

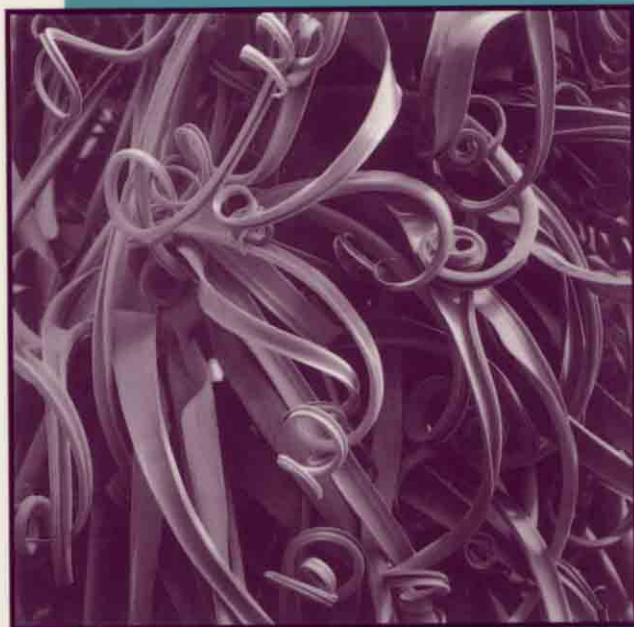
ISSN 0049-7878 WMSTAX 32(3)

Volume 32, Number 3

April–May 2003

WOMEN'S STUDIES

An Interdisciplinary Journal



The Toleration and Erotization of Rape: Interpreting Charles Perrault's "Le Petit Chaperon Rouge" within Seventeenth- and Eighteenth-Century French Jurisprudence

SHARON P. JOHNSON
Virginia Polytechnic Institute & State University

Fairy tales encapsulate the enduring myths of a culture, encoding the traditions and the moral values by which we like to think we live. (Garton 289)

Ce que le monde fournit au mythe, c'est un réel historique, défini, si loin qu'il faille remonter, par la façon dont les hommes l'ont produit ou utilisé; et ce que le mythe restitue, c'est une image *naturelle* de ce réel. [. . .] Le mythe ne nie pas les choses, sa fonction est au contraire d'en parler: simplement, il les purifie, les innocente, les fonde en nature et en éternité, il leur donne une clarté qui n'est pas celle d'explication, mais celle du constat. (Barthes, Paris, 230)

What the world supplies to myth is an historical reality, defined, even if this goes back quite a while, by the way in which men have produced or used it; and what myth gives in return is a *natural* image of this reality. [. . .] Myth does not deny things, on the contrary, its function is to talk about them; simply, it purifies them, it makes them innocent, it gives them a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact. (Barthes, New York, 142–43)

Folklorists and literary scholars have compared Charles Perrault's seventeenth-century version of "Le Petit Chaperon rouge" with versions from Asia, Africa, and elsewhere in Europe (Arewa, Bricout, Delarue, Dundes, Eberhard, La Genardièrre, Lebrun). Others have analyzed Perrault's tale within its seventeenth-century socio-political context (Bricout, Chupeau, Shavitz, Zipes), its

Address correspondence to Sharon P. Johnson, Virginia Polytechnic Institute & State University, Dept. of Foreign Languages and Literature, College of Arts and Sciences, Blacksburg, VA 24061-0225.

nineteenth-century adaptations and its many twentieth-century rewrites (Attwood, Bettelheim, Garton, Malarte, Zipes). Although the majority of studies discuss the tale's tragic ending, the language of "Le Petit Chaperon rouge," its narrative content, and problematic moral have not been analyzed within the jurisprudence of the day. A comparison of Perrault's normalizing voice of violence with the entries of *rapt*,¹ rape, and murder in contemporary legal manuals reveals striking similarities.² The examination of these offenses in the context of the jurisprudence of the day helps the present-day reader to understand more clearly the social and legal assumptions underlying this tale. The construction of gender in both texts influences the manner in which the moral and the law establish guilt. Men are represented as naturally aggressive, and their ravishing of women often is eroticized. When transformed into an act of desire, the violence is displaced, de-emphasized or dismissed. Moreover, women are blamed for the criminal behavior of their aggressors.

The interpretation of "Le Petit Chaperon rouge" within the legal context of the first ninety years of its publication is the primary focus of this study. The seven editions that appeared during this time (1697–1786) remained unchanged, as did their audiences.³ Of equal importance, France's jurisprudence maintained continuity during this publishing period, until it changed radically with the French Revolution (1789) and the enactment of the Napoleonic code (1804). My research is based on five seventeenth- and eighteenth-century legal manuals and dictionaries that five parliamentary judges authored and republished throughout their lives—L. Bouchel's *La Bibliothèque ou thésor du droit françois* (1629), M. A. Bruneau's *Observations et maximes sur les matières criminelles* (1715), C.-J. de Ferrière's *Dictionnaire de droit et de pratique* (1758), J.-B. Denisart's *Collection de décisions nouvelles et de notions relatives à la jurisprudence actuelle* (1768), and G. Pape's *La Jurisprudence* (1769). These manuals were considered essential in evaluating France's crimes and corresponding penal codes. They contained a record of canon and civil laws from the Paris

Parliament and the twelve other parlements in the kingdom. Judgments from Roman law were presented, and biblical, literary, and mythological examples occasionally illustrated certain decisions as well. Destined for practicing judges, juriconsultes, and law students, the jurisprudence deferred to the authority of the king. However, as C.B.A Behrens stresses, "being bound by the laws of God, the king was similarly bound by the laws and customs of his kingdom because these were held to have divine sanction" (86). The similarities one finds between French law and "Le Petit Chaperon rouge" were no doubt informed by the fact that Perrault was a lawyer, an officer, and a member of the Académie Française during Louis XIV's reign.

Although Perrault's collection of fairy tales sought to please and instruct its readers, "Le Petit Chaperon rouge" presents a curious lesson. The reader does not learn that horrendous crimes have a consequence for the perpetrators, but rather the victims are at fault, and they must change their behaviors by being wary of the actions of others. While symbolically and literally the tale depicts two possible acts of violence against women—murder and/or *rapt de séduction*—its moral functions purely at a literal level, seeking to warn young children about the dangers of rape/*rapt*. In the legal manuals of the seventeenth and eighteenth centuries, *rapt* and rape were described as violent, criminal offenses. Not only was *rapt* cross-referenced as rape and vice versa, but the language and characteristics of both crimes overlapped. *Rapt* and its principal subgroup, *rapt de séduction*, were considered the most dangerous to society, for parents feared that their children would fall under the powers of a seducer who would steal their offsprings' chastity, innocence and honor.⁴ Murder also was considered criminal; however, the legal manuals' entries on that crime were extremely short and vague.⁵

This essay presents three interrelated interpretations: that of the fairy tale, that of the jurisprudence in tandem with "Le Petit Chaperon rouge," and that of the literary criticism of Perrault's tale. Parts one and two argue that the representation and decrimi-

nalization of violence in Perrault's tale is embedded in and emblematic of the legal and social discourses of these centuries. Perrault's moral, the laws of the seventeenth and eighteenth centuries, and the application of these laws point to a tacit acceptance of violent crimes against females—and of rape/*rapt* in particular. The examination of the meaning and the representations of murder, *rapt*, and rape in their original legal and cultural contexts calls attention to what has been erased or barely discussed in Perraultian scholarship, which is analyzed in Part three.

