposites woods/path and nature/school were added by the Grimms to give the story an anti-French and anti-enlightenment sentiments." (17)

The end of the story was not just a happy ending with no basis. It gave some deep morals which were kind of harsh but at the same time instructive, their aim was only scaring and warning kids without causing them psychological problems. The Grimms took care of each simple detail that would cause the kids

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[5] A German poet, novelist and critic

disorders. Thus, they avoided the idea that the wolf's death is due to cutting his belly and Dundes confirmed "This way the fairy tale protects a child from anxiety of childbirth, fearing that a child coming out of the mother's body kills her. Here the wolf really dies because of the stones." (182) By this end, they showed that the wolf died without violent scenes.

2.2.2   Within the Non-European Community

The success' path of the popular fairy tale "Little Red Riding Hood" permitted it to be part of the folklore of different communities even the non-European ones. Despite the language and cultural diversity in the world, this fairytale imposed itself and has been adapted into different languages; Chinese, Berber and even Arabic. Each time it becomes a part of a particular culture, writers try to keep the main general idea of the original story with a respectful adaptation to the particular norms and values of that country.

2.2.2.1   Chinese Community (up to Young's Version)

The echo of "Little Red Riding Hood" reached and exceeded even the Great Wall of China. It spread all over the Chinese territory to instruct their kids but this time through a Chinese mold. The Chinese writer Ed Young tried to re-write this story based on Chinese norms and perspectives. He actually succeeded in achieving his aim when the fairy tale finally published in 1989 under the title "Lon Po Po" which means "Wolf Granny" in Chinese language.

"Lon Po Po" is a story which is set in China about three sisters; Shang, Tao and Paotze who are left alone overnight while their mother goes to visit their grand-mother Po Po for her birthday. She warns them as she leaves to be good and remember to close the door tight at sunset. Then, the wolf decides to pretend to be their grand-mother to gain entry. The two youngest children finally open the door and let the wolf in. Later on, Shang the eldest of her sisters discovers the wolf's nature and devises a plan to get her and her sisters out of the house. They go out, climb the tree and tell the wolf to get a rope and a basket so they can pull

her up the tree to get the magical Gingko nuts, all the while planning on dropping the wolf once in the basket to kill it. They succeeded in killing the wolf then went to sleep. After the mother's return next day they tell her about their experience with the wolf.

Based on the geographical and cultural distance this Chinese version knew different changes in terms of characters plot and symbols. This variety came as a proof that fairytales are literary products that may change when facing new interpretations and reaching new cultures. Young's most noticeable changes are; the main characters that are replaced by three young sisters with the omitting of the huntsman's, the grand-mother's illness which was also replaced by a birthday to spread positivity and happiness instead of sadness. All these details explain that it is the same common old fairy tale of "Little Red Riding Hood" but has been adapted into a new environment.

Unlike the other versions, Young changed the name of the fairy tale to "Lon Po Po" to give it a Chinese trait. This enables kids to open on the other cultures and learn words and expressions from other languages than the European ones. Moreover, the place where events took place also was different to the European version. Actually, the creative way of narrating events leads the reader to make a comparison between it and the previous versions of the Grimms and Perrault. These differences or similarities refer to the fact that the wolf came to the kids' house instead of the Granny's house, even the way of uncovering the wolf's nature was different to the original one. This idea is confirmed by Chrissy Adkins in her article about "Lon Po Po":

> The Chinese version on *Little Red Riding Hood* urges readers to compare this story with the Brothers Grimm version. Instead of big eyes, ears, and teeth, Po Po (the wolf) has a bush stuck to her foot (tail) and thorns on her hands (claws).

Moreover, "Lon Po Po" contains a reversal of roles; it was the wolf that was tricked by the intelligence of girls. It is a best way to teach kids to take the

responsibility and face their problems in an intelligent way. Once Shang discovered the wolf's nature she started to react wisely avoiding attracting the wolf's attention. She decided to exploit the wolf's obsession towards food. Shang's sisters; Tao and Paotze also conveyed a message about obeying the family members' orders. They listen and applied what their sister said. It actually maintained the notion of a big sister in a family.

