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| Nota di contenuto | Cover -- Title Page -- Copyright -- Contents -- List of Color Plates -- Foreword -- Acknowledgments -- Introduction: Cinderella across Cultures -- I. Contextualizing Cinderella -- 1. Cinderella: The People's Princess -- 2. Perrault's "Cendrillon" among the Glass Tales: Crystal Fantasies and Glassworks in Seventeenth-Century France and Italy -- 3. The Translator as Agent of Change: Robert Samber, Translator of Pornography, Medical Texts, and the First English Version of Perrault's "Cendrillon" (1729) -- 4. "Cendrillon" and "Aschenputtel": Different Voices, Different Projects, Different Cultures -- 5. The Dissemination of a Fairy Tale in Popular Print: Cinderella as a Case Study -- 6. Moral Adjustments to Perrault's Cinderella in French Children's Literature (1850-1900) -- II. Regendering Cinderella -- 7. Rejecting the Glass Slipper: The Subversion of Cinderella in Margaret Atwood's The Edible Woman -- 8. Fairy-Tale Refashioning in Angela Carter's Fiction: From Cinderella's Ball Dresses to Ashputtle's Rags -- 9. Multiple Metamorphoses, or "New Skins" for an Old Tale: Emma Donoghue's Queer Cinderella in Translation -- 10. Home by Midnight: The Male Cinderella in LGBTI Fiction for Young Adults -- 11. "I'm sure it all wears off by midnight": Prince Cinders and a Fairy's Queer Invitation -- 12. Cinderella from a Cross-Cultural Perspective: Connecting East and West in Donna Jo Napoli's Bound -- III. Visualizing Cinderella -- 13. Revisualizing Cinderella for All Ages -- 14. The Illustrator as Fairy |

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Sommario/riassunto

"This book exemplifies the interdisciplinary and transnational discourse of contemporary fairy-tale studies that seeks to foreground a fairy-tale text's situatedness as well as to historicize its intertextuality. Considering Cinderella as a soical text means to approach its refashioning across languages, media, and cultures, as seen in the contributions that focus on translation and adaptation; to focus on how fairy-tale discourses inform our understanding of various societies and cultures, with essays on how producing and interpreting Cinderella texts are intertwined with assumptions about family, sexuality, gender, childhood, and nation; and to treat material objects in fairy tales, like glass, and fairy-tale ephemera, like posters, as cultural texts. The essays collectively provide new insights into contextualizing, retelling, and reimag(in)ing Cinderella, and, though they wisely do not aim for a global survye, they do engage cultural traditions that, while remaining rooted in a Euro-American context, decenter the Basile-Perrault-Grimms-Disney genealogy. In doing so, the editors and contributors of this volume deploy a keen awareness of the cultural work that translation, as process and trope, does in the production of and responses to Cinderella texts, thus significantly advancing a culture of translation in fairy-tale studies."
