

## Education and Comparative Literature: The New Paradigms in Shrek

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### ABSTRACT

*Some fairy tales evolved in the past few years and many are the examples that can prove it. Shrek (2001) is a movie that unchains many traditional stereotypes that some fairy tales had previously shown. In this movie we don't have the "typical" princess nor the "typical" prince, instead we have two ogres that fall in love for each other and fight against many stereotypes imposed by the society. Although the story is all about the cliché of saving a helpless princess, many are the differences before, during and after her rescue. This film conveys us many important messages, such as the fact that the inner beauty is much more important and valuable than the physical appearance. From traditional tales to film adaptations, it is clearly shown that the main values of children's literature are still essential to modern Education and a timeless research area for Comparative Literature Studies.*

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### 1. Introduction

For a long time, children's literature has been seen as a genre of minor literature, often despised, but nowadays many critics consider this genre as a literary work, recognizing its importance in the lives of the smallest. (SILVA, 2010, p. 39) According to Coelho (1991, CIT. by SILVA, 2010), The children's literature is, first of all, literature and art, a phenomenon of creativity that represents the world, life. She enriches the child's imagination, offers her a condition to create by teaching her to free herself by the spirit, leading her to use reasoning and cultivating freedom. (COELHO, 1991, cit. por SILVA, 2010, p. 39) This has evolved a lot over the last few days. Authors such as Charles Perrault and the brothers Grimm have boosted traditional tales, making them classic. The beauty and submission of the princesses to the princes, together with a happily ever ending, are aspects that compose the stories of these authors, which caused the society of the time to adopt such stereotypes. (VALENTE, 2013, cit. by FORTUNATO, 2015, p. 43) These statements can be proven in works such as Perrault's Cinderella or Snow White and the Seven Dwarfs of the brothers Grimm, where princesses are fragile and eagerly await the prince to save them from their troubles.

Jesualdo Sosa (1993) states that what distinguishes the children's literature from the rest of the literature is its receptor, that is, the child. The author also affirms that this type of literature constitutes a way of representing, like the other arts, the World and man, merging the real and the imaginary, the dream and the life and the possible and impossible. (SOSA, 1993, CIT. by CORRÊA, 2016, p. 14) During childhood, the child experiences emotions such as fears, rivalries, low self-esteem, among others. It is therefore necessary for this to understand what is happening, so as to face adversity. So, fairy tales help the Child Clarifies her about herself and favors the development of her personality. It offers meaning at so many different levels, and enriches the existence of the child in so many ways that no book can do justice to the multitude and diversity of contributions that these tales give to the child's life. (BETTELHEIM, 1980, cit. by RIBEIRO, 2011, p. 110). In

addition to assisting in the internal confrontation of the child, fairy tales are also very important because they present the way social values are influenced by the literature, and vice versa. Consequently, these are a crucial factor for the education of a child, as they transmit essential messages to their formation. (RIBEIRO, 2015, p. 16 and 17) Bettelheim (2013) adds that:

While distracting the child, the fairytale eludes it about itself and promotes the development of its personality. It has so many significations, at so many different levels, and enriches the existence of the child in so many ways, that some book is able to equalize the quality and diversity of contributions that these tales bring to the child. (BETTELHEIM, 2013, cit. by RIBEIRO, 2015, p. 17).

Passing values to a child is something of extreme difficulty, because usually this mission implies a great level of abstraction that small children do not yet have. It is here that the narratives enter to facilitate the task, since they are a simplifier means to solve these issues. (RIBEIRO, 2015, p. 31). Educational activities aimed at children should focus around the valuation process. (RIBEIRO, 2015, p. 32) However, for there to be a correct transmission of values, the educator should be careful not to convey his opinion, not to induce children in a moral sense, because for them it is not easy to understand that the good is associated with the positive values of life. Thus, the educator has the role of leading the child in the sense of rationally understanding that must contain his impulses related to evil. (RIBEIRO, 2015, p. 34) It then becomes important that the selected stories provide the child with awareness of their own values and values of others, often distinct from their own, but that from this understanding can grow from positive ideals that work in favor of life, love and of gratification, as in fairy tales when the hero wins by saving someone or overcoming an obstacle, saving the other he saves himself. (RIBEIRO, 2015, p. 34). With the contemporaneity, the view that fairy tales are only destined for children has been an idea that is to be lost,

since more and more this kind of tales has been destined not only to children, but also to adults, especially because in many of them we find parody. Certain tales have been rewritten or updated and therefore present a distinct perspective and an intertextuality that encompasses several works. (SILVA, 2010, p. 45)

