

La Petite À La Burqa Rouge by Tahar Ben Jelloun: Orientalization of the Tale Le Petit Chaperon Rouge by Charles Perrault

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Abstract. Tales generally comes from oral traditions, which were later written to be passed for generations. One of the prominent European tale authors in the 17th century was Charles Perrault whose works have been adapted by literary authors throughout the world. Tahar Ben Jelloun, a francophone author from Morocco, performed *réécriture* on Perrault's stories in his book *Mes Contes de Perrault* (2014). This study identifies the new elements Ben Jelloun gives to the tale *Le Petit Chaperon Rouge* with the result in the form of a short story called *La Petite à la Burqa Rouge*. The two texts which spanned four centuries were examined using descriptive analysis method. Results of the study showed that despite the maintenance of the main sequence of Charles Perrault's tale, Ben Jelloun carries out the orientalization process on the tale Little Red Riding Hood in the forms of text delocalization, time and place transpositions, physical and mental reconstructions of the characters and the infiltration of feminist ideology and social criticism. Ben Jelloun's active reception should be given appreciation as to the addition of colors and new ideas without any alteration on the old works.

Keywords: *Tales, Charles Perrault, orientalization, Tahar Ben Jelloun*

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INTRODUCTION

Charles Perrault (1628-1703) was a prominent French author in the 17th century. His works, mainly tales, were collected from European oral traditions and have been renowned throughout the world. The stories *Cendrillon* ‘Cinderela’, *La belle au bois dormant* ‘Sleeping Beauty’, *Les Souhairs ridicules* ‘Ridiculous Wishes’, *Le Petit Chaperon Rouge* ‘Little Red Riding Hood’, *Barbe Bleue* ‘The Bluebeard’, and others were compiled into *Histoires ou Contes du temps passé* (1637). This book is acknowledged as one of the greatest tales collections and have been translated into various languages, including Indonesian. In addition, his works have been adapted by the Brothers Grimm from Germany. Some Perrault’s tales have been adapted into movies such as *Le Barbe Bleue* (1950) by Christian-Jaque, *Le Petit Poucet* (2001) by Olivier Dahan, *Peau d’Âne* (1970) by Jacques Demy, and *Le Petit Chaperon Rouge* (1943) by Tex Avery.

Perrault’s tales attracted not only children, but also a well-known francophone author Tahar Ben Jelloun, who adapted the tales into *Mes Contes de Perrault* ‘My Tales from Perrault’ (2014), which consists of ten stories in 294 pages. Ben Jelloun was born in Morocco in 1944 which later became the most non-French famous author and has always been highly successful with his works that he was awarded with Prix Goncourt. He wrote a preface in his book with the title *Hommage à Charles Perrault* ‘Tribute to Charles Perrault’, where he talks about the universality of the tales and his introduction to Charles Perrault’s tales through his school teacher. He also explains how, for the first time, he heard *Les Mille et Une Nuits* ‘The Arabian Nights’ from his aunt called Fadela, who aroused a desire to write in him. Ben Jelloun was then inspired to tell stories in his own ways, setting Perrault’s stories into the Arabian world which he familiarized with such as *The Story of One Thousand and One Nights*. He realized that the tales were not his, but his desire to transform the stories to be “oriental” was unbearable (Afriqueafrika, 2017).

“I used my freedom to orientalize the tales, meaning that I poured elements and colors from other countries, other imaginations (...) Fadela’s wrinkled face and sharp stare spread above as I wrote. Not only did she come out of her dark night, but her voice rang in my ears, dictating words I should write. Thought like a fairy who escaped from the tedious world destined to punish her.”
(Jelloun, 2014: 9)

The story about Fadela, based on the interview by Koutchoumoff (2014), is only an imagination of Ben Jelloun in order to show his appreciation to storytellers. Fadela that he knew of was in reality a beggar who often came to the houses in his neighborhood, and it was during her visit that she told stories. In fact, Ben Jelloun started to seriously learn about Perrault’s stories from his teacher, Ms Pujarinet, when he was in the secondary school in France. Koutchoumoff (2014) also describes the author’s strong academic interest in tales. Ben Jelloun studied *The Story of One Thousand and One Nights* in New York University and found out that the story depicts misogynistic, racist and pornographic contents.

