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Grimm Legacies

In the darksome depths of a thick forest lived Kalyb
the fell enchantress. Terrible were her deeds, and few

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there were who had the hardihood to sound the brazen trumpet which hung over the iron gate that barred the way to the Abode of Witchcraft. Terrible were the deeds of Kalyb; but above all things she delighted in carrying off innocent new-born babes, and putting them to death. And this, doubtless, she meant to be the fate of the infant son of the Earl of Coventry, who long long years ago was Lord High Steward of England. Certain it is that the babe's father being absent, and his mother dying at his birth, the wicked Kalyb, with spells and charms, managed to steal the child from his careless nurses. But the babe was marked from the first for doughty deeds; for on his breast was pictured the living image of a dragon, on his right hand was a blood-red cross, and on his left leg showed the golden garter. And these signs so affected Kalyb, the fell enchantress, that she stayed her hand; and the child growing daily in beauty and stature, he became to her as the apple of her eye. Now, when twice seven years had passed the boy began to thirst for honourable adventures, though the wicked enchantress wished to keep him as her own.

English Fairy Tales

A lush treasury of 19 fairy tales that generations of children have grown up on, lushly illustrated by Diane Goode.

The Cloak of Dreams

This is a short fairy tale that introduces the concepts involved in fluid mechanics. It helps build an intuitive

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understanding, without any equations, symbols, or story problems. This intuition lays the foundation for further problem solving and success in physics. Once you understand the concepts and can reason about them logically, applying the equations becomes much easier. This story is geared towards the content covered in an AP physics or an introductory college course, but rather than inundate you with equations it simply focuses on the ideas in an engaging, entertaining way. If you plan to take a physics class, this will help you prepare. If you hate physics, this might be interesting and help you learn some of the fundamental ideas. The story introduces these fundamental concepts: Buoyancy Flow Rate Archimedes' Principle Pressure

Fluid Mechanics: a Fairy Tale

This book is a collection of traditional German fairy tales and fables, deliberately transformed into utopian narratives and social commentary by political activists in the Weimar Republic (1919-1933). Against a backdrop of financial and political instability, widespread homelessness, and the reformation of public institutions, numerous gifted writers such as Berta Lask, Kurt Schwitters, Hermynia zur Mühlen, Oskar Maria Graf, Bruno Schönlink, and Joachim Ringelnatz responded to the need for hope among the common people by creating fairy tales and fables that offered a new and critical vision of social conditions. Though many of their tales deal with the grim situation of common people and their apparent helplessness, they are founded on the principle of

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hope. This revised edition includes over 50 illustrations by contemporary international artists who reveal how similar the Weimar conditions were to the conditions in which we presently live. In this respect, the Weimar fairy tales and fables have not lost their spirit and significance.

Speaking Out

From Cinderella to comic con to colonialism and more, this companion provides readers with a comprehensive and current guide to the fantastic, uncanny, and wonderful worlds of the fairy tale across media and cultures. It offers a clear, detailed, and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy-tale studies, media studies, and cultural studies, addressing, among others, issues of reception, audience cultures, ideology, remediation, and adaptation. Examples and case studies are drawn from a wide range of pertinent disciplines and settings, providing thorough, accessible treatment of central topics and specific media from around the globe.

Gingerbread

Provides alphabetically arranged entries on folk and fairy tales from around the world, including information on authors, subjects, themes, characters, and national traditions.

Fairy-Tale Films Beyond Disney

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Where did Cinderella come from? Puss in Boots? Rapunzel? The origins of fairy tales are looked at in a new way in these highly engaging pages. Conventional wisdom holds that fairy tales originated in the oral traditions of peasants and were recorded for posterity by the Brothers Grimm during the nineteenth century. Ruth B. Bottigheimer overturns this view in a lively account of the origins of these well-loved stories. Charles Perrault created Cinderella and her fairy godmother, but no countrywoman whispered this tale into Perrault's ear. Instead, his Cinderella appeared only after he had edited it from the book of often amoral tales published by Giambattista Basile in Naples. Distinguishing fairy tales from folktales and showing the influence of the medieval romance on them, Bottigheimer documents how fairy tales originated as urban writing for urban readers and listeners. Working backward from the Grimms to the earliest known sixteenth-century fairy tales of the Italian Renaissance, Bottigheimer argues for a book-based history of fairy tales. The first new approach to fairy tale history in decades, this book answers questions about where fairy tales came from and how they spread, illuminating a narrative process long veiled by surmise and assumption.