This creative Chinese version of "Little Red Riding Hood" exhibited nearly all aspects of a Chinese life; tradition, culture and beliefs. It is a clever attempt from the writer to inform that values are universal; it is culture that does change. He used a set of illustrations about Chinese culture from cover to cover. Chenchen Zhu a Master student of Science in Education-Special Education stated in this context "folklore is often considered as a mirror that reflects different groups of people's cultures and moral values." (3)

Actually, Young re-writes this fairy tale with more artistic and aesthetic aspects. It seems that it is totally different and fake but in reality he was just trying to make the Chinese culture known to the world with keeping the universal morals of the story. He organized the events in a panel layout which is considered as a Chinese traditional art to keep the linearity of the plot. Young also included watercolors and pastel which may sometimes seem dark or shades of colors. He considered this technique of colors as a way of adding mystery to the story.

Other aspects of the Chinese culture were portrayed in the way girls were dressing; they were wearing dresses of silk which is the official dress in China. The writer also depicted the Chinese daily life and beliefs through mentioning that the mother went to visit the Grandmother in addition to the mention of the Gingko tree. He used it as a way of rescue for the little sisters. He was maintaining the Chinese traditional beliefs since it is considered as a tree of magic and a source of traditional medicine.

The defeat of the wolf and the victory of goodness is a happy ending that most all versions agree on it. However, in Young's version this happy ending is a fruit of the charismatic character of the woman Shang without needing help from man; a huntsman or a woodcutter. There is actually a deep connotation behind this end.

2.2.2.2 Berber Community (up to Idir's Song)

Away from the European and Asian communities, the popular fairy tale Little Red Riding Hood that no one could predict about its brilliant future and its spread over the world, turned out to be also part of the folklore of North Africa and especially the Berber culture in Algeria. This could not be revealed until the recent writings about the existence of this tale in the Berber folklore.

In attempt to impose the Berber identity many literary works and songs appeared to reflect the Berber culture and be recognized. Jane E.Goodman confirmed this idea "The songs gave many kabyles a sense that their culture counted- that is, that Berber customs and traditions were not backward or outmoded but could form a part of a modern Algerian nation." (19) This helped in shaping a modern independent kabyle society and united those living abroad.

A Vava Inouva which means "Oh my father" in Berber language is a song based on motif similar to that found in "Little Red Riding Hood" as it is mentioned in Goodman's Berber Culture on the World Stage; here it is the girl's grandfather who lives alone in a hut in the woods. His granddaughter brings him food daily, gaining admission to the hut only when she repeats a particular phrase and jingles her bracelets. An ogre overhears this exchange and one day imitates the young girl. Eats the grandfather, and awaits her arrival. Not deceived, she goes for help and the villagers burn down the hut, with the ogre inside.

Actually, the idea of re-writing this kind of Berber folkloric fairy tales was present in Ben Mohamed mind the song writer of A Vava Inouva but it was not clear and organized. He devoted himself for introducing the Amazigh culture to the world and the country he was living in, Algeria. He believed that their Berber

community needed responsible men to lift it from marginalization. Goodman confirmed this idea "The Berber Cultural Movement would not have been possible without a growing sense of a specifically Berber post-colonial cultural identity that had been developing throughout the previous decade." (48)

Moreover, Ben Mohamed was influenced by Jean Duvignaud's Ethnographic project which is a film about a marginalized village of Shebika in Tunisia. Duvignaud's interesting step towards this village gave hope and strength to the villagers who used to see themselves as passives in their community. However, after this work they started calling for their rights. Duvignaud illustrated:

> "[Our] investigation brought about a notable change in the village. Hitherto disdained objects, devalued acts and half-forgotten beliefs regained a sort of vitality from the very fact that a researcher recorded them in his notebook... Through the repeated scrutiny to which we subjected him, the man of Shebika developed a new perspective of himself… The man of Shebika gave himself a name in the larger context of the life of Tunisia when he discovered a language in which to give his new experience. (296-298)

Thus, Ben Mohamed sought to produce a work that enables the Berbers to see themselves in, a work that leads those living in the Diaspora to feel proud of, a work that reflects their own Berber culture and traditions. He was just waiting for a push forward to achieve his dream.

After meeting Hamid Cheriet a young Kabyle geology student later named Idir, Ben Mohamed started to realize his dream. They had common interest on the Pan-African Festival that cared about introducing the marginalized cultures in the world. Here the dream is almost achieved. They collaborated together; Ben Mohamed and Idir to give birth to this phenomenal work A Vava Inouva with its refrain that made an appeal to the famous fairy tale "Little Red Riding Hood":

> "I beseech you, open the door for me, father

Jingle your bracelets, oh my daughter

I'm afraid of the monster in the forest, father

I, too, am afraid, oh my daughter Ghriba"

(Jane E.Goodman 62)

In fact, the aim behind this song is introducing the Berber culture to the world as it is already mentioned. It focused on the cultural aspects and depicted the daily life of the Berber woman as it is inspired from an old tale from the village. Goodman confirmed this idea " A vava inouva is built around the sung refrain of a story told by old women throughout Kabylia. Idir's song depicts a grandmother seated at the hearth, spinning tales far into the night as the snow falls outside." (49) All Berber women felt proud of this song because it took them to the old time and souvenirs they were living in.