As a storyteller, Ben Jelloun maintains the formal and original codes of Perrault’s tales, saying “once upon a time”, for instance; nevertheless, the

storytelling style and Arab-Muslim world in his tales shows substantial shifts. According to Kettani (2016), only in *Mes Contes de Perrault*, the figure *La Belle au Bois Dormant* 'The Sleeping Beauty' called Jawhara, a black girl, has to deal with a racist and prejudiced stepmother. However, her dream prince is a short and thin man. In *Le Petit Chaperon Rouge* 'Little Red Riding Hood' by Charles Perrault and *La Petite à la burqa rouge* 'The Red Burqa' by Ben Jelloun as the formal object of the current study, readers will not find the antagonist in the form of an evil, hungry wolf, but a religious fanatic bearded man who craves for the young girl's body.

Orientalization is reflected in Ben Jelloun's decision to divert Western tales to Eastern tales with the interference of social-cultural background adaptation. According to Susmihara (2017), Orientalization is derived from the word *Orient*, a loanword from French which means 'east'. Geographically speaking, this word refers to the Eastern world, but from ethnological point of view, it means nations in the East. Said (1996) considers Orientalization an approach to understand the Eastern world, based on particular places in the Western (European) point of view. On the other hand, Orientalism is a way of thinking on the basis of the distinction between the East (Orient) and the West (Occident). In line with Said, Kasimbara (2019: 79-80) suggests that the Europeans view the Eastern world not only as a distant and distinguished place, but also as a rich old large colonized area. In this regard, orientalism indicates the superiority of the Western over the Eastern, showing a complex relationship between power, domination and hegemony. The East is often associated with the Eastern personalities, the Eastern atmosphere, stories from the East, and others. In addition, the East is viewed as a distant region with an exoticism and character that are significantly different from the West.

Kasimbara (2019: 80) also quoted from Baring and Cromer who assumed that the Eastern (Arabians) are depicted as a group of humans who are easily fooled, have no energy and initiatives, have disingenuous, pretentious and cunning personalities and do not love animals. Additionally, the Easterns are viewed to be insincere, lazy and suspicious. These labels implicitly suggest that the Eastern are different from the Western (European) who are rational, virtuous, mature and 'normal'. With these labels in mind, the orientalization of Western tales by Ben Jelloun has initiated an intercultural dialog, a contact between different cultures.

Le Petit Chaperon Rouge is a tale originating from French oral tradition and adapted into different versions to be in tune with the times and allow its widespread distribution (Veley-Vallantin, 1972). The story that centers on a girl and a wolf is often assumed to discuss sexual issues as shown by symbolic elements in the story. As cultural products, tales often portray women as passive, feminine and helpless creatures. Pernoud (2016) states that "... women are the Sleeping Beauty, Cinderella or Snow White who are always in distress. [...] She was confined in a tower, a palace, a garden, bound to a rock, trapped, sleepy. She was waiting." This statement implies that women are passive, weak, and dependent on others, especially men.

A few studies on the story of Little Red Riding Hood have been conducted; one of which was conducted by Bonin (2015) in *Loup y es-tu? Que fais-tu?* 'Where are you, Wolf? What have you done?' that tells a story about a wolf in seven albums of

francophone tales. This study revealed that texts similar with *Le Petit Chaperon Rouge* by Perrault do not alter the basic structure of the story. Only editorial modifications are performed by contemporary authors to make adjustments to the intended readers. The story is made with a happy ending and no characters truly hurt or die.

A dissertation by Pernoud (2016) investigated the emergence of pro-feminism revealed in the 19th and 21st-century fairytales such as *La Petite à la Burqa Rouge* and *Barbe-bleue* by Ben Jelloun, and *Cendrillon ou le Petit Gant de soie* by Nathalie Azoulay. The results of the study showed that these three tales indicate an effort to leave the paradigm for passive women and propose a new perspective on the relationship between masculinity and femininity. The study focused on the battle between sexual dominations involved in the story. Masculinity is represented through a bearded wolf in *La Petite à la Burqa Rouge* and *Barbe Bleue*, and a school ban for women is discussed in *Cendrillon*.

