

Fairy Tales Sexuality And Gender In France 1690 1

RECOGNIZING THE WAYWAYS TO ACQUIRE THIS EBOOK **FAIRY TALES SEXUALITY AND GENDER IN FRANCE 1690 1** IS ADDITIONALLY USEFUL. YOU HAVE REMAINED IN RIGHT SITE TO BEGIN GETTING THIS INFO. GET THE FAIRY TALES SEXUALITY AND GENDER IN FRANCE 1690 1 ASSOCIATE THAT WE OFFER HERE AND CHECK OUT THE LINK.

YOU COULD PURCHASE GUIDE FAIRY TALES SEXUALITY AND GENDER IN FRANCE 1690 1 OR GET IT AS SOON AS FEASIBLE. YOU COULD QUICKLY DOWNLOAD THIS FAIRY TALES SEXUALITY AND GENDER IN FRANCE 1690 1 AFTER GETTING DEAL. SO, IN THE MANNER OF YOU REQUIRE THE EBOOK SWIFTLY, YOU CAN STRAIGHT ACQUIRE IT. ITS HENCE VERY EASY AND THEREFORE FATS, ISNT IT? YOU HAVE TO FAVOR TO IN THIS TELL

FOLK AND FAIRY TALES D. L. ASHLIMAN 2004 "THIS REFERENCE IS A CONVENIENT INTRODUCTION TO FOLK AND FAIRY TALES FOR STUDENTS AND GENERAL READERS. ASHLIMAN LOOKS AT TALES FROM AROUND THE WORLD AND FROM DIVERSE CULTURES. THE BOOK DEFINES AND CLASSIFIES FOLK AND FAIRY TALES AND ANALYZES A NUMBER OF EXAMPLES. IT ALSO STUDIES THE VARIED MANIFESTATIONS OF FOLK AND FAIRY TALES IN LITERATURE AND CULTURE, AND REVIEWS CRITICAL AND SCHOLARLY APPROACHES TO THIS FOLKLORE GENRE."--BOOK JACKET. TITLE SUMMARY FIELD PROVIDED BY BLACKWELL NORTH AMERICA, INC. ALL RIGHTS RESERVED

THE CLASSIC FAIRY TALES (SECOND EDITION) (NORTON CRITICAL EDITIONS) MARIA TATAR 2017-01-01 "I HAVE USED THIS TEXTBOOK FOR FOUR COURSES ON CHILDREN'S LITERATURE WITH ENROLLMENTS OF OVER NINETY STUDENTS. IT IS WITHOUT DOUBT THE MOST WELL ORGANIZED SELECTION OF LITERARY FAIRY TALES AND CRITICAL COMMENTARIES CURRENTLY AVAILABLE. STUDENTS LOVE IT." —LITA BARRIE, CALIFORNIA STATE UNIVERSITY, LOS ANGELES THIS NORTON CRITICAL EDITION INCLUDES: • SEVEN DIFFERENT TALE TYPES: "LITTLE RED RIDING HOOD," "BEAUTY AND THE BEAST," "SNOW WHITE," "SLEEPING BEAUTY," "CINDERELLA," "BLUEBEARD," AND "TRICKSTERS." THESE GROUPINGS INCLUDE MULTICULTURAL VERSIONS, LITERARY RESCRIPTINGS, AND INTRODUCTIONS AND ANNOTATIONS BY MARIA TATAR. • TALES BY HANS CHRISTIAN ANDERSEN AND OSCAR WILDE. • MORE THAN FIFTEEN CRITICAL ESSAYS EXPLORING THE VARIOUS ASPECTS OF FAIRY TALES. NEW TO THE SECOND EDITION ARE INTERPRETATIONS BY ERNST BLOCH, WALTER BENJAMIN, MAX L. THI, LEWIS HYDE, JESSICA TIFFIN, AND HANS-J. UTH. • A REVISED AND UPDATED SELECTED BIBLIOGRAPHY.