The Fairy-Tale Detectives (The Sisters Grimm #1)

The Enchanted Screen

"ExhilaratingA wildly imagined, head-spinning, deeply

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intelligent novel." - The New York Times Book Review "[W]ildly inventive...[Helen Oyeyemi's] prose is not without its playful bite." -Vogue The prize-winning, bestselling author of *Boy, Snow, Bird* and *What Is Not Yours Is Not Yours* returns with a bewitching and imaginative novel. Influenced by the mysterious place gingerbread holds in classic children's stories, beloved novelist Helen Oyeyemi invites readers into a delightful tale of a surprising family legacy, in which the inheritance is a recipe. Perdita Lee may appear to be your average British schoolgirl; Harriet Lee may seem just a working mother trying to penetrate the school social hierarchy; but there are signs that they might not be as normal as they think they are. For one thing, they share a gold-painted, seventh-floor walk-up apartment with some surprisingly verbal vegetation. And then there's the gingerbread they make. Londoners may find themselves able to take or leave it, but it's very popular in Druhástrana, the far-away (or, according to many sources, non-existent) land of Harriet Lee's early youth. The world's truest lover of the Lee family gingerbread, however, is Harriet's charismatic childhood friend Gretel Kercheval —a figure who seems to have had a hand in everything (good or bad) that has happened to Harriet since they met. Decades later, when teenaged Perdita sets out to find her mother's long-lost friend, it prompts a new telling of Harriet's story. As the book follows the Lees through encounters with jealousy, ambition, family grudges, work, wealth, and real estate, gingerbread seems to be the one thing that reliably holds a constant value. Endlessly surprising and satisfying, written with Helen Oyeyemi's inimitable style and imagination, it is a true feast for

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the reader.

Fairy Tales

For centuries fairy tales have been a powerful mode of passing cultural values onto our children, and for many these stories delight and haunt us from cradle to grave. But how have these stories become so powerful and why? In *When Dreams Came True*, Jack Zipes explains the social life of the fairy tale, from the sixteenth century on into the twenty-first. Whether exploring Charles Perrault or the Brothers Grimm, Hans Christian Andersen or *The Thousand and One Nights*, *The Happy Prince* or *Pinocchio*, L. Frank Baum or Hermann Hesse, Zipes shows how the authors of our beloved fairy tales used the genre to articulate personal desires, political views, and aesthetic preferences within particular social contexts. Above all, he demonstrates the role that the fairy tale has assumed in the civilizing process—the way it imparts values, norms, and aesthetic taste to children and adults. This second edition of one of Jack Zipes's best-loved books includes a new preface and two new chapters on J.M. Barrie's *Peter Pan* and E.T.A. Hoffman's *The Nutcracker* and the *Mouse King*.

Fairy Tale as Myth/Myth as Fairy Tale

Acclaimed author Graham Joyce's mesmerizing new novel centers around the disappearance of a young girl from a small town in the heart of England. Her sudden return twenty years later, and the mind-bending tale of where she's been, will challenge our

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very perception of truth. For twenty years after Tara Martin disappeared from her small English town, her parents and her brother, Peter, have lived in denial of the grim fact that she was gone for good. And then suddenly, on Christmas Day, the doorbell rings at her parents' home and there, disheveled and slightly peculiar looking, Tara stands. It's a miracle, but alarm bells are ringing for Peter. Tara's story just does not add up. And, incredibly, she barely looks a day older than when she vanished. Award-winning author Graham Joyce is a master of exploring new realms of understanding that exist between dreams and reality, between the known and unknown. *Some Kind of Fairy Tale* is a unique journey every bit as magical as its title implies, and as real and unsentimental as the world around us.