Marshall (2004) wrote an essay to expand theoretical paradigm commonly used in social sciences to analyze gender representation, especially women, in children's literature. This project specifically made an attempt to add the framework of liberal feminist to conceptualize textual representation of gender and sexuality in literacy studies. Besides, Bouchenaki (2018) examines voice exchanges in Perrault's and Jelloun's tales. The study used comparative and intertextual approaches to appropriate the reference framework of Genette's narrative and discursive theories about intertextuality and hypertextuality. The study found that Ben Jelloun eliminates morality or the message in the source text by Perrault, resulting in a large window of opportunity for significant interpretation according to the universal characters of tales.

Through a different perspective, Intan (2019) investigated *Barbe Bleue* 'The Bluebeard' by Charles Perrault reworked by Amélie Nothomb and Ben Jelloun with a literacy reception approach. This study focused on the comparison of narrative elements such as plot, characterization and settings. Diachronic-intertextual reception theory with qualitative descriptive methods was employed. As avid readers from the 21st century, Amélie Nothomb, a Belgium author, and Ben Jelloun from Morocco, made a reception of the story *Barbe Bleue* by creating new works, but still maintaining the main sequences of the original story. Alteration is done on the genre, from a tales into a novel and a short story, the balanced quality of characterization between male and female characters and the settings of time, place, social and culture. The alteration is influenced by changes in times, passion and readers' expectations.

There is not any discussion from previous studies stating that *La Petite à la Burqa Rouge* by Ben Jelloun is the result of orientalism of *Le Petit Chaperon Rouge* by Charles Perrault. Thus, the current study is aimed to unveil how the orientalism is presented by the story *La Petite à la Burqa Rouge*.

RESEARCH METHOD

The current study examines two stories about The Little Red Riding Hood. First, *Le Petit Chaperon Rouge* in the book *Contes: Illustration de Gustave Doré* (2006) by Charles Perrault, and *La Petite à la Burqa Rouge* by Ben Jelloun in the book *Mes*

Contes de Perrault (2014). Data collected by reading and recoding techniques were in the forms of citations relevant with the aim of the study, which was to identify the presence of orientalism and social criticism. The French quotes were directly translated and checked by native speakers. Subsequently, the study was conducted using an approach to cultural studies, descriptive analysis method with comparative technique. In regard to the theoretical foundation, this study employed the notion from Bettelheim (1976) about tales interpretation, from Said (1996) about orientalism and from Pernoud (2016) about feminists in literature.

RESULT AND DISCUSSION

***Le Petit Chaperon Rouge*: European Oral Tradition on Patriarchal Ideology**

French farmers have heard about the story about the Little Red Riding Hood since the 14th century, with a more sadistic version compared to Charles Perrault's version in the 17th century. After devouring the grandmother, the wolf leaves a piece of meat to be eaten by the granddaughter. This story was carved on the walls of Palais Jacques which was built in the 15th century, showing that the bloody story has lived among society for a long period of time (Tehrani, 2013).

Jamie Tehrani, an English anthropologist from Durham University, found 58 versions of the story *the Little Red Riding Hood* with at least 72 variables distinguished by the main characters, types of animals, the ending of the story and tricks used to trap (Lajoie, 2013). Furthermore, in some older stories, *the Red Riding Hood* is a young man who is disguised as a woman and sent by his grandmother to kill a wolf in the forest. The use of red hood supports the disguise in order to deceive enemies. This shows that the ideas on transvestism, disguises, and guile have been around for a long time and even in a tales for children. The transvestism, or cross-dressing phenomenon, is a behavioral disorder which psychologically speaking is caused by sexual desires and non-sexual desires (CNN Indonesia, 2019).

Perrault's version talks about a young beautiful and smart girl who has no name. She always wears a red veil and goes through the forest to bring food to her ill grandmother. In the forest, when walking while playing with butterflies, she meets with a big, evil wolf. Knowing where the girl is heading to, the wolf leaves first and devours the grandmother first. At the grandmother's house, the girl falls into the wolf's trap. However, she notices that her grandmother looks different; big and sharp teeth and long ears.