QUEER ENCHANTMENTS ANNE E. DUGGAN 2013-10-15 TO THE UNINITIATED, THE FILMS OF FRENCH NEW WAVE DIRECTOR JACQUES DEMY CAN SEEM STRANGE AND EVEN LAUGHABLE, WITH THEIR GAUDY COLOR SCHEMES AND SUNG DIALOGUE. YET SINCE THE LATE 1990S, A GENERATION OF QUEER FILMMAKERS IN FRANCE HAVE FOUND NEW INSPIRATION IN DEMY'S CINEMA. IN THIS VOLUME, AUTHOR ANNE E. DUGGAN EXAMINES JACQUES DEMY'S QUEER SENSIBILITY IN CONNECTION WITH ANOTHER UNDERSTUDIED CHARACTERISTIC OF HIS OEUVRE: HIS RECURRENT USE OF THE FAIRY TALE. IN *QUEER ENCHANTMENTS: GENDER, SEXUALITY, AND CLASS IN THE FAIRY-TALE CINEMA OF JACQUES DEMY*, DUGGAN DEMONSTRATES THAT DEMY USES FAIRY-TALE DEVICES TO EXPLORE AND EXPAND THE IDENTITY CATEGORIES OF HIS CHARACTERS, WHILE HE BROADENS THE POSSIBILITIES OF THE GENRE OF THE FAIRY TALE THROUGH HIS CINEMATIC REVISIONS. IN EACH CHAPTER, DUGGAN EXAMINES HOW DEMY STRATEGICALLY UNFOLDS, CHALLENGES, AND TEASES OUT THE SUBVERSIVE QUALITIES OF FAIRY-TALE PARADIGMS. IN CHAPTER 1, DUGGAN READS DEMY'S *LOLA AND THE UMBRELLAS OF CHERBOURG* THROUGH THE LENS OF "CINDERELLA" AND "SLEEPING BEAUTY," WHILE IN CHAPTER 2, SHE EXPLORES DEMY'S REVISION OF CHARLES PERRAULT'S "DONKEY SKIN" FROM THE PARTICULAR ANGLE OF GAY AESTHETICS. IN CHAPTER 3, DUGGAN SITUATES DEMY'S RENDITION OF *THE PIED PIPER* IN RELATION TO A SPECIFICALLY FRANCO-AMERICAN TRADITION OF THE LEGEND, WHICH THUS FAR HAS NOT RECEIVED CRITICAL ATTENTION. FINALLY, IN CHAPTER 4, SHE EXAMINES THE WAYS IN WHICH DEMY'S *LADY OSCAR* REPRESENTS THE UNDOING OF THE FIGURE OF THE MAIDEN WARRIOR. AN EPILOGUE READS DEMY'S FAIRY-TALE CINEMA AS EXEMPLARY OF THE POSTMODERN TALE. DUGGAN SHOWS THAT DEMY'S CINEMA HEIGHTENS THE INHERENT TENSIONS AND TROUBLES THAT WERE ALREADY PRESENT IN FAIRY-TALE TEXTS AND USES THEM TO ILLUSTRATE BOTH THE CONSTRAINTS AND UTOPIAN POSSIBILITIES OF THE FAIRY TALE. BOTH FILM AND FAIRY-TALE STUDIES SCHOLARS WILL ENJOY DUGGAN'S FRESH LOOK AT THE DISTINCTIVE CINEMA OF JACQUES DEMY.

MIRACLES OF LOVE: FRENCH FAIRY TALES BY WOMEN NORA MARTIN PETERSON 2021-11-12 BEFORE CHILDREN'S STORIES CAME TO EXEMPLIFY THE FRENCH FAIRY TALE, EARLY MODERN AUDIENCES READ THE WORKS OF WOMEN WRITERS KNOWN AS CONTEUSES.

FROM THE LATE SEVENTEENTH CENTURY THROUGH THE REVOLUTION, THE CONTEUSES PUBLISHED RICH, COMPLEX TALES THAT WERE POPULAR IN LITERARY SALONS AND ELITE COURTLY SETTINGS. THESE UNPREDICTABLE WORKS FEATURE CANDID REPRESENTATIONS OF FEMALE DESIRE, STRONG SUPPORT FOR THE EDUCATION OF WOMEN, AND SURPRISING TWISTS ON THE FAIRY TALE FORMULAS FAMILIAR TO READERS OF CHARLES PERRAULT. NOT ONLY WITTY AND ENTERTAINING, THE TALES ALSO COMMENT ON THE UNFAIR TREATMENT OF WOMEN THAT THE AUTHORS SAW IN THEIR OWN SOCIETY. BRIEF BIOGRAPHIES INTRODUCE TO NEW AUDIENCES WRITERS WHO CHALLENGED SOCIAL CONVENTIONS, WON POPULAR AND CRITICAL ACCLAIM, AND DEFINED THE FAIRY TALE GENRE IN THEIR OWN TIME.

CONTEMPORARY FICTION AND THE FAIRY TALE STEPHEN BENSON 2008-06-16 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 JEANETTE WINTERSON.

OUT OF THE WOODS NANCY L. CANEPA 1997 COVERING OVER 300 YEARS, THIS VOLUME OF ESSAYS ARTICULATES THE LITERARY, IDEOLOGICAL AND HISTORICAL CONTEXTS IN WHICH FAIRY TALES EVOLVED IN ITALY AND FRANCE. THE TALES ANALYZED WERE EACH APPROPRIATED FROM ORAL TRADITION BY PROFESSIONAL MEN AND WOMEN OF LETTERS AND THUS REVEAL A CULTURAL HISTORY

