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Digital Appropriation of Children's Literature: A Postmodernist Critique of *Red Riding Hood*

Abstract

The twenty-first century is considered the age of digital revolution. Digital literature is considered the product of the postmodern era. Exposure to digital technologies and access to various cultures has changed the way themes and stories are presented in digital or electronic literature for children. These changes are not only the result of development in technology but also the influence of postmodernism. This paper studies digital literature created for children to explore the influence of postmodernism. The digital text chosen for analysis is Red Riding Hood (2001) by Dona Leishman. The study aims to determine how digital literature appropriates a classical text and offers perspectives on gender and social roles through various elements that it employs. Postmodernism comprises a large number of issues. In this study postmodernism is taken to mean challenging of metanarratives, existence of chaos in the world and blurring of boundaries.

Keywords: *Digital fiction, Postmodernism, children's literature, gender roles*

INTRODUCTION

This article analyzes the digital text *Red Riding Hood* (2001) which is based on the famous fairy tale for children by the same title: *Red Riding Hood*. *Little Red Riding Hood* is part of children's literature in many countries where English language is spoken (Leveroto, 2003). The story has been adapted for print and electronic media in the postmodern age as well. It has also been translated into other languages and films and other media also use its intertextual references. This version of *Red Riding Hood* is a fine example of digital literature that makes use of text, visuals, graphics, animation and computer programming to build an interactive digital text that allows readers to choose different paths to make sense of the narrative. The main reason for analyzing this particular children's story in the form of digital text is to consider how the traditional narrative is recreated in the postmodern age and how it can be interpreted in the light of postmodern theory. The study of digital appropriation of a traditional text will enable us to understand how the writers of digital literature approach traditional narratives in the postmodern age. Juxtaposing the postmodern point of view with the

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old will help create a general framework in which the analysis of the characters, events, symbols and setting will offer new perspectives related to contemporary debates on gender and social roles "These works and their authors say something important about literature as an art form, about the media ecology of our time, and about our society and cultural practices" (Bell, 2016, p. 3).

LITERATURE REVIEW

Jessica Pressman states that electronic literature as a subgenre of literature emerged as a result of "technologies, subjectivities", poetics and aesthetics of postmodernism in the middle of the twentieth century. "Electronic literature is born digital. It is computational and processural, dependent upon the operations of the machine for its aesthetic effect" (Pressman, 2008, p.1). Pressman examined electronic literature published from the year 2000 through 2012 that were adaptations of classical or canonical texts such as *Ulysses* by Joyce and *Cantos* by Ezra Pound, and is of the view that the digital adaptations of the modernist and classical literature reveal how digital literature seeks "inspiration and validation in a literary past" (2). She calls it "… exemplary of a larger contemporary movement–digital modernism—in which twenty-first century writers purchase cultural capital from the literary canon in order to validate new aesthetics, promote traditional reading practices and demand that their work be taken seriously" (2008, p. 2). Her research establishes that digital adaptations of the classical texts on one hand lend authenticity to the new medium (i.e., electronic/ compute-based literature) and also serve to promote reading among the tech-savvy generation.

Alice Bell defines digital literature as: "fiction written for and read on a computer screen that pursues its verbal, discursive and/or conceptual complexity function if it were removed from that medium" (2016, p. 8). Bell et al. advocate for methodical and critical literary analysis of digital literature: "Digital literature is a form of *literature*, and digital fiction is a form of *fiction*. Research in digital fiction thus needs to return to, to hold on to and to expand the core practice of literary studies and that, to our mind, is the methodical *analysis* of texts" (1). Rowberry adds another feature to the definition given by Bell et al., which is that digital literature is not just to be read passively, arguing that the "reader must have the choice to be a non-passive consumer through either physical or mental simulation" (2018, p. 3). In "Analyzing Digital Fiction" Bell et al. discuss how *Inanimate Alice* by Chris Joseph and *afternoon, a story* by Michael Joyce incorporate navigational tools to offer multiple ways of reading the stories. Deena Larsen's flash fiction *The Princess Murderer* (2003), and Kate Pullinger's and Chris Joseph's *Flight Paths* (2010) take readers' interaction to another level, "digital fiction in participatory web culture" (2), and merge the reading experience with that of interactive game.