Lucky Hans and Other Merz Fairy Tales

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Why Fairy Tales Stick

In his latest book, fairy tales expert Jack Zipes explores the question of why some fairy tales "work" and others don't, why the fairy tale is uniquely capable of getting under the skin of culture and staying there. Why, in other words, fairy tales "stick." Long an advocate of the fairy tale as a serious genre with wide social and cultural ramifications, Jack Zipes here makes his strongest case for the idea of the fairy tale not just as a collection of stories for children but

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a profoundly important genre. *Why Fairy Tales Stick* contains two chapters on the history and theory of the genre, followed by case studies of famous tales (including Cinderella, Snow White, and Bluebeard), followed by a summary chapter on the problematic nature of traditional storytelling in the twenty-first century.

The Routledge Companion to Media and Fairy-Tale Cultures

" Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as *Beauty and the Beast*, *Snow White and the Seven Dwarves*, and *Rumpelstiltskin* have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's *Snow White* as an expression of American male individualism, film and literary interpretations of L. Frank Baum's *The Wizard of Oz* as critiques of American myths, and Robert Bly's *Iron John* as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

Why Fairy Tales Stick

The Fairy Tales of Madame d'Aulnoy, were an immediate success and were reprinted numerous times during the eighteenth century, both inside and outside of France. These fairy tales appeared at the beginning of a period in which the fairy tale itself was very popular in France. The success of Madame d'Aulnoy's fairy tales may be traced to her use of a popular genre and themes; to a lively style; and to a structure that embodied the transformation taking place in the French outlook of the beginning of the eighteenth century. Although the genre of Madame d'Aulnoy's fairy tales is formally the conte, these fairy tales are more like the dominant prose fiction. Love is the most important theme in the Contes des fees, and it is treated there as it was in the nouvelle/roman of the time. Travel and utopias are themes found in these fairy tales which will be more fully developed by the eighteenth century. The presentation of animals recalls the long seventeenth-century debate over the rational capabilities of animals, a debate that continued well into the eighteenth century. Nature is seen as a courtier at Versailles would know it. The epic hero of the seventeenth century seems to have become much more passive, but the appearance of hidden resources within him assures the continuance of the process of transformation and renewal which the Contes des fees present.

Fairy Tales and the Art of Subversion

A follow up to the bestselling The Great Nursery

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Rhyme Disaster. Fairy tales have never been funnier than in this outrageously silly picture book! Once upon a time there lived an old Big Bad Wolf. He no longer has any huff and puff to blow down the Three Little Pigs' houses so he scampers off into the pages of the Fairy Tale book to find a new one. He tries one tale after another, but things never quite work to plan. Will he find a fairy tale that suits him perfectly? With all the well-known and well-loved fairy tales, including Cinderella, Sleeping Beauty, Rapunzel, Jack and the Beanstalk, and Goldilocks and the Three Bears. 'It's madness and mayhem which results in a very funny, laugh out loud book.' The Bookbag <http://www.davidconwaychildrensbooks.co.uk/>

Some Kind of Fairy Tale

Fans of fractured fairy tales will be delighted to discover the fantasy, mystery, adventure, and humor in the beloved New York Times bestselling Sisters Grimm series by Michael Buckley, now with new cover art. As featured on NBC's The Today Show, the nine wildly popular books are favorites around the world. They were among the first books to bring a distinctly girl-power spin to fairy tales—a spin taken up by hit movies and shows TV such as Once Upon a Time, Grimm, and Maleficent, the bestselling book series The Land of Stories, and other. New covers will appear on book one, The Sisters Grimm: The Fairy-Tale Detectives; book two, The Sisters Grimm: The Unusual Suspects; and book three, The Sisters Grimm: The Problem Child. Books four through nine will be available in revised editions soon. ? In this first book