According to Veley-Vallantin (1972), the reason why the story *Le Petit Chaperon Rouge* is popular is the triangle situation between the Red Riding Hood, the Wolf and the Grandmother. Combinations and slight changes will result in story variations and different missions. The character of a hunter or a carpenter appears in the story by the Brothers Grimm. Because of his full stomach, the wolf that has just devoured the granddaughter and the grandmother falls asleep and snores until he is heard by a hunter or a carpenter passing by. The hunter takes a pair of scissors and uses them to tear the wolf's stomach so as to save the little girl and her grandmother. He then puts in stones into the wolf's stomach to kill him.

Veley-Vallantin (1972) also revealed that in the Chinese version, the grandmother visits her three granddaughters. During her journey, she meets a wolf

that later kills her. The wolf then disguises himself as the grandmother and goes to her granddaughters' house. In the Korean version, however, the evil animal is a tiger and the victims are a mother and her two children. Despite diverse characters, all versions deliver the same message that is about the importance of [female] vigilance against [male] stranger.

The sexuality issue is indeed evident in this tales as revealed by Bettelheim (1976) via Psychanalytique (2014) stating that the parents give the veil to their daughter when she has reached her puberty. *Chaperon* is a head scarf for women used to cover the neck and shoulders, typically worn by the middle-class French in the past. Red color symbolizes a strong emotion and refers to a specific sexuality, for instance the menstruation period in women. According to Psychanalytique (2014), the red *chaperon* is typically worn by children and girls, the green *chaperon* by married women and the black color by widows. However, further research is needed to confirm this information.

Orientalization of the Western Culture and Social Criticism in *La Petite à la Burqa Rouge*

Kassab-Charfi (2016) argues that 're-écriture' the rewriting process by Ben Jelloun on Perrault's tales is aimed to delocalize European tales and dismantle the establishment that the previous writer, Charles Perrault, had built. In the current study, there are at least three things that show the orientalization process by Ben Jelloun, including: time and place transposition, characters' physical and mental reconstruction as well as the author's ideology and social criticism.

Time and Place Transposition

Without explicit description of time and place settings, the readers can directly guess that the place all the characters in the story *La Petite à la Burqa Rouge* live in is located in an Afghanistan region controlled by the Taliban. This assumption is supported by the following evidence from the book.

“Ils interdisaient les écoles aux filles et surveillaient de près l'éducation des garçons, qui devait être strictement religieuse. [...] Certains s'autoproclamaient “émirs”, d'autres “imams”, tous prétendaient faire la loi, pillaient le pays et faisaient fuir les touristes. La secte propageait le malheur sur un pays où musulmans, chrétiens et juifs vivaient pourtant en bonne intelligence.” (Jelloun, 2014: 63-64)

“They ban girls for attending schools and strictly supervise the education for boys, who must be truly religious. [...] Some of them appointed themselves as “leaders”, some as “imams” to pretend upholding the law, rob the country and expel tourists. The sect caused distress in a country where all Muslims, Christians and Jewish had previously been able to live in peace.” (Jelloun, 2014: 63-64)

Those who raise voices will be caught and tortured, so fear spread throughout the country. In *La Petite à la Burqa Rouge*, this evil group is called Hypocrites, *parce qu'ils disaient agir au nom de la religion alors qu'ils se préoccupaient*

bien davantage du trafic de drogue ‘because they say they base their actions on religion when what they actually do is drug trafficking (p. 63).

Ben Jelloun’s abomination on the Taliban’s repressive actions has led him to associate the group with *les Hypocrites* “the Hypocrites” that he called it as *des hommes barbus, vêtus de tuniques noires, armés de sarbres et de fusils* “a man with a beard, black coat, and armed with a sword or a gun’ (p. 63); *cette dictature* ‘a dictatorial government’, *ces brutes* ‘bastard’ (p. 64), *les affreux/ horribles barbus* ‘horrible bearded people’, *bandes de criminels* ‘criminal gangs’ (p. 65).

