

National Dreams The Remaking Of Fairy Tales In Nin

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 nature of traditional storytelling in the twenty-first century.

The dissemination of classical material to children has long been a major form of popularization with far-reaching effects, although until very recently it has received almost no attention within the growing field of classical reception studies. This volume explores the ways in which children encountered the world of ancient Greece and Rome in Britain and the United States over a century-long period beginning in the 1850s, as well as adults' literary responses to their own childhood encounters with antiquity. Rather than discussing the role of classics in education, it focuses on books read for enjoyment, and on two genres of children's literature in particular: the myth collection and the historical novel. The tradition of myths retold as children's stories is traced in the work of writers and illustrators from Nathaniel Hawthorne and Charles Kingsley to Roger Lancelyn Green and Ingrid and Edgar Parin D'Aulaire, while the discussion of historical fiction focuses particularly on the roles of nationality and gender in the construction of an ancient world for modern children. The book concludes with an investigation of the connections between childhood and antiquity made by writers for adults, including James Joyce, Virginia Woolf, and H.D. Recognition of the fundamental role in children's literature of adults' ideas about what children want or need is balanced throughout by attention to the ways in which child readers have made such works their own. The formative experiences of antiquity discussed throughout help to explain why despite growing uncertainty about the appeal of antiquity to modern children, the classical past remains perennially interesting and inspiring.

This book argues that nativism, the hostility especially to Catholic immigrants that led to the organization of political parties like the Know-Nothings, affected the meaning of nineteenthcentury American art in ways that have gone unrecognized. In an era of industrialization, nativism's erection of barriers to immigration appealed to artisans, a category that included most male artists at some stage in their careers. But as importantly, its patriotic message about the nature of the American republic also overlapped with widely shared convictions about the necessity of democratic reform. Movements directed toward improving the human condition, including anti-slavery and temperance, often consigned Catholicism, along with monarchies and slavery, to a repressive past, not the republican American future. To demonstrate the impact of this political effort by humanitarian reformers and nativists to define a Protestant character for the country, this book tracks the work and practice of artist William Walcutt. Though he is little known today, in his own time his efforts as a painter, illustrator and sculptor were acclaimed as masterly, and his art is worth reconsidering in its own right. But this book examines him as a case study of an artist whose economic and personal ties to artisanal print culture and cultural nationalists ensured that he was surrounded by and contributed to anti-Catholic publications and organizations. Walcutt was not anti immigrant himself, nor a member of a nativist party, but his kin, friends, and patrons publicly expressed warnings about Catholic and foreign political influence. And that has implications for better-known nineteenth-century historical and narrative art. Precisely because Walcutt's profile and milieu were so typical for artists in this period, this book is able to demonstrate how central this supposedly fringe movement was to viewers and makers of American art.

The time the Troubles, when bombs blew through the night and soldiers prowled down the roads, Henry Glassie came to the Irish borderland to learn how country people endure through history. He settled into the farming community of Ballymenone, beside Lough Erne in the County Fermanagh, and listened to the old people. For a decade he heard and recorded the stories and songs in which they outlined their culture, recounted their history, and pictured their world. In their view, their world was one of love, defeat, and uncertainty, demanding the virtues of endurance: faith, bravery, and wit. Glassie's task in this book is to set the scene, to sketch the backdrop and clear the stage, so that Hugh Nolan and Michael Boyle, Peter Flanagan, Ellen Cutler, and their neighbors can tell their own tale, which explains their conditions and converts them into a tragedy of conflict and a comedy of the absurd. It gathers the saints and warriors, and celebrates the stars whose wit enabled endurance in days of violence and deprivation. With patience and respect, Glassie describes life in a time and a place exactly like no other, and yet Ballymenone is like a thousand other places where people work on the land during the day and tell their own tales at night, forgotten, while the men of power fill the newspapers and history books by sending poor boys out to be killed. The Stars of Ballymenone is an integrated analysis of the complete repertory of verbal art from a rural community where storytelling and singing of quality remained a part of daily life.

