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originated, but we are urged to articulate or respond to the tale when the need arises. We choose a particular metaphorical tale to be more precise and effective in what we want to express. Yet, each tale in its mutated form must articulate why it is still necessary and relevant in a changed environment and whether its impact is positive or negative.

## THE TRIALS AND TRIBULATIONS OF LITTLE RED RIDING HOOD ONCE AGAIN

“Little Red Riding Hood” is a tale about rape and the survival or non-survival of a rape victim. It is a tale about predators and how to deal with them. In my book *The Trials and Tribulations of Little Red Riding Hood*, I demonstrated that the origin of the literary fairy tale can be traced to male fantasies about women and sexuality and to conflicting versions with regard to the responsibility for the violation in the tale. In particular, I showed how Charles Perrault and the Grimm Brothers transformed an oral folk tale about the social initiation of a young woman into a narrative about rape in which the heroine is obliged to bear the responsibility for sexual violation. Such a radical literary transformation is highly significant because the male-cultivated literary versions became dominant in both the oral and literary traditions of nations such as Germany, France, Great Britain, and the United States, nations that exercise cultural hegemony in the West. Indeed, the Perrault and Grimm versions became so crucial in the socialization process of these countries that they generated a literary discourse about sexual roles and behavior, a discourse whose fascinating antagonistic perspectives shed light on different phases of social and cultural change. In discussing this development, however, I did not examine how it might be a linguistic and memetic form related to evolutionary theories about instincts, adaptation, and survival. Therefore, I should like once more to summarize my arguments about the sociopsychological implications of the changes made by Perrault and the Grimm Brothers and conclude by considering how the tale has evolved up to the present and why it is still so popular.

Before I focus on the literary texts, however, I want to discuss some oral and literary tales from antiquity and the ancient world that more than likely contributed to the formation of the key motifs of the canonical “Little Red Riding Hood”: the girl with a red hood or cap; her encounter with a wolf/werewolf/ogre in the forest; the predatory wolf’s deception that leads to the grandmother’s murder; the girl’s rape or rescue that concludes the story. None of these motifs, it must be borne in mind, are particular to the times of Perrault and the Grimms, or to our very own times of rabid violence and violation. Nor are they the sole “properties” of “Little Red Riding Hood.” That is, they can be found in other genres during different time periods in various societies, and these genres may have contributed to and helped form the literary fairy tale. For instance, Graham Anderson, in his significant study, *Fairy Tale in the Ancient World*, demonstrates that there were numerous tales, references, and allusions to these motifs in antiquity:

It seems clear enough that, despite the absence of a name for the heroine in Pausanias’ story of Euthymus and Lykas, we do have one good clear “take” of the traditional Red Riding Hood in antiquity; and a whole dossier of other partly converging hints surrounding a girl with a “flame-red” name and associations; the circumstantial evidence of a “Heracles and Pyrrha” version is likewise strong. The available materials offer us two things: the skeleton of a story in which a child, male or female, is threatened, raped or eaten by a figure with wolf or ogre associations, then disgorged or otherwise reconstituted with or without the substitution of a stone, while the wolf-figure is drowned or killed, and a “flame-girl” (in whatever sense) survives the drowning to see new life brought from stones. The tally of Red Riding Hood tales is quite impressive.<sup>47</sup>

Anderson argues convincingly that, because of prejudices against folk tales and fairy tales in antiquity and prejudices held by contemporary classicists and folklorists, the literature and lore of ancient Greece and Rome have not been sufficiently studied so that we can grasp their “genetic” connection to the fairy tale. Therefore, we have been prevented from gaining a deeper understanding of the fairy tale’s evolution. Thanks to his exhaustive study of tales and motifs in the ancient world, however, we now have a much more comprehensive grasp of the memetic and epidemiological formation of canonical fairy tales. In discussing the motif

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of "a ring swallowed by a fish," Anderson asks the question whether any society can afford to forget such a remarkable and "memorable" story, and he argues that, when a tale becomes so special, a society generally will incorporate it as an oral and literary tale of its culture.