The transformation of place setting from the Western world to the Eastern world has implications on Arabic-Islamic culture and society that include customs, languages and religions. Some icons in the story *La Petite à la Burqa Rouge* showing these changes are *la mosquée* ‘mosque’ (p. 65), *la burqa* ‘burqa’ (p. 67), *l’école coranique* ‘madrassa’ (p.68) and *Dieu Tout-Puissant* ‘God Almighty’ (p. 69). In other Ben Jelloun’s works such as *La plus haute des solitudes* ‘The Highest Solitude’, *Cette aveuglante absence de lumière* ‘The Blinding Absence of Light’, and *La nuit des erreurs* ‘The Sacred Night’, he always brings up Islam because he believes that this religion upholds humanity, but condemns hatred, injustice and racism.

Reconstruction of Physical and Mental Characteristics of the Characters

Ben Jelloun performs beyond time and place transpositions on Perrault’s stories. He shows a discourse on cultural issues developing in the Eastern world through the characters. The Red Burqa is not a little girl who seems delicious for the wolf, but a beautiful and ripe young woman that attracts the evil interest of a man with a wicked wolf-like personality.

“Il était une fois une petite paysanne d’une beauté éblouissante qui s’appelait Soukaïna. Elle était tellement belle que lorsqu’elle faisait sa toilette au pied de la source, les oiseaux et les animaux de la forêt accouraient pour l’admirer et lui faire la fête. Elle était si belle que les fruits et les moineaux tombaient des arbres.” (Jelloun, 2014: 63)

“Once upon a time, there lived an extraordinarily beautiful farmer girl named Soukaïna. She was so beautiful that when she bathed in the shower, birds and forest animals came to admire and celebrate a party for her. She was so beautiful that birds and sparrows fell from trees.” (Jelloun, 2014: 63).

The protagonist *une petite paysanne* ‘a little farmer girl’ shows the character of a child from a developing country who has to work at a very young age. As the girl has a beautiful face and an attractive body, her mother forces her to wear thick red clothes to cover all her body parts, including hair, face and eyes. A mesh is worn to cover the eyes, but still allows women to see (Rafsitahandjani, 2017: 110). *“C’était ainsi que les femmes devaient se couvrir pour ne pas s’attirer les foudres des horribles barbus.”* That is how women should cover the body so they do not arouse the horrible bearded men’s desire.” (Jelloun, 2014: 65)

Different from the anonymous Little Red Riding Hood, the Red Burqa named Soukaïna is depicted to have not only a beautiful face, but also a strong character. Soukaïna means *la paix profonde et le calme* “deep peace and tranquility”

(Bouchenaki, 2018: 53). This name is quite typical in the Arabic culture. She has no fear to fight evil people because she believes in her late father's prophecy that she has an extraordinary destiny (p. 64).

Instead of being played by a talking wolf as in the Perrault's version, the antagonist in *La Petite à la Burqa Rouge* is represented by a young bearded-man, the member of the sect *Hypocrites*, who is attracted to the girl. Similar with the character of *Barbe Bleue* 'The Bluebeard', a beard is used as an accessory to hide his cruelty. Despite different views among Islamic scholars, the beard has been regarded as a Muslims' identity to be distinguishable from other people with different religious beliefs (Mahmudi, 2018: 271).

“Avant de la quitter, la grande brute barbue lui tapota la joue, ce qui fit tomber la burqa et dévoila ses jolies formes. Elle avait de petits seins bien sages dont on devinait les mamelons naissants. La brute la regarda de ses yeux rouges et exorbités, puis fit un geste pour s’approcher d’elle. Soukaïna recula alors, remit sa burqa en place et dit à l’homme de s’éloigner.” (Jelloun, 2014: 67)

“Before leaving, the bearded-bastard tapped the girl’s chick, which made the girl’s burqa loose and revealed the girl’s beautiful body shape. The girl has a small chest with breasts that begin to grow. The bastard was staring with red and chaotic eyes, then moved toward her. Soukaïna took a step back, put on her burqa and told the man to stay away.” (Jelloun, 2014: 67)

The above quote shows that burqa protects and guarantees the girl's safety. The hungry 'wolf' with red eyes and inappropriate behaviors has evil thoughts. As a result, a piece of cloth has lost its pragmatic function. Likewise, the beard that gives a man a religious identity becomes meaningless due to his behavior. The brutal side of the "wolf" is shown by the dagger and rifle the man brings to represent the wolf's nails and sharp teeth in Perrault's story (pp. 66-67). His hypocrisy is also revealed through his words when chasing the Red Burqa, sounding like he blames women for being the root of the problems all men face (*nous* 'us'), as shown in the following quote.