Besides, the story narrated in the song A Vava Inouva had also political perspectives unlike the other versions of "Little Red Riding Hood". There were hints about the bad conditions in the Berber village. This idea was inspired from the Pan African festival which pushed them to agitate against these conditions. Goodman commented in this context "Although the Pan-African Festival was instrumental in helping Ben and Idir develop newly reflexive vantage point on Kabyle cultural practices, it also accentuated their sense of marginality within the Algerian nation." (54)

They took a long path to make their traditions and folklore well known and they finally succeeded. The song made the buzz at that time; it was broadcast on local and French radios all over the world and listened by European audience.

2.2.3   Within Film Adaptations

Film adaptations came to shift literary works from an imaginary world to a vivid world based on an audio-visual performance thanks to technological innovations.

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"Little Red Riding Hood" is one of those fairy tales that has been adapted into films several times due to its successful impact on different literatures. Actually, these cinematic projects of adaptations enriched the world of cinema with valuable literary products and at the same time gave the opportunity to readers and learners to live emotional conflicts of happiness and sadness. Omar Rahmoun asserted:

> Motion pictures offer students a chance to witness behaviours that are not obvious in texts. Additionally, they are comprehensive ways to capsulise a rich array of information about daily life, dress patterns, transportation in addition to more complex cultural elements such as values, attitudes, social roles and institutions. (32)

The most recent adaptations to this fairy tale are; Red Riding Hood (2011) and Into the Woods (2014).

2-2-3-1   Red Riding Hood

In fact, the movie is a drama thriller realized in 2011 and directed by Catherine Hardwicke. It addressed at first the American community and at the same time the world community since it is a Hollywood production that is received by all people around the world.

This adaptation tried to update the events of the fairy tale "Little Red Riding Hood" to fit the actual time for audience perception and box office purposes. The story as summarized in one of the film's websites is about Valerie a beautiful young lady who is in love with a poor hunky woodcutter, Peter. Her parents, however, have arranged her marriage to the wealthy Henry. Unwilling to lose each other, Valerie and Peter are planning to run away together when they learn that Valerie's older sister has been killed by the werewolf that prowls the dark forest surrounding their village. Thus, a minister sends for werewolf specialist Father Solomon, who suspects that one of the villagers is the dreaded werewolf. There are doubts about her grand-mother but the werewolf turns to be her father.

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The combination of events found in the movie reveals a remarkable inspiration from previous works. It is a story that took its spices from different versions of the original fairy tale. In fact, the "little" has been removed from the title based on some writings that presented the heroine as a young lady in addition to the fact that the movie is addressed to the teenage audience and even adults. Besides, the appearance of the werewolves in the story is a throwback to myths and superstitions that villagers believed in during the middle ages. They thought that the werewolves would attack them once the moon is full. This is clearly illustrated in the movie when one of the villagers says to a little girl who wanted to buy a pig:

> Full moon. Lock up tonight. (00:02:04)
>
> Better the wolf takes the pig than you (00:02:15)

The phenomenon of werewolves was present in the French oral narration of this story during that time but Perrault omitted it and turned it into a simple wolf to keep up with the time he was living in. Dundes stressed:

> "Thus, Marianne Rumpf argues that the original villain in French folklore was probably a werewolf, and that Perrault in his version changed the werewolf to a simple wolf since in his time the witchcraft craze had subsided." (73)

This addition also came as a way to make this story relevant to nowadays fashion of movies about werewolves which have had noticeable success like that of Twilight.

Besides, the red cloak was one of those stable details of the story but in this adaptation it was a gift from Valerie's grandmother for her marriage. She gave it to her when she visited her after stalking her beloved Peter and the villagers who were going to hunt the werewolf.

