ON FUNCTIONAL-TYPOLOGICAL PLOT OF "LITTLE RED RIDING HOOD" IN EUROPEAN AND ARMENIAN CONTEXTS

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ABSTRACT

The article takes into theoretical findings by Vladimir Propp, Alan Dundes, Yuri Lotman, as well as considers the material in a semiotic and typological key. In typological terms, the motifeme (Kenneth Pike's term) is the "divergence" between the primary European "invariants" (Perrault, the Brothers Grimm), as well as, their transpositions, "emanations" in Armenian translations and transpositions.

The motifeme and typological analysis of the empirical material showed that the version of "Little Red Riding Hood" by Perrault was addressed to the adult recipient while the version of the same tale by the Brothers Grimm is addressed to the children. Recipients and cultural context (Enlightenment, Romanticism) played an important role in the processing of folklore material. The motifeme and functions of the fairy tale played a significant role in the construction of the author's narration.

Functional (or motiphemic) and typological analysis of texts shows that both the version of Perrault and that of the Brothers Grimm have many motifemes taken from the fairy tale. However, the textological difference between the tales lies in the fact that high didacticism and the presentation of cognitive motifeme in the version of the Brothers Grimm indicate a relatively high authorial interference into the language of the narration of the fairy tale.

In the nineteenth century West Armenian Literature, the theme of "Little Red Riding Hood" was touched upon twice. In 1861, Ambrosius Kalfayan published in Paris not the translation but the retelling of the fairy tale of "Little Red Riding Hood". If the translation was in some sense a "tracing-paper" of the primary text (Perrault), then, in comparison with the "literal" translation, the "retelling" of the plot moved the correlated text much more further from the European "primary sources". The author of the second version of the plot of "Little Red Riding Hood" was the Armenian satirist Hakob Paronyan (1843–1891), who published the text under the title "Red Rose" (1876), which is actually the hybrid version of European "primary" texts. Typological analysis has shown that for the Armenian versions the version of Perrault is the one that has mostly

played the role of the primary source, as in the nineteenth century West Armenian writers were mostly French speaking, and for this reason the reception of French literature is more apparent.

INTRODUCTION

It is well known that the theme of the tale "Little Red Riding Hood" (LRRH) has repeatedly undergone various possible cultural artistic revisions. Based on oral versions of "LRRH" (Giambattista Basile), this plot[1] was revised in France by Charles Perrault (1628–1703), who published the tale[2] in 1697 in the collection "Mother Goose Tales or Stories on Tales from Times Past with Morals" entitled "Le Petit Chaperon Rouge" (literally "The Little Red Chaperone").

The original source for the given revision was the material taken from the collection of tales entitled "The Tale of Tales, or Entertainment for Little Ones" (1634–1636) by the Italian writer Giambattista Basile (about 1575–1632). Perrault's reference to "grassroots' genre", to "despicable art" was made in the context of "Quarrels of the Ancients and the Modern" (Fattakhova 2006, 63)[3].

The tale about LRRH was fixed a century later after the French version in the context of German Enlightenment and the Brothers Grimm's[4] romanticism. The informant for the Brothers Grimm was Dorothea Viehmann from Huguenots' family and had grown up in the world of French tales. The Brothers Grimm elaborated and refined the old theme in a novel way, so some of the tales were interpreted in an arbitrarily new way (Maar 2010, 7). In this article, we will illustrate the above statement on the example of the "LRRH".

Armenian culture also is not an exception, as the plot of "LRRH" was translated into and interpreted according to the Armenian manner. The purpose of this article is to show in detail the motifeme[5]

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[1] Plot is considered as paradigm of actions (Silant'ev 2014, 3).

[2] On history of genre in context of French literature, see (Andreev 1936b, IX–XX).

[3] About the dispute, see also (Bloomenfeld 1936, 3–16; Simyan / Kačāne 2018, 1–33).

[4] In the context of German romanticism, the given plot was artistically revised by Ludwig Tieck (Zotova, 2012).