SALONNIERES, FURIES, AND FAIRIES ANNE E. DUGGAN 2005 SALONNIERES, FURIES, AND FAIRIES IS A STUDY OF THE WORKS OF TWO OF THE MOST PROLIFIC SEVENTEENTH-CENTURY WOMEN WRITERS, MADELEINE DE SCUDERY AND MARIE-CATHERINE D'AULNOY. ANALYZING THEIR USE OF THE NOVEL, THE CHRONICLE, AND THE FAIRY TALE, DUGGAN EXAMINES HOW SCUDERY AND D'AULNOY RESPONDED TO AND PARTICIPATED IN THE CHANGES OF THEIR SOCIETY, BUT FROM DIFFERENT GENERATIONAL AND IDEOLOGICAL POSITIONS. AS BOTH SCUDERY AND D'AULNOY WROTE FROM WITHIN THE CONTEXT OF THE SALON, THIS STUDY ALSO TAKES INTO ACCOUNT THE HISTORY OF THE SALON, AN UNOFFICIAL INSTITUTION THAT SERVED AS A LOCUS FOR ELITE WOMEN'S PARTICIPATION IN THE CULTURAL AND LITERARY PRODUCTION OF THEIR SOCIETY. IN ORDER TO HIGHLIGHT THE DEBATES THAT EMERGED WITH THE INCREASED PARTICIPATION OF ARISTOCRATIC OR MONDAIN WOMEN WITHIN THE PUBLIC SPHERE, THE BOOK EXPLORES THE RESPONSES OF TWO ACADEMICIANS. NICOLAS BOILEAU AND CHARLES PERRAULT, TO THE ACTIVE PRESENCE OF WOMEN WITHIN THE PUBLIC SPHERE.

LOVE, POWER, AND GENDER IN SEVENTEENTH-CENTURY FRENCH FAIRY TALES BRONWYN REDDAN 2020-12 LOVE IS A KEY INGREDIENT IN THE STEREOTYPICAL FAIRY-TALE ENDING IN WHICH EVERYONE LIVES HAPPILY EVER AFTER. THIS ROMANTIC FORMULA CONTINUES TO INFLUENCE CONTEMPORARY IDEAS ABOUT LOVE AND MARRIAGE, BUT IT IGNORES THE HISTORY OF LOVE AS AN EMOTION THAT SHAPES AND IS SHAPED BY HIERARCHIES OF POWER INCLUDING GENDER, CLASS, EDUCATION, AND SOCIAL STATUS. THIS INTERDISCIPLINARY STUDY QUESTIONS THE IDEALIZATION OF LOVE AS THE ULTIMATE HAPPY ENDING BY SHOWING HOW THE CONTEUSES, THE WOMEN WRITERS WHO DOMINATED THE FIRST FRENCH FAIRY-TALE VOGUE IN THE 1690S, USED THE FAIRY-TALE GENRE TO CRITIQUE THE POWER DYNAMICS OF COURTSHIP AND MARRIAGE. THEIR TALES DO NOT SIT COMFORTABLY IN THE FAIRY-TALE CANON AS THEY EXPLORE THE GOOD, THE BAD, AND THE UGLY EFFECTS OF LOVE AND MARRIAGE ON THE LIVES OF THEIR HEROINES. BRONWYN REDDAN ARGUES THAT THE CONTEUSES' SCRIPTS FOR LOVE EMPHASIZE THE IMPORTANCE OF GENDER IN DETERMINING THE "RIGHT" WAY TO LOVE IN SEVENTEENTH-CENTURY FRANCE. THEIR VERSION OF FAIRY-TALE LOVE IS HISTORICAL AND CONTINGENT RATHER THAN UNIVERSAL AND TIMELESS. THIS CONVERSATION ABOUT LOVE COMPELS REVISION OF THE HAPPILY-EVER-AFTER NARRATIVE AND OFFERS INCISIVE COMMENTARY ON THE GENDERED SCRIPTS FOR THE PERFORMANCE OF LOVE IN COURTSHIP AND MARRIAGE IN SEVENTEENTH-CENTURY FRANCE.

FRENCH FAIRY TALES BETTINA L. KNAPP 2012-02-01 OFFERS AN ANALYSIS OF FOURTEEN FRENCH FAIRY TALES, FROM THE MEDIEVAL ROMANCE OF M^ÉLUSINE TO JEAN COCTEAU'S FILM VERSION OF BEAUTY AND THE BEAST, EXPLORING THEIR UNIVERSAL AND ETERNAL NATURE AS WELL AS THEIR RELEVANCE TO MODERN READERS.

WHY FAIRY TALES STICK JACK ZIPES 2013-09-13 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.

THROUGH THE READING GLASS SUELLEN DIACONOFF 2012-02-01 ARGUES THAT WOMEN'S RELATIONSHIP TO BOOKS AND THEIR

PROMOTION OF READING CONTRIBUTED GREATLY TO THE CULTURAL AND INTELLECTUAL VITALITY OF THE ENLIGHTENMENT.

THE GREENWOOD ENCYCLOPEDIA OF FOLKTALES AND FAIRY TALES DONALD HAASE 2008 PROVIDES ALPHABETICALLY ARRANGED ENTRIES ON FOLK AND FAIRY TALES FROM AROUND THE WORLD, INCLUDING INFORMATION ON AUTHORS, SUBJECTS, THEMES, CHARACTERS, AND NATIONAL TRADITIONS.