Figure 1: Valerie unhappily wearing the red cloak offered by her grandmother for her marriage

Despite the set of changes that faced the popular fairy tale of "Little Red Riding Hood" in this movie, a kind of respect is kept to the form of the story. At the beginning of the film; there was an introduction that made an appeal to the main general idea of the original version of the story. The scene showed Valerie, the heroine at her 9 or 10 age going to the woods to bring water for her mother instead of going to her grand-mother's house like in the Grimms or Perrault version. Her mother kept warning her to go get water and come straight home. She tried to obey her mother's words according to her sayings:

> I tried to be a good girl and do what she said. (00:02:43)
>
> Believe me I tried. (00:02:49)

However, what has cut her road this time was not the wolf but her naughty best friend Peter, who represented one of the woodcutters in the story. He encountered her to go to hunt rabbits and thus led her to deviate the path.

Figure 2: Little Valerie and Peter enjoying their adventure of hunting the rabbit after breaking Valerie's mother words.

Moreover, this modern interpretation depicted a set of irresponsible acts committed by the heroine as it was previously mentioned on "Little Red Riding Hood" written versions. However, this time Valerie always tried to defend herself. At her young age, when she disobeyed her mother's warnings and went to the forest with Peter, she argued:

> I know good girls aren't supposed to hunt rabbits or go into the woods alone. (00:04:02)
>
> But since we were kids, he always had a way of making me wanna break the rules. (00:04:09)

She was accusing Peter for making her breaking the rules. Once again after growing up and becoming a beautiful lady, she continued in her way of breaking the rules. She fell in love with her best friend Peter knowing her family refusal to this relation. She also neglected the social norms at that time that required for a girl to marry based on an arranged marriage in addition to her family desire to marry the wealthy Henry. Valerie justified her act:

> Well, my mother finally got what she wanted. (00:05:30)
>
> Money. (00:05:32)

She was complaining to her grand-mother that this was not the way she wanted to get married:

> I don't feel like it's my wedding. (00:18:51)
>
> I feel like… (00:18:53)
>
> …I'm being sold. (00:18:56)

Religious aspects are also present in the pace of the story which is something obvious to Hollywood movies. They always include hints to religion even if the movie has no relation with it. This is due to the pilgrims and puritans impact on the American culture. The Americans believe that they are chosen for this religion and the life they are living in, so they have to be proud of it. Actually, these aspects are exemplified on the coming of the Father Solomon, a man of religion who was trying to kill the werewolf that was attacking the village.

The church also was considered as a divine protection to the villagers and a sacred place that the werewolf could not exceed it.

Figure 3: Little Red Riding Hood and the villagers protecting themselves in the church from the werewolf.

This adaptation made a special punishment for the heroine as the previous versions did. However, there are different interpretations to this punishment. She actually lost her sister while she was planning to break the norms and run away with her beloved; she was eaten by the werewolf. This has been interpreted as a result to her immature acts in addition to her father's death after discovering that he was the real werewolf. The end could also be interpreted in different ways; either happy or sad: happy end because her beloved Peter transformed into a werewolf so she would forget about him and marry Henry or sad because she loved Peter a lot and she lost him for her entire life.

Figure 4: Little Red Riding Hood crying after finding her unique sister killed by the werewolf.

Figure 5: Little Red Riding Hood saying good-bye to her beloved who is transforming into a werewolf

2-2-3-2 Into the Woods

Three years after the realization of Red Riding Hood (2011), Into the Woods came as a musical fantasy film but with a different created mold and a Walt Disney Pictures Production. The movie is a mash-up of popular characters of different fairy tales written by the Brothers Grimm; Little Red Riding Hood, Cinderella, Rapunzel and finally Jack and the bean-stalk based on Sondehim's work to compose a moralistic story about helping a childless couple. Robbie Collin in his review about the film asserted:

> In 1987, Stephen Sondheim[6] premiered a new musical with storybook characters like <u>Rapunzel, Cinderella, and Little Red Riding Hood</u>, all heading through the forest on various quests. But they wander off-road and into one another's stories, muddying the morals and restoring the fairy tales' unpredictable, folklorish bite.

Unlike the previous adaptations of this popular fairy tale, this new one recalled the little innocent red riding hood to the scene since it was based on the Grimms interpretation. The Little Red Riding Hood wearing her red cloak and lifting the basket for her grand-mother was going into the woods. However, in her way there, the other characters were also taking the same destination for their own purposes as the original story required. Each character had a particular wish wanted to achieve in his way to the woods:

> Cinderella: Into the woods, it's time to go [to the king's Festival] (00:14:52)
>
> The childless couple: Into the woods, to lift the spell. (00:15:04)
>
> Little Red Riding Hood: Into the woods, to visit Grand-Mother. (00:15:07)

---

[6] is an American composer and lyricist known for more than a half-century of contributions to musical theatre.