[5] This is Kenneth Pike's term. Instead of the term used by Propp, Pike suggested the function of motifeme. Alan Dundes explains Pike's suggested term by the fact that "the term "function"" is not widespread among the folklorists, and the term "motifeme" is suggested to be used instead of it (Dundes 2003, 24). In the course of the empirical material's description,

"divergences" from European "invariants" (Perrault, Brothers Grimm) in Armenian translations and transpositions. It should be noted that the authors' (Perrault, Brothers Grimm) artistic revisions of "LRRH" will be considered as the tale's "primary versions" with respect to all subsequent textual interpretations, as the latter are the "emanations" of the former.

But before we can proceed to the main task of comparing the European and Armenian versions or modifications of the tale "LRRH", we should pause to consider the motifemic peculiarities of "primary" European texts of "LRRH".

Note that myths, just like tales, were cognitive matrices of ancient, archaic societies where syntagmas were encoded in collective codes for maintaining their homeostasis: the only difference is that the tales carry out the literary-aesthetic function of the language (Jakobson 1960) in contrast to the referential function of the myths. As for the authorial revision of the tale "LRRH" by Perrault and Brothers Grimm, the social-cognitive codes of the age were added and refracted into the archaic motifemes.

For instance, Perrault's tale primarily functioned in the context of the French literary salons of the late seventeenth and early eighteenth centuries, and the main message to the reader is enclosed in to act on the reader with great pleasantness, both by teaching and entertaining (Perro 1991, 7), i.e. the reader had to learn new things and get aesthetic pleasure from aesthetic communication. As aptly noted by Blumenfeld (1936, 17), tales as a "low" genre could manage to appear on the table of the social "top" (i.e. the educated genteel elite) only through humor, where a storyteller was Mother Goose.

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we will observe the terms "function" and "motifeme" as synonyms. We will also point out that in the given context motifs (Universe) can be observed as paradigmatic units, and motifemes (functions suggested by Propp) can be perceived as syntagmatic ones. The given opposition motif vs. motifeme (function) coincides with Pike's opposition of etic vs. emic: etic units are suitable for comparative cross-cultural studies, but emic attitudes are preferable for mono-contextual studies (Dundes 2003, 23). Thus, the analysis and description of etic units will, in essence, bring to a paradigmatic description of the motifs, while the emic one will lead to syntagmatic one on the level of separate texts. That is, the emic analysis of syntagma generates classical structural investigation, while the etic one is beyond the framework of traditional structuralism towards the typology of cultures, literatures (in Lotman's perception).

Perrault's concept of typology was not a novelty for the European context as Perrault's approach is nearly a literal repetition of Boccaccio's artistic concept in "Decameron":

"The ladies who read them may find delight in the pleasant things therein displayed; and they may also obtain useful advice, since they may learn what things to avoid and what to seek. No can all this happen without some soothing of their melancholy" (Boccaccio 1930, 26–27).

It follows from the quote that the narrated novels should give the female reader first of all intellectual and aesthetic pleasure in order to avoid melancholy.

Perrault admitted that he could have given his texts a greater "pleasantness", had he allowed himself other liberties that usually enliven them. Yet, he confessed, the desire to please the readers never tempted him to the degree that he would decide to break the rule, which he had set for himself, i.e. never to write anything that would have offended chastity or decency (Perro 1991, 9). Thus, the author of the tales didn't carnivalize and eroticize the material for greater attractiveness as that would have crossed the demarcation line between ethical and unethical. By taking into account the author's intention and historical context, we will focus our subsequent analysis on the social-cognitive codes of the texts. An analysis of the empirical material will be carried out from a typological, semiotic, and functional perspectives.

ON TYPOLOGICAL CORRELATION OF THE TALE "LITTLE RED RIDING HOOD" BY PERRAULT AND BROTHERS GRIMM

We will begin by discerning some of the correlations between Perrault's and Brothers Grimm's versions that transpire from their texts (Perrault 1697; Perro 1991; Brothers Grimm 1812; Brothers Grimm 2010). From these texts, the main social-cognitive motifeme-codes relevant for the socialization of the younger generation will be singled out.[6] In relation to Perrault's version Brothers Grimm's tale is a peculiar modification of the French "original source".