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in the series, orphaned sisters Sabrina and Daphne are sent to live with their recently discovered grandmother, Relda Grimm. The girls learn that they are descendants of the Brothers Grimm, whose famous tome of fairy tales is actually a history book. The girls are pitted against a giant, who has been rampaging through town. But who set the giant loose in the first place? Was it Mayor Charming (formerly Prince Charming), who has plans to get his kingdom back? The Three Not-So-Little Pigs, now working as police officers? Or a giant-killer named Jack, currently working at a Big & Tall store? With an irresistible combination of adventure and imagination, the Sisters Grimm series injects classic fairy tales with modern day sensibilities and suspense, creating a fantastical combination readers of all ages will love. “Kids will love Sabrina and Daphne’s adventures as much as I did.” —Sarah Michelle Gellar, star of Buffy the Vampire Slayer and I Know What You Did Last Summer “Adventure, laughs, and surprises kept me eagerly turning the pages.” —R. L. Stine, author of the Goosebumps series “Why didn’t I think of The Sisters Grimm? What a great concept!” —Jane Yolen, award-winning author “Terrific, head-spinning series . . . Rich in well-set-up surprises and imaginatively tweaked characters, this tongue-in-cheek frolic features both a pair of memorable young sleuths and a madcap plot with plenty of leads into future episodes.” —Kirkus Reviews, starred review “Enormously entertaining, the book takes the fractured fairy-tale genre to new heights.” —Time Out New York Kids “An idea that will make other children’s book writers, and tons of aspiring ones, kick themselves for not thinking of it first.” —The San Antonio Express-News “A page-

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turner that incorporates humor, tension, suspense and a wild cast of characters, readers will have trouble putting this novel down." —The Dallas Morning News "Quirky and reasonable characters, engaging writing, fresh fairy tale references, and a very real fantasy setting." —The Raleigh News and Observer, "Most Promising New Series" "The twists and turns of the plot, the clever humor, and the behind-the-scenes glimpses of Everafters we think we know, will appeal to many readers." —Kliatt, starred review

The Complete Grimm's Fairy Tales

A wizard's hat blows into town, changing people into different animals when it lands on their heads.

The Fairy Tales of Madame D'Aulnoy

In his latest book, fairy tales expert Jack Zipes explores the question of why some fairy tales "work" and others don't, why the fairy tale is uniquely capable of getting under the skin of culture and staying there. Why, in other words, fairy tales "stick." Long an advocate of the fairy tale as a serious genre with wide social and cultural ramifications, Jack Zipes here makes his strongest case for the idea of the fairy tale not just as a collection of stories for children but a profoundly important genre. Why Fairy Tales Stick contains two chapters on the history and theory of the genre, followed by case studies of famous tales (including Cinderella, Snow White, and Bluebeard), followed by a summary chapter on the problematic

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nature of traditional storytelling in the twenty-first century.

Fairy Tales Every Child Should Know

In his successful *Creative Storytelling*, Jack Zipes showed how storytelling is a rich and powerful tool for self-expression and for building children's imaginations. In *Speaking Out*, this master storyteller goes further, speaking out against rote learning and testing and for the positive force within storytelling and creative drama during the K-12 years. For the past four years, Jack Zipes has worked with the Neighborhood Bridges Program of the Children's Theatre Company of Minneapolis, taking his storytelling techniques into inner-city schools. *Speaking Out* is in part a record of the transformations storytelling can work on the minds and lives of young people. But it is also a vivid and exhilarating demonstration of a different kind of education - one built from deep inside each child. *Speaking Out* is a book for storytellers, educators, parents, and anyone who cares about helping kids find within themselves the keys to imagination.

The Great Fairy Tale Tradition

In his latest book, fairy tales expert Jack Zipes explores the question of why some fairy tales "work" and others don't, why the fairy tale is uniquely capable of getting under the skin of culture and staying there. Why, in other words, fairy tales "stick." Long an advocate of the fairy tale as a serious genre

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with wide social and cultural ramifications, Jack Zipes here makes his strongest case for the idea of the fairy tale not just as a collection of stories for children but a profoundly important genre. *Why Fairy Tales Stick* contains two chapters on the history and theory of the genre, followed by case studies of famous tales (including Cinderella, Snow White, and Bluebeard), followed by a summary chapter on the problematic nature of traditional storytelling in the twenty-first century.