Jack: Into the woods, to sell the cow. (00:15:11)

This adaptation kept the main plot of each story with adding some details to make the movie amusing, changing in the way of delivering the moralistic messages to be at the kid's perception besides to the decrease of the violence found in each original story. Those changes were exemplified in the addition of the childless couple; the baker and her wife were the scenarist's own creation besides to the end that was chosen for this movie. In fact, all the different characters were gathered to help this childless couple. They were searching for the ingredients to get rid of the curse made by the witch; a red cloak of Little Red Riding Hood, a golden slipper of Cinderella, a lock of a yellow hair of Rapunzel and a white cow of Jack.

Moreover, changes in details touched also the pace of events of "Little Red Riding Hood". Deviating the path was not the little girl's fault but she suddenly found herself in a very unusual part of the wood. She also tried to obey her mother's words and resisted the wolf but he unfortunately succeeded to trick her. He used a new way in tricking her; he started singing to convince her to pick flowers for her granny.

Figure 6 : The wolf trying to trick the Little Red Riding Hood to pick flowers for her granny

Details about the granny's house which was an oak-tree and finding the door open were also the movie's addition. They tried to avoid the famous dialogue

between the little girl and the wolf at the door. Once in the house, the wolf ate little red riding hood and the one who rescued her was not the woodcutter but the baker. He heard the girl screaming when he was trying to fulfill his mission in the woods. He entered the house, cut the wolf's belly and saved the little girl and her granny's life.

The story maintained humanitarian acts between people by helping them whenever they are in problems neglecting hatred and grudge. The scene between the little girl and the baker described this idea. Little Red Riding Hood expressed her regret for being rude with the baker when he tried to steal her coat at the beginning of the story. So, she gave him the red cloak with complete pleasure as a way of thanking him for his help. She also contradicted the divine protection of the red cloak claimed in the previous interpretations. She said to the baker:

> Do not put your faith. (00:32:04)
>
> In a cape and a hood. (00:32:05)
>
> They will not protect you, the way that they should (00:32:09)

The end of the story of "Little Red Riding Hood" here was totally different from the previous interpretations and adaptations. While each character received his happy ending as Little Red Riding Hood did, they found themselves all gathered in one place facing a new trouble that was strange to their original stories. They were actually threatened by the giant's wife whose husband was killed by Jack in the fairy tale "Jack and the Beanstalk". She attacked them killing Little Red Riding Hood's mother and grand-mother, Jack's mother and the baker's wife. Little Red riding Hood and Jack remained orphans continuing their lives living with the baker and Cinderella who decided to leave the prince.
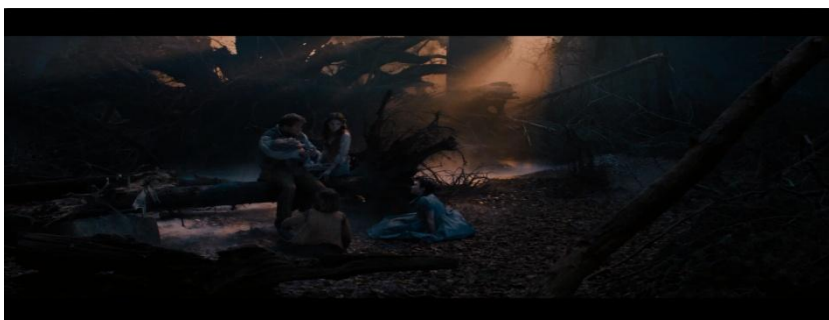
Figure 7: Little Red Riding Hood listening to the story of the baker continuing her life with them.

Chapter Two: "Little Red Riding Hood" in Different Cultures

This end hides morals under its cover; it is blaming the characters for their irresponsible individual acts. They can help each other to surpass this ordeal.

2-3 Cultural and Moral aspects via "Little Red Riding Hood":

Due to its journey around the different cultures in the whole world, "Little red Riding Hood" acquires an important position in what is called the world of fairy tales. In fact, it has popular interpretations that are rich of morality and cultural aspects that fit all times and places.

