

AO's COMMENTS on your POSTMODERN FAIRY TALE ANALYSIS

* these werer written in a tiny WordPad file while reading your analyses. I guess there must be a lot of typing errors (fonts were very tiny), but right now I don't feel like proofreading them. Please bear with me.

BABICIU Sorina

- Excellent points about the philosophical underpinings of this story, namely the identity dilemma as exemplified by the Ship of Theseus and the Question of Identity. Good points also about the role played by nostalgia in this tale. I think that what you identify as the presence of irony is more related to the contemporary issue of the absurd.

CHINDRIS-PETROVAN Ioana

- A rather superficial analysis. Many unanswered questions. Misplaced answers. And a faulty English that makes things even more difficult to follow.

HAJNAL Roxana

-- Good, well organized text. It's OK, but you should remember that the earliest versions of the tale, such as that by Mme Beaumont, were already quite feminist in approach. This might well be the first fairy tale to have been styled as a feminist text. The pastiche aspect of this tale might be a bit more difficult to argue that you suggest.

HODJA Dragos

-- Intriguing tale ideed. I wonder: could this be some environmental spin on an old tale (I mean the diseased wolf might stand for the endangered species, the old hag is carnivorous and disrupts ecosystems...)?

Great treatment of section 7, relative to intertext, irony... BTW, the irony often results from anticipation and "spoilers" that presuppose a bored/flegmatic reader...

I would have liked you to go further in this analysis. What kind of women are those? Why is the wolf rehabilitated?

NADISAN-HERES Ioana

-- You go too easy for Magic Realism (like many of your colleagues). For Magic Realism to exist, it is not enough to just have some supernatural elements. The starting point has to be very realistic, with a lot of precise historical details! Whose existance is not demonstrated by you.

You need to CONNECT Propp's category to elements of THIS fairy tale, not just list Propp's functions!

NO, pastiche is not any jump from one THING to another. It is a mix of style, or, in your terms, a jump from one style / text / convention to another.

No, it's not the Piper's irony we should discuss here, but that of the narrator!]

PINTE Ancuța.

BTW, I'd recommend to you a film that has H&G elements in it. It is called THE VISIT and was directed by the great film director M. Night Shyamalan.

It's a good point, narratologically speaking, that you separated Polly-the-character from the later version of herself, Polly-the-narrator.

"Hänsel... in collusion with the witch" – this revolting idea, part conspiracy theory, should have been discussed to a larger extent...

SECHELI Anca

-- very well done! Nice typographical layout, expressive language, careful critical expression. I have particularly enjoyed your argument about Lisel's empowerment. You give not just "vertical" connections (with Grimm's archetypal story of Little Red Riding Hood), but also horizontal, that is synchronic, connections with contemporary authors writing in the same vein as Lee (Angela Carter...).

yes, you're right, objects and actions, such as those specified by you are also markers of intertextuality!

Very well articulated feminist reading of the story.

TIMIȘ CHINDRIȘ Ioana

-- Your hesitant English makes this summary to be a bit difficult to read...] [Yet, there's some kind of final revelation in the story, which you failed to mention here...]

Despite your awkward English, you make a good point when you talk about the heroine being a "living dead" and Baba Anya's house as a realm of death.

ULICI Mirona

-- A bit disorderly written, with numerous typos and dropped letters (enlarge that laptop screen, please, if you cannot see the page properly!). Some interesting points though, such as the reference to Dorian Gray's portrait.

Your section about the gender power structure has potential, the moments are well chosen, but then you drop the discussion mid-way...

URSA Ruxandra

-- PLAGIARIZED grand style!

The fact that you inserted a Bibliography does not save your paper. This is only 1/3 of what you were supposed to have done in order to have a decent honest paper, even if only a compilation. So basically, whenever you copy-paste something, this is to be acknowledged as a QUOTATION. You should not, in any way, imply that that text belongs to you, or was written by you.

How do you acknowledge a quotation? There are **THREE MARKERS**, and **ALL** of them are obligatory:

1. Put the copy-pasted text between inverted commas or **quotation marks**, like this "..."
2. Add the source to the **Bibliography**, along with all the bibliographical details (town, publishing house, year, pages if a fragment)
3. After the quotation add a **Bibliographical reference** to the actual place in that item in your Bibliography where the text was taken from; You do this either (a) in the form of a footnote, or (b) an endnote, or (c) a parenthetical reference (Carter 1980: 231)

If you omit ANY of these three elements, your work will still be considered plagiarized. In your case, you only gave point #2 (Bibliography) but you did not use #1 (mark the quotation with quotation marks) and neither #3 (exact reference). Whoever reads your text will understand that; you read a few books listed in your bibliography, but then decided to go solo and never quote from them. The lack of #1 and #3 suggests that all the text is your own creation (with a distant influence from the Sources, but only at the level of generic ideas maybe). When in fact you copy pasted some 80-80% of all this text.

Like it or not, this is still PLAGIARISM. And enough reason for a FAIL grade.