According to Linda Hutcheon (2006):

Adaptation is a form of repetition without replication and therefore the change that occurs will be inevitable. Thus, both the adaptation and the source work occupies a different context, time, place, society and culture and, therefore, each can have various functions in different cultures and in distinct times. (HUTCHEON, 2006, cit. por SILVA, 2010, p. 20)

Among the various literary adaptations, they are to highlight those that have been transformed into filmic narratives. It is not surprising that many people do not know that Shrek (2001) is one of these examples, because before appearing on the big screens, this character was born by the hands of William Steig, in 1990. In his work, William tells the story of a horrible ogre who was helpless in the world and therefore began to frighten people. One day a witch told her that she would marry a very ugly princess, but she would have to defeat a very fierce knight. He then departed to search for the princess, taken by a donkey to the castle and fought with a dragon. Shrek eventually defeats the knight by spitting Fire and finds the most horriour princess ever. The ogre realizes that they are born to each other and end up marrying and living "horrible forever." (CORRÊA, 2006, p. 59) The movie Shrek (2001) directed by Andrew Adamson and Vicky Jensen was the first to win the Oscar for best animated film. (NOVAES & BARROS, 2013, p. 110) The film tells the story of a horrible ogre and his mission to save a princess who, by the work of a spell, at night turns into an ogra. For this he relies on the help of his friend Donkey and eventually manages to save her. The first encounter between the two does not run in the best way, because the princess was expecting a Prince charming and that is not what happened. The two end up falling in love and on the day of the wedding, the princess turns into an ogre forever. This article aims to analyze the Shrek character of the movie Shrek (2001). The interest in this character arose from the fact that this is totally different from what we are used to seeing in fairy tales. The main character being a horrible creature, turns out to be a hero and makes the public understand their values, seeing the character beyond their appearance. Therefore, the article is divided into two distinct points: in the first point we will discuss the great theme of children's literature, more specifically, fairy tales; Already in the second point, which is divided into two, we intend to analyze, first, the movie Shrek in general (discovering what their differences to the others) and subsequently analyze the protagonist, the Green Ogre.

## 2. The Children's Literature: Fairy Tales and Traditional Narratives

Children's literature is art, a phenomenon of creativity, representing the world, man and life through words. The literature represents for children and adults, the Magician, the fantasy, being the real communication to the imaginary world.

(COELHO, 2002, CIT. by FALCONI & FARAGO, 2015, p. 86) The entire literary work written for the smallest, can be read by the adult, unlike the literature for adults that only serves them. Thus, children's books can be read, not only by them, but also by young people and adults, as children's literature is for all ages. (CUNHA, 1997, CIT. by VERGOPOLAN & AZEVEDO, 2015, p. 3077).

In almost all children's literature, there is an appeal to fantasy and wonderful, because they are essential elements for the child to discover and understand the reality and the world. Writing without a defined time is a strategy to captivate the reader; In the case of children's literature This method is privileged, because it allows the child to develop their imagination and creativity. (RIBEIRO, 2015, p. 13) In this way, fairy tales can be defined as "fanciful stories whose person describes thoughts and dreams that in real life would be impossible to accomplish." (MARCELO, 2012, p. 12) The tales of wonderful characters arose with the primitive man. Although the theories that involve its origins are unclear, it can be stated that these tales were born from the oral transmission, the folkloric narrations and the popular tales. (MARCELO, 2012, p. 10) Thus, it is not known who was in fact the first person to narrate fairy tales, because they passed from mouth to mouth. What is known is that Charles Perrault was the first author to write children's storybooks. He listened to the narratives that the people counted and adapted them to the taste of the French court. (MARCELO, 2012, p. 11) In 1697, in France, Perrault publishes a collection of children's Tales of the name Tales of Mother Goose.