2-3-1 Morality

Besides to the famous and main morality that "Little Red Riding Hood" conveys about not trusting strangers and obeying the parents' warnings. It also maintains the importance of neighbourhood's circle and the danger that may face a person once out of it. Actually, the choice of using the village as a setting for the story is based on giving lessons and warnings to kids since it is considered as a big family. Kay Dailey in her article "Little Red Riding Hood: Lessons Learned from a Fairy Tale" commented on this context "Hence, the premise here is that not one person in the village will allow a stranger to enter midst. Therefore, it is outside the village where danger lies." This company and solidarity give protection to the inhabitants and kids as well. Thus, Little Red Riding Hood and her Grand-mother were saved by one of the wood-cutters of the village.

Caution from the outside is also one of the elements that the fairy tale tries to extract morals from it. The outside world sometimes seems beautiful and safe but it is there where evil is disguising seeking for the appropriate opportunity to exploit it. The woods actually represent this outside world for Little Red Riding Hood and the wolf represents the evil. However, being tricked by the wolf reveals another interpretation to this event. It highlights that the parents should always take more care about their kids even after their warnings. Dailey asserted "Trusting that they [kids] will do the right thing is hard to do sometimes; especially when there are so many temptations to take them away from the task at hand." So, respecting the parents' orders is the kids' duty but providing them

with complete security and safety is the parents' security. If the little Red Riding Hood was with her mother in the woods, the wolf would not take the risk to trick her.

The different versions of "Little Red Riding Hood" from old oral narrations to film adaptations show the magical recipe of this fairy tale that enables it to be part of the different world's cultures and keeping the main idea of the story. Each writer tries to introduce his culture using his vision but respecting the same messages conveyed. It is considered as a way of affiliation to his own community. Thus, it is culture that shapes you but morals and values that define who you are.

2-3-2 Sexuality

Analyses of the popular fairy tale "Little Red Riding Hood" reveal some truths that cannot be extracted only by reading between the lines. Besides to the new different subjects treated through this fairy tale that makes it addressed to kids, some old original versions exhibit scenes and hints about sexuality that makes it also considered as a story of sexual predators. Antony Joseph in her article about this fairy tale stated:

> In 2009, when research suggested Little Red Riding Hood was 2,600 years old, Jack Zipes said: 'Little Red Riding Hood is about violation in 600 BC as they are today, so they will have exchanged tales about all types of violent acts.

Besides, the discussed subjects in this fairy tale are in liaison with the writer's conditions and time he was living in. Each writer discusses and reflects the social problems of his community. Actually, this theme of sexuality has its roots in the ancient oral tales and then in the Perrault's version because it was a frequent problem at that time. Jamshid J. Tehrani asserted "Over time, the tales original forms were then adapted to suit different cultural norms and preferences, giving rise to different 'ecotypes'" (1)

Chapter Two: "Little Red Riding Hood" in Different Cultures

The late 16th and the early 17th century witnessed a time of sexual contradiction in France where the fairy tale took place. They provided the king with girls for his sexual desires and celebrated these acts. Catherine Orenstein maintained this idea in her article "Dances with Wolves: Little Red Riding Hood's Long Walk in the Woods":

> It was the age of seduction, notorious for its boudoir histories and its royal courtesans, who rose to power through sexual liaisons and were often celebrated at court; those who made it to the King's bed might earn the title *maîtresse-en-titre*, official mistress.

In the other side, French families were eager to protect their daughters' chastity. They used to raise them in convents to have the complete security in order to get married later based on arranged marriages. The social norms required chastity as an essential component for a girl to get married.

Consequently, Perrault devoted his rewriting of the fairytale that addressed the adults and the young adults to transmit messages to people of the 17th era. He was accusing men depicting them as wolves doing harm to little kids and even young ladies. Thus, there were different scenes showing the wolf as a seducer man trying to trick the Little Red Riding Hood to rape her.

Moreover, this work came as an attempt to overcome the phenomenon of rape in France of that time. French families were taking their deep caution oven their kids and young daughters. It was in fact a time characterized by the increasing violence towards women and " rape was described as violent, criminal offences" (Sharon P, Johnson 327)

By incarnating Little Red Riding Hood as a beautiful girl loved by all people and the wolf as a sweet-talker guided by his desires, Perrault was focusing on proving that beautiful young ladies were threatened by sweet males guided by sexual desires. He was maintaining that beauty was faced by rape and rapists of

that time were following the same techniques as the wolf did; tricking victims then raping them.

The end of the fairy tale designed by Perrault was just a mirror of what people of that time wanted for those victims of rape. They were blamed and considered as victims of their own actions as what happened with the Little Red Riding Hood. Johnson asserted: "In both Perrault's tale and French Jurisprudence, women were faulted for the crime of rapt and rape, in part because they were perceived as weak, both mentally and physically." (338) It was considered as a faith to them.