Fairy Tales on Television

Grimm Legacies

A True American

Priestley, du Maurier and the Symbolic Form of Englishness

Channeling Wonder

Oral Traditions and Gender in Early Modern Literary Texts

Childhood and the Classics

This book provides an overview of the Balkans since 1878 with an emphasis on the region post-1989. Mindful of a complicated past, it seeks to explain why the region has endured such a prolonged and fraught transition to democracy and eventual membership in the European Union.

Considering children's literature as a powerful repository for creating and proliferating cultural and national identities, this monograph is the first academic study of children's literature in translation from the Western Balkans. Marija Todorova looks at a broad range of children's literature, from fiction to creative non-fiction and picture books, across five different countries in the Western Balkans, with each chapter including detailed textual and visual analysis through the predominant lens of violence. These chapters raise questions around who initiates and effectuates the selection of children's literature from the Western Balkans for translation into English, and interrogate the role of different stakeholders, such as translators, publishers and cultural institutions in the representation and construction of these countries in translated children's literature, both in text and visually. Given the combination of this study's interdisciplinary nature and Todorova's detailed analysis, this book will prove to be an essential resource for professional translators, researchers and students in courses in translation studies, children's literature or area studies, especially that of countries in the Western Balkans. .

This trans-historical collection explores analogue performance technologies from Ancient Greece to pre-Second World War. From ancient mechanical elephants to early modern automata, Enlightenment electrical experiments to Victorian spectral illusions, this volume offers an original examination of the precursors of contemporary digital performance.

This collection explores folklore and folkloristics within the diverse and contested national discourses of Britain and Ireland, examining their role in shaping the islands' constituent nations from the eighteenth century to our contemporary moment of uncertainty and change. This book is concerned with understanding folklore, particularly through its intersections with the narratives of nation entwined within art, literature, disciplinary practice and lived experience. By following these ideas throughout history into the twenty-first century, the authors show how notions of the folk have inspired and informed various points from the Brothers Grimm to Brexit. They also examine how folklore has been adapting to the real and imagined changes of recent political events, acquiring newfound global and local rhetorical power. This collection asks why, when and how folklore has been deployed, enacted and considered in the context of national ideologies and ideas of nationhood in Britain and Ireland. Editors Cheeseman and Hart have crafted a thoughtful and timely collection, ideal for students and scholars of folklore, history, literature, anthropology, sociology and media studies.

The Magic Spell of the Grimms' Folk and Fairy Tales

Folklore, Children's Entertainment, and Nineteenth-Century Pantomime

Michèle Roberts's Monstrous Women

A Companion to Irish Literature

What Do We Tell the Children? Critical Essays on Children's Literature

Traditions and Texts from around the World

Children into Swans

This book looks at modes of performance and forms of theatre in Nineteenth-century Britain and Ireland. On subjects as varied as the vogue for fairy plays to the representation of economics to the work of a parliamentary committee in regulating theatres, the authors redefine what theatre and performance in the Nineteenth century might be.

Literary Translation and the Making of Originals engages such issues as the politics and ethics of translation; how aesthetic categories and market forces contribute to the establishment and promotion of particular "originals?"; and the role translation plays in the formation, re-formation, and deformation of national and international literary canons. By challenging the assumption that stable originals even exist, Karen Emmerich also calls into question the tropes of ideal equivalence and unavoidable loss that contribute to the low status of translation, translations, and translators in the current literary and academic marketplaces.

Featuring new essays by international literary scholars, the two-volume Companion to Irish Literature encompasses the full breadth of Ireland's literary tradition from the Middle Ages to the present day. Covers an unprecedented historical range of Irish literature Arranged in two volumes covering Irish literature from the medieval period to 1900, and its development through the twentieth century to the present day Presents a re-visioning of twentieth-century Irish literature and a collection of the most up-to-date scholarship in the field as a whole Includes a substantial number of women writers from the eighteenth century to the present day Includes essays on leading contemporary authors, including Brian Friel, Seamus Heaney, Eavan Boland, Roddy Doyle, and Emma Donoghue Introduces readers to the wide range of current approaches to studying Irish literature

This concise and accessible critical introduction examines the world of popular fairy-tale television, tracing how fairy tales and their social and cultural implications manifest within series, television events, anthologies, and episodes, and as freestanding motifs. Providing a model of televisual analysis, Rudy and Greenhill emphasize that fairy-tale longevity in general, and particularly on TV, results from malleability—morphing from extremely complex narratives to the simple quotation of a name (like Cinderella) or phrase (like “happily ever after”)—as well as its perennial value as a form that is good to think with. The global reach and popularity of fairy tales is reflected in the book’s selection of diverse examples from genres such as political, lifestyle, reality, and science fiction TV. With a select bibliography, discussion questions, and detailed bibliography for further study, this book is an ideal guide for students and scholars of television studies, popular culture, and media studies, as well as dedicated fairy-tale fans.