SALONNIÈRES, FURIES, AND FAIRIES, REVISED EDITION ANNE E. DUGGAN 2021-08-27 THE ORIGINAL EDITION OF *SALONNIÈRES, FURIES, AND FAIRIES*, PUBLISHED IN 2005, WAS A PATHBREAKING WORK OF EARLY MODERN LITERARY HISTORY, EXPLORING WOMEN'S ROLE IN THE RISE OF THE FAIRY TALE AND THEIR USE OF THIS NEW GENRE TO CARVE OUT ROLES AS MAJOR CONTRIBUTORS TO THE LITERATURE OF THEIR TIME. THIS NEW EDITION, WITH A NEW INTRODUCTION AND A FORWARD BY ACCLAIMED SCHOLAR ALLISON STEDMAN, EMPHASIZES THE SCHOLARLY LEGACY OF ANNE DUGGAN'S ORIGINAL WORK, AND ITS CONTINUING FIELD-CHANGING IMPLICATIONS. THE BOOK STUDIES THE WORKS OF TWO OF THE MOST PROLIFIC SEVENTEENTH-CENTURY WOMEN WRITERS, MADELEINE DE SCUDÉRY AND MARIE-CATHERINE D'AULNOY. ANALYZING THEIR USE OF THE NOVEL, THE CHRONICLE, AND THE FAIRY TALE, DUGGAN EXAMINES HOW SCUDÉRY AND D'AULNOY RESPONDED TO AND PARTICIPATED IN THE CHANGES OF THEIR SOCIETY, BUT FROM DIFFERENT GENERATIONAL AND IDEOLOGICAL POSITIONS. THIS STUDY ALSO TAKES INTO ACCOUNT THE HISTORY OF THE SALON, AN UNOFFICIAL INSTITUTION THAT SERVED AS A LOCUS FOR ELITE WOMEN'S PARTICIPATION IN THE CULTURAL AND LITERARY PRODUCTION OF THEIR SOCIETY. IN ORDER TO HIGHLIGHT THE DEBATES THAT EMERGED WITH THE INCREASED PARTICIPATION OF ARISTOCRATIC WOMEN WITHIN THE PUBLIC SPHERE, THE BOOK ALSO EXPLORES THE RESPONSES OF TWO ACADEMICIANS, NICOLAS BOILEAU AND CHARLES PERRAULT.

ANGELA CARTER AND THE FAIRY TALE JACQUES BARCHILON 2001 A DIVERSE COLLECTION OF ESSAYS, ARTWORK, INTERVIEWS, AND FICTION ON ANGELA CARTER.

THE FAIRY TALE WORLD ANDREW TEVERSON 2019-03-26 THE FAIRY TALE WORLD IS A DEFINITIVE VOLUME ON THIS EVER-EVOLVING FIELD. THE BOOK DRAWS ON RECENT CRITICAL ATTENTION, CONTESTING ROMANTIC IDEAS ABOUT TIMELESS TALES OF GOOD AND EVIL, AND ARGUING THAT FAIRY TALES ARE CULTURALLY ASTUTE NARRATIVES THAT REFLECT THE HISTORICAL AND MATERIAL CIRCUMSTANCES OF THE SOCIETIES IN WHICH THEY ARE PRODUCED. THE FAIRY TALE WORLD TAKES A UNIQUELY GLOBAL PERSPECTIVE AND BROADENS THE INTERNATIONAL, CULTURAL, AND CRITICAL SCOPE OF FAIRY-TALE STUDIES. THROUGHOUT THE FIVE PARTS, THE VOLUME CHALLENGES THE PREVIOUSLY EUROCENTRIC FOCUS OF FAIRY-TALE STUDIES, WITH CONTRIBUTORS LOOKING AT: • THE CONTRAST BETWEEN TRADITIONAL, CANONICAL FAIRY TALES AND MORE MODERN REINTERPRETATIONS; • RESPONSES TO THE FAIRY TALE AROUND THE WORLD, INCLUDING WORKS FROM EVERY CONTINENT; • APPLICATIONS OF THE FAIRY TALE IN DIVERSE MEDIA, FROM ORAL TRADITION TO THE COMMERCIALIZED FILMS OF HOLLYWOOD AND BOLLYWOOD; • DEBATES CONCERNING THE GLOBAL AND LOCAL OWNERSHIP OF FAIRY TALES, AND THE IMPACT THE DIGITAL AGE AND AN EXPONENTIALLY GLOBALIZED WORLD HAVE ON TRADITIONAL NARRATIVES; • THE FAIRY TALE AS TOLD THROUGH ART, DANCE, THEATRE, FAN FICTION, AND FILM. THIS VOLUME BRINGS TOGETHER A SELECTION OF THE MOST RESPECTED VOICES IN THE FIELD, OFFERING GROUND-BREAKING ANALYSIS OF THE FAIRY TALE IN RELATION TO ETHNICITY, COLONIALISM, FEMINISM, DISABILITY, SEXUALITY, THE ENVIRONMENT, AND CLASS. AN INDISPENSABLE RESOURCE FOR STUDENTS AND SCHOLARS ALIKE, THE FAIRY TALE WORLD SEEKS TO DISCOVER HOW SUCH A TRADITIONAL AREA OF LITERATURE HAS REMAINED SO ENDURINGLY RELEVANT IN THE MODERN WORLD.

