

ecology, psychology, mythology, gender studies, and various subjects to encourage readers to develop their own understanding of various stories. She suggests ways to read the stories in relation to major concerns, but her commentary is more thought-provoking and reflective than overly pedantic. If readers are interested in more thorough analysis, her extensive bibliography on scholarship relevant to Florida folklife completes the compilation.

The stories are transcribed and presented in an eye-catching style. Rather than using a single block of narrative text for each story, Congdon represents each in short paragraphs, spacing out dialogue and narrative in a manner that invites reading. Kitty Kitson Petterson's drawings artfully enhance the texts. Not quite cartoonish yet evoking the playful quality of imagination, Petterson's illustrations portray the whimsy of a tall tale, the spookiness of a ghost story, the mischievousness of a trickster tale, and the fantastical realism of a place legend. The drawings could have too easily become kitschy if rendered by a less-skilled illustrator, but Petterson's artwork adds to the interpretive qualities of the book. The book is a fine presentation of archival material and field recordings, and *Uncle Monday and Other Florida Tales* is an exemplary study and presentation of folklore that will appeal to popular and academic audiences.

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Catherine Orenstein. **Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale.** New York: Basic Books, 2002. Pp. xiii + 237, introduction, illustrations, epilogue, notes, bibliography, index. \$25.00 cloth.

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*Little Red Riding Hood Uncloaked* incisively explores the innumerable variants of one of the best known fairy tales. Ten versions of the tale are presented, each occurring at the beginning of a chapter. Orenstein then offers socio-cultural information and commentary pertaining to each variant. From the earliest recognized oral version,

“The Grandmother’s Tale,” to the Generation X-style movie *Freeway*, Orenstein analyzes the divergent messages and the implications for gender identity that emerge from each telling. In doing so, she demonstrates how the metamorphosis of “Little Red Riding Hood” reflects changing attitudes toward sexuality and female autonomy over the last three hundred years. Orenstein notes that the literary canon of fairy tales hardly resembles oral tales like those collected by Paul Delarue, which often incorporate a triumphant heroine. Although Charles Perrault, the brothers Grimm, and Giambattista Basile all credited female sources for their tales, the sense of female authority is completely absent in their stories. However, Orenstein notes that a key element of the original oral tale—Red Riding Hood’s escape by her own wits—has returned to modern adaptations of these literary tales.

Orenstein considers each variant within the socio-cultural context in which it was collected and transcribed, providing historical evidence pertinent to the tales’ conception and transition. For instance, she offers a detailed account of wolf or werewolf hysteria prevailing in a sixteenth-century European social atmosphere rife with witch hunting. The infamous case of Stubbe Peeter—who was lynched as a werewolf in 1589 after confessing to multiple counts of adultery, rape, incest, cannibalism, and alignment with the devil—is addressed along with legal action taken against others believed to be afflicted with lycanthropy. This confrontation with the predatory nature concealed within humanity is one of many metaphors expressed in the tale of Little Red Riding Hood, which is related to the opposition between civilization and the wild and the necessity of conforming to the rules of “civilized” society. Orenstein also touches on the variety of interpretations offered by scholars, who have designated the tale a seasonal myth, allegory of the sun swallowed by the night, or a triumph of good over evil.

The author situates Perrault’s literary rendition of the tale—and the explicit moral verse he appends to it—within the context of Louis XIV’s court. Orenstein notes that the moral of “Le Petit Chaperon Rouge,” predecessor to the similarly didactic Grimm tale, correlates to the seventeenth-century debate on the modern woman as a threat to family life and social values:

Little girls, this seems to say,  
Never stop upon your way,  
Never trust a stranger-friend;  
No one knows how it will end.  
As you're pretty so be wise;  
Wolves may lurk in every guise.  
Handsome they may be and kind,  
Gay or charming—nevermind!  
Now, as then, 'tis simple truth—  
Sweetest tongue has sharpest tooth!

Female virginity was a requirement of the aristocratic *marriage de raison*, which was central to forging profitable social and economic alliances. For this reason, a woman's "honor" was a serious issue that affected family name and livelihood, as well as the dignity of court society as a whole. In this respect, Perrault's concern with the chastity of French noblewomen is an extension of his vested interest in defending court society, which is clearly demonstrated in his modernist manifesto *The Parallel of the Ancients and the Modernes*. The tragic ending of Perrault's version, which culminates in Red Riding Hood's death, demonstrates the dire consequences of a young woman's choices. Interestingly, Orenstein also suggests that the "wolf" Perrault sought to warn about was a colleague of his in the French academy. The abbé de Choisy, whom Perrault wrote about in the *History of the Marquis-Marquise*, is posited as the inspiration for the moral revision of dissimilar oral tales; reportedly, the man was notorious for sexual exploits, which were aided by his transvestite identity.

This monograph does not assume the reader has an extensive knowledge of the history of folkloristics. Orenstein gives well-informed overviews of the historic-geographic method, psychoanalytic interpretations, and the changes introduced when an oral form becomes a written one. She experiments with structuralist theory by comparing the plot of Matthew Bright's 1996 screen adaptation of "Little Red Riding Hood" with Vladimir Propp's thirty-one plot functions. She indicates how the plot conforms to the first several elements of what she calls the "ur-plot" and explains why tales do not contain all elements. In terms of Propp's character descriptions, Orenstein

observes that unlike most literary versions of "Little Red Riding Hood," *Freeway* features a "victim heroine" who saves herself rather than requiring rescue by a "seeker." Moreover, the author indicates that recurring themes in fairy tale morphology are similar to the Jungian manifestation of patterns within the collective unconscious.

The style of Orenstein's book is somewhat reminiscent of Jack Zipes's *Trials and Tribulations of Little Red Riding Hood: Versions of the Tale in Sociocultural Context*. Zipes presents thirty-one literary versions of the tale spanning the years 1697 to 1979, with commentary presented at the beginning of the book. Orenstein studies fewer variants, but her examination of the construction of gender in each version is the strength of this work. She considers the fluctuating and flexible sexual roles portrayed in tale variants that depart from the traditional didacticism of the ubiquitous Grimm tale. She offers examples from advertisements and joke lore that portray Little Red Riding Hood in a more lusty and aggressive manner than the wolf. In regard to the sexualized images of Red Riding Hood in the cartoons of Tex Avery, she points out that while Red appears essentially as a sex object, she is also a tough, self-reliant heroine, characteristic of the changing vision of the American woman in the 1930s and 1940s.

Contributing to this detailed treatment of the tale in context is an exploration of changing images of the wolf, including his persona as rapist, cross-dresser, and victim. From the early literary versions, to film, to post-modernist revisions, the wolf has been embodied as divergently as Red Riding Hood. Orenstein examines Ann Sexton's revision as an expression of a male pregnancy fantasy and the removal of Red Riding Hood from the wolf's belly in select versions of the tale as a Caesarian section. Over time, the tale has broken the didactic parental mold cast upon the autonomous heroine in "The Grandmother's Tale." Nevertheless, each variant continues to tell us as much about the socio-cultural experiences of those rendering it as it does about those of the fairy tale's characters. *Little Red Riding Hood Uncloaked* is a dynamic chronicle of this tale's evolution from oral tradition, to literary classic, to modern retelling, exposing the manipulation of motif as a gauge for popular ideas about gender and sexuality in each era.