Bell et al. conclude that writers of digital fiction are experimenting with different modes and forms; hence, more replicable approaches are required to analyze them. George Landow is of the view that "textuality, narrative and roles and functions of reader and writer have been studied with regard to digital texts and fiction" (2). He also discusses hypertextuality, a key feature of digital literature, in the light of Barthes and Foucault's poststructuralist theorizing emphasizing upon the need of critical literary analysis informed by different theoretical perspectives for analysis of digital literature. Levorato, in her study of twelve versions of the classical story of *Red Riding Hood,* in different languages focuses on how each version with specific language codes presents gender roles and power relationships. However, her data does not include the e-version of the story and her focus is on linguistic tools that are used to create gender roles and power relations. Dona Leishman discusses adaptation and decoding of folk tales. She posits out that they may be renewed and mediated through digital means. Furthermore, folk narration has been given a new meaning, according to the context in today's Internet culture (Leishman, p.110). In sum, the existing research on the digital version of classical fairy tales highlights the exploration of digital aesthetics, intertextuality, the role of language in representing gender roles and power relations, and the role of navigation in e-literature. This essay adds to these considerations by using a theoretical concept of postmodernism to investigate a digital version of *Red Riding Hood*.

Research Objectives

- To analyze the selected digital text in the light of the theory of postmodernism
- To highlight different literary elements that are used to construct the particular meanings of the narrative.

Research Questions

- How does the digital version of *Red Riding Hood* challenge metanarratives and exhibit blurring of boundaries?
- How are different visual elements employed to present gender and social identities/roles in the postmodern world?

Theoretical Framework

The theoretical framework of the present study is adapted from the theory of postmodernism. Since postmodernism comprises concepts proposed by many theorists, this study will take into account only three concepts from postmodernism for the analysis of the chosen text, i.e. challenging metanarratives, blurring of boundaries and existence of chaos in the world. The theory of postmodernism refers to a broad range of concepts that introduce new ideas in literature as well. Commenting upon the shift from modernism to postmodernism, Best and Kneller are of the view that postmodernism offers a new perspective on contemporary human existence that enables a reinterpretation of texts and narrative: "…There was a turn away from

modern discourse of truth, universality, essence and rejection of grand historical references of liberation and revolution" (1997, p.6). Some distinct characteristics of postmodernist texts thus include challenging of grand narratives, blurring the distinctions between truth and falsehood, reality and fantasy, right and wrong. Social and cultural ideologies have been influenced by postmodernism. For instance, a number of themes present in postmodern literature and literary theory such as denunciation of grand narratives, merging or erasure of boundaries between high and low forms of art, and distrust of language are now manifest in various social and cultural institutions. Christopher Butler opines that the postmodern condition is influencing everyone due to the massive growth in electronic media communication: "The postmodernist attitude therefore, is one of a suspicion which can border on paranoia". Butler cites Don DeLillo's and Thomas Pynchon's conspiracy theory novels as examples (2002, p. 3).

Jean-Francois Lyotard and Jean Baudrillard are the most influential French postmodern theorists. Lyotard argues that totality, stability and order are maintained in modern societies through "grand narratives" or "master narratives". Grand narratives are stories that exist in a culture and become part of its people's beliefs and practices. In *The Postmodern Condition* he argues that the condition of postmodernity is one of "incredulity towards metanarratives" (Lyotard, 1984, p. xxiv). The narratives practiced in modernism are seen in the postmodern age as "stories that we tell ourselves to convince ourselves of their truth" (Ingram, 2006, p.217). They no longer hold the value of truth and are incapable of holding things together. Universality and all-encompassing ideologies are seen as accounts that lack credibility and Butler opines that much of postmodernist criticism is "attack on authority and reliability" (2002, p. 110).

Hoffmann discusses the features of postmodern fiction with a view toward establishing how it distinguishes itself from the tradition of modernism. He states that postmodern fiction is distinguishable "by an exuberant creation of new work, a playful and ironic attitude, and a decomposition of its own traditional logic of cohesion and integration" (2005, p. 33). Postmodern fiction deconstructs the totalizing structures of narrative, plot, characters and themes and defamiliarizes the rules that writers establish to construct stories. Hence, postmodern writers emphasize the extent to which time, space, character, and action are cultural constructs, subject to interpretation, no longer having any fixed identity; and are involved in multiple "roles in the mobile interrelation with other people and the environment, with power-systems, institutions, religious and cultural traditions, and language-patterns" (Hoffman, 2005, p.423). Hoffman's views are useful in interpreting characters' behavior and appearance in order to make inferences about their social roles and they will be employed to analyze the digital version of *Red Riding Hood*. Ultimately, using postmodern theory to interrogate the

postmodern adaptation of this classic fairy tale will yield an informed understanding of how the characters behave in the contemporary world and what this means.

