

# Suggested structure

for your presentation of a Postmodern Literary Tale in the MA module of

## *Basmul la vârsta metaficțiunii*

The following structure is strongly recommended.

Use the outline as a suggested (expand or reduce it as needed).

Please use the numbers and letters (and eventually the headings as well) before each section, so as to help your reader's orientation in the text.

<b>1. The author</b>	Just a couple of words to indicate whether the author's main interest was the reconfiguration of the fairy tale or if he used fairy tales as part of a different strategy. "Full time" fairy tale writer or <i>violon d'Ingres</i> .
<b>2. Text elements</b>	
<b>2A. Text title</b>	Suggestive enough? Sounds like fairy tale? Borrowed title? If so, which type of intertextuality? Does the title match the context, or is it in ironic contrast with it?
<b>2B. Plotline</b>	Give a succinct plotline. 30-50 words would be enough.
<b>2C. Characters</b>	Present the main characters of the tale.
<b>2D. Time</b>	A couple of words the epoch described in the story. Mythical <i>illo tempore</i> ? indeterminate epoch ? the Middle Ages? Contemporary times? Mixed bag? Anachronisms?
<b>2E. Atmosphere</b>	Just a matter of impression. Gothic? Realistic? Fantastic? Magic realism?
<b>3. Genus proximus</b>	Which is the category the present story falls mainly in: literary fairy tale, anecdote, satire, parable, spiritual tale, morality tale, realist short story, Gothic story...? (Note: This refers to the general perception of the text. Note: a text might have a fairy tale title, or fairy tale characters, and still remain primarily a satire (think of Swift's <i>Lilliput</i> ), or a political allegory, Gothic tale, SF...
<b>4. The text as fairy tale</b>	What is the relation to the traditional fairy tale that the present text maintains? Does it preserve the logic and the structure of the fairy tale? Does it just incorporate fairy tale elements into a different framework? Does it use elements from a single fairy tale or from a variety of fairy tales?
<b>5. Classification</b>	A. Name the fairy tales that are closest in theme, plot or characters to the present text. B. Identify at least one FT pattern according to the Aarne-Thompson index <a href="http://oaks.nvg.org/folktale-types.html">http://oaks.nvg.org/folktale-types.html</a> C. Classify 3-4 main plot elements & characters according to V. Propp's morphological analysis.

<b>6. Specific difference</b>	
<b>6A. Differences and departures</b>	What are the major departures of the present text from the traditional fairy tales you identified at #6? Are these differences still within the realm of the fairy tale's logic? Or do they take great liberties from those?
<b>6B. Intertextuality (or interdiscursivity)</b>	How would characterize the relations of the present text to other known texts? Are there other, minor, less obvious allusions to other texts? Is there a distance to those texts? Is this distance marked by irony (rejection), or by nostalgia (acceptance)? Do we have here parody or pastiche? Or none? <i>Note: You are strongly encouraged to make use of the types of transtextuality (cf. Genette) and those specifically used in literary fairy tales (cf. Smith)</i>
<b>6C. Irony / nostalgia</b>	Does the author seem to distance him/herself from the story world? Or does s/he get immersed into it, adopting its worldview and language? In other words: is this a case of Irony or Nostalgia (cf. Linda Hutcheon's dichotomy)? Discuss & exemplify.
<b>6C. Contemporary discourse</b>	Which parts of the text seem to address specifically to a contemporary audience?
<b>6D. Narratorial voice</b>	Is the narratorial voice recognizable as contemporary or as ancient? Does it make attempts to address directly to the reader?
<b>6D. Self-reference. Metafiction.</b> (if case may be)	Does the narrator intrude in the text with comments and personal opinion? Is this disturbing? Does the narrator make explicit references to his own status of "maker of the story"? Does s/he problematize his/her struggle with the writing process? As a result, can this story be considered a Metafiction, i.e. a fictional comment of another fiction? Explain why.
<b>7. Morality</b>	
<b>7A. Morality of the tale</b>	Is there any morality of the text? Is this explicit or implicit? Does this diverge from conventional wisdom?
<b>7B. Morality and ideology</b>	Does the morality of the tale support the traditional methods of socialization of children? Or does it diverge from them? Is this morality – in Jack Zipes' terms – subversive? Is the text building a Utopia to counter reality?
<b>7C. Reversion and slant</b>	Are there elements of reversal or "upside-down story"? Which? As most postmodern reversals are attacks at the traditional power structure, please indicate which power structure is under attack and make reference to