If we accept the latter premise, then we can accept the hypothesis of widespread diffusion of folktale, with deviant and misreclected versions by forgetful or inaccurate storytellers easily corrected by those with better memories. What we should guard against is the idea that tales will be reinvented in more or less identical form by different societies as they proceed through progressive stages of civilization, a fantasy of nineteenth-century proto-anthropology, or that because a large number of popular tales use a finite number of motifs, then oral storytellers simply shuffle the motifs around to make new tales. There are indeed instances where two convergent tales can become confused, or where one tale seems to borrow from another, but on the whole[,] hybrids, common as they are, still remain marginal in the process of diffusion of tales. The more examples of any given international tale-type we study, the more clearly we can see the integrity and logic of the tale.<sup>48</sup>

As tales were told and written down, one could argue, particular motifs were retold and rewritten as if they needed to be set in a plot that would enable their survival and enable them to become highly communicative and memorable. They gradually had to be congealed in a stable form to become canonical, so to speak, and though one cannot precisely detect each step in the formation of a classical literary tale, the more information we gather about the spread of the motifs the more light we will shed on why and how a tale becomes memetic. Though it might be misleading to discuss Egbert of Liège's Latin verse tale in "The Richly Laden Ship" (*Fecunda ratis*, 1022–1024) as a direct result of the Greek and Roman tales and motifs connected to them—nor do I want to insist on a direct diachronical development of a particular tale type—the appearance of Egbert's tale, sometimes referred to as "Little Red Cap and the Young Wolves,"<sup>49</sup> is significant because it is another indication that the motifs of the canonical "Little Red Riding Hood" were still mutating and had not yet found a memorable formation. In his superb study of medieval fairy tales, *Fairy Tales from Before Fairy Tales: The Medieval Latin Past of Wonderful Lies*, Jan Ziolkowski writes that,

"although Egbert drew extensively upon the Bible and patristic writings [for "The Richly Laden Ship"], he also relied heavily, by his own admission, on the rich oral traditions that circulated in his region, a border zone between Germanic and Romance language and culture groups. In it he incorporated many Latin translations of vernacular proverbs. Because many of the proverbs originated among the uneducated countryfolk, Sigebert of Gembloux (ca. 1030–1112) referred to the poem as a book 'in metrical style about the sayings of peasants.'<sup>50</sup>

Egbert's tale, "About a Girl Saved from Wolfcubs" ("De puella a lupelis seruata") is short and apparently straightforward:

#### About a Girl Saved from Wolfcubs

What I have to relate, countryfolk can tell along with me,  
and it is not so much marvelous as it is quite true to believe.

A certain man took up a girl from the sacred font,  
and gave her a tunic woven of red wool;  
sacred Pentecost was [the day] of her baptism.

The girl, now five years old, goes out  
at sunrise, footloose and heedless of her peril.  
A wolf attacked her, went to its woodland lair,  
took her as booty to its cubs, and left her to be eaten.

They approached her at once and, since they were  
unable to harm her,  
began, free from all their ferocity, to caress her head.  
"Do not damage this tunic, mice," the lisping little girl  
said,

"which my godfather gave me when he took me from  
the font!"

God, their creator, soothes untame souls.<sup>51</sup>

Since Egbert wrote this tale for pedagogical and religious purposes, it is not surprising to learn, according to Ziolkowski, that he "Christianized" a popular oral tale to instruct young readers of Latin how to avoid the devil (wolf) through baptism. It is not clear what the oral source of the Latin

literary tale was, but it was more than likely not filled with references to baptism, Pentecost, and the miraculous powers of the Christian God.

As Ziolkowski notes, "Whether or not the common people of Egbert's day—the peasants—recounted a girl-and-wolf story in which the liturgical color and baptisms of Pentecost figured prominently is beyond our ken." However, "it is imaginable that Egbert, the cleric, Christianized a non-religious story of a little girl in a red garment who was rescued miraculously from being devoured by a wolf: aware that the redness of the garment was too familiar an element in his sources to allow for its omission, he made a virtue of a necessity by coordinating the color with the symbolism of the liturgy. If Egbert imposed Christian features in this fashion, then the redness in the story told by the common people could have had a general apotropaic significance that the Latin poet particularized with a religious dimension when he appropriated it."<sup>2</sup>