*“Ah, tu crois que tu vas t’échapper! Dieu a raison de **nous** mettre en garde contre la capacité de nuisance des femmes, tu vas voir, espèce de sale petite gosse, tu verras quand tu seras soumise à ma volonté.”* (Jelloun, 2014: 70)

*“Ah, you think you can ignore me! God has told **us (men)** to be careful of annoying women, you see, you dirty little child, you see you will obey me.”* (Jelloun, 2014: 70)

In addition to the main characters Soukaïna and the bearded man, other characters appear as supporting roles such as the mother, the grandmother, neighbors, police officers, the Hypocrites sect and a lecturer. The grandmother has no opportunity to meet with her granddaughter, the Red Burqa, because after saying the *shahada*, she is killed by the wolf with a knife (p. 68). In Brothers Grimm's version, a passing hunter acts as an institution that punishes the wolf. In *La Petite à la Burqa Rouge*, however, neighbors and police officers help the girl.

Feminist Ideology and Social Criticism

In principle, Mimoune (2015) suggests that Ben Jelloun wrote *Mes Contes de Perrault* with an aim to review childhood stories while simultaneously present his critical views on Islam and men in his country whose character is vicious like a wolf.

“C’était l’époque où des hommes barbus, vêtus de tuniques noires, armés de sabres ou de fusils, faisaient la loi et persécutaient les hommes qui ne fréquentaient pas assidûment la mosquée, lapidaient les femmes qui osaient les défier en portant des tenues légères.” (Jelloun, 2014: 63)

“That was the time when the bearded-men, wearing black robes and armed with swords or rifles, enforced the law and tortured men who were not diligent to visit the mosque, stoned women who dared to wear thin clothing.” (Jelloun, 2014: 63)

Soukaïna has a dominant role in the story. She is depicted as an intelligent and brave, but rebellious person. The reality is contradictive with woman issues as implicitly shown by Ben Jelloun. In reality, the Taliban ban school for girls and enforce them to cover the entire body by wearing thick and dark-colored burqa. Women are threatened to be raped because the courts favor the husbands who are accused of having an affair (p/ 64). The author’s defense of women and hatred of hypocritical men are revealed through Soukaïna’s ridicules as she successfully deceives the bearded wolf as shown in the following excerpt.

“Tu te dis musulman! Pauvre Islam! Tu n’es pas digne d’entrer dans cette religion. Tu n’es qu’un obsédé sexuel avec un tout petit zizi même pas capable de faire envie. Tu es laid et puant, tu es une petite chose sans importance, un assassin ...” (Jelloun, 2014: 71)

“You call yourself a Muslim? Poor Islam! You don’t deserve the religion. You are no more than a pervert with a small, unattractive penis. You are ugly and smell, you are just small and unimportant. Killer ...” (Jelloun, 2014: 71)

Since his works often how he is aggressive in expressing criticism and very tendentious in defending women in his works, Ben Jelloun is often regarded as a hardline Muslim. Indeed, he hates those who abuse the beautiful and peaceful Islamic teachings for personal and group interests as terrorists did in the *Charlie Hebdo* shootings (Declaration of war on modern Islam," 2015). In *La Petite à la Burqa Rouge*, such people are represented by the bearded man with the wolf-like character.

“Tu sais, on nous a appris à l’école coranique à toujours venir en aide aux personnes âgées, surtout quand elles sont malades. Il faut donc que je rende visite à ta grand-mère, c’est un devoir dicté par la foi.” (Jelloun, 2014: 66)

“You know, in religious schools, we are taught to always help parents, especially the sick. Thus, I will visit your grandmother, it is a religious order.” (Jelloun, 2014: 66)

The above quote shows how the ‘bearded wolf’ tries to win the Red Burqa’s heart by using religious teachings, to show how pious he is. He pretends to visit her sick grandmother because his religion tells him to do that. Yet, in the story it is later discovered that the evil man kills the grandmother with her dagger and wants to rape the girl.