RESEARCH METHODOLOGY

This research employs textual analysis for discussion on the selected text. The selected digital text, Leishman's *Red Riding Hood*, makes use of a number of elements such as text, images, music and animation. Textual analysis will be employed to arrive at a comprehensive understanding of the use of these elements in interpreting the tale's themes and characters. Catherine Belsey states that meaning "… subsists in the relations between people, inscribed in signifiers, sounds or images … meaning intervenes in the world, defining our understanding of values" (2005, p.167). Belsey's explanation supports the use of textual analysis as a method of interpretation of literary texts and visuals as meaning is derived through the effect of text on the reader and there is never a single or fixed meaning of a text. The aspects of postmodern theory that the study examines include metanarratives, erasure of boundaries and existence of chaos. Textual analysis will help in identifying and commenting upon the implications of the postmodern elements and allow the researcher to observe language and images simultaneously in order to get a comprehensive understanding of the selected digital text.

RESULTS & DISCUSSION

The analysis of the electronic version of *Red Riding Hood* focuses on the text (typography and language) and visuals (colors, animation, images, place, character) in the story. The postmodern theoretical concepts of metanarratives, erasure of boundaries, and existence of chaos will be analyzed in these aspects of the story. The analysis of the digital version will be informed by the original story to understand how the nature and meaning of existence has changed in the postmodern world in general for humans and for children in particular. Since the main character in the story *Red Riding Hood* is a girl who is followed by a boy rather than the wolf character in the original, the analysis will also look at the formation of identity and women's place in the postmodern world. Additionally, the essay will analyze the roles children have assumed in the postmodern society.

Text

The use of text in the form of words and written language is reduced to a minimal level in the digital version of the story. The reader/viewer finds a few occurrences of text in the work. Similarly, there is no use of dialogues or speech; even when the characters seem to talk to each other they are just shown to be involved in a conversation without words and the reader has to make inferences through visuals and scenes. The very title of the digital version that is chosen for analysis is 'Red Riding Hood' which is an appropriation of the old title, i.e. *Little Red Riding Hood* reflects the postmodern shift towards minimalism and multiplicity of meaning. For instance, postmodern theorists

contend that the idea of permanent meaning or stable reality has disappeared in the postmodern age. There are only signifiers or surfaces lacking depth, with no signifieds (Derrida, Caputo, 1994, p. 32). The omission of the word "little" from the title also hints at the girl's innocence or lack thereof. Refraining from calling the girl "little" implies a loss of innocence or a dawning of maturity at the cost of innocence. It also points to the fact that girls are assumed to be "little" or that a child is not as guiltless and naïve in the postmodern age as in the previous eras. The beginning of the story also twists the traditional fairy-tale opening phrase, "Once upon a time in a faraway land" into "Once upon a not so Far away" (Leishman, 2001). This is one of the few occurrences of language in the digital story since the digital version is predominantly visual. The visuals with the caption of "Once Upon a not so Far Away", show the city-scape of the postmodern residential area covered with concrete buildings and parking spaces. In this way the "not so far away" shows immediacy not only in terms of time that is the story is about the recent past i.e., the postmodern age and contemporary society. This twisting shows challenges of the metanarratives that have been established as set rules for centuries.

Another significant feature in the digital version of the story is absence or lack of language. There is no sound/audio when Red Riding Hood is talking to her mother as the viewers only see their lips moving. The same happens when the boy who follows Red Riding Hood on a scooter is talking to her. This absence of speech or language shows distrust and challenging metanarratives. Traditionally language is seen as a reliable or a dominant means of communication. This traditional view about the transparency and reliability of language is looked at with suspicion in postmodernism (Best, Kneller, 2006, p.247). Digital literature is mainly visual; hence, the creators of digital literature reduce the language to the minimum and depend on graphics, symbols and other elements to narrate a story. Putting language in a secondary position is evidence of challenging metanarratives. The authority of speech as the only form of language is challenged here. In digital texts the story is told not only through the medium of language but visuals as well; we live in a predominantly visual culture and need to make sense of the messages contained in images and visuals.