We shall never really know all the conditions under which Egbert wrote his verse tale, but what becomes clear from his appropriation of oral materials and from many other instances of appropriation in the early medieval period is that each time an oral tale was written down to be preserved, either as a form of communication, entertainment, or education, it had an ideological dimension that indicated a transformation of the contents and motifs of the story. Among the motifs there is often a special germ to every canonical fairy tale, and in the case of "Little Red Riding Hood," it is rape (violation, the devouring of a little girl or boy) that is at the heart of the discursive formation. When a tale evolves through the discursive appropriation of oral and literary transmission, this germ remains and is at the heart of its memetic appeal. Whenever tellers and writers told or wrote a variant of "Little Red Riding Hood" before it was "stabilized" in Charles Perrault's published text of 1697, they were intent to make it their own story first as a mental representation before they produced their public representation. Their versions of "Little Red Riding Hood," often without a title, were interventions in the evolution of the tale. It is the constant interaction between what Bakhtin called primary and secondary speech genres that constituted the epidemiological dissemination of this canonical fairy tale and all the other canonical narratives. By the time the tale about a girl raped by a wolf reached tellers and writers in the seventeenth century, it had

undergone many transformations and had incorporated ancient mythic and religious elements while articulating ideological views about gender and the causes of violation and how to survive it.

Here it is important to refamiliarize ourselves with a rendition of the oral tale as it was probably disseminated in France during the seventeenth and eighteenth centuries before Charles Perrault refined and polished it according to his own taste and the conventions of French high society in King Louis XIV's time.<sup>3</sup>

### The Story of Grandmother

There was a woman who had made some bread. She said to her daughter:

"Go carry this hot loaf and bottle of milk to your granny."

So the little girl departed. At the crossway she met *brou*, the werewolf, who said to her: "Where are you going?"

"I'm taking this hot loaf and a bottle of milk to my granny."

"What path are you taking," said the werewolf, "the path of needles or the path of pins?"

"The path of needles," the little girl said.

"All right, then I'll take the path of pins."

The little girl entertained herself by gathering needles. Meanwhile the werewolf arrived at the grandmother's house, killed her, put some of her meat in the cupboard and a bottle of her blood on the shelf. The little girl arrived and knocked at the door.

"Push the door," said the werewolf, "It's barred by a piece of wet straw."

"Good day, Granny. I've brought you a hot loaf of bread and a bottle of milk."

"Put it in the cupboard, my child. Take some of the meat which is inside and the bottle of wine on the shelf."

After she had eaten, there was a little cat which said: "Phooey! ... A slut is she who eats the flesh and drinks the blood of her granny."

"Undress yourself, my child," the werewolf said, "and come lie down beside me."

"Where should I put my apron?"

"Throw it into the fire, my child, you won't be needing it anymore."

And each time she asked where she should put all her other clothes, the bodice, the dress, the petticoat, and the long stockings, the wolf responded:

"Throw them into the fire, my child, you won't be needing them anymore."

When she laid herself down in the bed, the little girl said:

"Oh, Granny, how hairy you are!"

"The better to keep myself warm, my child!"

"Oh, Granny, what big nails you have!"

"The better to scratch me with, my child!"

"Oh, Granny, what big shoulders you have!"

"The better to carry the firewood, my child!"

"Oh, Granny, what big ears you have!"

"The better to hear you with, my child!"

"Oh, Granny, what big nostrils you have!"

"The better to snuff my tobacco with, my child!"

"Oh, Granny, what a big mouth you have!"

"The better to eat you with, my child!"

"Oh, Granny, I've got to go badly. Let me go outside."

"Do it in bed, my child!"

"Oh, no, Granny, I want to go outside."

"All right, but make it quick."

The werewolf attached a woolen rope to her foot and let her go outside.

When the little girl was outside, she tied the end of the rope to a plum tree in the courtyard. The werewolf became impatient and said: "Are you making a load out there? Are you making a load?"

When he realized that nobody was answering him, he jumped out of bed and saw that the little girl had escaped. He followed her but arrived at her house just at the moment she entered.<sup>54</sup>

It is obvious from this oral tale that the narrative perspective is sympathetic to a young peasant girl (age uncertain) who learns to cope with the world around her. She is shrewd, brave, tough, and independent. Evidence indicates she was probably undergoing a social ritual connected to sewing communities:<sup>55</sup> the maturing young woman proves she can handle needles, replace an older woman, and contend with the opposite sex. In some of the tales, however, she loses the contest with the male predator and is devoured by him. There is no absolute proof that the above synthetic tale pieced together by the astute French folklorist Paul Delarue was told in the exact same form in which he published it. However, most scholars, anthropologists, and critics who have studied nineteenth-century French variants of "Little Red Riding Hood" agree that some form of "The Story of Grandmother" existed before Perrault made the tale memetically unforgettable, or that the tale made itself memetically memorable through him.