My final development first examines how the majority of literary criticism of “Le Petit Chaperon rouge” limits its discussions of the tale's brutal ending to a few words or sentences, or at most, to two paragraphs. In several instances, the violence of the text is overlooked because critics focus on different formal elements (Dundes, Méchoulan, Chupeau) or turn to the oral version of “Le Petit Chaperon rouge” to situate its brutality (Delarue, Dundes, Troubetzkoy, and others). A few studies dismiss interpretations of the text's sexual *double entendres* of eating/sex as “platitudes” or state that these metaphors are too simplistic to warrant rigorous analysis (Chupeau, La Genardière, Troubetzkoy). Jack Zipes's scholarship stands out as an exception. He labels the violence in “Le Petit Chaperon rouge” as rape; however, his arguments analyze the role of gendered constructions of sexuality largely within a socio-religious context. Secondly, central to the interpretations of Parts one and two, Part three analyzes how scholarly currents reproduce in varying degrees comparable assumptions and constructions of gender roles and violence as those in the seventeenth-century and eighteenth-century editions of “Le Petit Chaperon rouge” and in the jurisprudence of that time.

INTERPRETING THE FAIRY TALE

Most Americans, familiar with the Grimm Brothers' nineteenth-century adaptation of Perrault's “Le Petit Chaperon rouge,” might

be unaware that in Perrault's text, both the grandmother and Little Red Riding Hood are eaten by the wolf, and no woodsman comes to their succor.⁶ The tale also presents an explicit moral, emphasizing that one should not talk to strangers. An analysis of Perrault's characterizations and moral establishes the requisite framework in order to evaluate the story's ethical precepts.

Perrault represents each of his characters with individual, recognizable traits.⁷ The grandmother is “sick (malade)”⁸ and thus debilitated—an easy victim. She also lives alone, making her an even easier target of crime. Little Red Riding Hood's mother is “good (bonne)”—she stays home and does typically feminine tasks such as cooking and sewing (Perrault 1). The wolf is “mean (méchant),” “dangerous (dangereux),” and “deceitful (douceux)” (Perrault 4–5). The woodsmen are ineffectual. The text mentions them only once. Initially, the wolf senses that they are near, so temporarily Little Red Riding Hood's life is spared. In the end, however, they fail to prevent two crimes. Hence, justice does not prevail over evil.

Little Red Riding Hood is depicted as “the prettiest girl of the village” (Perrault 1).⁹ Certain scholars interpret “Le Petit Chaperon rouge” as a sexual coming of age tale, in part because of that character's attractiveness.⁹ Violence and desire are not delineated; their readings imply that Little Red Riding Hood is initiated into the sexual act, which she bravely seeks out, either consciously or unconsciously, by adventuring into the woods and/or examining the wolf's body. Using this logic, her good looks make her a candidate for love and incite the wolf's desire. The wolf's actions therefore are interpreted as those of a lover. My essay will challenge these romantic interpretations of “Le Petit Chaperon rouge”; however, a sexualized reading is intimated by additional elements in the story. For example, dressed as Little Red Riding Hood's grandmother, the wolf invites the child to go to bed with him, which she does after taking off her clothes.

Little Red Riding Hood, as her name affirms, is “little.” Her small size, like her grandmother's illness, makes her an easy vic-

tim too. She is also a naive or simple-minded village girl whose innocence and trustworthiness are contrasted with the ruse and intelligence of the wolf. When Little Red Riding Hood encounters this animal in the forest, the text states that: “the poor child did not know that it was dangerous to stop and listen to a wolf” (Perrault 2).¹⁰ She unassumingly tells the wolf that she is going to her grandmother’s, explaining to him precisely where she lives: “Way way over there, in the direction of the windmill that may be seen from here, the first house upon entering the village” (Perrault 2).¹¹ He proposes they each take a different path to get there. He will take the shortest route and Little Red Riding Hood, the longest. When the young girl arrives at her grandmother’s and knocks on the door, although she first fears the deep voice that invites her inside, she trustingly assumes that her grandmother has a cold. Owing to these errors in *judgment*, Perrault constructs his moral particularly around that theme, emphasizing that young children, especially beautiful, nice, young girls behave very badly by talking to strangers, and therefore it is not an odd occurrence (“ce n’est pas chose étrange”) that the wolf devours so many of them (Perrault 5).

The obvious “villain” of this story is the wolf. Gina Marchetti’s insightful analysis of the function of evil characters in another popular genre, the action-adventure, underscores what Perrault’s tale failed to reinforce: “Villains in popular fantasies [. . .] embody a secret desire for the forbidden while at the same time acting as the embodiment of ‘otherness,’ as that which must be eradicated from existence and denied” (192).¹² Although the wolf is represented as “the embodiment of otherness,” he is the only character that is represented as an animal; his ravenous appetite and violent ways are not repudiated. He lives unquestioned and unchallenged, though he has killed two females. This is a very troubling ideological stance—what is abhorrent to society is ultimately permitted by this society and reinforced within this culture’s popular fairy tales. In the end, Little Red Riding Hood is culpable for having talked to a stranger and for not having respected her “place” in

society. She did not remain at home like her “good” mother.¹³ The moral of the tale teaches children what they should know, while also revealing a great deal about gender relations, violence, and criminality.

MORALITÉ

On voit ici que des jeunes enfans,
Sur-tout de jeunes filles,
Belles, bien-faites, & gentilles,
Font très-mal d’écouter toutes
sortes de gens,
*Et que ce n’est pas chose étrange,
S’il en est tant que le Loup en mange.*
Je dis le Loup, car tous les Loups
Ne sont pas de la même sorte;
Il en est d’une humeur accorte,
Sans bruit, sans fiel & sans couroux,
Qui privés, complaisans & doux
Suivent les jeunes demoiselles,
Jusques dans les maisons, jusques
dans les ruelles.
Mais, hélas! qui ne savait que
ces Loups doucereux
De tous les Loups sont les plus
dangereux?
(Perrault 5, my emphasis)

MORAL

One sees here that young children,
Especially young girls,
Beautiful, well brought-up, and kind,
Behave very badly when listening to strangers,

And it is not an odd occurrence,
If the wolf eats so many of them.
I say wolf, because all wolves
Are not of the same kind;
There are those of a pleasant mood,
Without noise, bitterness, or anger,
Who familiar, amiable, and kind,
Follow young ladies
Up to their houses, up to their bedsides;

But hélas! who does not know that these
wolves who affect kindheartedness
Are the most dangerous wolves of all?

Perrault normalizes the wolf’s actions by saying “it is not an odd occurrence” (Perrault 5) that little girls end up being eaten by wolves. Although the wolf has just murdered two people, his actions are not condemned. The presentation of the wolf’s behavior, and that of the two victims, reflects essentialist arguments that explain behavior in terms of one’s biology. Representations of gender differences underpin the text’s ideology. The wolf’s characteristics elide with societal constructions of masculinity (males/wolves are intelligent and strong) and constructions of masculine sexuality (males/wolves are naturally active, even aggressive). By choosing a wolf to represent masculine sexuality, the wolf’s brutality conflates with a male’s propensity for violence. Moreover, the wolf’s animality implies that male behavior also may be guided by in-

instincts instead of reason. Similarly, Little Red Riding Hood's and her grandmother's characteristics reproduce societal constructions of femininity (females are pretty, simple-minded, and/or helpless) and constructions of feminine sexuality (females are naturally passive, even weak).¹⁴ In *Rape: The Politics of Consciousness*, Gail Griffin analyzes the interplay of these gendered categories in the context of Western culture's construction of eroticism and rape:

And this same [Western] culture which expects aggression from the male expects passivity from the female. [. . .] And in the spectrum of male behavior, rape, the perfect combination of sex and violence, is the penultimate act. Erotic pleasure cannot be separated from culture, and in our culture male eroticism is wedded to power. Not only should a man be taller and stronger than a female in the perfect love-match, but he must also demonstrate his superior strength in gestures of dominance which are perceived as amorous. (6–8)

Griffin situates rape as being a cultural phenomenon and illuminates the social, sexual, and cultural underpinnings of Perrault's tale.