2-3-3 Gender:

Gender roles are most frequent in many literary works since gender has always been a factor of society. "The genre and narrative structure of a story often embody a value system that is gendered." (Euphrasia) Thus, the value systems in fairy tales are affected by gender. Since literature is an image of the current culture, gender roles are impacted by the time period in which this literature is written.

The evolution of "Little Red Riding Hood" reflects the change of gender roles in society as a result of the change in norms. The folktale "The Grandmother"[7] represented a brave and clever peasant girl using her wit to save herself. In 1697, Perrault brought details to his "civilized" upper class adaptation. This led to a nice passive heroine waiting for the help of a man. Perrault seems to obsess a low opinion of women of the French peasantry. He converted the folktale's positive image of women into a naïve defenseless girl who was blamed for his rape.

In "Little Red Riding hood", Perrault claims for "the total submissive of the woman to her husband. His heroines are all very pretty, loyal, dedicated to their household and sometimes stupid." (31) He considered beauty as a feature of woman and intelligence as a feature of man. Hundreds of adaptations

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[7] An original old oral tale of Little Red Riding Hood

continued to imitate the gender roles that were introduced by Perrault and Grimms. Besides, from the seventeenth to the nineteenth centuries,

"Little Red Riding Hood" versions portray specific gender stereotypes. They represent men as courageous, powerful and witty while they portray women as pretty, kind and vulnerable.

In fact, the mother's character deepens the traditional stereotypes that all women are domestic and look after the house and children while the father works. Moreover, there is always a brave man who comes at the end of the story to rescue the female characters showing that women are dependent on men. The representation of gender in this story shows that females should be obedient in order not to be tricked or hurt.

Besides, "Grimm's wolf is a portrayal of a stereotypical masculine male through his deception and greed." (135) According to some feminist critics the wolf reflects man's superiority and dominance because he can trick the female characters. So, men are seen as dominant since they can save or fool vulnerable girls.

However, the twenty first century western society disapproves these gender stereotypes in favour of more equal representation of gender. This change reflects shifting attitudes towards female sexuality. Modern feminist writers subverted the conventional female gender stereotype and portrayed a more feminist version of Perrault's "Little Red Riding Hood".

One of these adaptations which empower the image of women is Angela's Carter story "The Company of Wolves". She gives her heroine traditionally masculine features. She is brave, clever and independent. She does not fear the danger of wolves. Actually, she is able to defend herself.

2-4 Conclusion

"Little Red Riding Hood" long journey in different cultures through time maintains its position as a cross cultural fairy tale. It reveals how culture affects

 this fairytale by introducing the cultural traits and way of thinking of a particular community and at the same time preserving universal morals and core values from fading away. It indicates that time and cultures are just aditional components in comparison with morals and values that shape humanity.

General Conclusion

'Little Red Riding Hood' offered the audience a travel to discover different cultures around the world. This journey actually took them from Southern west part of Europe to know the French and German way of living and thinking during the 17th and 18th century into a non- European area which is the Southeast Asia (china) where traditions were strictly followed then reached Northern part of Africa where the Berber community was struggling to impose its legitimacy through reviving folktales.

In fact, its station in the European side was characterized by some truths that seem strange to a European community of nowadays. Europeans strongly believed on myths and superstitions like the werewolves that were discussed in the fairy tale. These beliefs prevented them from having a peace of mind and living a peaceful stable life. They were always thinking about tools to protect themselves from the danger that was menacing them. However, by the spread of awareness over Europeans, they started to get rid of these illusions and this was reflected on the characters of the fairy tale through turning the werewolf into a simple wolf.

Besides, female in the fairy tale had a complicated occurrence which was due to the disregard to women in the European community of that time. Perrault's heroine was responsible for her sad ending because it reflected the cruelty that the French community had for woman. One hundred years later, the Grimms tried to be fair with her and gave her a man who was the woodcutter to save her. However, even this rescue came as a way to maintain man's authority over woman. The Grimms were conveying that women could not have a safe life without the help of men.

The fairy tale's path on the non-European side of the world was a bit different in terms of interpretations. It focused more on introducing and maintaining the Chinese and Berber cultures. The Chinese version depicted details about the official dress of china with some hints about the importance of sticking to

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traditions in life through making the traditional Ginko tree as a tool of rescue from the wolf. The Berber one also devoted its narration to introduce their culture and considered it as a challenge to impose the Berber culture.