FAIRY TALES AND THE ART OF SUBVERSION JACK ZIPES 2007-05-07 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.

POPULAR CHILDREN'S LITERATURE IN BRITAIN JULIA BRIGGS 2016-12-05 THE ASTONISHING SUCCESS OF J.K. ROWLING AND OTHER CONTEMPORARY CHILDREN'S AUTHORS HAS DEMONSTRATED HOW PASSIONATELY CHILDREN CAN COMMIT TO THE BOOKS THEY LOVE. BUT THIS KIND OF DEVOTION IS NOT NEW. THIS TIMELY VOLUME TAKES UP THE CHALLENGE OF ASSESSING THE COMPLEX INTERPLAY OF FORCES THAT HAVE CREATED THE POPULARITY OF CHILDREN'S BOOKS BOTH TODAY AND IN THE PAST. THE ESSAYS COLLECTED HERE ASK ABOUT THE MEANINGS AND VALUES THAT HAVE BEEN ASCRIBED TO THE TERM 'POPULAR'. THEY CONSIDER WHETHER POPULARITY CAN BE IMPOSED, OR IF IT MUST ALWAYS EMERGE FROM CHILDREN'S PREFERENCES. AND THEY INVESTIGATE HOW THE HARRY POTTER PHENOMENON FITS INTO A REPEATED CYCLE OF SUCCESS AND DECLINE WITHIN THE PUBLISHING INDUSTRY. WHETHER EXAMINING EIGHTEENTH-CENTURY CHAPBOOKS, FAIRY TALES, SCIENCE SCHOOLBOOKS, VICTORIAN ADVENTURES, WAIF

NOVELS OR SCHOOL STORIES, THESE ESSAYS SHOW HOW HISTORICAL AND PUBLISHING CONTEXTS ARE VITAL IN DETERMINING WHICH BOOKS WILL SUCCEED AND WHICH WILL FAIL, WHICH BESTSELLERS WILL ENDURE AND WHICH WILL FADE QUICKLY INTO OBSCURITY. AS THEY CONSIDERING THE FICTION OF ANGELA BRAZIL, ENID BLYTON, ROALD DAHL AND J.K. ROWLING, THE CONTRIBUTORS CAREFULLY ANALYSE HOW AUTHORIAL TALENT AND CULTURAL CONTEXTS COMBINE, IN OFTEN UNPREDICTABLE WAYS, TO GENERATE - AND SOMETIMES EVEN SUSTAIN - LITERARY SUCCESS.

TEACHING FAIRY TALES NANCY L. CANEPA 2019-03-25 PEDAGOGICAL MODELS AND METHODOLOGIES FOR ENGAGING WITH FAIRY TALES IN THE CLASSROOM.

MOTHER GOOSE REFIGURED CHRISTINE A. JONES 2016-12-01 CHARLES PERRAULT PUBLISHED HISTOIRES OU CONTES DU TEMPS PASSÉ (“STORIES OR TALES OF THE PAST”) IN FRANCE IN 1697 DURING WHAT SCHOLARS CALL THE FIRST “VOGUE” OF TALES PRODUCED BY LEARNED FRENCH WRITERS. THE GENRE THAT WE NOW KNOW SO WELL WAS NEW AND AN UNCOMMON KIND OF LITERATURE IN THE EPIC WORLD OF LOUIS XIV’S COURT. THIS INAUGURAL COLLECTION OF FRENCH FAIRY TALES FEATURES CHARACTERS LIKE SLEEPING BEAUTY, CINDERELLA, AND PUSS IN BOOTS THAT OVER THE COURSE OF THE EIGHTEENTH CENTURY BECAME ICONS OF SOCIAL HISTORY IN FRANCE AND ABROAD. TRANSLATING THE ORIGINAL HISTOIRES OU CONTES MEANS GRAPPLING NOT ONLY WITH THE STRANGENESS OF SEVENTEENTH-CENTURY FRENCH BUT ALSO WITH THE UBIQUITY AND FAMILIARITY OF PLOTS AND HEROINES IN THEIR FAMOUS ENGLISH PERSONAE. FROM ITS VERY FIRST TRANSLATION IN 1729, HISTOIRES OU CONTES HAS DEPENDED HEAVILY ON ITS ENGLISH TRANSLATIONS FOR THE GENESIS OF CHARACTER NAMES AND ENDURING RECOGNITION. THIS DEPENDABILITY MAKES NEW, INNOVATIVE TRANSLATION CHALLENGING. FOR EXAMPLE, CAN PERRAULT’S INVENTED NAME “CENDRILLON” BE RETRANSLATED INTO ANYTHING OTHER THAN “CINDERELLA”? AND WHAT WOULD HAPPEN TO OUR UNDERSTANDING OF THE TALE IF IT WERE? IS IT POSSIBLE TO SIDESTEP THE ANGLOPHONE TRADITION AND VIEW THE SEVENTEENTH-CENTURY FRENCH ANEW? WHY NOT LEAVE CINDERELLA ALONE, AS SHE IS DEEPLY INGRAINED IN CULTURAL LORE AND BELOVED THE WAY SHE IS? SUCH QUESTIONS INSPIRED THE TRANSLATIONS OF THESE TALES IN MOTHER GOOSE REFIGURED, WHICH AIM TO GENERATE NEW CRITICAL INTEREST IN HEROINES AND HEROES THAT SEEM FROZEN IN TIME. THE BOOK OFFERS INTRODUCTORY ESSAYS ON THE HISTORY OF INTERPRETATION AND TRANSLATION, BEFORE RETRANSLATING EACH OF THE HISTOIRES OU CONTES WITH THE AIM TO PROVE THAT IF PERRAULT’S IS A CLASSICAL FRAME OF REFERENCE, THESE TALES NONETHELESS EXHIBIT STRIKINGLY MODERN STRATEGIES. DESIGNED FOR SCHOLARS, THEIR CLASSROOMS, AND OTHER ADULT READERS OF FAIRY TALES, MOTHER GOOSE REFIGURED PROMISES TO INSPIRE NEW ACADEMIC INTERPRETATIONS OF THE MOTHER GOOSE TALES, PARTICULARLY AMONG READERS WHO DO NOT HAVE ACCESS TO THE ORIGINAL FRENCH AND HAVE RELIED FOR THEIR CRITICAL INQUIRIES ON TRADITIONAL RENDERINGS OF THE TALES.