When interpreted symbolically instead of literally, the wolf's devouring of Little Red Riding Hood may be read as rape (Little Red Riding Hood) as well as murder (Little Red Riding Hood, the grandmother), especially in light of how Perrault presents the context of the crime. Structural similarities exist between what is depicted in Perrault's tale and a rape scene. Moreover, other structural similarities, which I shall show later, are present between Perrault's warning and the language of law that resemble crimes of *rapt* and rape more than crimes of murder. As previously stated, the wolf cleverly deceives Little Red Riding Hood by proposing a strategy that allows him to arrive at her grandmother's first. The child also is invited to get into bed by the wolf, and she takes off her clothes, an unnecessary element for a simple murder. Moreover, the act of violence described by Perrault is committed in bed against the body of an undressed young girl. While it is impossible to know Perrault's intent or exactly how a contemporary reader might have interpreted this situation, Perrault's description of the context of the crime takes the reader as close to a rape scene as is possible, within the *bienséances* of the time.¹⁵ Sexualized, narrative details are not presented in the description of the grandmother's murder.

She is only depicted as old and sick. It is not stated that she is physically attractive or that she is in bed naked with the wolf. Indeed, the inclusion of the grandmother's murder may be a means of keeping the story from appearing too much like a crime of rape.

The moral of the tale further reinforces the notion of an act committed in bed. The tale places the action in a space called a "ruelle," a word signifying either a small street or, if used figuratively, a small space in a bedroom between one side of a bed and the wall.¹⁶ As has been previously discussed, the passive/active and weak/strong binarisms, represented by the wolf's double devouring of the female characters, vividly dramatize the gendered social and sexual characteristics of the time. Lastly, the tale's *double entendres* also allow a dual reading of murder and rape, for key narrative elements connote both eating (murder) and sex (rape): hunger, appetite, devouring.¹⁷

The traits of Perrault's *loups doucereux*, "the most dangerous type of wolves (les loups [. . .] les plus dangereux)," resemble in part predatory-type rapists (5). Perrault states that such wolves lurk about outside and follow young girls to their houses or to their bedsides. In all other respects, these wolves resemble the date or acquaintance rapist, men who appear mild mannered, kind, and gentlemanly. By winning their victims' trust, these perpetrators lead them away and often sexually assault them. In the seventeenth and eighteenth centuries, these were the behaviors of *ravisseurs* ("ravishers"), those who committed crimes of *rapt* and rape. Like the wolf in Perrault's tale who employed cleverness and deceit to entrap Little Red Riding Hood, offenders of *rapt* (*de séduction*) used charm, the promise of marriage, and/or force to lure victims away from their homes.

Perrault's blaming Little Red Riding Hood for the wolf's aggression is not surprising for his day. As feminist scholars have argued when analyzing the representations of rape in Western mythology, literature, art, and film (Bryson, Wolfthal, Higgins, Hansard-Weiner, Gravdal, Kahn) sexual violence is often depicted as inconsequential or as erotized desire. Many Ovidian myths,

such as those about the Sabine women and Persephone, as well as the visual and literary works that reappropriate them, frame rape as heroic (Wolfthal). Ravished women may even end up loving their rapist/abductors. The rape is therefore forgotten as it is woven into larger master narratives that reason all is forgiven when greater social good, order, or unity is achieved. Therefore, Perrault's text is not uncommon in the way that it erases the perspective of the female and trivializes the crime by dismissing it. Perrault also has the last word: Little Red Riding Hood's demise is rationalized into a moral to edify equally simple-minded children. Given this larger historical and literary context, one therefore could understand that the text would naturalize the wolf's behaviors if one were interpreting the text symbolically as rape. However, if this tale is read literally and the wolf's actions are limited to murder, the ending is more perplexing: How could Perrault's moral trivialize murder and suggest that killing is a natural masculine instinct?

INTERPRETING THE JURISPRUDENCE: PARALLELS WITH PERRAULT'S FAIRY TALE

In all manuals and dictionaries consulted, the nature of the crime could not be clearer: *rapt*, rape, and murder were considered abhorrent, brutal crimes that could result in the death penalty. They were viewed as especially heinous when committed against children. However, the delineations regarding what constituted *rapt*, *rapt de séduction*, and rape were blurry and sometimes contradictory. Their distinctions and similarities need to be teased out. Bouchel and Bruneau stated that *rapt* and rape were synonymous, yet Bruneau chose to treat them as two separate entries. He reasoned that one could abduct a girl without violating her, or she could be raped without being abducted (393). Pape's manual had only a single entry for *rapt*, yet his examples illustrated abduction, abduction with

seduction, and abduction with seduction and rape. Bruneau's and Ferrière's cases blurred these categories as well.

Most often, the manuals discussed the crime of *rapt* using this general category (80%) rather than the category *rapt de séduction*. Though the predominant characteristic of *rapt* involved abduction ("l'enlèvement") (74%), the entries did cite seduction (9%) and artifice and deceit (9%) as components of that crime. In *rapt de séduction*, abduction was mentioned only 20% of the time, while seduction (42%) and artifice and deceit (29%) were far more prevalent when compared to *rapt*. Only *rapt de séduction* stated that perpetrators stole their victims' hearts (8%). The crime of rape usually was distinguished as such, *viol* (57%), though it also could involve abduction (29%) and ravishment (7%). The notion of seduction ("subornation" or "séduction") was absent in the rape entries, but as previously stated, was a defining characteristic of *rapt de séduction* and inherent in the crime of *rapt*. In all three crimes, the perpetrator was labeled a "ravisser" or "he who ravishes" and the victim, as one who was ravished, "ravi(e)."¹⁸

In both *rapt* and rape, the crime was labeled "rape (*viol*)," the victims were identified as having been "raped (*violé[e]*)" or "forced/violated (*forcé[e]*)," and the same words described the aggressors' actions, "he who raped (*celui qui a violé*)" or "he who forced/violated (*celui qui a forcé*)."¹⁹ *Le Dictionnaire de l'Académie Française* defines "forcer une femme (to force a woman)" as rape, and rape was defined as "violence qu'on fait à une fille, à une femme que l'on prend de force (violence that one does to a girl, to a woman that one takes by force)" (II: 944). The ambiguity between *rapt* and rape is intensified because the former involved three types of abduction where force or violence were used (22%).²⁰ Violence or force used in the context of male/female (sexual) interactions seemed to suggest rape; therefore, these abductions inferred the crime of rape. The legal imprecisions regarding *rapt* and rape illuminate the lexical confusion of these words, for the etymologies of *ravir* (ravish) and *viol* (rape) equally connote the act of abduction and unwillful violence against someone. The

former also can mean sexual ecstasy and religious transport, yet rape too has been described as “ravishment.” Since *rapt de séduction* was a sub-category of *rapt* and the characteristics of *rapt* and rape overlapped; these three crimes were intricately connected to each other.