Folktales and Fairy Tales: Traditions and Texts from around the World, 2nd Edition (4 volumes)

Why Fairy Tales Stick

The Performing Century

Folklore and Nation in Britain and Ireland

From the Brothers Grimm to Andrew Lang

The Stars of Ballymenone

Theatre, Performance and Analogue Technology

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 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.

A wide variety of creatures walk, fly, leap, slither, and swim through fairy-tale history. Some marvelous animal characters are deeply inscribed in current popular culture—the beast redeemed by beauty, the wolf in pursuit of little girls and little pigs, the frog prince released from enchantment by a young princess. But like the adventures of many fairy-tale heroes, a curious reader's exploration in the genre can yield surprises, challenges, and unexpected rewards. Feathers, Paws, Fins, and Claws: Fairy-Tale Beasts presents lesser-known tales featuring animals both wild and gentle who appear in imaginative landscapes and enjoy a host of surprising talents. With striking original illustrations by artist Lina Kusaitė and helpful introductions by fairy-tale scholars Jennifer Schacker and Christine A. Jones, the offbeat, haunting stories in this collection are rich and surprisingly relevant, demanding creative reading by audiences aged young adult and up. Schacker and Jones choose stories that represent several centuries and cultural perspectives on how animals think and move. In these ten stories, rats are just as seductive as Little Red Riding Hood's wolf; snakes find human mates; and dancing sheep and well-mannered bears blur the line between human and beast. Stories range in form from literary ballads to tales long enough to be considered short stories, and all are presented as closely as possible to their original print versions, reflecting the use of historical spelling and punctuation. Beasts move between typical animal behavior (a bird seeking to spread its wings and fly or a clever cat artfully catching its prey) and acts that seem much more human than beastly (three fastidious bears keeping a tidy home together or a snake inviting itself to the dinner table). Kusaitė's full-color artwork rounds out this collection, drawing imaginatively on a wide range of visual traditions—from Inuit design to the work of the British Arts and Crafts movement.

Together with short introductions to the tales themselves, the illustrations invite readers to rediscover the fascinating world of animal fairy tales. All readers interested in storytelling, fairy-tale history, and translation will treasure this beautiful collection.

"The Alice and Pinocchio stories connected to a worldwide audience almost like folktales and fairy tales and became fixtures of postmodernism. This comparative reading explores their imagery and history, and through literary criticism and author biographies, and discusses them in the broader context of British and Italian children's stories"--

Fairy tales are alive with the supernatural - elves, dwarfs, fairies, giants, and trolls, as well as witches with magic wands and sorcerers who cast spells and enchantments. Children into Swans examines these motifs in a range of ancient stories. Moving from the rich period of nineteenth-century fairy tales back as far as the earliest folk literature of northern Europe, Jan Beveridge shows how long these supernatural features have been a part of storytelling, with ancient tales, many from Celtic and Norse mythology, that offer glimpses into a remote era and a pre-Christian sensibility. The earliest stories often show significant differences from what we might expect. Elves mingle with Norse gods, dwarfs belong to a proud clan of magician-smiths, and fairies are shape-shifters emerging from the hills and the sea mist. In story traditions with roots in a pre-Christian imagination, an invisible other world exists alongside our own. From the lost cultures of a thousand years ago, Children into Swans opens the door on some of the most extraordinary worlds ever portrayed in literature - worlds that are both starkly beautiful and full of horror.

