

The Postmodern Fairy Tale - Folkloric Intertexts in Contemporary Fiction

Palgrave Macmillan - Contemporary fiction and the fairy tale /

Tags: #The #Postmodern #Fairytale

The Postmodern Fairytale

The internal logic of this system introduces a consensus of reality: although located at the edge of reality, the denizens of the Discworld can influence reality by belief, a force so strong that it may reshape stories and create objects out of mere thought. While the emphasis on impossibility once more shows the fictional nature of Pratchett's secondary world to his readers, thus potentially breaking immersion, it is nonetheless part of a system of rules that the world does not simply follow but--as the next section will reveal--which is pivotal to the existence of the Discworld. Terry Pratchett, on the other hand, transgresses these boundaries, be it via meta-commentaries or footnotes or characters breaking the fourth wall.

Contemporary fiction and the fairy tale /

Goldstein, Sylvia Ann Grider, and Jeannie Banks Thomas.

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FantasyThe Postmodern Fairy Tale - Folkloric Intertexts in

Contemporary Fiction

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Notes: -

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«Do I situate myself politically as a writer? What Carter sets out to criticise by means of intertextual references is thus the gender politics underlying an aesthetics which represents women as invariably «encapsulated within the male, as if they can only be Blakean emanations whose separate existence in a public sphere so threatens the integrity of the male» 308.

Into the Woods: Twists & Turns & Crossovers in the Retellings of Classic Fairytales

For Pratchett, this meant taking the biggest weakness of his works-the humour threatening internal consistency and suspension of disbelief-and turning it into one of the Discworld's greatest strengths, namely satire. Pratchett's unusual attention to fictionality and the artificiality of a secondary world reveals insights into narrative conventions.

Myths and Fairy Tales in Contemporary Women's Fiction

Haunted Halls: Ghostlore of American College Campuses. That is to say, she is aware of the resources offered by intertextuality, but also of the fact that texts are not merely «about texts» — i.

Review: [Untitled] on JSTOR

Compared to realistic fiction, a fantasy world relies less on pre-established literary content and more on invention, making use of supernatural elements.



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