FABLES OF THE LAW DANIELA CARPI 2016-10-24 WHAT CAN FABLES AND FAIRYTALES TELL US OF LAW, ITS PRACTICES AND IDEALS? DRAWING ON REAL AND METAPHORICAL LITERARY AND JURISPRUDENTIAL ACCOUNTS AND PRACTICES OF LAW, THIS VOLUME REVEALS THAT LAW HAS RECOURSE TO FABLES AND FAIRYTALES AS MORAL EXEMPLA, AS A NEW FORM OF LAW AND LITERATURE, FOUND IN DIVERSE SOURCES RANGING FROM THE FABLES OF DE LA FONTAINE AND FAIRYTALES OF PERRAULT AND GRIMM TO THE MODERN FAIRYTALES OF TRUE BLOOD AND HARRY POTTER.

FAIRY TALES, SEXUALITY, AND GENDER IN FRANCE, 1690-1715 LEWIS C. SEIFERT 1996-11-13 BETWEEN 1690 AND 1715, WELL OVER ONE HUNDRED LITERARY FAIRY TALES APPEARED IN FRANCE, TWO-THIRDS OF THEM WRITTEN BY WOMEN. THIS 1996 BOOK EXPLORES WHY FASHIONABLE ADULTS WERE ATTRACTED TO THIS NEW LITERARY GENRE AND, INTEGRATING SOCIO-HISTORICAL, STRUCTURALIST, AND POST-STRUCTURALIST APPROACHES, CONSIDERS HOW IT BECAME A MEDIUM FOR RECONCEIVING LITERARY AND HISTORICAL DISCOURSES OF SEXUALITY AND GENDER. THE FIRST PART OF THE BOOK CONSIDERS HOW THE MARVELLOUS IS USED TO LEGITIMIZE THE GENRE, TO EXEMPLIFY THEORIES OF ‘MODERN’ CULTURE, AND TO REAFFIRM WOMEN’S POTENTIAL AS WRITERS. THE SECOND PART EXAMINES HOW SPECIFIC GROUPS OF TALES BOTH REITERATE AND UNSETTLE LATE SEVENTEENTH-CENTURY DISCOURSES OF LOVE, MASCUINITY AND FEMININITY THROUGH CONVENTIONS SUCH AS THE ROMANTIC QUEST, THE MARRIAGE CLOSURE, CHIVALRIC HEROES AND GOOD AND EVIL FAIRIES.

FAIRY-TALE SCIENCE SUZANNE MAGNANINI 2008 “BETWEEN 1550 AND 1650, MARVELLOUS STORIES OF WOMEN GIVING BIRTH TO ANIMALS, YOUNG GIRLS GROWING PENISES, AND VALIANT MEN SLAYING DRAGONS APPEARED IN EUROPE. CIRCULATED IN SCIENTIFIC TEXTS AND IN THE FIRST TWO COLLECTIONS OF FAIRY TALES PUBLISHED ON THE CONTINENT, GIOVAN FRANCESCO STRAPAROLAS LE PIACEVOLI NOTTI AND GIAMBATTISTA BASILES LO CUNTO DE LI CUNTI, THE STORIES INVIGORATED READERS AND ESTABLISHED A NEW LITERARY GENRE. DESPITE THE FACT THAT THE PRINTED EUROPEAN FAIRY TALE WAS BORN IN ITALY, HOWEVER, CONTEMPORARY READERS TEND TO THINK OF FRANCE OR GERMANY AS THE GENRES PLACE OF ORIGIN. FAIRY-TALE SCIENCE LOOKS AT THE BIRTH OF THE LITERARY FAIRY TALE IN THE CONTEXT OF EARLY MODERN DISCOURSES ON THE MONSTROUS, AND EXPLAINS HOW SCIENTIFIC DISCOURSE AND LITERARY THEORIES OF THE MARVELLOUS LIMITED THE GENRE’S SUCCESS ON ITS NATIVE SOIL. SUZANNE MAGNANINI ARGUES THAT MEN OF SCIENCE POSITIONED THE FAIRY TALE IN OPPOSITION TO SCIENCE AND FIXED IT AS A NEGATIVE POLE IN A