With this publication, the tales began to spread through France and other countries, "making them conquer space with society." (COELHO, 2010 cit. by RIBEIRO, 2015, p. 10). In the late Eighteenth century, beginning of the NINETEENTH century, thanks to the linguistic and Folklore studies made by the brothers Grimm, fairy tales return and are expanded by Europe and America. (COELHO, 2010, cit. by RIBEIRO, 2015, p. 10 and 11). All the material the brothers were able to gather, was published in 1819, with the title fairy Tales for children and adults. (RIBEIRO, 2015, p. 11) The success of this publication has paved the way for children's literature as we know it today. Rabbit (2010) states that when trying to find himself "The origins of the National historical reality, the researchers find the fantasy, the fantastic, the mythical [...] and a large children's literature emerges to enchant children from all over the world." (COELHO, 2010, cit. by RIBEIRO, 2015, p. 11). In the Nineteenth century, children's literature gained new tales at the hands of Hans Christian Andersen, considered the first "romantic" author to write stories for children. To compose his tales he was inspired by two sources "that of the popular literature conserved by the oral tradition or in manuscripts, and that of the real life that was offered to his eyes". (COELHO, 2010, RIBEIRO, 2015, p. 11).

We all know that for children, the imaginary world is much more attractive than the world we live in. Perhaps because in these fantastic worlds, everything is possible to happen (even the most surreal things). There are a mixture of real and imaginary facts that awaken in the reader the motivation to read and reread the tales, seducing him, involving him and

making bridges between his real experiences and the human dimensions suggested by the characters. Thus, the tale also promotes reflection on life. (RIBEIRO, 2015, p. 13) The tales give the possibility to children and adults to conceive strategies to deal with the problems surrounding them. (MARCELO, 2012, p. 12). In addition to helping children solve internal conflicts such as death or fear, they work as auxiliaries in the treatment of children who have suffered traumas. (MARCELO, 2012, p. 27). According to Bettelheim (2013):

The fairytale has a therapeutic effect, because the child finds a solution to their uncertainties through contemplation of what history seems to imply about their personal conflicts at that time of their life. The fairytale does not inform about the issues of the outside world, but rather on internal processes that occur at the heart of sentiment and thought. (BETTELHEIM, 2013, cit. by RIBEIRO, 2015, p. 15)

In the background, the child knows that these wonderful narratives are not real, but does not accept them as false, she intuitively separates everything in good and bad, to find the balance. (RIBEIRO, 2015, p. 15) This is because fairy tale characters are not good and bad at the same time, just as we humans are. This is a very typical feature of traditional tales, the non-existence of ambivalence. For the child, a person is good or bad, without means-terms. A sister is victorious and hardworking, the other vile and lazy. One is beautiful, the other ugly. (BETTELHEIM, 2013, cit. by RIBEIRO, 2015, p. 15). If we analyze a tale correctly, we easily perceive that evil "takes varied forms and comes always laden with power so that the good has a certain difficulty in overcoming it." (RIBEIRO, 2015, p. 32) That is why if we understand what represents good and evil, through these concepts, we can make our choices of attitudes and actions, determining what is right or wrong, good or bad, fair or unfair, positive or negative, dignified or undignified, pure or impure, loyal or disloyal, etc. (RIBEIRO, 2015, p. 32 and 33). In fairy tales, the conviction that doing evil does not compensate is a very persuasive method, which is why the wicked always end up losing and the good always ends up triumphing. However, it is not because the good prevails that it will promote a morality, but rather the fact that the child is identified with the heroes. It is through this identification that the younger people also live all the trials of the heroes and end up being happy when good wins evil. (RIBEIRO, 2015, p. 33)

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Another aspect that characterizes these wonderful tales is the fact that the stories are timeless, that is, normally, they present the typical clichés as "Once upon a time...", "There are many and many years...", "Summer morning...", which causes the child to explore his Imagination. The end of the narratives is

