

question IV:

How do those social or cultural critiques align with your own values (or the values you want to infuse into your retelling)? How can you support or subvert the critiques offered in the pre-existing story?

question III:

As Hutcheon so aptly notes, "An adaptation can obviously be used to engage in larger social or cultural critique. It can even be used to avoid it, of course" (94). What social or cultural critiques were you able to locate in the source text, if any?

question II:

What sort of "canonical cultural authority" (Hutcheon 93) does the pre-existing story already have—specifically considering how many people might know about it and what parts of the story they would likely remember and be familiar with?

question I:

What personally drew you to this pre-existing story? Which parts or elements did you most enjoy?

references:

Quotes [pg. 2]:

Linda Hutcheon, *A Theory of Adaptation*, 2nd ed (London; New York: Routledge, 2013), 92.

Question II [pg. 5]:

Linda Hutcheon, *A Theory of Adaptation*, 2nd ed (London; New York: Routledge, 2013), 93.

Question III [pg. 5]:

Linda Hutcheon, *A Theory of Adaptation*, 2nd ed (London; New York: Routledge, 2013), 94.

This resource was created for the Storyretellers Discord community. If you gained access to this resource and have not yet joined the server, you can become a member by using this invitation: <https://discord.gg/BNm4aDNzCN>

If you have any comments or suggestions about this resource, please either direct them towards Lore on Discord (Lore.#1751) or to tawh3581@colorado.edu

Personal & Political Motives of Retelling

A zine for storytellers interested in creating retellings or adaptations of public domain stories

"It is obvious that adapters must have their own personal reasons for deciding first to do an adaptation and then choosing which adapted work and what medium to do it in. They not only interpret that work but in so doing they also take a position on it."

Linda Hutcheon, *A Theory of Adaptation*, 2nd ed (London; New York: Routledge, 2013), 92.

Retellings as a mode of storytelling adaptation create a unique possibility to allow a writer, creator, or other artistic storyreteller to borrow, revise, or reimagine characters, worlds, themes, and so forth from the pre-existing story (or source text). While some artists decide to remain as faithful as possible to the source text—a process known as "fidelity"—others select only a small portion and seize the opportunity to create an entirely new world around it.

However, none of these retellings exist in isolation. You as the author or creator have some sort of personal connection to it—which is why you selected that specific story to retell over so many others—and those engaging with your work might have some familiarity or knowledge about the text you are borrowing from. Furthermore, the pre-existing story was likely created and shared in a very different cultural and historical context, given how long it takes for intellectual property to move out of copyright protection and into the public domain.

With this in mind, this mini-zine consists of four sets of questions to help you think through the personal and political motives around your retelling.