Relentless Progress

The first compilation of the full first-edition texts of the classic fairy tale collections by Joseph Jacobs, with Jacobs' original prefaces and annotations. * Reprints Jacobs' original versions of these 87 classic tales exactly as they were first published more than a century ago * Illustrated with the original block prints by John Batten

The Great Fairy Tale Disaster

This story is about a young boy with a pure heart who was chosen by an old man - The Guardian of The Magic Stick - to destroy a huge ugly giant that was terrorizing the local village in the valley of Santar. Farmer John awoke one morning to find some of his goats and sheep missing. Farmer John noticed huge foot prints and an awful smell filled the air. As Farmer John searched for his missing animals he soon discovered others were missing animals as well, and some reported that they could feel the ground shake

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and the smell was very unpleasant. Then Farmer John realized the legend that he had heard about as a young boy was true, and now the giant was in the valley of Santar. Farmer John called a meeting and all of the village people showed up. That is where the story of Billy and The Magic Stick begins. As Farmer John spoke about what had happen and about the legend he heard as a small boy, the towns people shouted, "What legend?" At that moment a voice came from the back of the crowd. Everyone turned to see who was speaking, and there stood an old man with long silver hair and a beard to match. In his hand was a strange looking stick, he had appeared like magic. The old man begin to speak, "The legend is true, and the giant will take more than your animals, he will take your children as slaves, and force them to dig for silver and gold. We must stop the giant before it is too late. I have been sent to find the one who can destroy the giant. He must have a pure heart." The old man raised his strange looking stick and pointed it toward the mountain where the giant lives, the stick starts to shake and move in his hand. Then The Magic Stick stopped pointing a bright beam of light straight at Billy Harper. "Billy, you are the chosen one!" and the old man laid The Magic Stick in Billy's hands. "You were chosen for your pure heart and your kindness to other people and the wild animals. You can only use The Magic Stick to help others and protect the wild animals of the forest". The people were stunned that The Magic Stick had chosen such a small boy to destroy the giant. They quickly turned to ask the old man - why, but he was gone. Just like magic, he had disappeared. From here the story reveals the power of The Magic Stick and the journey that Billy must

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take. The Magic Stick will protect Billy and provide all his needs. Magic characters will appear in Billy's journey, to assist him in defeating the giant. The story is action packed from start to finish and has already proven to hold young and old alike, spellbound.

The Blue Fairy Book

The Enchanted Screen: The Unknown History of Fairy-Tale Films offers readers a long overdue, comprehensive look at the rich history of fairy tales and their influence on film, complete with the inclusion of an extensive filmography compiled by the author. With this book, Jack Zipes not only looks at the extensive, illustrious life of fairy tales and cinema, but he also reminds us that, decades before Walt Disney made his mark on the genre, fairy tales were central to the birth of cinema as a medium, as they offered cheap, copyright-free material that could easily engage audiences not only through their familiarity but also through their dazzling special effects. Since the story of fairy tales on film stretches far beyond Disney, this book, therefore, discusses a broad range of films silent, English and non-English, animation, live-action, puppetry, woodcut, montage (Jim Henson), cartoon, and digital. Zipes, thus, gives his readers an in depth look into the special relationship between fairy tales and cinema, and guides us through this vast array of films by tracing the adaptations of major fairy tales like "Little Red Riding Hood," "Cinderella," "Snow White," "Peter Pan," and many more, from their earliest cinematic appearances to today. Full of insight into some of our

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most beloved films and stories, and boldly illustrated with numerous film stills, *The Enchanted Screen*, is essential reading for film buffs and fans of the fairy tale alike.