A few instances of language use that occur in the digital version of *Red Riding Hood* can be examined further. The door through which Red Riding Hood enters is named "Meat Market" (Leishman, 2001). This is a very striking inscription as the genre of the story is 'children's literature' and the children in the digital story are involved in visiting places named to create sexual connotations. Traditionally, children's stories emphasize innocence, love and purity but in *Red Riding Hood*, the idea of youthful love has been replaced with representations of love as trade and a commodity that can be bought or sold. The boy on a scooter comes over to the "Meat Market" (Leishman, 2001) to get Red Riding Hood for the gratification of his desire and the idea of innocence has been shown as tainted in the society. The phrase "Meat Market"

connotes the activity of consumerism. They meet in the market instead of in a pastoral or romantic setting which shows that the idea of love is devoid of feelings and is a mere exchange in a consumer culture.

Visuals: Use of Colors and Images

Colors play a crucial role in conveying meaning. The frame that opens the digital story shows red as a dominant color. Through this red color appears the face of Red Riding Hood. She peeps through the letter 'R' that appears on the screen. When the reader moves the cursor on this, the red color starts turning darker until it looks blackish red and black letters appear on the red background, thus hinting at the sinister undertones. In the original story Red Riding Hood is named so due to her red dress (red robe and red bonnet) that is the mark of her recognition in the town she lives in. Historically, red color is the symbol of the girl's innocence and childhood gaiety. On the contrary, in the e-version of the story, red color has sinister connotations which are associated with lust, desire, passion, danger, crime and evil. That Red Riding Hood's eyes are also red enhances this effect. The scenes that follow feature Red Riding Hood venturing out into the world corrupted by passion and carnal desire. Entering the "Meat Market" (Leishman, 2001) she mingles with boys and girls who are hanging out casually chatting and smoking in a dark smoke-filled room.

Figure 1

Screenshot from Donna Leishman's Red Riding Hood (2001).

Numerous graphics contribute to presenting a depraved view of life, society and children's worlds in the postmodern era. Red Riding Hood and the boy on the scooter are not innocent looking characters. When the narrative starts, red color expands into Red Riding Hood and floats around in the shape of a specter reinforcing the sinister tone of the story. In front of Red Riding Hood who is presented in the red color, with

red eyes, spreads the black color. The spector is accompanied by long black strokes and streaks of black color spreading in different directions. Finally, the red color changes into a darker tone through which the viewer/reader can see Red Riding Hood's face. This animation enhances the eeriness of the story hinting at the distressing side of human life. These images are very striking as we do not associate them with children's stories or fairy tales but the genre of horror tales or films. The fonts and images in children's tales are usually pleasant to attract them and they are also simple and easy for children's comprehension. The black gothic font, reminiscent of Hitler's fascist aesthetic and that is still employed by white supremacist groups in the U.S. and Europe, is used in *Red Riding Hood*. This idea of associating an innocent girl with evil also challenges the metanarrative of childhood innocence that has long been celebrated through children's texts.

Setting

Trees

The setting in the digital *Red Riding Hood* also stands in stark contrast to the traditional story of *Little Red Riding Hood*. In the digital version a cityscape is predominantly enclosed in concrete buildings, apartments and parking spaces. The path through which Red Riding Hood makes her journey is lined by trees in black and gray colors. The use of black and gray instead of green aligns with the overtones of the story since black is usually associated with vice and evil. Similarly, the presence of gray shows the blurring of boundaries in the postmodern world. It is difficult to decide whether the children are indulging in the innocent pursuits of friendship and games or are transgressing into the world of vice associated with adults. In this way we can say that the use of blurred borders between black and white, i.e., gray, in the story signifies a form of existence between borders

Figure 2

Screenshot from Donna Leishman's Red Riding Hood (2001).

Skyscrapers

The setting in the beginning of the story shows skyscrapers and a congested locality in a busy city that is significant for the meaning and message of the story; in conventional children's stories or fairy tales the setting is usually the countryside, green, pure and untouched by the artificial life of the city. This was a fixed convention in traditional children's stories as they would begin with reference to "a faraway land" or "a faraway time" (Warner, 2018, p.1). Setting the digital story in the contemporary cityscape challenges the metanarrative of the canon. Notably, the scooter that the boy rides is emitting exhaust. The gray trees and concrete buildings in the background and the scooter spewing pollution characterize the contemporary city life that the boy and girl are a part of. There is no comforting nature in the form of green trees or red flowers; rather, there is pollution and the gray color of smoke also links to the moral haziness suggested by the blurring of boundaries between black and white, signifying an imprecise distinction between good and bad.