For brevity of the description, let us represent the socialization, didactic, and cognitive codes of the "primary" texts (Table 1).

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[6] These motifeme-codes are both cognitive and value reminders for the younger generation and adult world.

Table 1

	Charles Perrault	Brothers Grimm
1	Mother is madly in love with LRRH	N/A
2	Grandmother is more madly in love with LRRH	Grandmother loves LRRH
3	Grandmother gives her granddaughter a red hat as a gift	Grandmother gives LRRH a red velvet hat as a gift
4	LRRH goes to visit her sick grandmother and carries a flat cake and a pot of butter for her	LRRH carries a piece of cake and a bottle of wine for her sick and weak grandmother[7]
5	N/A	Mother's Instructions: LRRH goes out before it gets hot outside LRRH must not turn off the road If LRRH turns off the road, she'll fall down and break the bottle LRRH must greet the grandmother and not peek into all corners
6	The Wolf **solicits and misleads** LRRH: The Wolf learns about the location of the grandmother's house (the first house in the village behind the mill) The Wolf leads LRRH into a competitive state and offers her to go by one road while he goes by the other	The wicked Wolf **solicits and misleads** LRRH: The Wolf learns about the location of the grandmother's house (in the forest, a quarter of an hour far off from the meeting place of LRRH and the Wolf "under three large oak trees", next to the hazel) The Wolf draws LRRH's attention to nice birds, flowers, and LRRH decides to give the grandmother a fresh bouquet of the beautiful flowers to please her
7	The Wolf goes by the short road, while LRRH takes the long one	The Wolf runs straight to the grandmother's hut
8	LRRH gathers nuts, runs after butterflies, and gathers bouquets of little flowers	LRRH gathers flowers into a large bouquet
9	Sociolects: N/A	Sociolects: LRRH greets the grandmother – "Good day"

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[7] In original text the word "Kuchen" (cake).

	Charles Perrault	Brothers Grimm
10	LRRH and the Wolf's dialogue in grandmother's bed: A. Big hands for a strong hug B. Big feet to run well C. Big ears to hear well D. Big eyes to see well E. Big teeth for eating	LRRH and the Wolf's dialogue in grandmother's house: A. Big ears to hear well B. Big eyes to see well C. Big hands for easy embrace D. Scary big mouth for swallowing
11	The Wolf swallows LRRH	The Wolf swallows the poor LRRH
12	Wolf's punishment: N/A	Wolf's punishment: Disembowelment of Wolf's belly with scissors LRRH pulls stones and stuffs Wolf's belly Wolf's death
13	N/A	Narrator: setting free LRRH and the grandmother from the Wolf's belly
14	The Moral of the Tale "Children, especially attractive, well-bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a Wolf. I say 'Wolf', but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all" (Perrault 1697).[8]	The Moral of the Tale The hunter skins the Wolf and takes the pelt home. The grandmother is refreshed and recovered LRRH thinks: "As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to." (Brothers Grimm 1812)
15	Editing of the tale N/A	Editing of the tale Seduction of LRRH by another Wolf "Correction" of granddaughter's and grandmother's mistakes The Wolf's indirect punishment (he drowns in water) And no one is sorry for the Wolf

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[8] The same passage edited by M. Petrovsky: Moral "From this saying it is clear // It's dangerous for children to listen to evil men // Especially for maiden // And slims, and pretty ones // It's not a miracle or marvel // To be the wolf's third dish // For wolves […] but not all they // Are frank in their nature // Ones are affable, respectful // Not showing their claws // As if are innocent

It is evident from Table 1 that Perrault didn't underline the love for the mother. The Brothers Grimm emphasized what exactly the hat was made of (velvet, or German "Sammet") (Grimm 2010, 181), which in its turn underlines the value of the gift as a sign of love. Interestingly, in Perrault's text edited by Samuil Marshak an additional social code of the Soviet period is introduced: the grandmother gave to her granddaughter the red hat as a gift on her *birthday* (Perro 1982, 27), which goes on to emphasize that presents are gifted on special occasions only.