The Hypocrites sect referring to the Taliban is described by Ben Jelloun as a powerful group in the country. They use holy verses to camouflage their evil and criminal behaviors as mentioned by Siagian and Pratiwi (2018) that the Taliban has committed *narcoterrorism* since 2007. Ben Jelloun also says that the sect is designed to be the forerunner of terrorism under the guise of Islamic teachings.

“Ils quadrillaient désormais le pays, dressaient des barrages ici et là, imposaient leurs lois et semaient la terreur. L’argent de la drogue leur avait permis de se procurer des armes et de s’assurer des moyens de communication efficaces. Les gens de l’ancien régime s’étaient exilés, abandonnant le pays et son peuple à ces bandes de criminels.” (Jelloun, 2014: 65)

“They are now crossing the country, setting up barricades here and there, enforcing laws and spreading terror. Drug money enables them to buy weapons and secure effective means of communication. People of the old regime have gone into exile in other countries and the citizens are now in the hands of these criminal gangs.” (Jelloun, 2014: 65)

Ben Jelloun takes advantage of the situation to be used as the setting to mock the hypocrites who use religious teachings as a cover for the committed crimes (Koutchoumoff, 2014). Therefore, no wolf as in *La Petite à la Burqa Rouge* is found in *Le Petit Chaperon Rouge*. Ben Jelloun disagrees with Héraclite's past idea about *homo homini lupus* ‘humans are wolves to other humans’, but he agrees with Soukaïna’s narrative description *l’homme est un homme pour l’homme* ‘humans are humans to other humans (p. 73). Unfortunately, humans have the ability to create various tricks (some are unimaginable) to hurt others.

The moral of the story has sparked dreams for many people throughout the world: a woman can conquer her abusers, have police come to rescue and drive terrorists out of the country. Ben Jelloun does not write stories to make his readers cry (Koutchoumoff, 2014). However, he adds aspects of humor, for instance the lecturer who always consults to Soukaïna before meeting his students (p. 73). Another amusing sequence is the girl tries to trap the bearded man disguised as the grandmother to talk about vegetarian wolves (p. 69).

Jelloun also alludes readers’ rationality by pointing out questionable matters in his tales. In *La Petite à la Burqa Rouge*, the reason why the Red Burqa delivered food and medicines to her grandmother, but not her mother is explained. The truth is the middle-aged woman had just dislocated her leg after falling down the stairs (p. 64). However, the question about the color of the burqa the girl wore emerged, since the common color for burqa is black.

“Ne sais-tu pas que le rouge est la couleur de révolte? Serais-tu une rebelle opposée à notre belle révolution?” (Jelloun, 2014: 66)

“You didn’t know that red is the color for rebellion? Do you want to rebel against our great revolution?” (Jelloun, 2014: 66)

However, as a tale, the Red Burqa must have a happy ending for the readers’ sake (Faga, t.t). The evil died because of his weapon; the grandmother’s body was properly buried by people who didn’t know her; the Hypocrites sect was dissolved; a new country’s leader was appointed; and Soukaïna continued her studies in college with a dissertation about humans becoming wolves for other humans.

CONCLUSION

This study reveals the results of orientalizing process of the Little Red Riding Hood, including text delocalization, time and place transposition, physical and mental reconstruction of the characters, and the infiltration of feminist ideology and social criticism. The active reception by Ben Jelloun to Charles Perrault’s tales in *Mes Contes de Perrault* should be appreciated as an effort to add colors and new ideas without changing the old works. Ben Jelloun has the discretion to orientalize and transform *Le Petit Chaperon Rouge* in accordance with the universal nature of the tales. By adhering to this principle, storytelling can be defined as a rewriting process. Anyone can reformulate and adapt tales by incorporating cultural aspects and giving a distinctive touch of imagination. Ben Jelloun executes these processes through the book *Mes Contes de Perrault* with the possessive pronoun ‘mine’.

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