These two non-European communities treated women nicely and gave them importance which was reflected in the fairy tale. They designed them as clever heroines that could help and rescue themselves whenever danger is around. The Chinese version eliminating the existence of a male character to maintain the power of woman in managing her life, while the Berber version made the principal character; Ghriba a strong girl who helped her grand-father and rescued him from the beast.

This fairy tale took also its part from the fame of the modern life through its adaptations in the world of cinema. These adaptations revived some myths and maintained some beliefs with adding some traits of a modern life to attract the audience. However, these additions could not neglect the main purpose of this story and exhibited morals and lessons for a lifetime.

At the end, this research aimed on proving the symbiotic relationship between fairy tales and cultures. It also showed that all these various interpretations through writings or film adaptations served in exhibiting the world's cultures through these versions. It was maintaing and assessing the importance of this fairy tale in shaping the desired society that of Utopia where life would be perfect and worth living.

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Appendices

Appendix A: Questionnaire for students of the Middle School

Questionnaire

The influence of Fairytales on Children's Thought

School:

Age:

Gender: ☐ Boy   ☐ Girl

Appendices

"The Little Red Riding Hood"

The Grimm Brothers' Version

"Little Red Riding Hood" is a story about a girl who wears a red riding hood and who is asked by her mother to take some food to her ailing grandmother who lives across the woods. Little Red Riding Hood, who is quite young, walks from her house, through the woods from her house to her grandmother's house, carrying a basket of food. On the way to her grandmother's house, she meets a wolf who asks her many questions about what she's doing and where she's going. After a bit, the wolf goes on his way, leaving Red Riding Hood to continue on her way alone. Once at her grandmother's house, Little Red Riding Hood notices that her grandmother looks different, that her eyes, ears, nose, and teeth are much bigger than she remembers. After a long conversation about the "Grandmother's appearance," the wolf, which had eaten Little Red Riding Hood's grandmother and had dressed in her clothing, jumps from the bed and eats Little Red Riding Hood. At the very end of the story, a hunter comes by the grandmother's house and cuts the grandmother and Little Red Riding Hood from the wolf's stomach and they are removed alive.

Read the summary fairy tale "The little Red Riding Hood", then answer the following questions:

1- Do you like fairy tales?
  ☐ Yes   ☐ No

2- If Yes, why ?
  ☐ Imagination   ☐ Beauty of pictures   ☐ Good message for children

3- Have you read the fairy tale "Little Red Riding Hood" before?
  ☐ Yes   ☐ No

4- In which language did you read it?
  ☐ Arabic   ☐ French   ☐ English

5- Where did the little girl go?
  ☐ To the shop   ☐ to her aunt's home   ☐ to her Grandma

6- Do you have to be respectful and go to visit your Grandma even if you are sick like the little girl?
  ☐ Yes   ☐ No

7- Is it right to go alone to the forest?

    ☐ Yes   ☐ No

8- If yes, Why ? …………………………………………………………………………..……………

9- What did she meet on her road?

    ☐ A bird   ☐ A wolf   ☐ A lion

10- Did she follow the advice of her mother?

    ☐ Yes   ☐ No

11- Can an animal speak ?

    ☐ Yes   ☐ No   ☐ Maybe in a fairy tale

12- Can you have a friendship with an animal?

    ☐ Yes   ☐ No

13- Is it right to be deceitful and trick someone so that you can get what you want like what the wolf did to the little girl?

    ☐ Yes   ☐ No

14- Did the little girl trust the wolf?

    ☐ yes   ☐ No

15- Is it wrong to trust a stranger?

    ☐ Yes   ☐ No

16- If yes, why ?

    ☐ Be kidnapped   ☐ be killed   ☐ others

17- Was the little girl stupid?

    ☐ Yes   ☐ No

18- If yes, why ?

    ☐ She trusted the wolf

    ☐ She told the wolf where her Grandma lived

    ☐ She disobeyed her mother

19- Is it a good to kill an animal?

    ☐ Yes   ☐ No

20- Do we have to punish a person when he commits bad acts?

    ☐ Yes   ☐ No

21- What did you learn from this fairy tale?

    ☐ To obey your parents

    ☐ To be cautious, and not to trust strangers

    ☐ To be courageous and confront problems

22- Did you love the end of the fairy tale?

    ☐ Yes   ☐ No