	<p>the cultural theory rationalizing it:</p> <ul style="list-style-type: none"> <li>- gender / sex (cf. gender studeis; feminism)</li> <li>- social class (Marxism, historicism, cultural studies)</li> <li>- race &amp; ethnicity (postcolonial studies)</li> <li>- constructions of history (New Historicism)</li> <li>- age — young vs old</li> </ul>
<b>8. Style</b>	
<b>8A. Style</b>	Characterize the style of the text. Simple/sophisticated. Mythical/contemporary. Matter-of-fact/allusive.
<b>8B. Style sample</b>	Give a sample of the text's style. Make it short (say, 5-7 lines of text).
<b>9 Audience</b>	
<b>9A. Percieved audience</b>	<p>Adult or juvenile readership? Would you recomend this story to your pupils? If so, which age group?</p> <p>Does the story use some kind of "ambiguous address", that is, does it "talk to adults over the heads of children? Give one example.</p>
<b>9B. Involvement</b>	Does the author attempt to capture the audience into the narrative? Directly or not? Is the reader given multiple chances of interpretation of an open text?
<b>9B. Adequacy for class</b>	<p>Would this story be fit for class work or supplementary reading? In which grade? Abridged or unabridged?</p> <p>If you deem the text to be unfit for class, give reasons for your opinion.</p>
<b>10. Bibliography</b>	<p>Since this is supposed to be primarily a work of <u>personal</u> interpretation, a minimalistic reference list in MLA style would suffice.</p> <p>You do not need to make parenthetic references in the text unless you quote / paraphrase from critics.</p>

### Observations

\* by *text* or *the present text* I mean the literary fairy tale you were sent

**Format:** Microsoft Word document, version 2003 (your teacher absolutely hates version 2007...). If you use more recent versions of Word, please make sure you use the SAVE AS menu and choose MS Word 2003.

If you can convert your document into a PDF file, I'll be happy!

**Title:** PLEASE remember that your file will en up on your professor's computer, so make sure you identify yourself from the very file title. Begin with your family name, then given name, then "FT Analysis" followed by FT title:

**Botos Simina – FT Analysis – Bluebeard's Egg.doc**

**Deadline:** Sunday, 10:00 a.m. (Hey, I know you love to work at night!) Later submissions will not be considered.

**Submission:** Email to [students.ado@arondgmail.com](mailto:students.ado@arondgmail.com) . Do not use other addreses!

**Length:** Depending on the level of detail & number of examples, your analysis might run anywhere between 2 and 5 pages (700 to 1400 words)

**Outline structure:** For your reviewer's comfort, please mark the paragraphs of your text with the numbers between square brackets, like this: [6C]. If you discuss several aspects in one paragraph, then go [7A-7C]

**Illustrations:** Please avoid illustrations and flourish. Text file only.

**Other sources:** The web is full of quality websites on fairy tales, such as:

*Sur la lune* <http://www.surlalunefairytales.com/>

*The Endicott Journal of Mythical Arts*

<http://www.endicottstudio.typepad.com/>

**Postmodern theory:** If you feel you want to learn more about Postmodernism, the best place to start is

Voice of the Shuttle (which is a directory of the most relevant links to specialized academic pages for specific subjects. *Hey, I know the father of the Californian guy who is designed the interface of this monumental site!*)

Postmodernism <http://vos.ucsb.edu/browse.asp?id=2092>

Gender & Sexuality: <http://vos.ucsb.edu/browse.asp?id=2711>

Fredric Jameson (hates postmodernism!) <http://vos.ucsb.edu/browse.asp?id=953>

Contemporary Philosophy, Critical Theory and Postmodern Thought

<http://carbon.ucdenver.edu/~mryder/itc/postmodern.html>

Intertextuality

A professor's notes on typology of transtextuality:

[http://pwmartin.blog.uvm.edu/o86/archives/intertextuality\\_lecture\\_notes.php](http://pwmartin.blog.uvm.edu/o86/archives/intertextuality_lecture_notes.php)

A student thesis refers briefly to various forms of transtextuality, incl. parody & pastiche (see pages 13-22):

<http://www.lspace.org/books/analysis/bewitching-writing-dorthe-andersen.pdf>

Genette's typology at the beginning of this:

<http://www.leidykla.vu.lt/fileadmin/Literatura/49-5/str17.pdf>

Intertextuality from a semiotic perspective

<http://www.aber.ac.uk/media/Documents/S4B/semog.html>

A Romanian in Bangkok explaining it: <http://www.simandan.com/?p=1650>

**Originality:** Those who know me, know that:

I encourage you to develop your own points, rather than google for help.

If you came across valuable critical opinions it's OK to quote them. it's not OK to pretend they are yours ( → plagiarism! → Fail grade).

You do not need to be original at all costs. Just follow the chart above, think with your head, and you'll be fine.

*Baftă!*