The legal manuals present a compilation of numerous laws and a few case rulings; however, they lack a systematic analysis of the total number of cases reported and prosecuted. Moreover, one may be left with the false impression that rape crimes were systematically punished because the manuals present a historiography of rape penology from Roman law through their own time. As a result, there is an accumulation of harsh language and severe sentences against *rapt* and rape that obfuscates the veritable dismissal of these crimes. For example, upon closer examination of the seven rape sentences in Pape’s *La Jurisprudence*, only Vital Bargoin was sentenced to death on the wheel. He raped a four-year-old girl. In the six other cases, lighter sentences were given, mostly as fines (264–66).

Georges Viagrello has analyzed this dimension of French law with impressive breadth and thoroughness in *Histoire du viol XVIe-XXe siècle (History of Rape)*, underscoring that rape accusations, trials, and convictions were exceptionally rare in the Old Regime (37). He also stresses that rape commonly was not reported because the crime was considered sinful and the victims would be immediately viewed as impure and complicitous in the crime (48). Even in the few dossiers that do exist, rape cases were infrequent. Between 1540–1692, only forty-nine dossiers were registered at the Parliament of Paris. During the *Grands Jours d’Auvergne*, fourteen were registered. In the Tournelle, no adult women filed a complaint during the entire Reign of Louis the XVI. And at Châtelet, only seven women filed a complaint within a twenty-year period, three women between 1760–1770 and four between 1780–1790 (Locard, Lebigre, and Aubry qtd. in Vigarello 37). For Vigarello, the discrepancy between the language of the law and the practice of the law characterizes the penal system of the Old Regime regarding the prosecution of rape:

C’est dans cette dureté et dans cette tolérance, dans cet art du châtement et dans cette faiblesse, qu’il faut d’abord comprendre les poursuites pour viol dans la justice d’Ncien Régime. (19)

It is in its harshness and in its laxity, in its art of punishment and its indulgence, that one must first understand the prosecution of rape within the justice system of the Old Regime.

In fact, Perrault’s moral parallels the reality of his day. Although rape legally was considered a crime, it was one that was highly tolerated by society.²¹

Significantly, Perrault addressed his moral to all children, stating that violence happened to boys and girls, a detail that has escaped many literary scholars’ attention. The laws of the seventeenth and eighteenth centuries also explicitly discussed the crimes of *rapt* and rape as they pertained to children and adults of both sexes. Males or females could be victims of these crimes as well as perpetrate them. Both discourses used similar phrasing in their discussions and representations. Perrault begins with a general category, referring to both sexes “jeunes enfans (young children)” (Perrault 5). Afterwards, he addresses his moral to only females: “filles (girls)” and “demoiselles (single women/young ladies)” (Perrault 5). The laws also used general and specific categories. In the four manuals studied, gender-neutral appellations designated either sex, such as “une personne (a person)” or “une jeune personne (a young person)” (11%). One also found the inclusive term of sons and daughters, “fils ou filles” (8%). Several times the manuals used the general category “personne,” but then presented examples involving only females (4%). Seventy-five percent of the time, the victim was strictly female.

The lower social status of Little Red Riding Hood and her grandmother might explain the text’s disregard for these crimes.²² Denisart, Ferrière, and Bruneau’s manuals show that the lower the social status of the victim, the more variable or less harsh the punishment of the *ravisser*. Country folks’ lives might be arguably less significant in the eyes of the courts. Yet judges were reluctant to prosecute sexual offenders. D. Jousse reported in his 1752 *Traité de la justice criminelle* that certain judges in Châtelet felt dissuaded from levying judgments on rapists, owing to the great

number of guilty defendants that they would have to punish (Vigarello 140). In her analysis of rape crimes brought to trial and prosecuted in Medieval seignorial court of Saint-Martin, Kathryn Gravdal stated that the court appeared reluctant to enforce the rape laws because of the severity of the penalty (215).

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. In the courtroom, women's perceived weakness of mind and incapacity to be responsible for themselves made them less credible witnesses. Women would also be blamed if judges felt they were in the wrong place or had questionable morality (Vigarello 9, 49, 53–57). Specifically, one finds this language of blame in Maxims IV and V of Bruneau's entry on rape. In Maxim IV, Bruneau quotes Aristotle who states that a woman cannot be blamed for rape when it is involuntary; however, the philosopher concludes that feminine nature is inherently weak and females are inherently prone to sin:

Aristote dit qu'une action ne peut être imputée à blâme lorsqu'elle est involontaire. Il ne faut pas conclure qu'une fille ou femme n'a pas été violée ou prise par force de ce qu'elle a conçue & se trouve enceinte, [. . .] car suivant la Medecine, la nature agit quoique la volonté ny consente pas, elle s'irrite par la volupté & par d'autres raisons [. . .]. (400)

Aristotle states that one cannot be held responsible for an action when it is involuntary. One must not conclude that because a girl or woman has conceived and is pregnant, that she was not raped or taken by force, [. . .] for according to Medicine, even though will has not consented, [feminine] nature/desire acts on its own initiative/is set off and becomes inflamed by sensual pleasure and by other reasons [. . .].

In this quote, rape is eroticized as desire, and a violent act is represented as a phenomenon whereby a woman's sexual proclivities are driven by “la volupté,” a type of sexual bliss that she fully experiences. It is inferred that women desire to be raped; men give women what they want and thus are not guilty. Hence, the act of rape is decriminalized, because it is recoded as concupiscence.

In Maxim V, Bruneau presents a scenario of a man who raped a woman having climbed up a ladder to gain entrance to her bedroom through a window. The jurisprudence first discussed the

man's intent upon entering the house; it was suggested that his real motivation might have been the theft of goods. The judges' deliberations concerning the perpetrator's guilt were then suspended. In their place, excuses were presented that would exculpate the latter from breaking and entering and rape. Although forced entry into a home was itself a crime, the jurisprudence shifted to examine the female's guilt or innocence. In the end, the judges determined the perpetrator's guilt based on their interpretation of the female's behaviors, that is to say whether the victim called for help, cried out loud enough, resisted sufficiently, or tacitly consented (Bruneau 400).

The jurisprudence conflates rape and *rapt* with sexual desire in more overt ways. In both Denisart and Ferrière's entries on *rapt*, the female is represented as a victim of love. In Ferrière's manual, young females are wooed by the sweet words of their ravishers, who take advantage of them in such moments of weakness. Feminine virtue uncontrollably cedes to seduction:

[. . .] le rapt de séduction est plus dangereux [. . .] parce qu'il est plus difficile à éviter. En effet, [. . .] sitôt que l'ame d'une jeune personne est subjuguée par la séduction; elle ne peut pas se délivrer de la captivité où elle se trouve réduite. [. . .] Dans le rapt de séduction, tous les sens sont fascinés avec le coeur, on ne pense que comme pense le séducteur, on a les mêmes sentimens que lui, & l'on ne voit que par ses yeux. (470)

[. . .] *le rapt de séduction* is more dangerous [. . .] because it is more difficult to avoid. In fact, [. . .] as soon as the spirit/soul of a young person is seduced, it is reduced to a state of captivity from which it cannot be freed. [. . .] In *rapt de séduction*, all of one's senses are entranced along with the heart, one thinks only like one's seducer thinks, one has the same feelings as he, and one only sees through his eyes.

The jurisprudence poeticizes abduction and rape as an affair of the heart by means of lexical and gender-based distortions. The rapist/abductor is a “séducteur (seducer),” and it is assumed that he is motivated by desire. The female's submission is unpreventable; she cannot escape the metaphorical captivity in which her heart has now enslaved her. The seducer and seduced are one. A masculine perspective dominates and erases a feminine point of view.

