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Fairy Tale Retelling

A World of Language Learners

					
Goldilocks and the Three Bears	Goldilocks and the Three Bears	Goldilocks and the Three Bears	Goldilocks and the Three Bears	Goldilocks	bear
					
The Three Little Pigs	The Three Little Pigs	The Three Little Pigs	The Three Little Pigs	The Three Little Pigs	The Three Little Pigs

	The characters in The Three Little Pigs are the Mother Pig, the three little pigs, and the big bad wolf.
	Mother Pig said goodbye to her three little pigs. They were ready to go out into the world and build their own houses.
	The first little pig built a house out of straw. Soon the Big Bad Wolf came to the house. He said "Little Pig, Little Pig, let me in." The little pig said, "Not by the hair of my chompy chin!" The wolf said, "Then I'll huff, and I'll puff, and I'll blow your house in." The wolf did. The first little pig ran to his brother's house.
	The second little pig built a house out of sticks. Soon the Big Bad Wolf came to the house. He said "Little Pig, Little Pig, let me in." The little pig said, "Not by the hair of my chompy chin!" The wolf said, "Then I'll huff, and I'll puff, and I'll blow your house in." The wolf did. The second little pig ran to his brother's house.
	The third little pig built a house out of bricks. Soon the Big Bad Wolf came to the house. He said "Little Pig, Little Pig, let me in." The little pig said, "Not by the hair of my chompy chin!" The wolf said, "Then I'll huff, and I'll puff, and I'll blow your house in." The wolf did. The third little pig stayed in his house.

	Meet Mother Pig, the three little pigs, and the big bad wolf.
	The three pigs say bye to Mother Pig.
	Pig one builds a straw house. The wolf blows it down. The pig runs off.
	Pig two builds a stick house. The wolf blows it down. The pigs run off.
	Pig three builds a brick house. The wolf blows it down. The pig stays in his house.

Case Studies Fairy Tale Retelling

L Cohen



Case Studies Fairy Tale Retelling:

Critical and Creative Perspectives on Fairy Tales Vanessa Joosen, 2011 In *Critical and Creative Perspectives on Fairy Tales: An Intertextual Dialogue between Fairy Tale Scholarship and Postmodern Retellings* Vanessa Joosen broadens the traditional concept of intertextuality to include academic texts. With three key texts from the 1970s at the center of her discussion: Marcia K. Lieberman's *Some Day My Prince Will Come*, Bruno Bettelheim's *The Uses of Enchantment*, and Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic*, Joosen connects the critical views expressed in these feminist and psychoanalytic interpretations with fictional fairy tale retellings and illustrations that have been published in Dutch, English, and German since the 1970s. While readers may not automatically connect fairy tale retellings and criticism, Joosen argues that they represent a similar conviction to understand, interpret, criticize, and experiment with the original tale. Moving through her three critical focus texts in chronological order, Joosen addresses fairy tale retellings in prose, poetry, and pictures, including revisions of *Snow White*, *Cinderella*, *Sleeping Beauty*, *Hansel and Gretel*, *Little Red Riding Hood*, and *Beauty and the Beast*. Authors and illustrators whose work is discussed include Paul Biegel, Anthony Browne, Gillian Cross, Emma Donoghue, Irving Fetscher, Adèle Geras, Otto Gmelin, Wim Hofman, Anne Provoost, Anne Sexton, Barbara Walker, and Jane Yolen. Joosen argues that retellings and criticism participate in a continuous and dynamic dialogue about the traditional fairy tale but on different terms. *Critical and Creative Perspectives on Fairy Tales* offers many insights into the workings of fiction and criticism that will appeal to fairy tale scholars, literature scholars, and general readers interested in intertextuality and fairy tales.

A Cultural History of Fairy Tales in the Modern Age Andrew Teverson, 2021-07-15 How have fairy tales from around the world changed over the centuries? What do they tell us about different cultures and societies? Drawing together contributions from an international range of scholars in history, literature, and cultural studies, this volume uniquely examines creative applications of fairy tales in the twentieth and twenty-first centuries. It explores how the fairy tale has become a genre that flourishes on film, on TV, and in digital media as well as in the older technologies of print, performance, and the visual arts. An essential resource for researchers, scholars, and students of literature, history, the visual arts, and cultural studies, this book explores such themes and topics as forms of the marvelous, adaptation, gender, and sexuality; humans and non-humans; monsters and the monstrous; spaces, socialization, and power. *A Cultural History of Fairy Tales* 6-volume set. *A Cultural History of Fairy Tales in Antiquity* is also available as a part of a 6-volume set *A Cultural History of Fairy Tales*, tracing fairy tales from antiquity to the present day, available in print or within a fully searchable digital library accessible through institutions by annual subscription or on perpetual access. See www.bloomsburyculturalhistory.com. Individual volumes for academics and researchers interested in specific historical periods are also available digitally via www.bloomsburycollections.com.

The Routledge Companion to Media and Fairy-Tale Cultures Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, Lauren Bosc, 2018-03-28 From *Cinderella* to comic con to colonialism and more, this companion provides

readers with a comprehensive and current guide to the fantastic uncanny and wonderful worlds of the fairy tale across media and cultures It offers a clear detailed and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy tale studies media studies and cultural studies addressing among others issues of reception audience cultures ideology remediation and adaptation Examples and case studies are drawn from a wide range of pertinent disciplines and settings providing thorough accessible treatment of central topics and specific media from around the globe

Whose Story? Maria González Davies, Riitta Oittinen, 2008 This book is based on the discussions carried out in two seminars on the translation of children TM s literature coordinated by Maria Gonz lez Davies and led by Riitta Oittinen The main focus finally revolved around four questions a Tackling the challenges posed by translating children TM s literature both picturebooks and books with illustrations and the range of strategies available to solve specific issues b the special characteristics involved in reading aloud its emotional dimension and the sphere it occupies between private and public reading c the interpretation and manipulation of child images and d the role of the translator publishers and mediators as active or passive agents whose decisions may finally mirror the images projected by the authors of the source books This volume is also professionally oriented and presents examples that underline the interaction between theory and practice The topics range from Bible translation to translating the classics such as Beatrix Potter TM s tales and fairytales fantasy worlds for young adults as depicted in Tolkien TM s The Lord of the Rings or novels such as those by Christine N stlinger as well as stories with a psychological and social function such as the African war tales Finally it includes didactic applications that help enhance an awareness of the issues involved

Tales for Fairies Alba Morollón Díaz-Faes, 2026-01-13 This scholarly account provides a trailblazing examination of how contemporary authors artists and creators have reclaimed the fairy tale for queer audiences Alba Moroll n D az Faes examines the queer threads in classic fairy tales like those in the works of Giambattista Basile the Brothers Grimm and Marie Catherine d Aulnoy while tracing how queer communities have reshaped these stories to reflect changing social and political realities from the 1990s to the present This comprehensive study historicizes three periods of queer transformation of the fairy tale the first wave of fairy tale publications for a predominantly gay male readership in the 1990s a second wave in the 2000s that navigated queer politics through nuanced tales of monstrosity and heroism and a third wave in the 2010s of online queer communities circulating creative contestations to Disney s fairy tales With case studies from film to text to social media D az Faes demonstrates how the inherent fluidity in fairy tales allows for the amplification of queer voices and experiences Ultimately Tales for Fairies not only reveals the long standing compatibility between queerness and the fairy tale but also charts an evolving landscape where imagination activism and retelling intersect to create a vibrant tradition of queer enchantment

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