BINARY SYSTEM. THIS SYSTEM CAME TO DEFINE BOTH A NEW TYPE OF SCIENTIFIC INQUIRY AND THE NASCENT LITERARY GENRE. MAGNANINI ALSO SUGGESTS THAT, BY ADOPTING THEORIES OF THE MONSTROUS AS METAPHORS FOR THEIR OWN LITERARY PRODUCTION, STRAPAROLA AND BASILE ALIGNED THE LITERARY FAIRY TALE, THE FEMININE, AND THE MONSTROUS, AND ESSENTIALLY MARGINALIZED THE NEW GENRE. FAIRY-TALE SCIENCE EXPANDS OUR UNDERSTANDING OF THE EARLY MODERN EUROPEAN IMAGINATION AND INVESTIGATES THE COMPLEX INTERPLAY BETWEEN SCIENTIFIC DISCOURSE AND MARVELLOUS LITERATURE."

FROM COURT TO FOREST NANCY L. CANEPA 1999 FROM COURT TO FOREST IS A CRITICAL AND HISTORICAL STUDY OF THE BEGINNINGS OF THE MODERN LITERARY FAIRY TALE. GIAMBATTISTA BASILE'S *LO CUNTO DE LI CUNTI* WRITTEN IN NEAPOLITAN DIALECT AND PUBLISHED IN 1634-36, COMPRISES FIFTY FAIRY TALES AND WAS THE FIRST INTEGRAL COLLECTION OF LITERARY FAIRY TALES TO APPEAR IN WESTERN EUROPE. IT CONTAINS SOME OF THE BEST KNOWN FAIRY-TALES TYPES, SUCH AS SLEEPING BEAUTY, PUSS IN BOOTS, CINDERELLA, AND OTHERS, MANY IN THEIR EARLIEST VERSIONS. ALTHOUGH IT BECAME A CENTRAL REFERENCE POINT FOR SUBSEQUENT FAIRY TALE WRITERS, SUCH AS PERRAULT AND THE GRIMMS, AS WELL AS A TREASURE CHEST FOR FOLKLORISTS, *LO CUNTO DE LI CUNTI* HAS HAD RELATIVELY LITTLE ATTENTION DEVOTED TO IT BY LITERARY SCHOLARS. *LO CUNTO* CONSTITUTED A CULMINATION OF THE ERUDITE INTEREST IN POPULAR CULTURE AND FOLK TRADITIONS THAT PERMEATED THE RENAISSANCE. BUT EVEN IF BASILE DREW FROM THE ORAL TRADITION, HE DID NOT MERELY TRANSCRIBE THE POPULAR MATERIALS HE HEARD AND GATHERED AROUND NAPLES AND IN HIS TRAVELS. HE TRANSFORMED THEM INTO ORIGINAL TALES DISTINGUISHED BY VERTIGINOUS RHETORICAL PLAY, ABUNDANT REPRESENTATIONS OF THE RITUALS OF EVERYDAY LIFE AND THE POPULAR CULTURE OF THE TIME, AND A SUBTEXT OF PLAYFUL CRITIQUE OF COURTLY CULTURE AND THE CANONICAL LITERARY TRADITION. THIS WORK FILLS A GAP IN FAIRY-TALE AND ITALIAN LITERARY STUDIES THROUGH ITS REDISCOVERY OF ONE OF THE MOST IMPORTANT AUTHORS OF THE ITALIAN BAROQUE AND THE GENRE OF THE LITERARY FAIRY TALE.