Although it occurred in the mid-nineteenth century, the case

of a rapist named Médant provides an example of how beauty entered into the judges' rulings about rape. In this case, Médant was acquitted because he was married to a beautiful wife and the two young girls he was accused of raping were ugly. The judge reasoned that it was impossible for Médant to have committed those crimes of violence, being married to such a beautiful woman (Vigarello 197). The judge's verdict implicitly codes rape as masculine lust. A female's beauty insights a male's love and desire. Ugly women cannot arouse such passions. Once again rape is represented from the masculine perspective, but this time as a courtly love trope. The violent nature of the crime vanishes into a discourse of pleasure. However, from the feminine perspective, it was socially dangerous to be either beautiful (one might be raped more often) or ugly (one might not be believed).

As we have seen, essentialist constructions of masculine and feminine sexuality circulate in both legal and literary discourses, producing a language that melds rape with desire and exonerates the aggressors because they cannot help themselves. Because *rapt* and rape were constructed as a man's desire for women and because women incited this desire in men, women therefore were not clearly the victims of rape; they were partially or entirely complicitous. This rationale is also reflected in Perrault's tale. Although the wolf asks Little Red Riding Hood to get into bed with him, he does not ask her to undress herself. She does this spontaneously.

The last striking way in which Perrault's story parallels the jurisprudence of *rapt* and rape is the way the wolf's behavior is naturalized, and therefore deemed acceptable. As with *rapt* and rape, the laws placed more responsibility on the victims than on the aggressor. The victims needed to change their comportment or be more vigilant about protecting their honor. The laws did not readily condemn or prosecute the violence of the perpetrator. True, the tale can be said to give the potential victim a warning, but the context of this warning, which places the emphasis of the actions on the victims—what they did or did not do—mirrors the rape

and *rapt* jurisprudence, not the jurisprudence of murder. In murder, the victim is always a victim. In rape or *rapt*, this is not always so. Perrault's tale turns a blind eye to the culpability of the wolf just as the application of rape and *rapt* laws turned a blind eye to rape and the perpetrators' guilt in these crimes.

The similarities between Perrault's tale and France's socio-legal context illuminate parallel structures and interpretations with respect to seventeenth-century and eighteenth-century gendered social statuses. Men were valued more, and the laws protected men more. The examples of masculine privilege examined here have a long historical precedent that Gravdal's path-breaking scholarship on women and the law in the Middle Ages documents. When analyzing the fines levied on sexual and non-sexual crimes in the church register of Cerisy, Gravdal found that comparable penalties were given to a cleric who raped a woman and a rector who frequented a tavern. The incongruity between the two types of crimes, which resulted in similar fines, underscores the fact that French jurisprudence has a long historical tradition of treating sex crimes against women as inconsequential.

INTERPRETING THE SCHOLARSHIP OF "LE PETIT CHAPERON ROUGE"

To date, the scholarship on "Le Petit Chaperon rouge" has not adequately wrestled with all the tale's narrative elements, especially regarding the double reading of murder with *rapt* and rape. A few scholars argue that Little Red Riding Hood wishes to be seduced. Either she unwittingly participates in her seduction (Bayard 27) or desires it because she makes no move to escape or fight back (Bettelheim 171). Troubetzkoy interprets Little Red Riding Hood's consent differently. For him, the text's theatricality casts the wolf as director and Little Red Riding Hood as dutiful actor who plays her part right to the end. However, the wolf creates a scenario in which the young character is both victim and

orchestrator of her fatal demise; her series of questions sets in motion the inevitable ending of the story (45). Although many scholars characterize the ending as brutal (Messière 83), tragic (Shavit 148; Magnien 36; Delarue 284; Bayard 21) or troubling (La Genardière 421), their discussions do not go further than this.

One current of interpretation historically contextualizes the warning of the tale to the dangers of wolves or werewolves in France from the Middle Ages to the seventeenth century (Bayard, Zipes, and Dundes drawing on Rumpf or Duerr). Though this scholarship richly discusses the mythological function, power, or real dangers that these menaces posed for society (and children specifically), their conclusions do not adequately account for the sexualized dimension of Perrault's tale. As a result, neither the violence of the tale nor the moral's normalizing discourse are questioned. Their interpretations prove less convincing, because a very literal understanding of the tale can neither account for the text's metaphorical *double entendres* nor the melding of the animal character with human traits, behaviors, speech, and thought.

The second current in Perraultian scholarship suggests that the moral of the story warns children of the dangers of seduction (another's alluring manner). This interpretation is found particularly in French scholarship or scholarship written in French, and has existed since Lamy's 1781 edition of Perrault's tales. The editor's *précis* explains the lessons to be learned from the fairy tales. In "Le Petit Chaperon rouge," young people needed to be wary of smooth talkers, for their vanity and trustworthiness could lead to the most dangerous situations. There are, however, two significant shifts in the editor's summary. Perrault's clever wolf is supplanted by a charming one. Instead of inventing a game to entrap Little Red Riding Hood, he tricks young people with praise or advice. The *précis* also transforms the context of murder or rape into desire by glossing two verses to illustrate Perrault's moral:

Quand on daigne écouter les sons de la musette,
On écoute bientôt les soupirs du Berger. (xiv)

When one deigns to listen to the music of the musette,
One will soon hear the sighs of the Shepherd.

A double shift occurs in both the narrative situation and the perspective presented. The first verse focuses on the dangers of listening to charming words, represented as music ("les sons de la musette"). In Perrault's story, the wolf does not court Little Red Riding Hood. He uses trickery, and his suggestions are more straightforward. Even when he invites Little Red Riding Hood to get into bed, he does not use flattery. Secondly, the feminine perspective is supplanted by that of the shepherd, whose sighs suggest (his) sexual satisfaction. This seamless shift intimates the tacit consent and reciprocal desire of the female, reinforcing the same assumptions that we saw in the French laws on *rapt* and rape and in Ferrière's description specifically. Masculine desire (perspective) is substituted for violence (feminine perspective). Moreover, the crime of rape diminishes in gravity when presented as a pastoral trope.

Evelyne Messière's introduction mentions the brutality of the story's ending, but her final interpretation is in concert with those of Perrault and Lamy: wolves are naturally aggressive and certain wolves will deceive young ladies through charm or trickery. Hence, she argues that the moral warns young ladies of these Don Juan creatures (82–83). Méchoulan and Chupeau also discuss the dangers of seductive language, but offer different conclusions. The former argues that Little Red Riding Hood does not discern good from evil. She listens without hearing, sees without knowing, and chooses to play instead of accomplishing her task of delivering the *gallettes* to her grandmother (498–99). Méchoulan suggests that: "le défaut de sérieux, voilà ce qui la désigne comme victime nécessaire (on account of her failure to be serious, she is selected as the necessary victim)" (499). He has left intact the parameters of Perrault's text: Little Red Riding Hood is blamed for her misfortune, neither the wolf's behaviors nor the harshness of Little Red Riding Hood's punishment are criticized—in fact, the harsh punishment is justified.

Chupeau's scholarship provides a rigorous and highly nuanced analysis of the role of allusion and *double entendres* in Perrault's tale more than it provides an interpretation of the story's moral. However, by stating that the devouring of Little Red Riding Hood by the wolf is a "métaphore d'une aventure de séduction," he acknowledges the text's sexual overtones (37). He also briefly touches on the possibility of female dishonor when analyzing the *équivoque* of the term "avoir vu le loup," which when applied to a female meant "avoir de l'expérience en amour, avoir eu des galanteries et des intrigues dans lesquelles l'honneur a reçu quelque échec" (*Dictionnaire comique*, qtd. in Chupeau 39).²³ Although these two elements could imply that Chupeau is alluding to the *rapt* or rape of a female, he does not specifically situate the scenario of seduction or feminine disgrace within this larger social context (37, 39–40).