Fairy-Tale TV

The Golden Age of Folk and Fairy Tales

Fairy-Tale Beasts

National Dreams

Contemporary Fiction and the Fairy Tale

Literary Translation and the Making of Originals

The Making of Democratic South Africa's First National Heritage Institution

This peer-reviewed collection of critical essays on children ' s literature addresses contemporary debates regarding what constitutes " suitable " texts for young audiences. The volume examines what adult writers " tell " their child readers with particular focus on the following areas: the representation of sexuality, gender and the body; the treatment of death and trauma; concepts of race, prejudice and national identity; and the use of children ' s literature as a tool for socializing, acculturating, politicizing and educating children. The focus of the collection is on Irish and international fiction addressed at readers from mid-childhood to young adulthood. One section of the book examines what child readers were told in the past while another section examines young readers ' capacity for self-invention through the participatory culture of the twenty-first century. Topics explored include the controversial issue of teenage prostitution and the commodification of the male body in contemporary young adult fiction, the allure of celebrity and the impact of today ' s surveillance culture on young people, the representation of the Holocaust for young readers, and representations of Muslim characters and culture in a post-9/11 mediascape. This collection, which offers insights into a range of literary constructions and representations of childhood, will be a valuable resource for students and scholars working in children ' s literature, youth culture and childhood studies. Contributors: Jane Suzanne Carroll, Norma Clarke, Shehrazade Emmambokus, Michele Gill, Marnie Hay, Eimear Hegarty, Nora Maguire, Kerry Mallan, Anne Markey, Kimberley Reynolds, Beth Rodgers, Kay Sambell. This is the fifth publication of the Irish Society for the Study of Children ' s Literature (ISSCL). It follows the Society ' s publication of Studies in Children ' s Literature 1500 – 2000 (Dublin: Four Courts Press, 2004), ' Treasure Islands: Studies in Children ' s Literature 1500 – 2000 (Dublin: Four Courts Press, 2006), Divided Worlds: Studies in Children ' s Literature (Dublin: Four Courts Press, 2007) and Young Irelands: Studies in Children ' s Literature (Dublin: Four Courts Press, 2011).

Considers the profound influence of fairy tales on contemporary fiction, including the work of Margaret Atwood, A.S. Byatt, Angela Carter, Robert Coover, Salman Rushdie, and Jeannette Winterson.

Providing a meshwork to scholarship on the topic, this volume explores the cultural meanings, especially the gendered meanings, of material associated with oral traditions. The collection is divided into three sections. Part One investigates the evocations of the 'old nurse' as storyteller so prominent in early modern fictions. The essays in Part Two investigate women's fashioning of oral traditions to serve their own purposes. The third section disturbs the exclusive associations between the feminine and oral traditions to discover implications for masculinity, as well. Contributors explore the plays of Shakespeare and writings of Spenser, Sidney, Wroth and the Cavendishes, as well as works by less well known or even unknown authors. Framed by an introduction by Mary Ellen Lamb and an afterword by Pamela Allen Brown, these essays make several important interventions in scholarship in the field. They demonstrate the continuing cultural importance of the oral tradition of tales and ballads, even if sometimes circulated in manuscript and printed forms. Rather than its mode of transmission, contributors posit that the continuing significance of this oral tradition lies instead in the mode of consumption (the immediacy of the interaction of the participants). Oral Traditions and Gender in Early Modern Literary Texts confirms the power of oral traditions to shape and also to unsettle concepts of the masculine as well as of the feminine. This collection usefully complicates any easy assumptions about associations of oral traditions with gender.

This study explores Englishness as a 'symbolic form' from the 1920s to the 1940s. Two case studies, focused on J.B. Priestley and Daphne du Maurier, explore crucial ways in which popular 'middlebrow' authors imagine and shape the nation, providing an innovative approach to literary negotiations of cultural identity.