Perrault revised some kind of oral tale that featured a young girl endangered by a predatory wolf to make it the literary standard-bearer for good Christian upbringing in a much more sophisticated manner than Egbert or oral storytellers. Moreover, his fear of women and his own sexual drives are incorporated in his *new* literary version, which also reflects general male attitudes about women portrayed as eager to be seduced or raped. In this regard, Perrault began a series of literary transformations that have caused nothing but trouble for the female object of male desire and have also reflected the crippling aspect of male desire itself.

What are the significant changes he made? First, she is donned with a *red* hat, a *chaperon*,<sup>56</sup> making her into a type of bourgeois girl tainted with sin since red, like the scarlet letter A, recalls the devil and heresy. Second, she is spoiled, negligent, and naive. Third, she speaks to a wolf in the woods—rather dumb on her part—and makes a type of contract with him: she accepts a wager, which, it is implied, she wants to lose. Fourth, she plays right into the wolf's hands and is too stupid to trick him. Fifth, she is swallowed or raped like her grandmother. Sixth, there is no salvation, simply an ironic moral in verse that warns little girls to beware of strangers, otherwise they will deservedly suffer the consequences. Sex is obviously sinful. Playful intercourse outside of marriage

is likened to rape, which is primarily the result of the little girl's irresponsible acts.

We need not know the exact oral tale on which Perrault based his version of "Little Red Riding Hood" to understand that he had gathered together motifs from tales he heard or read to conceive his compact, startling tale about a girl who should have known better than to talk to a wolf in the forest. What is important to know is: (1) there were similar oral tales circulating during Perrault's time; (2) there had been similar literary tales about persecuted heroines in Latin and vernacular European languages; (3) the production of this tale has to be understood within context of the debates about the social place of women and the "quarrels" about ancient and modern literature in which Perrault was engaged with Nicolas Boileau; (4) there was a virtual wave or vogue of fairy-tale writing during the 1690s in France and that Perrault, influenced by Cartesian thought, took issue with other writers about the logic of fairy-tale writing; (5) this tale and others he wrote were probably read out loud in social settings.

During the eighteenth century Perrault's text circulated on the continent in different forms. His book *Histoires ou contes du temps passé* was reprinted in French many times and also in adulterated chapbook versions with woodcuts. It was translated into English by Robert Samber in 1729 and into other European languages. It was sometimes printed by itself and sometimes in books with titles such as "Mother Goose Tales." Since most educated people in Europe knew French, Perrault's "Little Red Riding Hood" was easily accessible to them. By the end of the eighteenth century the tale was so well known that Ludwig Tieck, one of the great German romantic writers of fairy tales, wrote a play titled *The Life and Death of Little Red Riding Hood* (*Leben und Tod des kleinen Rotkäppchens*, 1800).

In 1812, the Brothers Grimm delivered the second classic version of "Little Red Riding Hood," based on an oral German version they had heard from a middle-class young woman of Huguenot descent. The Grimms made further alterations worth noting. Here the mother plays a more significant role by warning Little Red Riding Hood not to stray from the path through the woods. Little Red Riding Hood is more or less incited by the wolf to enjoy nature and to pick flowers. Her choice

symbolizes her agreement with a devilish creature whom she has already directed to her grandmother. Instead of being raped to death, both grandma and granddaughter are saved by a male hunter or gamekeeper who polices the woods. Only a strong male figure can rescue a girl from herself and her lustful desires.

The Perrault and the Grimm versions became the classical stories of Little Red Riding Hood and have served as the models for numerous writers of both sexes throughout the world who have amplified, distorted, or disputed the facts about the little girl's rape. Why, we must ask, did the Perrault and Grimm versions become the classic ones and not the "The Story of Grandmother," the oral tale, which is more "feminist," so to speak? What is it that made the oral tale so catchy that it was picked up by Perrault and made even "catchier" in his version so that it replicated itself and was reproduced by thousands or hundreds of thousands of authors, storytellers, dramatists, educators, publishers, illustrators, filmmakers, and many other kinds of tellers of the tale? What constituted its memetic quality? Once more, I want to suggest that the key idea of "Little Red Riding Hood" is that women are responsible for their own rape, an idea not central to the oral tale. I also want to suggest that, while the oral tale caught on, it, too, was changed by the Perrault version, which was modified by the Grimms' tale as memes tend to be, and today the dominant classical version is an amalgamation of Perrault's and Grimms' tales.