Similar to Lamy, the 1781 editor of Perrault's tales, Chupeau glosses verses from a seventeenth-century rondeau that normalize the wolf's actions and blur the contexts of murder/rape with one of desire/sex (39). A simile in the rondeau compares a male's hunger/sexual drive to the behaviors of a famished wolf: the male states that he eats when his hunger calls and, if given the choice, he feasts on young tender morsels rather than on old flesh. For Chupeau, Perrault's text operates at a metaphorical level. At the point where Little Red Riding Hood "sees the wolf," Chupeau argues that the tale's symbolism slightly, but candidly, reflects "reality" while still preserving its ambiguity thanks to the *équivoque* (39). However, he interprets neither the rondeau nor Perrault's text explicitly. Chupeau deftly analyses the lexical richness in "Le Petit Chaperon rouge," but does not analyze the implications of the text's moral and violence—socially, sexually, or legally.

The last current of criticism examines Perrault's moral in the context of "civilizing" or regulating children's behavior, as childhood came to be seen as a more distinct phase of development in the seventeenth and eighteenth centuries (Shavit and Zipes). Both scholars discuss the kinds of behavioral manuals that began to

circulate during these two centuries. Zipes states that the seventeenth-century aristocracy and bourgeoisie would have been influenced by these manuals and that they became part of the informal and formal schooling of all upper-class children (12). Zipes further elaborates:

Though not conspired, the rational purpose of such social pressure was to bring about an internalization of social norms and mores so that they would appear as second nature or habit. Yet, self-control was actual social control, and it was a mark of social distinction not 'to let go of oneself' or to 'lose one's senses' in public" (12).

Zipes situates Perrault's tales as a part of this civilizing process that offered behavioral models for children. As such, he argues that they not only reinforced "bourgeois-aristocratic values and styles" but also "perpetuated strong notions of male dominance" (13). Zipes is one of the only scholars that labels the text's violence as rape and decries how Little Red Riding Hood is blamed for it. He also acknowledges, though only in passing, how dominance, and thus the culture's notions of sexuality and gender roles, was embedded in the tale (57). Two of Zipes's conclusions follow:

The eating or swallowing of Little Red Riding Hood is an obvious sexual act, symbolizing the uncontrollable appetite or chaos of nature. [. . .] The blame for the diabolical rape is placed squarely on the shoulders of naive young girls who are pretty and have correct manners. Ostensibly, the seduction would not have occurred had Little Red Riding Hood not stopped to listen to a stranger. Her 'dallying' or her undisciplined ways lead her into the wolf's lair. Perrault obviously extends the definition of wolf to include deceptive male seducers of bourgeois women. Still, the overall notion of the fairy tale concerns the regulation of sex roles and sexuality. Ostensibly, where order and discipline reign—Perrault supported the absolutism of Louis XIV—young girls will be safe from both their own inner sexual drives and outer natural forces. Inner and outer nature must be brought under control, otherwise chaos and destruction will reign. (55)

Little Red Riding Hood reflects men's fear of women's sexuality—and of their own as well. The curbing regulation of sexual drives is fully portrayed in this bourgeois literary fairy tale on the basis of deprived male needs. [. . .] The wolf is not really a male but symbolizes natural urges and social non-conformity. (57)

Many of Zipes's readings of "Le Petit Chaperon rouge" are in concert with mine; however, we diverge in viewing this tale as a lesson about female *sexuality* needing to be curbed. Nothing in Perrault's tale depicts the young female character as a seductive,

sexual being. As most scholars have argued, Perrault's didactic tale presents a negative example in order to illustrate how children, especially young girls ought *not* to behave. Yet, what does his moral teach regarding the behavior of wolves/men/*ravishers*?

Similar to Zipes's view, folklorists such as Dundes and Delarue reason that fairy tales show both the good and bad sides of human nature, that human nature struggles to keep the dark side in control. Though Perrault first intimates that there are good and bad wolves (men struggle with natural versus socially regulated behaviors), his moral only represents variations of bad wolves: no positive, non-violent models of masculinity are offered. The text socializes men to act criminally. It is therefore questionable how much the tale represents a battle between good and evil or nature (chaos / desire / immorality) and culture (social civility / chastity / morality), for the contextualization of Perrault's story within the jurisprudence of his time demonstrates how both discourses ultimately sanctioned, and even encouraged masculine brutality and criminality.

The case for rape is even more compelling than Zipes suggests. Certainly it was not illegal to trick a little girl. However, the text's unmistakable parallels with *rapt* (*de séduction*) bring the wolf's act into a legal context, making his type of deceit emblematic of the criminal offenses of *rapt* and rape. Perrault therefore is not presenting an interpretation of *symbolic* rape, for the text's representations are historically grounded in the laws of the time. In Perrault's tale, the French jurisprudence of his time, and in most scholarly criticism on "Le Petit Chaperon rouge," either the crime of rape has been greatly neglected or the texts employ a troubling discourse of desire to describe the male's or the wolf's state of mind when committing that crime.

The language of the law and the amount of ink used by the parliamentary judges to describe the crimes and punishments of *rapt* and rape illustrate that these crimes caused great social anxiety. Children or young adults from any social class were potential victims. And, as numerous critics have argued, "Le Petit Chap-

eron rouge" does indeed function as a warning tale. However, Perrault's tale teaches us about more than the dangers of sweet-talking wolves. Perrault's metaphor turns on the literal, and the moral of the story is even crueler: what appeared to be an exaggerated and unjust punishment for a folktale character in fact exemplified the lack of justice in the application of *rapt* and rape laws involving actual women (and occasionally men) during the seventeenth and eighteenth centuries. When examined through the lens of contemporary jurisprudence and its underlying gender constructions, the tale warns against tolerated yet unspeakable crimes.

NOTES

1. I have chosen to retain the French legal terms of *rapt* (ravishment / abduction / rape) and *rapt de séduction* (romantic rape / seduction / abduction / ravishment) throughout this essay. I occasionally alternate between the use of the words rape and *viol* when discussing the crime of rape. I discuss the blurring of these categories and the lexical polyvalence of *rapt* and rape in my second development, *Interpreting the Jurisprudence: Parallels with Perrault's Fairy Tale*.
2. The crime of sodomy will not be discussed, for in Bruneau's entry, it was committed mostly between men. The majority of the examples provided involved boys as victims. Like the entries on *rapt* and rape, females could be perpetrators or victims of sodomy. Interestingly, for the latter, only two cases were cited: one involving two lesbians and the other, a man who copulated with a female corpse (404).
3. Although one finds differences, such as whether the editions contain the same *Dédicace*, *Épître*, or engravings, the text itself remains identical, though the 1742 edition is the first to delete the word "cui." The mother will only make the *galettes*, as opposed to cooking and making them ("Ayant *cui* et fait des *galettes*"). In contrast, certain nineteenth- and twentieth-century editions edited out Perrault's moral. In the nineteenth century, the publishing of Perrault's tales experienced a type of explosion (58 principal editions) as well as a major shift in the audience for whom the book was published (Soriano 538–41). In the two preceding centuries, Perrault's *literary* public was primarily aristocratic adults of the court or the city, though the author acknowledged that fairy tales had always been told *orally* to children by their governesses or grandmothers (Perrault, 1695 *Préface* in *Griselidis*, 3). Soriano discusses how in the nineteenth century, the literary audience for these tales became uniquely children and expanded to the peasant class. He also explains that in becoming

