

Read Online Little Red Riding Hood Uncloaked Morality And The Evolution Of A Fairy Tale Catherine Orenstein

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Little Red Riding Hood

In these poems, I have endeavoured to give the colour, and light, and shade, of certain places and hours, stressing the purely pictorial effect, and with little or no reference to any other aspect of ...

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MEN, WOMEN AND GHOSTS

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Reveals the intricate sexual politics, moral ambiguities, and philosophical underpinnings of the folktale, tracing its history from the court of Louis XIV to its applications in modern marketing, and showing how it has served as a measure of social and sexual mores for women. 25,000 first printing.

In Little Red Riding Hood Uncloaked Catherine Orenstein reveals for the first time the intricate sexual politics, moral ambiguities and philosophical underpinnings of Red Riding Hood's epic journey to Grandmother's house--and how, from the nursery on, the story influences our view of the world. Beginning with its first publication as a cautionary tale on the perils of seduction, written in reaction to the licentiousness of the court of Louis XIV, Orenstein traces the many and various lives the tale has lived since then, from its appearance in modern advertisements for cosmetics and automobiles to the inspiration it brought to poets like Anne Sexton and its starring role in pornographic films. In Little Red Riding Hood Uncloaked, Red appears as seductress, hapless victim, riot grrrrl, femme fatale, and even she-wolf, as Orenstein shows how, through centuries of different guises, the story has served as a barometer of social and sexual mores pertaining to women. Full of fascinating history, generous wit, and intelligent analysis, Little Red Riding Hood Uncloaked proves that the story of one young girl's trip through the woods continues to be one of our most compelling modern myths.

First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

This volume offers a comprehensive critical and theoretical introduction to the genre of the fairy tale. It: explores the ways in which folklorists have defined the genre assesses the various methodologies used in the analysis and interpretation of fairy tale provides a detailed account of the historical development of the fairy tale as a literary form engages with the major ideological controversies that have shaped critical and creative approaches to fairy tales in the twentieth and twenty-first centuries demonstrates that the fairy tale is a highly metamorphic genre that has flourished in diverse media, including oral tradition, literature, film, and the visual arts.

Grimms' fairy tales, originally collected in 1812, are a timeless chronicle of the possibilities our lives all have, and the full range of human nature. The stories remain just as relevant today as when they were first published over 200 years ago. To introduce these tales to a new generation, Uzzlepye Press presents Mirror Mirrored: An Artists' Edition of 25 Grimms' Tales, a special visual edition of 25 of the stories. It includes not only almost 2,000 vintage Grimms' illustrations remixed into the book alongside the story texts, but also work from 28 contemporary artists visually reimagining these stories.

Across various time periods, audiences, aesthetics, and cultural landscapes, Little Red Riding Hood is a universal icon, and her story is one of the world's most retold tales. In Revisioning Red Riding Hood Around the World: An Anthology of International Retellings, Sandra L.

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Beckett presents over fifty notable modern retellings, only two of which have appeared previously in English. The tales include works published in twenty-four countries and sixteen languages, in texts that span more than a century, but with the majority written in the last fifty years. They include retellings for children, adolescents, and adults, as well as crossover works intended for an audience of all ages. The tales in this volume progress from works that recast the story of Little Red Riding Hood from traditional perspectives through more playful versions to more unconventional approaches. Seven sections are arranged thematically: Cautionary Tales for Modern Riding Hoods, Contemporary Riding Hoods Come of Age, Playing with the Story of Red Riding Hood and the Wolf, Rehabilitating the Wolf, The Wolf's Story, The Wolf Within, and Running with the Wolves. Beckett provides an interpretative introduction to each text and insightful information on its author and/or illustrator. A variety of genres are represented, including fairy tale, short story, novella, novel, poetry, illustrated books, and picture books. More than 90 illustrations, both color plates and black-and-white images, reveal further narrative layers of meaning. The number and diversity of retellings in *Revisioning Red Riding Hood* demonstrate the tale's remarkable versatility and its exceptional status in the collective unconscious and in literary culture, even beyond the confines of the Western world. This unique anthology contributes to cross-cultural exchange and facilitates comparative study of the tale for readers interested in fairy-tale studies, cultural studies, and literary history.

Andrea Doss' beautiful art gives this timeless tale of adventure new life. The story of a kind young girl, her resourceful grandmother, and a big bad wolf has been a favorite for generations and this Flowerpot Press edition will continue the fun for at least one or two generations more... all the better to entertain to you with!

"Alan Dundes of the University of California, Berkeley, continues his exploration of well-loved fairy tales with this casebook on one of the best-known of them all: Little Red Riding Hood. The twelve essays are by international scholars representing an impressive cross section of theoretical approaches."--Page 4 of cover.

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 2 (10 auf der dänischen Skala), University of Southern Denmark (Institut for Litteratur, Kultur og Medier), language: English, abstract: Little Red Riding Hood has never enjoyed an easy life. During the last three centuries, generations of male narrators and moralistic Victorian authors of both sexes have changed the once straightforward and clever peasant girl, who was capable of taking care of herself and outsmarting a seducing wolf by her own wit, into a passive heroine controlled by others to suit the traditional (male) view of how "nice girls" ought to behave. In hundreds of adaptations, writers of children's literature repeatedly let the young girl pay for her irresponsibility and her reckless talking to strangers. Red Riding Hood was sent into the forest to be gobbled up or raped by the wicked wolf over and over again. Generations of writers never hesitated to blame the girl for her misfortune. Since Charles Perrault first published the tale of Little Red Riding Hood in 1697, her tragedy normally has been considered her own fault. If she had only listened to her mother's advice, gone straight to her grandmother's house and had not talked to the wolf, nothing would have happened to her. Until the beginning of the 20th century, that seems to have been the common attitude amongst fairy tale writers towards young girls. Despite the fact that many narrators were women, modern fairy tale tradition had been totally bourgeoisified by the turn of the century. Female Victorian writers adopted and continued the manipulation of gender roles that had been initiated by educated middle-class narrators in France and Germany. In that process, the young girl who did so well in old French folk tradition vanished. Popular culture changed the simple and witty peasant girl, who brought her grandmother milk and bread, who did not

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give up, but took action and tricked the wolf, into a naive and passive heroine without neither character nor wit. It created a helpless girl who was dependent on goodwill from other people to save herself – even though, in her case, help from outside came too late.

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