If memes are selfish, as Dawkins has declared, the persistence of a story that presents rape relevantly in a discursive form to indicate the girl asked to be raped, or contributed to her own rape, can be attributed to the struggle among competing memes within patriarchal societies that tend to view rape from a male viewpoint that rationalizes the aggressive male sexual behavior. Given the control that males have exercised in society at large and in the cultural domain, it is not by chance that the meme of "Little Red Riding Hood" has taken hold and spread. Yet, it is not entirely negative as a meme, and it is a meme that has mutated, especially in the past thirty-five years, under strong ideological influences of the feminist movement.

Originally, as I suspect, the tale in the oral tradition, told from the perspective of women, opened up questions about the predatory nature

of men and how to avoid rape or violation to survive. Perrault did not dispute the fact that men tend to be predatory, but he shifted the responsibility of physical violence and the violation of the body to the female, and since his communication fit the dominant ideology of his times shared by many women (and perhaps ours), his story competed with all others and became the dominant meme and remains so to this day. As dominant meme, it does not simply convey the notion that women are responsible for their own rape, but it also conveys a warning about strangers in the woods, the danger of violation, and an extreme moral lesson: kill the rapist or be killed. Used or transformed as a warning tale, it reveals that the tale is open to multiple interpretations and also has a positive cultural function. However, it is a contested meme and contested in such a manner by numerous feminist artists and writers who view "Little Red Riding Hood" in a negative light about a woman's responsibility for her own rape that I am more prone to think the meme's selfish qualities have more to do with a gendered discourse within the civilizing process that tends to skew discourses to rationalize uncontrollable and irresponsible male behavior that can be changed, just as the meme itself can mutate. Certainly, it is very difficult to change sexual behavior. In a very long and provocative chapter on gender and rape in his book *The Blank Slate*, Steven Pinker discusses Randy Thornhill and Craig T. Palmer's *A Natural History of Rape* and claims that feminists have focused on the wrong issue of power to explain the causes of rape. Pinker believes, along with Thornhill and Palmer, that rape concerns the male's desire to propagate his genes, a desire for sex, and a capacity to engage in pursuit of violence.<sup>57</sup> These instinctual drives are so powerful that they may take hundreds of years and complex genetic and social changes if rape is to be diminished throughout the world. At times, Pinker minimizes the connection between sexual drives, social reinforcements, and social power that still enable males to exercise their domination in various ways, but he also fortunately recognizes the significance of the feminist challenge to the way rape is displayed, transmitted, and narrated in Western society.

If we have to acknowledge that sexuality can be a source of conflict and not just wholesome mutual pleasure, we will have rediscovered a truth that observers of the human condition have noted throughout history.

And if a man rapes for sex, that does not mean that he "just can't help it" or that we have to excuse him, any more than we have to excuse the man who shoots the owner of a liquor store to raid the cash register or who bashes a driver over the head to steal his BMW. The great contribution of feminism to the morality of rape is to put issues of *consent* and *coercion* at center stage. The ultimate motives of the rapist are irrelevant.<sup>58</sup>

And they are just as irrelevant in the fairy tale of "Little Red Riding Hood," which has, however, remained relevant because it continues to raise moral and ethical questions about sex and power.

I want to close with some brief remarks about a remarkable film that reflects upon the possibility for cultural transformation or change. I am referring to Matthew Bright's brilliant film *Freeway* (1996), which depicts the trials and tribulations of a semiliterate teenage girl named Vanessa, whose mother is a prostitute and whose father abandoned her. She is picked up on a highway by a serial rapist and killer, and because she is so street smart, she manages to turn the tables on him, grab his gun, and shoot him. She then takes his car but is arrested because the rapist miraculously survives. Two detectives interrogate her, but largely due to their male prejudices, they do not believe her story about attempted rape. In prison Vanessa succeeds in escaping while the two detectives follow leads from people they interview that convince them that the rapist was really lying. The rapist flees to Vanessa's grandmother's house, kills her, and awaits Vanessa. When she arrives, she bravely beats him to a pulp, and the astonished detectives, who had wanted to help her, show up only to witness how Vanessa can easily take care of herself.