Nineteenth-Century Theatre's History

Marvels & Tales

The Oxford Companion to Fairy Tales

Shape-shifting Tales

Constructions and Deconstructions of National Identity

Historical Interfaces and Intermedialities

Jane Eyre's Fairytale Legacy at Home and Abroad

The Routledge Pantomime Reader is the first anthology to document this entertainment genre—one of the most distinctive and ubiquitous in nineteenth-century Britain. Across ten different shows, readers witness pantomime's development from a highly improvisational venue for clowning, dance, and musical parody to a complex amalgamation of physical and topical comedy, stage wizardry, scenic spectacle, satire, and magical mayhem. Combining well-known tales such as "Cinderella", "Aladdin", and "Jack and the Beanstalk" with the lesser-known "The Prince and the Princess" and "The Prince of Happy Land", the book demonstrates not only how popular narratives were adapted to the current moment, but also how this blend of high and low entertainment addressed a whole range of social and cultural anxieties along with carefully annotated scripts, readers will find detailed introductions to all of the collected pantomimes and supplementary materials such as reviews, reminiscences, and a host of visual materials that bring these neglected entertainments to life.

The plays collected here provide a remarkable perspective on the history of sexuality, class, and race during a period of vast imperial expansion and important social upheaval in Britain itself—essential reading for students and scholars of theatre history and popular performance.

This collection of essays looks at the interactions between history and literature in the Romantic period, focusing on practical as well as theoretical interconnections between the two genres and disciplines. It argues not only that experiments in literary writing intersected with concurrent experiments and innovations in historical writing, but also that the questions raised in the period about the role of feeling, sentiment, and the imagination in historicawriting are still resonating in historical debates today. It therefore also considers current debates about the philosophy of history and literature.

Exploring the literary microcosm inspired by Brontë's debut novel, Jane Eyre's Fairytale Legacy at Home and Abroad focuses on the nationalistic stakes of the mythic and fairytale paradigms that were incorporated into the heroic female bildungsroman tradition. Jane Eyre, Abigail Heiniger argues, is a heroic chingler indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an influence that Brontë repudiated in her last novel, Vilette. While this heroic figure inspired a range of female writers on both sides of the Atlantic, Heiniger suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to Jane Eyre as part of the Cinderella tradition. Heiniger contrasts the reactions of these white women writers with that of Hannah Crafts, whose Jane Eyre-influenced The Bondswoman's Narrative rejects the Cinderella model. Instead, Heiniger shows, Crafts creates a heroic female bildungsroman that critiques fairytale narratives from the viewpoint of the obscure, oppressed workers who remain forever outside the tales of wonder produced for middle-class consumption. Heiniger concludes by demonstrating how Brontë's middle-class American readers projected the self-rise ethic onto Jane Eyre, miring the novel in nineteenth-century narratives of American identity formation.

Images from the Western Balkans

Making and Remaking the Balkans

History, Memory, and the Making of National Identity in Post-Soviet Ukraine

Healing Fairy Tales

William Walcutt, Nativism, and Nineteenth-Century Art

Scotland and the 19th-Century World

Folklore and the Fantastic in Nineteenth-Century British Fiction

This volume explores the fascinating interactions and exchanges between British and Italian cultures from the early modern period to the present. It looks at how these exchanges were mediated through personal encounters, travel writings, and translations, involving a variety of protagonists: explorers, writers, poets, preachers, diplomats and tourists. In particular, this book examines the understanding of Italy as a destination and set of locations, each with their own distinctive geographical character, during a period which saw the creation of the modern Italian state. It also charts the shifts in travelling activity during this period, from early explorers and cartographers, via those taking part in the Grand Tour in the 18th and 19th centuries, to more modern poet-travellers and blogging tourists. Drawing upon literary studies, history, art history, cultural studies, translation studies, sociology and socio-linguistics, this volume takes a cross-disciplinary approach to its rich constellation of 'cultural transactions'.

In the late 18th and early 19th centuries, attitudes toward history and national identity fostered a romantic rediscovery of folk and fairy tales. This is the period of the Golden Age of Folk and Fairy Tales, when European folklorists sought to understand and redefine the present through the common tales of the past, and long neglected stories became recognized as cultural treasures. In this rich collection, distinguished expert of fairy tales Jack Zipes continues his lifelong exploration of the story-telling tradition with a focus on the Golden Age. Included are one hundred eighty-two tales—many available in English for the first time—grouped into eighteen tale types. Zipes provides an engaging general Introduction that discusses the folk and fairy tale tradition, the impact of the Brothers Grimm, and the significance of categorizing tales into various types. Short introductions to each tale type that discuss its history, characteristics, and variants provide readers with important background information. Also included are annotations, short biographies of folklorists of the period, and a substantial bibliography. Eighteen original art works by students of the art department of Anglia Ruskin University not only illustrate the eighteen tale types, but also provide delightful—and sometimes astonishing—21st-century artistic interpretations of them.