LRRH's grandmother's food is "Germanized": flatbread (Perrault) vs. cake (Brothers Grimm), a pot of butter (Perrault) vs. wine (Brothers Grimm). In Perrault's version, granddaughter carries only solid food, while Brothers Grimm's heroine carries both solid food and some liquid. Wine must not be perceived as a spirit but as a substitute for water. Brothers Grimm's text (Point 5) is explicitly moralizing and includes detailed prescriptions, e.g. to go out before the heat, not to turn off the road, to greet the grandmother; such prescriptions are not found in Perrault's text. In Brothers Grimm's version LRRH's good breeding is indicated by the motifeme of greeting (Point 9) which is absent in Perrault's version. However, in Marshak's (soviet) version of LRRH it is present: "She greeted the Wolf and spoke" (Perro 1982, 29).

According to Propp, the function of *trick* is present in Perrault's version. The wolf suggests taking different roads and thus creates a competition between himself and LRRH. This point is also emphasized in the German version (the Wolf points to flowers and birds) (Point 6), but it is absent in Marshak's version (Perro 1982, 29). The function-motifeme of *trick, nosing about*, which is normally found in fairy tales, is also present in the authored tales of Perrault's and Brothers Grimm's versions (the Wolf finds out Grandmother's location) (Point 6).

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and calm // While after a young maiden // On his heels up to the porch are striving // But who's not witty and not to point // That of all wolves most dangerous is the smarmy wolf" (Perro 1936, 28). Compare with another translation: "To little children not with reason (And especially to maiden, Beauties and little spoiled brat) // While meeting any men on roads // Do not adhere to cunny speech // Or else the wolf may swallow you // I said: a wolf! Wolves are countless // But there are such ones in them // Crooks so crafty // That by sweetly streaming flattery // They guard the maidens' honor // Accompanying to their walk till home // Are leading them to sleep in gloomy nooks […] // But, alas, how modest the wolf seems // In as much cunny and terrible is he!" (Perro 1991, 29).

Since literary tales were recorded in different cultural contexts, Brothers Grimm "edited" the setting of the dialogue between LRRH and the Wolf in the spirit of the Enlightenment. While in Perrault's version, the dialogue about big hands, feet, ears, eyes and teeth takes place in the grandmother's bed, in the German version of Brothers Grimm it takes place in the grandmother's house without any tactile contact or erotic accentuation (bed vs. house).

The typological study of the two texts shows that there are more didactic, pragmatic-utilitarian motifeme-codes (Points 5, 6, 9) in Brothers Grimm's version of the tale than in Perrault's version. The motifeme of metaphoric death is found in both Perrault's and Brothers Grimm's texts (Point 11). In Perrault's version it is death by swallowing,[9] while in Brothers Grimm's version there is LRRH's terror because of "darkness in Wolf's body".[10] Perrault's version has a terrible ending, whereas in Brothers Grimm's tale the misfortune is avoided and the enemy is punished (Points 12 and 13).[11]

In Brothers Grimm's tale LRRH is "aggressive", as she herself punishes Wolf-the-wrecker by stuffing his belly with stones. Notably, when Marshak was "translating" his version, he took some liberties, specifically at the "end" of the tale. Notably, he included a few details concerning the Wolf's punishment which are absent in Perrault's version, i.e. swallowing of the grandmother's clogs and the LRRH's red hat, woodcutters with axes accidentally passing by the grandmother's house and killing the Wolf, and freeing the grandmother from the Wolf's belly. In addition, in the dialogue of LRRH and the Wolf, Marshak "omitted" the explanation of why the Wolf's feet are so big (Perro 1982, 30). In his "translation" Marshak essentially synthesized the endings of the tale given by two authors.

It should be noted that essentially the narration of the tale has all the motifemes or functions of a fairy tale:

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[9] In French and Italian folklore versions in the "end" of the tale "Little Red Riding Hood" there are numerous archaic motifemes of cannibalism: "The Wolf makes LRRH eat her grandmother's body and drink her blood" (as a wine) (Andreev 1936b, 366).