also marked by typical phrases, as is the example of "and lived happily ever after", which always points to a happy ending and helps the child to leave the world wonderful and return to the real world. (ZILBERMAN, 1981, cit. by COSTA, 2003, p. 15). The arguments of fairy tales always develop within the fantastic magic and have as axis centered a major existential problem. "Or rather, they have as problematic nucleus the essential achievement of the hero or the heroine, realization that, as a rule, is viscerally linked to the man-woman union." (JUVINO, 2010, p. 17) That is, (almost) all the tales revolve around the love between man and woman. In relation to the characters that compose these narratives are, tendentially, princesses, princes, dwarves, children, giants, witches, kings, etc.; As secondary characters there is the presence of the stepmother (who always does the role of evil), parents, grandmother, court of the King, workers, animals and animated objects, etc. (JUVINO, 2010, p. 17) It is common to associate modesty, patience, elegance and beauty, to the female figure, namely, to the princesses. Already the male figure, has a greater prominence, since it is always the hero. These characters are seen as intelligent, ambitious, courageous, strong, etc. While man amounts into society, since he faces a series of evidence to reach his goal, the woman assumes a more passive role and, therefore, traditional tales link the gender stereotype. Works such as "Snow White", "Sleeping Beauty" and "Cinderella" (...) contain some stereotypes, such as the idea of distinct roles between men and women in society, where men were presented as strong, manly, valiant, saving heroes of helpless maidens, Fragile and submissive, representing women. (BENSI, 2016, p. 6). Taking into consideration the spaces of action, we find another common point in all traditional fairy tales. "The space in which they are held are always, houses in the middle of the forest, forests, ancient castles, palace and places surrounded by enchantments". (JUVINO, 2010, p. 19). There is another common feature, which resides in its language filled with symbols and metaphors, giving a poetic sense to the expressions. (RIBEIRO, 2015, p. 22) In this way, fairy tales can be interpreted in different ways by several people or in different ways for the same person, at different times of their life. They speak directly to the soul of the human being, provoke anger, insecurity, pain, pride, strength, courage, motivation, because, we are the main character and are our internal images that are reflected in the images of the tale, with our emotional burden. (RIBEIRO, 2015, p. 23) Times change, evolve, and so fairy tales are no longer the same nowadays. The fairy tales have changed because we have changed, they have been accompanying us for centuries, exchanging clothes for each new generation, and do not seem to give signs of fatigue. (CORSO & CORSO, 2011, p. 210). In modern tales one can observe that there is a great tendency to resume old themes, that is, the present and the past come together to conceive new processes. (JUVINO, 2010, p. 25). In these narratives, the fabrication is initiated immediately, the facts narrated do not always obey the linearity, often counting with the use of flashbacks. The characters reappear through a satirical and critical perspective. (JUVINO, 2010, p. 25) The new and modern fairy tales are created through the imagination of the authors, contrary to what happened in the traditional tales that were collected from the oral tradition. (JUVINO, 2010, p. 25). The characters have now also undergone changes. The

individual character is incorporated into the collectivity and, therefore, the hero now becomes collective instead of individual, because in many cases the resolution of problems results from the collaboration of all. (JUVINO, 2010, p. 25)

Still about the characters, the woman has more and more prominence in the wonderful tales, now they are the heroines, warriors, strong, courageous and many of them no longer have as main objective to marry a prince. An example of this are the various Disney princesses, such as Pocahontas or Mulan, which, even though it is a cinematic narrative, is still a fairy tale:

Well, instead of looking for an essence of fairy tales, of their alleged intrinsic properties, we can say that they adapt to the new audiences and the New times. And also that his last metamorphosis has been the addition of certain elements of the novel, creating an intimate fairy tale, where the characters are complex, and the journey of growth is both in the effective achievements and in the development of control of oneself, in subjective growth. (CORSO & CORSO, 2011, p. 209)

### 3. Shrek: Modernization and New Paradigms

Shrek (2001) is a film adaptation that was based on William Steig's Tale *Shrek* (1990). The film is an authentic contemporary fairytale, because it has nothing to do with the traditional tales we are accustomed to, where the princesses are fragile and dream that their enchanted princes save them from this world. Corso and Corso (2011) noticed that "We are facing something new, which we will call "intimate fairy tale". In this, on a fairytale skeleton, a contemporary stuffing is placed, an addition to the traditional tale, because now the inner life – including frustrations, traumas, fears and desires, including the inadmissible – of the characters finds a Representation. " (CORSO & CORSO, 2011, p. 203)

There are several aspects that prove that we are facing a tale that breaks with the patterns, starting with the soundtrack chosen by the creators. The songs are "... Always calling the child's attention, giving more vivacity and agility to the scenes. " (CORRÉA, 2006, p. 80). To prove the remaining aspects of rupture, we will analyze the cinematographic work through some of the categories of the narrative and I will highlight some episodes of the film to help in understanding the differences. Analyzing Shrek through the categories of the narrative, we can verify that, as for the action, the film presents a single narrative (we do not have the presence of analepses or prolepses) which is: Shrek wishes to return to his swamp without the wonderful creatures to populate it, but for that Farquaad tells him that he will have to save a princess from the clutches of a terrible dragon. Shrek accepts and will save her, but his goal of reconquering the swamp changes when he falls in love with Fiona. As we can see in the tale *The Sleeping Beauty* of the Grimm Brothers. We have several prolepses as "after many, many years", "past the Hundred Years", that is, in traditional tales is common there are several indents or advances in time, so that it becomes easier for the Reader understand the story; This is something that doesn't happen in Shrek. As for the physical space, we can verify that the action takes place in four different places. The first place is the

swamp where the ogre lives, the second is the castle of Farquaad, the third is the castle where Fiona is trapped and the last space, is the forest/woods that Shrek, Fiona and Donkey cross to return to Duloc. In fairy tales, the space of action boils down to one or two distinct places, as is the case of *Sleeping Beauty* in which the action takes place only in the castle. However, despite this difference, the spaces of the film are very similar to those of traditional tales, because they always run in "... Woods, ancient castles, palace and places surrounded by enchantments. " (JUVINO, 2010, p. 19).