Encyclopedic in its coverage, this one-of-a-kind reference is ideal for students, scholars, and others who need reliable, up-to-date information on folk and fairy tales, past and present.
• Provides encyclopedic coverage of folktales and fairy tales from around the globe
• Covers not only the history of the fairy tale, but also topics of contemporary importance such as the fairy tale in manga, television, pop music, and music videos
• Brings together the study of geography, culture, history, and anthropology
• Revises and expands an award-winning work to now include a full volume of selected tales and texts

Journal of Fairy-tale studies.

Robben Island Rainbow Dreams

The Routledge Pantomime Reader

The Evolution and Relevance of a Genre

Myth, Memory and the Middlebrow

1800-1900

Joseph Sheridan Le Fanu

Britain and America, 1850-1965

In over 1,800 entries, this acclaimed Companion covers all aspects of the Western fairy tale tradition, from medieval to modern, under the guidance of Professor Jack Zipes. It provides an authoritative reference source for this complex and captivating genre, exploring the tales themselves, the writers who wrote and reworked them, and the artists who illustrated them. It also covers numerous related topics such as the fairy tale and film, television, art, opera, ballet, the oral tradition, music, advertising, cartoons, fantasy literature, feminism, and stamps. First published in 2000, 130 new entries have been added to account for recent developments in the field, including J. K. Rowling and Suzanne Collins, and new articles on topics such as cognitive criticism and fairy tales, digital fairy tales, fairy tale blogs and websites, and pornography and fairy tales. The remaining entries have been revised and updated in consultation with expert contributors. This second edition contains beautifully designed feature articles highlighting countries with a strong fairy tale tradition, covering: Britain and Ireland, France, Germany, Italy, Japan, North America and Canada, Portugal, Scandinavian countries, Slavic and Baltic countries, and Spain. It also includes an informative and engaging introduction by the editor, which sets the subject in its historical and literary context. A detailed and updated bibliography provides information about background literature and further reading material. In addition, the A to Z entries are accompanied by over 60 beautiful and carefully selected black and white illustrations. Already renowned in its field, the second edition of this unique work is an essential companion for anyone interested in fairy tales in literature, film, and art; and for anyone who values the tradition of storytelling.

This book provides an analysis of the representation of women's bodies and their monstrous metamorphoses in selected short stories by contemporary English writer Michèle Roberts. The author explores the relationship between traditional fairy tales such as the Grimm Brothers' and Charles Perrault's, the lives of female saints and Roberts's counter-narratives, focussing on the analysis of images of sublimed fleshliness and of acts of monstrous violence on the body. The book takes into account relevant Women's Studies criticism regarding the mother-daughter relationship, as Roberts's stories question the role of mother figures in traditional fairy tales and hagiography and at the same time rework the concept of motherhood itself.

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 Cartleton, 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 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 Handbook to Romanticism Studies is an accessible and indispensable resource providing students and scholars with a rich array of historical and up-to-date critical and theoretical contexts for the study of Romanticism. Focuses on British Romanticism while also addressing continental and transatlantic Romanticism and earlier periods Utilizes keywords such as imagination, sublime, poetics, philosophy, race, historiography, and visual culture as points of access to the study of Romanticism and the theoretical concerns and the culture of the period Explores topics central to Romanticism studies and the critical trends of the last thirty years

Travels and Translations

A Handbook of Romanticism Studies

The Translation of Violence in Children's Literature

Rethinking British Romantic History, 1770-1845

The Routledge Companion to Media and Fairy-Tale Cultures

Staging Fairyland

Nations and States since 1878

This book considers the fiction of Joseph Sheridan Le Fanu (1814–73) in their original material and cultural contexts of the early-to-mid Victorian period in Ireland. Le Fanu's longstanding relationship with the Dublin University Magazine, a popular literary and political journal, is a crucial context in the examination of his work. Likewise, Le Fanu's fiction is considered as part of a wider surge of supernatural, historical and antiquarian activity by Irish Protestants in the period following the Act of Union between Great Britain and Ireland (1801). Le Fanu's habit of writing and re-writing stories is discussed in detail, a practice that has engendered much confusion and consternation. Posthumous collections of Le Fanu's work are compared with original publications, demonstrating the importance of these material and cultural contexts. This book reveals new critical readings of some of Le Fanu's best known fiction, while also casting light on some of his regrettably overlooked work through recontextualisation.