[10] After setting free the grandmother and granddaughter from the Wolf's belly LRRH utters: "Oh, how scared I was, How dark it was in the wolf's belly" ("Ach, wie war ich erschrocken, was war's so dunkel in dem Wolf seinem Leib") (Grimm 2010, 183).

[11] These correspond to functions 19 and 30 according to Propp.

- ❏ LRRH is away from her mother (the departure of any member of the family, the hero is leaving home, function 1 and 11 according to Propp);
- ❏ LRRH doesn't obey her mother (violation of the prohibition, Propp's function 3), which is more accentuated in Brothers Grimm's version (Point 5);
- ❏ The wolf learns from LRRH the grandmother's location (nosing about, Points 6 and 9),
- ❏ Wolf's nosing about as a precondition of a *trick* (according to Propp function 6);
- ❏ The Wolf is revealed when he eats LRRH (the false hero or antagonist is exposed, Propp's function 28);
- ❏ The Wolf is killed (the antagonist is defeated, Propp's functions 18 and 26);
- ❏ The hunters or LRRH punish the Wolf (the enemy is punished, Propp's function 30).[12]

Notably, Brothers Grimm's tale doesn't end with the Wolf's punishment, but is "replayed" (see Point 15). This time LRRH reaches her grandmother without making any mistake, i.e. without turning off the road. The grandmother, too, corrects her mistake. They both are locked together and they don't open the door to the Wolf who pretends to be bringing pastry as a gift. The Wolf's plan also works: he lurks on the roof of the grandmother's house and waits for LRRH to devour her on her way back at dusk ("wollt's in der Dunkelheit fressen") (Grimm 2010, 184). The Wolf acts in the dark and is unable to commit evil at daytime. LRRH explains why the Wolf didn't eat her up at their first meeting: "Had we not met in the open street he would have eaten me" ("Wenn's nicht auf off'ner Straße gewesen wäre, er hätte mich gefressen") (Grimm 2010, 184).

"The open street" indicates the phenomenon of a town, the space of the fairy tale is "socialized". There's also a change of the first meeting place of LRRH and the Wolf, i.e. the forest is replaced by a street. This indicates the evil's sociality and increases the didactic nature of the tale's "replay".

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[12] It must be pointed out that N. P. Andreev in his article "Charles Perrault" indicates only one element of the fairy tale. It is the dialogue between LRRH and the Wolf (Andreev 1936b, XXI). If we consider it due to Propp's functions, then the dialogue between a human and a Wolf cannot be considered as a function of the fairy tale but is rather a "product" of an artistic convention.

In the first "act", LRRH takes an active role in punishing the Wolf by stuffing the Wolf's belly with stones, whereas in the tale's second "act", the Wolf feels the smell of a sausage ("Würst"), stretches, and by losing his balance, falls from the roof through the chimney into a large trough, and gets drowned. In fact, the Wolf is "punished" accidentally when satisfying his biological needs (i.e. hunger), and no one is suffering for him, while LRRH returns home (Grimm 2010, 184). The second "act" is, in essence, the author's reinterpretation of the first "act" so that the recipients of the text could see the heroes' right behavior in order to avoid misfortune, evil, and death. Another fundamental difference between the two European variants is Perrault's playful morality with erotic overtones. This is the author's main interpretation from the social point of view in a jokingly poetic form of the tale: maidens, beauties, brats vs. seducer male-wolf. The same semantic load in the Brothers Grimm's version is seen in Points 14 and 15 of Table 1. Point 14 is the heroine's inner deduction, while the "replay" of the tale becomes a visual representation of the correct behavior in the tale's language.

Functional (or motifemic) and typological analysis of the texts shows that both Perrault's and the Brothers Grimm's versions have numerous motifemes of the fairy tale. But the textual difference between these two tales is the high didacticism and presentation of cognitive motifemes in Brother Grimm's version. This indicates relatively high authorial interference in the narrative language of the fairy tale. The folklorist Andre Julie was right to directly mention "Grimm's genre" in his book titled "Small Forms" (1930) (Schede 2004, 55). Functional-typological analysis of LRRH's plot showed that Wilhelm Grimm's approach failed as it couldn't defend its position and approximate the plot's authentic form. The conception of romantics exemplified in Jacob Grimm's version of the plot becomes triumphant.