The Random House Book of Fairy Tales

Disfigured

Kurt Schwitters revolutionized the art world in the 1920s with his Dadaist Merz collages, theater performances, and poetry. But at the same time he was also writing extraordinary fairy tales that were turning the genre upside down and inside out. *Lucky Hans and Other Merz Fairy Tales* is the first collection of these subversive, little-known stories in any language and the first time all but a few of them have appeared in English. Translated and introduced by Jack Zipes, one of the world's leading authorities on fairy tales, this book gathers thirty-two stories written between 1925 and Schwitters's death in 1948--including a complete English-language recreation of *The Scarecrow*, a children's book illustrated with avant-garde typography that Schwitters created with Kate Steinitz and *De Stijl* founder Theo van Doesburg. *Lucky Hans and Other Merz Fairy Tales* also includes brilliant new illustrations that evoke the 1920s, 1930s, and 1940s. Schwitters wrote these darkly humorous, satirical, and surreal tales at a time when traditional German fairy tales were being co-opted by the Nazis. Filled with sharp critiques of German life during the Weimar and

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early Nazi eras, Schwitters's tales are rich with absurdist events and insist that not everyone--and perhaps not anyone--lives happily ever after. In Lucky Hans, the starving protagonist tries to catch a rabbit only to have it shed its fur like a coat and run off naked into the forest. In other tales, a sarcastic gypsy stands in for a fairy godmother and an army recruit is arrested for growing to monstrous size. Lucky Hans and Other Merz Fairy Tales is a delightfully strange and surprising book. -- "Choice"

Happily Ever After

Thirty-five fairy tales from the folklore of England and the Continent, including The Princess on the Glass Hill, Snow-White and Rose-Red, Beauty and the Beast, Why the Sea is Salt, and The Yellow Dwarf.

The Greenwood Encyclopedia of Folktales and Fairy Tales: Q-Z

If there is one genre that has captured the imagination of people in all walks of life throughout the world, it is the fairy tale. Yet we still have great difficulty understanding how it originated, evolved, and spread--or why so many people cannot resist its appeal, no matter how it changes or what form it takes. In this book, renowned fairy-tale expert Jack Zipes presents a provocative new theory about why fairy tales were created and retold--and why they became such an indelible and infinitely adaptable part of cultures around the world. Drawing on cognitive science, evolutionary theory, anthropology,

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psychology, literary theory, and other fields, Zipes presents a nuanced argument about how fairy tales originated in ancient oral cultures, how they evolved through the rise of literary culture and print, and how, in our own time, they continue to change through their adaptation in an ever-growing variety of media. In making his case, Zipes considers a wide range of fascinating examples, including fairy tales told, collected, and written by women in the nineteenth century; Catherine Breillat's film adaptation of Perrault's "Bluebeard"; and contemporary fairy-tale drawings, paintings, sculptures, and photographs that critique canonical print versions. While we may never be able to fully explain fairy tales, *The Irresistible Fairy Tale* provides a powerful theory of how and why they evolved--and why we still use them to make meaning of our lives.

Hans Christian Andersen

In *Grimm Legacies*, esteemed literary scholar Jack Zipes explores the legacy of the Brothers Grimm in Europe and North America, from the nineteenth century to the present. Zipes reveals how the Grimms came to play a pivotal and unusual role in the evolution of Western folklore and in the history of the most significant cultural genre in the world—the fairy tale. Folklorists Jacob and Wilhelm Grimm sought to discover and preserve a rich abundance of stories emanating from an oral tradition, and encouraged friends, colleagues, and strangers to gather and share these tales. As a result, hundreds of thousands of wonderful folk and fairy tales poured into books

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throughout Europe and have kept coming. Zipes looks at the transformation of the Grimms' tales into children's literature, the Americanization of the tales, the "Grimm" aspects of contemporary tales, and the tales' utopian impulses. He shows that the Grimms were not the first scholars to turn their attention to folk tales, but were vital in expanding readership and setting the high standards for folk-tale collecting that continue through the current era. Zipes concludes with a look at contemporary adaptations of the tales and raises questions about authenticity, target audience, and consumerism. With erudition and verve, *Grimm Legacies* examines the lasting universal influence of two brothers and their collected tales on today's storytelling world.