The characters are the difference that most emphasizes in view, both by their physical and psychological portrait. Starting from speaking of Fiona, one of the main characters, this one suffers from a terrible curse: During the day is a beautiful princess, but at sundown it turns into an ugly and green ogre. Fiona is as beautiful as the other princesses and seems to want the same as the rest, to find love. So far it all indicates that this presents all the common characteristics of a princess, however, with the unfolding of history we can perceive that this is fearless, courageous and "... It is nothing fragile, dormant, nor passive. " (CORSO & CORSO, 2011, p. 191) . The character begins to give us indications that it does not resemble the typical fairy tale princess, in the scene where this, donkey and Shrek are going to Farquaad's castle. At a given moment, Shrek, being the ogre who is, does not behave, and Donkey tells him that it is not manners to behave in front of a princess, however, to the surprise of the present, it releases an even higher burps. Donkey indignant with the situation responds "She's still worse than you are! (addressing Shrek), "The ogre claims not to have thought that the princess would do such a thing, and this ends up answering that we should not judge people before we know them. Corso and Corso (2011) think that "Comparing with *Beauty and the beast*, we could say that, at its core, Fiona is more beast than Bela: She is rude and her true beauty is the interior; (...) Even when she is in the form of a princess she is strong, good-natured and Little piggy as an ogre. "(CORSO & CORSO, 2011, p. 193)

These are characteristics and behaviors that we are not accustomed to seeing on the part of a princess, which proves to us, with all certainty, that we are facing a character with very specific characteristics.

Donkey is another of the protagonists, the best friend that Shrek could find. It is a very fun character, always with something to say and ready to help a friend. Both he and Shrek are seen as strangers, not for them a talking donkey and a horrendous ogre. If we think of Shrek as the brave knight who will save the princess, then this should do it on a white horse. Instead, the ogre has as his friend a donkey who can't stop talking. With this character we have more proof of how this is a film that escapes the clichés of the fairy tales, because "... Nothing is farther from a fiery white horse than a small, frightening and annoying donkey. " (CORSO & CORSO, 2011, p. 191). Despite the dragon that protects the tower where Fiona is a secondary character, also he, or rather, she has much to tell her. The dragon has always been seen as a fierce animal whose only role in the stories, is to hinder the task of the heroes to save their maidens. In this filmic narrative, the case changes as a figure, because even though it initially shows

itself as the typical cruel animal, it later reveals itself as a character with feelings and emotions and ends up helping Shrek. In this way, the creators gave more prominence to the one who usually terrorizes the characters of the stories, but as if that were not enough, they still made it more innovative, not this dragon a female who falls in love the donkey. Corso and Corso (2011) state that the... QBD and the donkey constitute such a bizarre couple, beside which the green ogres, who at least resemble each other, seem quite banal. " (CORSO & CORSO, 2011, p. 194).