- literate, the peasant class found the same pleasure reading the fairy tales as they had hearing them. For those who didn't know how to read, editions were published that were extensively illustrated (538).
4. In both the seventeenth and eighteenth centuries, *rapt* and rape were considered a type of theft—not only theft of a woman's virginity, honor, and purity, but also theft of her family's honor and prominence. If a female was raped or abducted, she was considered soiled, and she could be disinherited (Denisart n. xiv: 330). Families were ruined or risked being disgraced by unsuitable alliances. Social class disparities between abductor and abducted were even more detrimental to a family's reputation (Denisart 328). Women were chattel in this social organization, and paternal, economic exchanges were null and void if their daughters/future daughters-in-law were raped. If a married woman was raped or abducted, her husband was considered afflicted before his wife, in that she was her husband's property (Vigarello 57). Because an unmarried girl had no legal status in French law and her dishonor extended to her family, her parents or legal guardian could also file charges against the ravisher (Ferrière 468).
 5. The entries for murder were four to six lines as opposed to three to six pages for those on *rapt* and rape. In addition, *rapt* and rape entries contained specific rulings and cases, which was not the case for the entries on murder.
 6. In the Grimm Brothers' tale, "Little Red Cap," Little Red Riding Hood and her grandmother are eaten by the wolf, but are saved by a woodsman who opens up the wolf's belly, allowing them to escape. Little Red Riding Hood then fills the wolf's stomach with stones. Their weight impedes the wolf to flee, so he dies. A second wolf will try to entrap the girl, but she has learned her lesson. This time, she and her grandmother divine a plan that kills the wolf. The story ends happily. The villains are punished and the women are alive. Moreover, they protected themselves with competence and savvy.
 7. My close reading of Perrault's tale resembles that of La Genardière the most, with respect to the initial character traits analyzed here. However, La Genardière is interested in very different questions, two of which are the doubling up of characters in the narrative, as they relate to the act of devouring and the physical resemblances between the wolf, Little Red Riding Hood, and her grandmother. Troubetzkoy also analyzes the doubling up of characters: their fusion and confusion and the acts of devouring.
 8. Perrault 2. The quotations from "Le Petit Chaperon rouge" are from the 1742 edition and the translations in this essay are mine, unless otherwise indicated. Subsequent references to this work will be placed in the body of the text.
 9. (Il étoit une fois une petite fille de Village, la plus jolie fille qu'on eût scû voir) (Perrault, my emphasis). Shavit argues that Little Red Riding Hood's hood "symbolizes the girl's eroticism" (149). Troubetzkoy and La Genardière mention Little Red Riding Hood's attractiveness or desirability (43; 417). See also Bayard, Fromm, Chupeau and Méchoulan.
 10. "La pauvre enfant [. . .] ne sçavoit pas qu'il étoit dangereux de s'arrêter à écouter un Loup."
 11. "C'est par de-là le Moulin que vous voyez tout là-bas, là-bas, à la première maison du Village."
 12. Alan Dundes provides an alternative way to read the wolf's "anti-social" behavior, drawing on William R. Bascom's articulation of "the basic paradox of folklore." Dundes states that "in folklore fantasy, characters typically do what they would like to do but which everyday society forbids. [. . .] Folklore articulates social sanctions at the very same time that it permits, through wishful thinking, escape from those very same social sanctions" (214).
 13. One could also blame Little Red Riding Hood's mother, for she failed to teach her daughter about the dangers of the world. Although others also have questioned the mother's role in the story (La Genardière, Bettelheim, Zipes), this interpretation may be anachronistic. Shavit states that "the notion that adults are duty-bound to guide their children and that they are responsible for the behavior of the latter did not yet exist in Perrault's time [. . .]" (152).
 14. I have drawn on Lilyane Mourey's analyses of gender constructions in Perrault's *œuvre*: "the heroines of the tales are very pretty, loyal, and dedicated to their household chores, modest and docile and sometimes a little stupid insofar as it is true that stupidity is almost a quality in women for Perrault. Intelligence could be dangerous. In his mind as in that of many men (and women) beauty is an attribute of woman just as intelligence is the attribute of man" (qtd. in Zipes 13).
 15. Perrault's 1695 *Préface* of *Griselidis* discusses the linguistic codes of civility: "Le désir de plaire ne m'a jamais assez tenté pour violer une loy que je me suis imposée, de ne rien écrire qui pust blesser la pudeur, ou la bien-seance (The desire to please [an audience] has never tempted me to disregard my self-imposed rule to never write anything that would affront social decency or decorum)" (xxvii–xxviii). Abundant studies also have analyzed the role of the *bienséances* in this tale, see for example, Soriano, Delarue, Chupeau, Dundes, Zipes, Shavit, and Troubetzkoy.
 16. *Le Dictionnaire de l'Académie Française* defines *ruelle* as "petite rue (small street)" and provides a figurative meaning as well: "la ruelle du lit (the *ruelle* of a bed)" or simply, "la ruelle, l'espace qu'on laisse entre un des côtés du lit et la muraille (a small space in a bedroom between one side of a bed and the wall)" (II: 687).
 17. Chupeau includes three verbs that equally contribute to the text's sexual ambiguity: "embrasser (to kiss)," "courir (to chase after)," and "voir (to see)" (39).
 18. Perpetrators were called "ravisseurs" or "celui qui ravit" 89% in *rapt*, 50% in *rapt de séduction*, and 23% in rape. The victim was said to have been "ravie" 53% in *rapt*, 38% in *rapt de séduction*, and 7% in rape.
 19. In rape, all entries referred to the victim as having been "violé(e) (raped)" (50%) or "forcé(e) (forced)" (50%), though in *rapt* this designation appeared only 2% of the time. When referring to the *crime* of rape, the manuals and dictionaries used the word "viol (rape)" or "forcer une femme (to force a woman)" much more in the rape entries (57%) than they did in the *rapt* entries (4%).
 20. Six types of abduction were specified: "l'enlèvement (abduction)" (10%); "l'enlèvement avec consentement (abduction with the consent of either the parents and/or the victim)" (17%); "l'enlèvement sans consentement (abduction without the consent of the parents and/or the victim)" (19%); "l'enlèvement sans violence (abduction without violence)" (5%); "l'enlèvement par violence" or "par force (abduction by violence or by force)" (just one of

- these 17%); and "l'enlèvement par force et violence (abduction by violence and force)" (5%).
21. Georges Vigarello's *Histoire de viol* not only provided me this important historical perspective on rape, but also his research served as an invaluable guide, leading me to the legal manuals analyzed in this essay.
 22. Although it is beyond the scope of this article, future scholarship might consider how the aristocratic audience of the seventeenth and eighteenth centuries would affect the interpretation of the lower class characters in Perrault's tale.
 23. "To be experienced in love, to have had love affairs and intrigues that compromised one's virtue."

