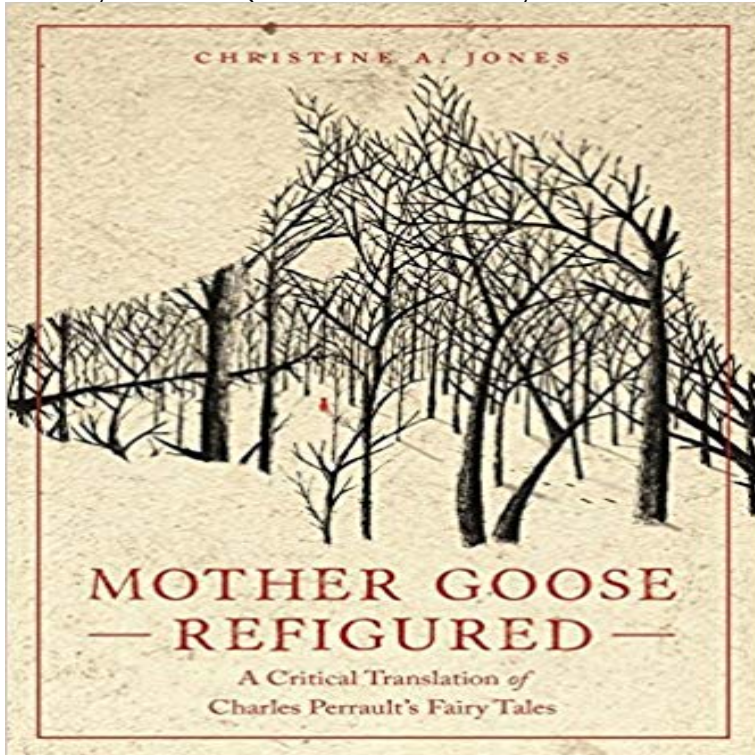


Mother Goose Refigured: A Critical Translation of Charles Perraults Fairy Tales (Series in Fairy-Tale Studies)



Charles Perrault published *Histoires ou Contes du temps passé* (Stories or Tales of the Past) in France in 1697 during what scholars call the first vogue of tales produced by learned French writers. The genre that we now know so well was new and an uncommon kind of literature in the epic world of Louis XIV's court. This inaugural collection of French fairy tales features characters like Sleeping Beauty, Cinderella, and Puss-in-Boots that over the course of the eighteenth century became icons of social history in France and abroad. Translating the original *Histoires ou Contes* means grappling not only with the strangeness of seventeenth-century French but also with the ubiquity and familiarity of plots and heroines in their famous English personae. From its very first translation in 1729, *Histoires ou Contes* has depended heavily on its English translations for the genesis of character names and enduring recognition. This dependability makes new, innovative translation challenging. For example, can Perrault's invented name Cendrillon be retranslated into anything other than Cinderella? And what would happen to our understanding of the tale if it were? Is it possible to sidestep the Anglophone tradition and view the seventeenth-century French anew? Why not leave Cinderella alone, as she is deeply ingrained in cultural lore and beloved the way she is? Such questions inspired the translations of these tales in *Mother Goose Refigured*, which aim to generate new critical interest in heroines and heroes that seem frozen in time. The book offers introductory essays on the history of interpretation and translation, before retranslating each of the *Histoires ou Contes* with the aim to prove that if Perrault is a classical frame of reference, these tales nonetheless exhibit strikingly modern strategies. Designed for scholars, their classrooms, and other adult readers of fairy tales, *Mother Goose*

Refigured promises to inspire new academic interpretations of the Mother Goose tales, particularly among readers who do not have access to the original French and have relied for their critical inquiries on traditional renderings of the tales.

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