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.

Fairy tales and folktales have long been mainstays of children's literature, celebrated as imaginatively liberating, psychologically therapeutic, and mirrors of foreign culture. Focusing on the fairy tale in nineteenth-century England, where many collections found their largest readership, National Dreams examines influential but critically neglected early experiments in the presentation of international tale traditions to English readers. Jennifer Schacker looks at such wondrous story collections as Grimms' fairy tales and The Arabian Nights in order to trace the larger stories of cross-cultural encounter in which these books were originally embedded. Examining aspects of publishing history alongside her critical readings of tale collections' introductions, annotations, story texts, and illustrations, Schacker's National Dreams reveals the surprising ways fairy tales shaped and were shaped by their readers. Schacker shows how the folklore of foreign lands became popular reading material for a broad English audience, historicizing assumed connections between traditional narrative and children's reading. The tales imported and presented by such British writers as Edgar Taylor, T. Crofton Croker, Edward Lane, and George Webbe Dasent were intended to stimulate readers' imaginations in more ways than one. Fairy-tale collections provided flights of fancy but also opportunities for reflection on the modern self, on the transformation of popular culture, and on the nature of "Englishness." Schacker demonstrates that such critical reflections were not incidental to the popularity of foreign tales but central to their magical hold on the English imagination. Offering a theoretically sophisticated perspective on the origins of current assumptions about the significance of fairy tales, National Dreams provides a rare look at the nature and emergence of one of the most powerful and enduring genres in English literature.

Pedagogical models and methodologies for engaging with fairy tales in the classroom.

The Fabulous Journeys of Alice and Pinocchio

Anglo-Italian Cultural Transactions

Fairy Tales and the Pagan Imagination

Burden of Dreams

Feathers, Faws, Fins, and Claws

The Remaking of Fairy Tales in Nineteenth-Century England

Television has long been a familiar vehicle for fairy tales and is, in some ways, an ideal medium for the genre. Both more mundane and more wondrous than cinema, TV magically captures sounds and images that float through the air to bring them into homes, schools, and workplaces. Even apparently realistic forms, like the nightly news, routinely employ discourses of “once upon a time,” “happily ever after,” and “a Cinderella story.” In Channeling Wonder: Fairy Tales on Television, Pauline Greenhill and Jill Terry Rudy offer contributions that invite readers to consider what happens when fairy tale, a narrative genre that revels in variation, joins the flow of television experience. Looking in detail at programs from Canada, France, Italy, Japan, the UK, and the U.S., this volume's twenty-three international contributors demonstrate the wide range of fairy tales that make their way into televisual forms. The writers look at fairy-tale adaptations in musicals like Rodgers and Hammerstein's Cinderella, anthologies like Jim Henson's The Storyteller, made-for-TV movies like Snow White: A Tale of Terror, Bluebeard, and the Red Riding Trilogy, and drama serials like Grimm and Once Upon a Time. Contributors also explore more unexpected representations in the Carosello commercial series, the children's show Super Why!, the anime series Revolutionary Girl Utena, and the live-action dramas Train Man and Rich Man Poor Woman. In addition, they consider how elements from familiar tales, including “Hansel and Gretel,” “Little Red Riding Hood,” “Beauty and the Beast,” “Snow White,” and “Cinderella” appear in the long arc serials Merlin, Buffy the Vampire Slayer, and Dollhouse, and in a range of television formats including variety shows, situation comedies, and reality TV. Channeling Wonder demonstrates that fairy tales remain ubiquitous on TV, allowing for variations but still resonating with the wonder tale's familiarity. Scholars of cultural studies, fairy-tale studies, folklore, and television studies will enjoy this first-of-its-kind volume.