One more aspect that proves the difference of this universe. Analyzing some episodes of the film, there are several scenes that demonstrate that we are facing a narrative out of the ordinary, not Shrek a parody, part of the ridicule of all the clichés of the tales of tradition, as well as of their consecrated versions by the Disney Studios, to restore the strength of fantasy, making us go straight into what we were initially called to question. (CORSO & CORSO, 2011, p. 191). The film begins with the character Shrek reading a fairytale, in the bathroom, where he comes across the typical phrase "Once upon a time a beautiful princess, but she suffered from a terrible curse that could only be broken by the kiss of true love..." , this ironizes the narrative by saying "as if it were possible" and ends up tearing the page of the book. It is from this moment that we realize that the film will have nothing to do with the traditional tales, but it will rather be a movie full of irony, sarcasm and humor. But this is a different mood than the one we're used to seeing in traditional tales, because when that happens it is a coarse and repetitive humor, focusing in general on foolishness, inability to learn and rarely advance from this point. For example, they picture a very dumb character and their story is to insist on all their mistakes, while the others ridicule or take advantage of it. (CORSO & CORSO 2011, p. 204) In this case, the humor present in Shrek is more "clever and daring" (KOBALL, 2004, CIT. by CORRÊA, 2006, p. 105). After the ogre frightened those who entered his swamp to capture it, the film shows us a scenario where several characters from the fairy tales are trapped. It is then that we find the first references to other narratives. In the scene you can see the Seven Dwarfs of Snow White and the Seven Dwarfs, the Pinocchio, the family of bears of the history of Golden Caracolinhos and the Three Bears, the Three Little Pigs, among others. According to Corrêa: "The participation of other characters of the old parodied fairy tales in various scenes of the film, although with less expression in the plot, contribute to compose the frame of criticism to the world of cinema." (CORRÊA, 2006, p. 79). A few minutes ahead, the Seven dwarfs appear at Shrek's house with Snow White in a coffin, the bad Wolf of the Red Riding Hood appears in Granny's bed and many other fairy-tale characters appear in the swamp. Once again we have the presence of several characters from other traditional tales.

Another well-known reference can be found when one of Farquaad's helpers enters the room with a magical mirror. The king walks up to him and tells him "Mirror, my mirror, will there be more perfect kingdom than mine?", with no doubt that we have an allusion to the tale of Snow White and the Seven Dwarfs. The Magic Mirror responds to you then that for this being King you will have to marry one of the three princesses

that will show you: Snow White, Cinderella or Fiona. In introducing the princesses we can prove, again, that the film often resorts to parody, since the Mirror describes Cinderella as a girl who "likes sushi and hot dipping baths" and describes Snow White as a girl who "only Clothes brand clothing (...)" lives with seven men, but is not an easy woman. " In these descriptions we can prove the existence of irony and sarcasm, but above all, reference that are not intended for children, because despite the film being made to think of them, some of the jokes, were made to think of the adult audience who will watch the film with The youngest. (CORSO & CORSO, 2011, p. 203). In another episode, more properly, when the protagonist (Shrek) arrives at the castle of Farquaad, he notices that the castle is quite high. Is it then that the ogre says "does he want to compensate for anything?", referring to the fact that the king is a very small creature and hence he wants to have a huge castle. Again we have the presence of jokes destined to the older audience, because children do not have the ability to decipher what the character meant by this phrase. When they arrive at the castle to rescue Fiona, the donkey asks "So where is this annoying creature that spits fire? (referring to the Dragon) "to what Shrek replies" Inside waiting to be saved (referring to the princess) "and laughing. In this sentence the character ridicules the princess, proving that she is only doing it to reclaim her swamp and not because she likes it. We can thus see that Shrek has different life goals than finding love, marrying and being happy forever. Now this shows that The theme of the search for a true love that appears in countless fairy tales, such as Sleeping Beauty, Rapunzel, Cinderella, are reused, but with a differentiated focus and a more current and dynamic approach, which meets what children like to watch. (CORRÊA, 2006, p. 75). When the ogre arrives in the princess's room, she is lying in bed and waits anxiously for her savior's kiss, but this one shake her trying to wake her. Fiona says to her "(...) I should take my lap, jump out the window and get down a rope on a white horse "to what the ogre says" You've been thinking about this for a long time, haven't you? ", it is at this moment that we realized that the Princess longed for a perfect prince to save her from Claws of that Dragon and live happily ever after, just as it does in other fairy tales. Later, when trying to get out of the castle the princess asks "but what kind of knight did I leave?" to which Shrek replies "One as there is not." This is an answer that, indirectly, is more proof that this is not a film equal to so many others and that "... Fairy tales, including their magic and their incurable romanticism, do not die, just transform. " (CORSO & CORSO, 2011, p. 191). After saving, Fiona says, "You know how these things are. A princess trapped in a tower, guarded by a dragon, is saved by a valiant knight and then gives the kiss of true love. " Hearing this, donkey questions her "Do you think he is your true love?" to which he replies "well... Of course! " Shrek and donkey laugh at the situation. In this episode, the characters are ridiculing the fact that, in the short stories, the Princesses fall in love with their savior, without first knowing it. Second Corso and Corso (2011) In the same way that magic must seduce children to be accepted, romantic love, which was once satisfied only with the fulminant impact of beauty or courage, now also follows devious paths. (CORSO & CORSO, 2011, p. 191). That's why in Shrek the two only fall in love during the journey, where they realize they have much in common and do not fall in love at first sight. The scene where

Fiona sings with a bird in the forest, refers to Snow White and the Seven Dwarfs, as she also sings with the animals of the forest. However, what seemed to be a beautiful scene of friendship between animals and humans, ends, once the bird "blows" when Fiona reaches the highest grades, situation that ridicules the scene of the traditional tale.