WORKS CITED

- Arewa, Erastus Ojo. *A Classification of the Folktales of the Northern East African Cattle Area by Types*. New York: Arno Press, 1980.
- Attwood, Feona. "Who's Afraid of Little Red Riding Hood?" *Thamyris* 6.1 (1999): 95-105.
- Barthes, Roland. *Mythologies*. Paris: Editions du Seuil, 1957.
- _____. *Mythologies*. Trans. Annette Lavers. New York: Hill and Wang, 1972.
- Bayard, Jean-Pierre. *Le Petit Chaperon rouge*. Angers: CDDP de Maine-et-Loire, 1997.
- Behrens, C. B. A. *The Ancien Régime*. London: First American Edition, 1967.
- Bettelheim, Bruno. "Little Red Cap and the Pubertal Girl." *Little Red Riding Hood: A Casebook*. Ed. Alan Dundes. Madison: The U of Wisconsin P, 1989. 168-91.
- Bouchel, Laurens. *La Bibliothèque ou thésor du droit français*. 2 Vols. Paris: Nicolas Buon, 1629.
- Bricout, Bernadette. "Les Deux Chemins du Petit Chaperon rouge." *Frontières du conte*. Paris: CNRS, 1982. 47-54.
- Bruneau, M. A. *Observations et maximes sur les matières criminelles*. Paris: Guillaume Cavelier, 1715.
- Bryson, Norman. "Two Narratives of Rape in the Visual Arts." *Rape*. Eds. Sylvana Tomaselli and Roy Porter. Oxford and New York: Blackwell, 1986. 152-73.
- Chupeau, Jacques. "Sur l'équivoque enjouée au Grand Siècle: l'exemple du Petit Chaperon rouge." *XVIIe siècle* 150.1 (1986): 35-42.
- Delarue, Paul. "Les Contes merveilleux de Perrault et la tradition populaire." *Bulletin Folklorique d'Île de France* 13 (1951): 195-201, 221-27, 251-60; 14 (1952): 283-91; 15 (1953): 511-17.
- Denisart, Jean-Baptiste. *Collection de décisions nouvelles et de notions relatives à la jurisprudence actuelle*. 6th ed. 3 Vols. Paris: Desaint, 1768.
- Dictionnaire de l'Académie Française*. 7th ed. 2 Vols. Paris: Librairie de Firmin-Didot et Cie., 1884.
- Dundes, Alan. "Interpreting 'Little Red Riding Hood' Psychoanalytically." *Little Red Riding Hood: A Casebook*. Ed. Alan Dundes. Madison: The U of Wisconsin P, 1989. 192-236.
- Eberhard, Wolfram. *Studies in Taiwanese Folktales: Asian Folklore and Social Life Monographs*. Ed. Lou Tsu-k'uang. Vol. 1. Taipei: The Orient Cultural Service, 1970.
- Ferrière, Claude-Joseph de. *Dictionnaire de droit et de pratique*. 4th ed. Paris: Joseph Saugrain, 1758.
- Fromm, Erich. *The Forgotten Language: An Introduction to the Understanding of Dreams, Fairy Tales and Myths*. New York: Grove Press, 1951. 235-41.
- Garton, Janet. "Little Red Riding Hood Comes of Age." *Essays in Memory of Michael Parkinson and Janine Dakyns*. Norwich: U of East Anglia, 1996. 289-94.
- Gravdal, Kathryn. "The Poetics of Rape Law in Medieval France." *Rape and Representation*. Eds. Lynn A. Higgins and Brenda R. Silver. New York: Columbia Press, 1991. 207-26.
- Griffin, Susan. *Rape: The Politics of Consciousness*. San Francisco: Harper and Row, 1979.
- Grimm, Jacob and Wilhelm. *The Complete Fairy Tales of the Brothers Grimm*. Introduction and Trans. Jack Zipes. New York: Bantam Books, 1987. 101-07.
- Hansard-Weiner, Sonja. "Raping Lucrece: Reading Beyond Cultural Misogyny." *Graven Images* 2 (1995): 64-73.
- Higgins, Lynn A. "Screen/Memory: Rape and Its Alibis in *Last Year at Marienbad*." *Rape and Representation*. Eds. Lynn A. Higgins and Brenda R. Silver. New York: Columbia Press, 1991. 303-21.
- Kahn, Coppélia. "Lucrece: The Sexual Politics of Subjectivity." *Rape and Representation*. Eds. Lynn A. Higgins and Brenda R. Silver. New York: Columbia Press, 1991. 141-59.
- La Genardière, Claude de. "Dans l'entre-deux-mères." *Poétique* 76 (1988): 415-28.
- Lamy, ed. Précis. *Contes des fées, par Charles Perrault*. Vol. I. Paris: Lamy, 1781. vii-xiv.
- Lebrun, Monique. "Des chaperons de toutes les couleurs." *Francophonie Plurielle: Actes du congrès mondial du Conseil international d'études francophones, Casablanca, July 10-17 1993*. Eds. Ginette Adamson and Jean-Marc Gouanvic. Quebec: Hurtubise HMH, 1995. 187-98.
- Magnien, Catherine. Introduction. *Charles Perrault: Contes*. Paris: Librairie Générale Française, 1990. 5-55.
- Malarte, Claire-Lise. "La Fortune des contes de Perrault au vingtième siècle." *Papers on French Seventeenth Century Literature* 11.21 (1984): 633-41.
- _____. "Les Couleurs du petit chaperon." *Merveilles & contes*. Boulder: U of Colorado, 1987. 88-96.
- _____. "La Nouvelle Tyrannie des fées, ou la réécriture des contes de fées classiques." *The French Review* 63.5 (1990): 827-37.
- Marchetti, Gina. "Action-Adventure as Ideology." *Cultural Politics in Contemporary America*. Eds. Ian H. Angus and Sut Jhally. New York: Routledge, 1989. 182-97.
- Méchoulan, Eric. "Il n'y a pas de fées, il n'y a que des interprétations: lecture du 'Petit chaperon rouge.'" *Papers on French Seventeenth Century Literature* 37 (1992): 489-500.

- Messière, Evelyne. Lecture accompagnée. *Histoires ou contes du temps passé*. Paris: Gallimard, 1981.
- Pape, Guy. *La Jurisprudence*. 2nd ed. Grenoble and Paris: La Veuve d'André Giroud and Saillant et Nyon, 1769.
- Perrault, Charles. Préface. *Nouveau cabinet des fées*. 1695. Vol. 1. Genève: Slatkine, 1978.
- _____. *Histoires ou Contes du temps passé, avec moralitez*. Paris: Claude Barbin, 1697.
- _____. *Contes de Monsieur Perrault, avec des moralitez*. Paris: la Veuve Claude Barbin, 1707.
- _____. *Contes de Monsieur Perrault, avec moralitez*. Paris: Nicolas Goselin, 1724.
- _____. *Histoires, ou Contes du temps passé, avec des Moralités*. La Haye and Paris: Coustelier, 1742.
- _____. *Histoires, ou Contes du temps passé, avec des Moralités par M. Perrault*. La Haye and Liege: Bassompierre, 1777.
- _____. *Contes des fées, par Charles Perrault de l'Académie Française*. Vol. I. Paris: Lamy, 1781.
- _____. *Nouveau cabinet des fées*. Vol. 1. 1785–86. Genève: Slatkine, 1978.
- Soriano, Marc, ed. Introduction. *Contes*. Paris: Flammarion, 1989. 7–41.
- Shavit, Zohar. "The Concept of Childhood and Children's Folktales: Test Case: 'Little Red Riding Hood.'" *Little Red Riding Hood: A Casebook*. Ed. Alan Dundes. Madison: The U of Wisconsin P, 1989. 129–58.
- Troubetzkoy, Wladimir. "De l'art d'accommoder les grands-mères: la Belle et le Chaperon." *Annales, Université de Toulouse-Le Mirail*. Toulouse: U de Toulouse-Mirail, 1991. 29–52.
- Vigarelo, Georges. *Histoire du viol: XVIe-XXe siècle*. Paris: Seuil, 1998.
- Wolfthal, Diane. *Images of Rape: The 'Heroic' Tradition and its Alternatives*. Cambridge: Cambridge U P, 1999.
- Zipes, Jack. *The Trials and Tribulations of Little Red Riding Hood: Versions of the Tale in Sociocultural Context*. South Hadley: Bergin & Garvey Publishers, Inc., 1983.