I mention this film because the mass media's dissemination of images through commercials, films, video, and news stories tends to follow Perrault and continues to suggest that women lure and seduce men and ultimately are responsible if anything happens to them. The contested representations suggest that there is another way of viewing desire, seduction, and violation. If there are really such things as memes—and I am convinced there are—and if memes can influence us and be changed as our behavior is transformed, it is important that we take the theory of memes and fairy tales themselves more seriously. As we know, tales do not only speak to us, they inhabit us and become relevant in our struggles to resolve conflicts that endanger our happiness.

the transmission of fairy tales. The external stimuli of fairy tales are immense; fairy tales act on us in infancy and continue to play a role in our lives through old age. Fairy tales are not just contagious, when considered from an epidemiological perspective, they are injected into our systems almost as a cure for dreaded social diseases.

The appeal of fairy tales still has a great deal to do with utopian transformation and the desire for a better life, and the manner in which we make it relevant in our mental representations will be in reaction to the outside stimuli and to moral codes instituted by hegemonic groups within a respective society. The more social relations make us discontent and feel as though we were objects alienated from our own communities, the more we seek a haven in mental projections of other worlds. But our disposition toward fairy tales is not uncritical. We do not blandly accept the cultural representations of fairy tales without changing or contesting them in our minds and through physical acts that lead to public cultural representations. The fairy tales that become memes are not mechanically replicated. We re-form the "replicators" based on our experience with the world around us and our desire to reshape our lives and environment. More than ever before in history we have fairy tales about fairy tales, or fairy tales that expose the false promises of the traditional fairy tales and leave open the question of a happy ending or even end on a tragic note. Some never end. In fact, the fairy-tale experimentation is overwhelming, and there are now particular strains within the fairy-tale genre, the so-called canonical tales, that have produced their own discourses. In other words, as I demonstrated in my book, *The Trials and Tribulations of Little Red Riding Hood*, a particular fairy tale comes to embody a discourse that becomes culturally relevant, and it is over the body of a particular constellation or figure such as Little Red Riding Hood that writers articulate positions regarding aspects of that tale. In the case of "Little Red Riding Hood," I argued—and still argue—that ostensive communication concerns relevant information about rape or violation of the body. The tale has become culturally relevant through the narrative means and strategies that we have metaphorically and socially construed to constitute its relevant quality. As I discussed in the previous chapter, we use the tale pertinently to comment in one way or another on sex and violence as can be seen in such

recent and different cultural representations as Matthew Bright's cult film *Freeway* (1996), Todd Edwards's animated film for children, *Hoodwinked* (2006), Francesca Lia Block's short story "Wolf" (2000), Patricia Santos Marcantonio's *Red Riding Hood in the Hood and Other Cuentos* (2005), and the picture books *Ruby* (1990) by Michael Emberley and *Beware of the Storybook Wolves* (2000) by Lauren Child. Other tales in the classical fairy-tale canon have come to embody and represent other discourses equally important, and they appear to assume a prominent role in the general cultural discourse at critical periods and reflect cultural predicaments and tendencies. "Cinderella" appears to be a good case in point.

## "CINDERELLA"

During the last decade of the twentieth century there have been an astonishing number of picture books, novellas, novels, poems, hyper-texts, plays, toys, and films that have transformed the representation of that dirty humiliated good girl who proves herself to be beautiful and a winner/survivor despite all the ashes and cinders that are heaped upon her. We recognize her for what she is—a true princess. At the same time, it is very difficult to establish her true identity in the twenty-first century, for she has become totally multicultural in the United States, primarily French or European in the United Kingdom, and in some cases transformed into a dog, penguin, dinosaur, or hog. For example, these are some of the picture books recently published in the United States and United Kingdom: Shirley Climo, *The Egyptian Cinderella* (1989), *The Irish Cinderella* (1996), *The Persian Cinderella* (1999); Jewell Reinhart Coburn, *A Hmong Cinderella* (1996), *Angkat: The Cambodian Cinderella* (1998), *Dormitita: A Cinderella Tale from the Mexican Tradition* (2000); Sheila Hébert Collins, *Cendrillon: A Cajun Cinderella* (2000); Joanne Compton, *Aspet: An Appalachian Girl* (1994); Jude Daly, *Fair, Brown & Trembling: An Irish Cinderella Story* (2000); Pamela Duncan Edwards and Henry Cole, *Dinorella: A Prehistoric Fairy Tale* (1997); Adèle Geras, *Cinderella* (1996); Vanessa Gill-Brown, *Rufferella* (2000); Diane Goode, *Cinderella: The Dog and Her Little Glass Slipper* (2000); Alvin Granowsky, *That Awful Cinderella* (1993); Rebecca Hickox, *The*