English Fairy Tales

Jason Marc Harris's ambitious book argues that the tensions between folk metaphysics and Enlightenment values produce the literary fantastic. Demonstrating that a negotiation with folklore was central to the canon of British literature, he explicates the complicated rhetoric associated with folkloric fiction. His analysis includes a wide range of writers, including James Barrie, William Carleton, Charles Dickens, George Eliot, Sheridan Le Fanu, Neil Gunn, George MacDonald, William Sharp, Robert Louis Stevenson, and James Hogg. These authors, Harris suggests, used folklore to articulate profound cultural ambivalence towards issues of class, domesticity, education, gender, imperialism, nationalism, race, politics, religion, and metaphysics. Harris's analysis of

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the function of folk metaphysics in nineteenth- and early twentieth-century narratives reveals the ideological agendas of the appropriation of folklore and the artistic potential of superstition in both folkloric and literary contexts of the supernatural.

The Magic Hat

Can fairy tales subvert consumerism? Can fantasy and children's literature counter the homogenizing influence of globalization? Can storytellers retain their authenticity in the age of consumerism? These are some of the critical questions raised by Jack Zipes, the celebrated scholar of fairy tales and children's literature. In this book, Zipes argues that, despite a dangerous reconfiguration of children as consumers in the civilizing process, children's literature, fairy tales, and storytelling possess a uniquely powerful (even fantastic) capacity to resist the "relentless progress" of negative trends in culture. He also argues that these tales and stories may lose their power if they are too diluted by commercialism and merchandising. Stories have been used for centuries as a way to teach children (and adults) how to see the world, as well as their place within it. In *Relentless Progress*, Zipes looks at the surprising ways that stories have influenced people within contemporary culture and vice versa. Among the many topics explored here are the dumbing down of books for children, the marketing of childhood, the changing shape of feminist fairy tales, and why American and British children aren't exposed to more non-western fairy tales. From picture books to graphic novels, from

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children's films to video games, from Grimm's fairy tales to the multimedia Harry Potter phenomenon, Zipes demonstrates that while children's stories have changed greatly in recent years, much about these stories have remained the same—despite their contemporary, high-tech repackaging. Relentless Progress offers remarkable insight into why classic folklore and fairy tales should remain an important part of the lives of children in today's digital culture.

My Fairy Library

The fairy tale has become one of the dominant cultural forms and genres internationally, thanks in large part to its many manifestations on screen. Yet the history and relevance of the fairy-tale film have largely been neglected. In this follow-up to Jack Zipes's award-winning book *The Enchanted Screen* (2011), *Fairy-Tale Films Beyond Disney* offers the first book-length multinational, multidisciplinary exploration of fairy-tale cinema. Bringing together twenty-three of the world's top fairy-tale scholars to analyze the enormous scope of these films, Zipes and colleagues Pauline Greenhill and Kendra Magnus-Johnston present perspectives on film from every part of the globe, from Hayao Miyazaki's *Spirited Away*, to Jan Švankmajer's *Alice*, to the transnational adaptations of *1001 Nights* and Hans Christian Andersen. Contributors explore filmic traditions in each area not only from their different cultural backgrounds, but from a range of academic fields, including criminal justice studies, education, film studies, folkloristics, gender studies, and literary

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studies. Fairy-Tale Films Beyond Disney offers readers an opportunity to explore the intersections, disparities, historical and national contexts of its subject, and to further appreciate what has become an undeniably global phenomenon.

Why Fairy Tales Stick

The fairy tale may be one of the most important cultural and social influences on children's lives. But until *Fairy Tales and the Art of Subversion*, little attention had been paid to the ways in which the writers and collectors of tales used traditional forms and genres in order to shape children's lives – their behavior, values, and relationship to society. As Jack Zipes convincingly shows, fairy tales have always been a powerful discourse, capable of being used to shape or destabilize attitudes and behavior within culture. For this new edition, the author has revised the work throughout and added a new introduction bringing this classic title up to date.