Characters

The characters in *Red Riding Hood* also challenge metanarratives and boundaries not only through their actions but through their appearances as well. Hoffman states that in postmodernism "there have been attempts to establish categories that separate full-fledged, comprehensive, mature or outstanding characters from less developed, conventional and stereotyped ones" (2005, p.427). In the scene where the readers first witness Red Riding Hood in conversation with her mother, the mother's physical appearance makes an impression on the reader. Contrary to traditional children's stories, here the mother has a perfect figure. She is wearing striking red lipstick and has red blushed cheeks. This is significant as the homely mother that readers encounter in children's stories, wearing a rough gown, sporting unkempt hair and an ordinary appearance are used to signify a specific gender role, i.e. a mother as a house-wife whose sole responsibility is to take care of the house and children and who is unconcerned about her own self and appearance. The image of a mother with an hour-glass figure and makeup in *Red Riding Hood* is used to challenge the traditional metanarrative about women's 'proper' gender roles. It shows that a mother in the postmodern world can be a working woman or one performing other roles along with that of the 'housekeeper', for in the postmodern era women juggle a number of duties and roles inside and outside the home and are not just seen in the traditional role of a housewife. The depiction of Red Riding Hood's mother as a made-up woman with a perfect figure also shows that she takes time not only to maintain her physical self but for her own recreation. She socializes with her friends, signifying that she is in a social class that affords leisure and entertainment. All of these symbols demonstrate that *Red Riding Hood* challenges the mundane and homely image of a mother/woman and replaces it with depiction of a working mother or a socialite.

Red Riding Hood in the digital version is not an innocent little girl. Unlike the traditional story that presents her as beautiful and angelic, the digital text shows Red Riding Hood as a punk teen and emphasizes her sexuality. Her independence is her primary characteristic in this story and hints she is a young adult. The pinkish innocent face and doe eyes of Little Red Riding Hood are replaced with a sinister expression and narrow eyes that hint at mischief or recklessness. She is aware of her sexual appeal and is shown as coquettish as when she is walking through the woods she constantly looks towards the boy who is following her. She meets him in a nightclub called "Meat Market" and is shown venturing out into the world of adults; hence, the typical innocence of childhood is replaced with viciousness that bespeaks pursuits that are not suitable for children. This is consistent with Hutcheon's claim that postmodern works in literature challenge metanarratives: "They all challenge not only what we consider to be literature … or what was once assumed to be a seamless, unified narrative of representation of subjectivity…" (2006, P.209-110). The digital and postmodern version of the fairy tale shows incredulity towards the metanarratives of 'innocence of childhood' which according to Hutcheon's claim is representation of a subjective view of the world. There is no fixed meaning or reality but only personal versions. .

Figure 3
Screenshot from Donna Leishman's Red Riding Hood (2001).

The antagonist in the traditional story is a wolf who follows Little Red Riding Hood to her grandmother's house. In the digital version Red Riding Hood is followed by a boy on a scooter. The boy is not an innocent looking child but a teenager who suggests both innocence and wickedness. He is riding a scooter which shows his playfulness and youth, yet is also an intrusion of machines into the peace of nature as his scooter emits toxic exhaust. That the boy is a teenager also shows a blurring of boundaries as he is

neither a child nor an adult, and his age gives him a license to be reckless or even wicked. The boy's hairstyle also serves to build this impression. The prominent spikes signify that the boy follows punk rock culture which is considered a negative influence on youth in the West: "Punk may be seen less as a culture of aspiration and more as a culture of revolt" and in line with postmodern philosophy because "it's defining characteristic was its explicit challenge to prevailing cultural and social mores" (Worley, n.d.). The boy's muscular and hairy arms and thick black eyebrows show he is bordering on manhood. They also connote evil or brutality that the boy will perpetuate as he is no more an innocent child. The boy's strong and muscular arms and hairiness also constitute a display of masculinity and machismo. T. The concept of machismo and manliness is also evident in the last scene of the digital story where the boy is standing beside Red Riding Hood holding a gun in his hand and stroking her head with the other. It shows that his appearance and the weapon, a prominent symbol of masculine virility and dominance, are important signifiers of his gender and distinguishing him from innocent children establishes his 'masculine' abusiveness and brutality. Significantly, at one point in the story, Red Riding Hood is shown carrying a baby in her belly, supposedly that of the boy on the scooter. The boy is a dangerous hybrid of boy and man and the digital version of the story hints at his character being dangerous and sinister.