ARMENIAN VERSIONS OF "LITTLE RED RIDING HOOD": KALFAYAN AND PARONYAN

In Western-Armenian literature of the nineteenth century, the theme of LRRH was revisited twice, by Kalfayan and Paronyan. In the nineteenth century, Western Armenian writers were mainly French speaking which explains the particular influence exerted by French literature. Thus, for both Kalfayan's and Paronyan's versions, the role of the main primary source was Perrault's text.

In 1861 in Paris, Ambrosius Kalfayan publishes "A Compilation" ("Reader") for schoolchildren, which is essentially not a translation, but a retelling of "Little Red Riding Hood" ("Red Hat"). While a "word for word" translation should ideally be a close reproduction of the primary text with a minimal distortion, a "retelling" can further distance itself from the primary text. In this sense, Kalfayan's version is even more removed from its European "primary sources".

The same tale was artistically revised by the Armenian humorist-writer Hakob Paronyan (1843–1891). His revision, titled "Red Rosie" (1876)[13], is in essence the hybrid version of the European "primary texts" adapted to the Armenian context. Let us schematically represent the (cognitive) motifemes of the two Armenian texts (Table 2).

Table 2

	Ambrosius Kalfayan	Hakob Paronyan
1	LRRH is a country girl	RR[14] is a country girl
2	Mother is madly in love with LRRH	Mother is madly in love with RR
3	Grandmother also loves LRRH	Grandmother also loves RR
4	LRRH gets a red hat as a gift from her grandmother, thus the name Red Hat	RR likes to wear a red rose in her hair, thus the name Red Rosie
5	LRRH visits her grandmother with pastry with butter	RR visits her grandmother with porridge (Armenian "khavits", sweet porridge made of fried flour)
6	N/A	Mother instructs her to kiss the grandmother's hand when she meets her
7	N/A	Narrator: "The girl didn't know how myopic and dangerous it was to stop and speak with Wolf" (Paronyan 1876, 41)
8	N/A	The wolf with the help of a ball of yarn quickly gets to grandmother's house by a straight and short road
9	LRRH gathers acorns, flowers, and chases butterflies	RR makes a bouquet of flowers, and changes the roses in her hair for a thousand times

[13] For the historical-comparative analysis of this text see Makaryan, Soghoyan 2017, 123–139.

[14] In Paronyan's text, Little Red Riding Hood (LRRH) is turned into Red Rosie (RR).

	Ambrosius Kalfayan	Hakob Paronyan
10	Dialogue of the Wolf with grandmother Grandmother's naivety (opens the door)	Dialogue of the Wolf with grandmother Grandmother's naivety (opens the door)
11	The wolf suggests LRRH to lie in bed with him	The wolf suggests LRRH to lie in bed with him in order to "dispel the grief" / ("to slake his yearning"), "to enjoy the smell" ("to be filled with odor")
12	LRRH and Wolf's dialogue in grandmother's bed: A. Big hands for strong hug B. Big feet for quick run C. Big ears for better hearing D. Big eyes for better sight E. Big *teeth* for eating	RR and Wolf's dialogue in grandmother's bed: A. Big hands for strong hug E. Big *mouth* for eating F. Big nose for smelling G. Hair on body for keeping warm
13	The Moral of the tale Instruction to children: "Don't tell strangers about your actions and plans as not all men are kind" (Kalfayan 1861)	The Moral of the tale Instruction to children: "Don't tell anything to strangers, where are you coming from, what is in your hands, sweet porridge or khoriz (sweet stuffing in puff pastry) as not all men are kind" "May be one day you'll meet a man who like the wicked wolf with flattery of sweet tongue lures into a trap" (Paronyan 1876, 42).
14	Wolf's punishment N/A	Wolf's punishment N/A

Both Kalfayan's and Paronyan's LRRH is a country girl (Point 1), while Perrault's heroine simply *lives* in a country (Perrault 1697), meaning that the latter may or may not bear the typical characteristics of a country girl. One of Kalfayan's liberties is that LRRH gathers acorns and chases butterflies (Point 9) that is absent in both the European versions and Paronyan's Armenian version. Note that Perrault speaks about nuts (Perrault 1697): the substitution of acorns for nuts is a regional adaptation similar to the replacement of the fig with an apple in the Old Testament. Just as apples are found in more regions than figs, acorns are local to the Armenian landscape and thus are more understandable to children. From the perspective of the text's inner logic, the introduction of the acorn falls out of the hypernym of food.