CIMPIAN Mioara

- Excellent paper, well organised, well written. Great characterization, good points about Helen Hunter, who, despite her name is the actual prey; or the hirsute Joseph Volker as the quintessential Wolf.

Great find with ATU -- I did not even know that there was a category called "Learning to Fear Men"!

COPACIU Raluca

-- Tidy, clearly written, precise. Good characterisation and comparison of the characters' roles in the original FT and in Beagle's rewriting.

1600 as the time when newspapers started being written is obviously an error. Actually in the next sentence you mention the 17th century as the earliest moment for the setting of this story.

You have a funny way with understatement like this: "Our tale may suggest that the thing with Jack and Giant, the hen and the harp may have been blown out of proportion and subject to misunderstanding." As if you did not wish to offend anyone.

Good observations about the metafictional stance of the Giant's wife acting here as a storyteller. For a reconsideration of the giants, seen as some sort of Gypsy slaves, you may watch "*Ella Enchanted*," a Disney film starring Ann Hathaway.

In your item 7C, *Reversion and Slant*, you have a good list. Let me suggest yet one more term to that list: the change of perspective about Jack's heroic action; the Giant's death is pure accident, but we understand that Jack will end up taking credit for it.

Under *Style*, you could have mentioned the elements of orality in the story.

FARKAS Annamaria

-- Mature understanding of literature and postmodern theory, made visible throughout your analysis.

You know how to interweave text close reading and theory, and you do it constantly, even in the most mundane of chapters of this analysis (such as in your discussion of the title, seen as an instance of authorized intertextuality).

Excellent in-depth characterization of the protagonists. Here's a sample: e.

Throughout the story we are aware of the subjectivity of her thoughts but at the end when she sees her husband everything is questioned, as if not even Sally truly believed her husband's act even though she was constantly thinking about it. Her curiosity is the same as the wife of Bluebeard's.

... where you are great at and insightful at equating Sally's fearful curiosity with the deadly curiosity that doomed Bluebeard's wife.

You're right to hesitate about applying Propp's criteria to this kind of psychological static story.

... I was waiting to see if you will "catch" the hint to metafiction present in the course attended by Sally, "Forms of narrative fiction" -- read as a way to introduce the very foundational material of Atwood's text.

GODJA-BLEDEA Andreea

-- Good-looking format, that makes reading and grading a pleasant experience.

I had forgotten the crudest moments of this story... How do they call this crime when a health attendant takes advantage sexually of a comatose patient..? Not a fine sight...

Great observations about the Time of the narrative, operating at two speeds, empirical and magical; plus the time-lapse invasion of vermin and life into the sanctuary.

Even if not placed at the best location, your observations about the Sleeping Beauty acting in guise of the girl's alter ego, before and after the onset of puberty, is excellent! Great textual example (of both the original text, and of your comment on it):

At first, the sleeping princess emanated "the scent of summer flowers, jasmine and lilac, of summer days, never varying, never ending. [...] She never needed to be bathed, her hair never needed combing, or untangling. She was pristine in slumber, perfection in human form." After the transformation, the sleeping princess: "reeked of sweat, of brine and yeast, of uncovered and uncooked meat, of rank humanity". This is very suggestive for the transformations that puberty brings in the lives of the ones who yesterday were still 'pristine' children

Equally good: your hermeneutic reading of such archetypal symbols as the butterfly, the snake, the hyena...

Intertextuality: I guess SF aficionados out there could give you hints at Science Fiction intertextual references...

At last, I see a meaningful characterization of a story's style, without sweeping boilerplate generalizations! Good!

MARCHIŞ Denisa

- A bit too compact and hurried up (see Plotline).

Your discussion of Time is contradictory and you do not make clear the sense of anachronism.

Very very imprecise, like in your discussion of Irony.

I would have liked to hear more on the way this tale attacks the traditional power structure by creating a relationship of [between?] two differentes [sic!] species" and how this would be "an attack on the traditional families [sic]"

ROMAN Oana

-- Some cure for anorexia! Italian style! Stuffing with pasta! But it's a lovely story, isn't it?

Good characterization of the three protagonists. Would've liked to see something more about what makes them so prosaic and so un-fairy-tale-like.

Yes, the Time of the story looks like the post-war years, the 50s, if you read Cesare Pavese's stories, or seen deSica or Fellini's movies.

Under Genus Proximus I would also suggest the Regional Story, a subgenre of the Regional novel, that has regained terrain lately (think of all the pasta names

and the manner of speaking of those Italians -- that might be from Tuscany, or Umbria or even Campagna).

ATU's *Formula Tales involving Chains* is a completely different plate.

Unlike you, I do think Nostalgia is at work there, as is always the case with regional literature, as it basically depicts a world that has vanished (think of Thomas Hardy and his own nostalgia for that doomed Wessex...).

Wherever I subtracted points, it was because of typos and eventual (minor) errors that could have been corrected with a bit of extra proofreading.