Figure 4

Screenshot from Donna Leishman's Red Riding Hood (2001).

Fox

An important postmodern element of the narrative is that Red Riding Hood is followed by an animal that looks like a combination of fox and squirrel but is smaller than a fox.

It mischievously jumps on trees and follows Red Riding Hood. The mysterious identity of the animal that is neither a squirrel nor a fox further shows the blurring of boundaries and develops the theme that things and reality are uncertain. Not only is the identity of this tiny and insignificant looking animal kept blurred or unclear but throughout the digital story the readers are not given any clear or definite description of it. This is consistent with the characteristic uncertainty that postmodernism infuses in the narrative. As Woods suggests, it is difficult to say anything definite about postmodern characters because "Growing zones of uncertainty appear …" in what Borges called "the fundamental vagueness" (Woods, 2006, p.234). The readers are given choices to develop their own interpretations to understand the story. For instance, readers are invited to be the final arbiters of questions whether the boy on scooter is the lover or the exploiter of Red Riding Hood, whether he is an innocent child or a not so innocent teenager, whether Red Riding Hood is innocent or is involved in some vicious activity. In the same vein, readers must determine if the squirrel is an innocent looking animal or a cunning fox. More importantly, the boy enters the frame after the squirrel/fox-like animal. This is significant symbolically because, just as it is difficult to say with certainty if the animal is a squirrel or a fox, it is not clear whether the boy is a child or a man. There are similarities between the boy and the fox and squirrel: the fox connoting deception, savagery, evil and the squirrel connoting innocence and playfulness. The boy's gray hair reinforces the resemblance between him and the two animals. Hoffman's postmodern critique on character offers a valuable perspective on the way the characters operate in *Red Riding Hood*: "Being enveloped in human ideas, concepts and values, that are seen by postmodernists to be fictions of the mind … the world disappears in vagueness and obscurity and no longer offers an identity-promoting contact with a measurable, outer instance" (2006, p.434-435)

CONCLUSION

The analysis of the digital *Red Riding Hood* in the light of the theory of postmodernism shows how the traditional fairy tale has been inverted to reveal the concerns of the postmodern age. Readers can easily find similarities in the digital version with the traditional one and it is also very evident how the digital version appropriates and challenges the notions held by the traditional version. Although there is minimal use of language in the digital version, the reader/viewer can easily understand that the basic patterns of the plot are the same, such as Red Riding Hood's mother sending her to her grandmother with a basket, Red Riding Hood journeying alone in the forest and being followed by a boy (instead of a fox), her meeting with the boy, the boy speeding up to her grandmother's house and taking her place in bed. These events are taken from the original fairy tale, but Leishman alters the plotline by inserting some portions in it that highlight its contemporary, postmodern setting, which shows us how Red Riding Hood and the antagonist would have behaved had they been living in the contemporary world. This demonstrates how digital fiction can use a traditional text to challenge the metanarratives of children's literature and question cultural and social practices and

gender roles. The traditional story of *Little Red Riding Hood* upholds the ideals of childhood innocence and purity and the notions of good and evil, right and wrong as distinctly separate. In contrast, the analysis of the digital version in the light of postmodernism shows that it is not easy to distinguish good and evil, right and wrong, childhood and adulthood, innocence and evil, so on and so forth. As Woods states, postmodernism shows a "decentering of the traditional notion of subjectivity" (2007, p. 58). By appropriating the traditional narrative, the digital version of the story shows how time and society have changed and the older version of the tale is no longer relevant to an audience with digital and postmodern sensibilities. The replacement of the wolf in the original by the boy in the digital adaptation shows the contemporaneity of the story and so does the fact that Red Riding Hood is not so innocent as she appears in the fairy tale. These alterations in the original story reveal the behavior and roles of children in the postmodern society and the associated challenges.

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