In Point 12, Paronyan has an "innovative" detail. The functions of the hands, ears, eyes and teeth/mouth are mostly found in the Perrault's, Grimm's, and Kalfayan's versions, while Paronyan explains the functions of the mouth, nose, and bodily hair. The difference between Paronyan's and Grimm's versions lies in their respective explanation of the functions of the mouth. In the Brothers Grimm's version, the Wolf needs the mouth for swallowing (Table 1, Point 10) while in Paronyan's version it is needed for eating (Table 2, Point 12).

For clarity, let us present the functions of bodily parts in a table (Table 3):

Table 3

	Hands	Ears	Eyes	Teeth	Mouth	Nose	Feet	Bodily Hair
Perrault	+	+	+	+	-	-	+[15]	-
Grimm	+	+	+	-	+	-	-	-
Kalfayan	+	+	+	+	-	-	+	-
Paronyan	+	-	-	-	+	+	-	+

As for the moral of the tale, it is notable that both Kalfayan's and Paronyan's tales are addressed directly to children, and the playful-erotic modus of morality is omitted (compare Table 1, Point 14 with Table 2, Point 13). It is evident from Table 3 that Paronyan's version of the tale is the farthest from the European "primary sources". At the same time, in other motifemes it is mostly based on Kalfayan's translation (see Table 2, Point 13).

Another innovation in Paronyan's version is the tale's title: "Little Red Riding Hood" becomes "Red Rosie", due to the fact that the country girl always wears a rose in her hair. She brings her grandmother sweet porridge (in Armenian, khavits) rather than flatbread with a pot of butter (Perrault) or a piece of cake with wine (Brothers Grimm). Thus, the Armenian writer localizes the food and introduces a national code of the Armenians of the nineteenth century. The narrator also inserts his own comment on Red Rosie's wrong behavior (Table 2, Point 7). He also adds an interesting detail: the Wolf goes to the grandmother with the help of a ball of yarn by the shortest road; this is an allusion to a maxim that any straight line is shorter than a curved one. In Paronyan's version the Wolf is implicitly modeled as an educated "cultured hero".

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[15] In "Marshak's version" of Perrault's tale, the explanation on the function of feet is omitted.

In Paronyan's version, the episode of the Wolf's dialogue with Red Rosie in grandmother's bed is implicitly eroticized as the Wolf wants to dispel the grief and enjoy her smell. This is exactly how the function of the nose is explained (Table 2, Point 12). From an adult perspective, the explanation of the function of the Wolf's bodily hair greatly contributes to the erotization of the episode. The episode is further eroticized by the indication of the location (the grand-mother's bed), as well as olfactory (enjoyment of the smell) and tactile (to dispel the grief, hands for hug, etc.) details. Naturally, this eroticization targets only the adult audience, while remaining completely inactive for children.

CONCLUSION

We may conclude that the two European versions of "LRRH" are notably different. The authors were greatly influenced by the tales' respective cultural contexts and target audiences. Perrault's version is addressed only to adults, while the Brothers Grimm's version is addressed primarily to children. The purported audiences as well as the respective cultural contexts (Enlightenment, romanticism) played a significant role in the revisions of the folklore material. Both Perrault and the Brothers Grimm heavily relied on the motifemes and functions of a fairy tale when constructing their texts. As Perrault's version didn't have a positive ending, in the Soviet era Marshak created his own version of "LRRH" which was, in essence, a mixture of its two European primary sources. For the two Armenian versions – those of Paronyan and Kalfayan – the role of the main primary source was played by Perrault's version. In a sense, Kalfayan's version is much closer to that of Perrault, while that of Paronyan is further removed from its French source.

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