We find another reference when the characters are challenged by a man who wants to save the princess from the Green Monster. So, this one starts by saying "to the rich I shoot and give to the poor", and we without doubt have a reference here to Robin Hood. At this moment Fiona defeats all the men who are with him, showing to be a strong and courageous princess, the inverse of the "... Helpless, fragile, submissive maidens..." (BENSI, 2016, p. 6) that the princesses of traditional tales present. At the wedding scene, Farquar ridicules the fact that Shrek was in love with the princess, and implied that a maiden like her would never fall for an ugly ogre like him. The truth is that in traditional fairy tales this would be impossible, however, this is not the case, Fiona chooses to be happy with Shrek and live forever as an ogra, thus ending up accepting his true essence. For Corso and Corso (2011), The great villain of Shrek's films is falsehood, the appearance he deceives. (...) The real hero of the film is an intelligent love, that respects the desires of the other,... that perceives the failures of being loved and enables each one to cherish as it is, how he lives and how he wants to be. (CORSO & CORSO, 2011, p. 193). When Fiona and Shrek marry, several characters appear from other tales, and again there is a reference to Cinderella when one of the fairies transforms an onion and some mice into a wagon pulled by beautiful white horses. Still in this scene, Snow White and Cinderella vie for the bride's flower bouquet, illustrating, once again, the humor that the film presents. The film narrative ends with a great book of stories to be closed and with the phrase "and they lived ugly forever", which also is a rupture of the traditional phrase "and lived happily ever after".

2.2 Shrek: A different prince

In traditional fairy tales the ogres are often anthropophagous, with frank preference for child meat. Here, this condition only exists as stigma, the film plays a lot with it, because, despite strong and crude, Shrek is a great heart and only uses the fear that instils to try to live in peace. (CORSO & CORSO, 2011, p. 209) Shrek is a character that breaks with the stereotyped princes who have been accompanying us for several years in fairy tales. Since its physical characteristics, its motivations and behaviors, everything is different in this protagonist. Starting with the physical aspect, Shrek is a great green ogre, nothing Beautiful in the eyes of those who see him for the first time. It has an exaggerated belly, large hands, its ears appear trumpets, its nose is shapeless, its teeth are crooked (PESSONI, PINA, SOUZA & OLIVEIRA, 2011, p. 33), finally, "aesthetically speaking, has the characteristics of the ogre, carnivalized". (PESSONI, et. al., 2011, p. 33). As we can see from this description, Shrek does not present the classic aesthetic standards of beauty that we see represented in other princes, for classic heroes are beautiful, possess a body modeled by muscles, live in conjunction with society, and are not monsters that terrify everyone. (PESSONI, et. al., 2011, p. 37). Regarding his psychological portrayal, the ogre does not compare to the traditional ogres that are insensitive, guided by his instincts and, therefore, resemble animals. Shrek has the

ability to feel emotions that we normally attribute to humans; Their rationality and Sensibility is closer to man than to other ogres. (PESSONI, et. al., 2011, p. 37 and 38). Comparing Shrek to the typical princes, the truth is that we find some similarities as the fact that they are strong, courageous and fearless. But this is the only resemblance between them, not the green ogre a "true antihero". (CORRÉA, 2006, p. 83). Shrek, although initially not showing, is sensitive, has a good heart and does not hurt anyone. His behaviors, especially while in his swamp, are very funny in the eyes of the little ones. Shrek has no manners, he has disgusting eating habits, loose gases and burps, plays in the mud, etc. The fact that the protagonist acts in an antisocial way to the other characters has an explanation. Even though it possesses the psychological characteristics of a human being, man refuses to know them by always ending up with his grotesque appearance. In this way, Shrek is obliged to live isolated in his swamp and that's why he keeps all those approaching. (PESSONI, et. al., 2011, p. 37) The same happens when this one knows donkey. The talking animal tries to get close to Shrek and he pushes him away, scaring him, because it's something he's already used to doing, and so I don't even think Donkey can be his friend.