The Legend of Billy and the Magic Stick

The 2005 bicentenary of Hans Christian Andersen's birth is an opportunity to re-evaluate the achievement of one of the great figures of the fairy tale and storytelling tradition, a beloved writer famous for *The Snow Queen* and *The Little Mermaid*, *The Ugly Duckling* and *The Red Shoes* and many other now classic tales. Jack Zipes broadens our understanding of Andersen by exploring the relation of the Danish writer's work to the development of literature and of

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the fairy tale in particular. Based on thirty-five years of researching and writing on Andersen, this new book is a welcome reconsideration of Andersen's place and of his reception in English-speaking countries and on film.

Fairy Tales and Fables from Weimar Days

The Seeing Stick

The first edition of its kind, *The Great Fairy Tale Tradition* is indispensable for students of fairy tales.

Folklore and the Fantastic in Nineteenth-Century British Fiction

A man is changed into a flea and must bring his future parents together in order to become human again. A woman convinces a river god to cure her sick son, but the remedy has mixed consequences. A young man must choose whether to be close to his wife's soul or body. And two deaf mutes transcend their physical existence in the garden of dreams. Strange and fantastical, these fairy tales of Béla Balázs (1884-1949), Hungarian writer, film critic, and famous librettist of *Bluebeard's Castle*, reflect his profound interest in friendship, alienation, and Taoist philosophy. Translated and introduced by Jack Zipes, one of the world's leading authorities on fairy tales, *The Cloak of Dreams* brings together sixteen of Balázs's unique and haunting stories. Written in 1921, these fairy tales were originally published with twenty

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images drawn in the Chinese style by painter Mariette Lydis, and this new edition includes a selection of Lydis's brilliant illustrations. Together, the tales and pictures accentuate the motifs and themes that run throughout Balázs's work: wandering protagonists, mysterious woods and mountains, solitude, and magical transformation. His fairy tales express our deepest desires and the hope that, even in the midst of tragedy, we can transcend our difficulties and forge our own destinies. Unusual, wondrous fairy tales that examine the world's cruelties and twists of fate, *The Cloak of Dreams* will entertain, startle, and intrigue.

The Irresistible Fairy Tale

This book explains the main problems related to digital preservation using examples based on a modern version of the well-known Cinderella fairy tale. Digital preservation is the endeavor to protect digital material against loss, corruption, hardware/software technology changes, and changes in the knowledge of the community. The structure of the book is modular, with each chapter consisting of two parts: the episode and the technical background. The episodes narrate the story in chronological order, exactly as in a fairy tale. In addition to the story itself, each episode is related to one or more digital preservation problems, which are discussed in the technical background section of the chapter. To reveal a more general and abstract formulation of these problems, the notion of pattern is used. Each pattern has a name, a summary of the problem, a narrative describing an attempt to solve the problem,

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an explanation of what could have been done to avoid or alleviate this problem, some lessons learned, and lastly, links to related patterns discussed in other chapters. The book is intended for anyone wanting to understand the problems related to digital preservation, even if they lack the technical background. It explains the technical details at an introductory level, provides references to the main approaches (or solutions) currently available for tackling related problems, and is rounded out by questions and exercises appropriate for computer engineers and scientists. In addition, the book's website, maintained by the authors, presents the contents of Cinderella's "real USB stick," and includes links to various tools and updates.

Cinderella's Stick

Relates how an old man teaches the emperor's blind daughter to see.

When Dreams Came True

Fairy tales shape how we see the world, so what happens when you identify more with the Beast than Beauty? If every disabled character is mocked and mistreated, how does the Beast ever imagine a happily-ever-after? Amanda Leduc looks at fairy tales from the Brothers Grimm to Disney, showing us how they influence our expectations and behaviour and linking the quest for disability rights to new kinds of stories that celebrate difference. "Leduc persuasively illustrates the power of stories to affect reality in this

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painstakingly researched and provocative study that invites us to consider our favorite folktales from another angle." —Sara Shreve, Library Journal

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