There are two specific episodes in the movie that show that Shrek is disgusted that people don't really want to know him and only judge him for how he looks. The first episode takes place on the way to Fiona's castle. Donkey tells Shrek that he should kill the dragon "like an ogre scene", that is, brutally like an ogre always acts. That's when Shrek compares to an onion. According to Silva (2010), "Shrek's goal was to make an analogy between ogre and onion, emphasizing that onions have layers. In order to reach the center and thereby know the intimate of an ogre, it is necessary to remove the shells that make up its identity. (SILVA, 2010, p. 88). Only then could people see the ogre beyond its appearance.

The other episode is when Donkey and Shrek are looking at the stars. The protagonist says he is seeing some drawings in the sky to which Donkey replies that they are just stars and Shrek adds that "sometimes things are not quite what they seem", again implying that he is not what People think of him. This can be seen a few seconds later when the ogre says, "I don't have problems, okay? The world seems to have problems with me. People look at me and start "Oh help, run away, a big, stupid and ugly ogre" they judge me without even knowing me so it's better to be alone. This is where the beginning of the great friendship between the two is born.

Such a scene portrays that when the defect of the stigmatized person is perceived, it seems likely that he feels that being among "normal" beings exposes him, makes him suffer even more from the rejection of the other. (SILVA, 2010, p. 90)

After his swamp is invaded by several fairytale creatures, Shrek sets a goal to recover it at all costs. Here we have one more big difference between the ogre and the traditional princes, because unlike them, whose goal is to save a princess and marry her, Shrek's goal goes completely beyond the assumption. Although the protagonist eventually has to save a princess, this is not the focus of the narrative, but only one thing that happened by chance.

When Shrek truly gets to know Fiona, he drops his guard and allows the princess to approach him. In this way, "his mood, which initially was merely sarcastic in order to keep his distance, to distance himself from the other, becomes playful, lighter." (CORSO & CORSO, 2011, p. 191).

#### 4. Conclusion

Children's literature is an art that can be admired by all ages. Despite being an area with a greater focus on children, children's literature can be read by all types of audiences. For the little ones, the imaginary world is more attractive than the reality in which we live. This is because in these fantastic worlds, everything can happen, even the most absurd and extraordinary things. This is why in the vast majority of children's literature, there is the appeal to the wonderful. The presence of the various fantastic elements allows the child to understand and solve various problems within to find balance. This, when often identified with the characters, creates bridges between their experiences and what is happening in the narratives, facilitating the understanding of possible conflicts.

Fairy tales, so that they could reach us as we know them today, have undergone several changes. First, they ceased to be transmitted orally and began to be written together by the author Charles Perrault in the late 17th century. Later, in the nineteenth century, the Grimm brothers managed to gather another series of tales. Hans Christian Andersen, on the other hand, created tales based on existing ones. All of these authors contributed to making it possible today to read and reread every fairy tale. Today there is living evidence of how fairy tales have evolved and the traditional patterns that existed in them begin to fade. Tales in which princesses are no longer submissive to man, but warriors and fighters, tales in which the characters are more peculiar and have different life goals, tales

in which the inner beauty matters more than the outer, tales in which an ogre is the hero. Shrek is all this in one movie, nothing in it is traditional, everything is a complete break of the standards. The film has the presence of various moments of irony, sarcasm and humor that is often not understood by the smallest audience. The ridicule of many traditional aspects is very abundant, as is the example of the princess's ridicule at the moment when Shrek and Donkey will save her.

The film narrative also has the presence of references to other fairy tales, as appear in the action Snow White, Cinderella, the Seven Dwarfs, among other characters.

Shrek is not the typical prince all maidens wish to marry, he is an ugly, fat ogre, he has no manners and his greatest desire is to be alone in his swamp. However, the character is much more than what she looks like and that is what makes her special and different from the others. Inside, the ogre is lovely, protective, affectionate and eventually falls in love with a princess. Fiona also by no means meets traditional standards, she is brave strong and in her true essence she is also an ogre. In addition to all these tears, the film still carries a very important message: we must not judge people by their appearance, they are much more than green skin or a big nose, they are people with feelings, desires and values. The film portrays that very well, after all Shrek and Fiona are much more than simple ogres. Shrek has learned to cope with the fact that people are constantly excluding him from society and has learned to do so with courage and good humor; Fiona has learned that happiness is not in appearance, but in those who truly love us, and therefore agrees to spend the rest of her life as an ogre and marry Shrek. In conclusion, we can clearly state that the traditional tales and the film adaptations continue to be present and very important in children's education and a actual research guideline in Comparative Literature Studies.

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