FABULOUS IDENTITIES PATRICIA HANNON 1998 FABULOUS IDENTITIES REVISES TRADITIONAL INTERPRETATIONS OF THE FAIRY-TALE VOGUE WHICH WAS DOMINATED BY SALON WOMEN IN THE LAST DECADE OF THE FRENCH SEVENTEENTH CENTURY. THIS STUDY OF WOMEN'S TALE NARRATIVES IS SET INTO AN INVESTIGATION OF HOW ARISTOCRATIC IDENTITY WAS TRANSFORMED BY POLITICAL AND SOCIAL REALIGNMENTS FORCED BY ROYAL ABSOLUTISM OR AMBITIOUS MATERIALISM. WOMEN'S DISTINCTIVE CONTRIBUTIONS TO THE GENRE ARE DEFINED BY DRAWING UPON VARIOUS TEXTS THAT ARTICULATED THE CENTURY'S MORAL, CULTURAL, AND AESTHETIC VALUES, AS WELL AS UPON CONTEMPORARY CRITICAL PERSPECTIVES INCLUDING SEVENTEENTH-CENTURY HISTORICAL AND CULTURAL STUDIES. CAUGHT UP IN THE PHILOSOPHICAL, POLITICAL AND SOCIAL CONTROVERSY OVER WOMAN'S NATURE, SEVENTEENTH-CENTURY WOMEN WRITERS BENEFITED FROM SALON CULTURE AND THEIR ACCESS TO WRITING THROUGH THE LITERARY GENRES OF FAIRY TALES AND NOVELS, TO EXPLORE NEW IDENTITIES AND EXPAND REPRESENTATIONS OF SUBJECTIVITY. WOMEN'S TALES CAN BE SEEN AS A THEATER FOR STAGING AN AUTHORIAL PERSONA AT ODDS WITH THEIR PORTRAIT AS PRESENTED IN MALE-AUTHORED DIDACTIC TREATISES AND IN THE FAIRY TALES OF CHARLES PERRAULT. AT A TIME WHEN THE PRESSURES OF SOCIAL CONFORMITY WEIGHED HEAVILY UPON THEM, THE CONTEUSES HIGHLIGHT THROUGH METAMORPHOSIS THE AFFECTIVE DIMENSION TOGETHER WITH ITS IMPACT ON EVOLVING NOTIONS OF PERSONAL AUTONOMY.

THE ROUTLEDGE COMPANION TO MEDIA AND FAIRY-TALE CULTURES PAULINE GREENHILL 2018-03-28 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.

MAPPING FAIRY-TALE SPACE CHRISTY WILLIAMS 2021-04-27 EXAMINES HOW POPULAR FAIRY TALES COLLAPSE NARRATIVE BORDERS AND REIMAGINE THE GENRE FOR THE TWENTY-FIRST CENTURY.

FAIRY TALES AND FEMINISM DONALD HAASE 2004 RESPONDING TO THIRTY YEARS OF FEMINIST FAIRY-TALE SCHOLARSHIP, THIS BOOK BREAKS NEW GROUND BY RETHINKING IMPORTANT QUESTIONS, ADVOCATING INNOVATIVE APPROACHES, AND INTRODUCING WOMAN-CENTERED TEXTS AND TRADITIONS THAT HAVE BEEN IGNORED FOR TOO LONG.

FOLKTALES AND FAIRY TALES: TRADITIONS AND TEXTS FROM AROUND THE WORLD, 2ND EDITION [4 VOLUMES] ANNE E. DUGGAN PH.D. 2016-02-12 ENCYCLOPEDIA 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 ENCYCLOPEDIA 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

FAIRY TALES RUTH B. BOTTIGHEIMER 2010-03-25 OVERTURNS TRADITIONAL VIEWS OF THE ORIGINS OF FAIRY TALES AND DOCUMENTS THEIR ACTUAL ORIGINS AND TRANSMISSION. 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. RUTH B. BOTTIGHEIMER TEACHES EUROPEAN FAIRY TALES AND BRITISH CHILDREN'S LITERATURE AT STONY BROOK UNIVERSITY, STATE UNIVERSITY OF NEW YORK. SHE IS THE COEDITOR (WITH LEELA PRASAD AND LALITA HANDOO) OF *GENDER AND STORY IN SOUTH INDIA*, ALSO PUBLISHED BY SUNY PRESS, AND THE AUTHOR OF SEVERAL BOOKS, INCLUDING *FAIRY GODFATHER: STRAPAROLA, VENICE, AND THE FAIRY TALE TRADITION*.

ANTI-TALES DAVID CALVIN 2011-05-25 THE ANTI-(FAIRY) TALE HAS LONG EXISTED IN THE SHADOW OF THE TRADITIONAL FAIRY TALE AS ITS FLIPSIDE OR EVIL TWIN. ACCORDING TO ANDRÉ JOLLES IN *EINFACHE FORMEN* (1930), SUCH ANTIMORAL TALES ARE CONTEMPORANEOUS WITH SOME OF THE EARLIEST KNOWN ORAL VARIANTS OF FAMILIAR TALES. WHILE FAIRY TALES ARE GENERALLY CHARACTERISED BY A "SPIRIT OF OPTIMISM" (TOLKIEN) THE ANTI-TALE OFFERS US NO SUCH ASSURANCES; FOR EVERY "HAPPILY EVER AFTER," THERE IS A DISSENTING "THEY ALL DIED HORRIBLY." THE ANTI-TALE IS, HOWEVER, RARELY AN OUTRIGHT OPPOSITION TO THE TRADITIONAL FORM ITSELF. INASMUCH AS THE ANTI-HERO IS NOT A VILLAIN, BUT MAY POSSESS ATTRIBUTES OF THE HERO, THE ANTI-TALE APPROPRIATES ASPECTS OF THE FAIRY TALE FORM, (AND ITS EQUIVALENT GENRES) AND RE-IMAGINES, SUBVERTS, INVERTS, DECONSTRUCTS OR SATIRISES ELEMENTS OF THESE TO PRESENT AN ALTERNATE NARRATIVE INTERPRETATION, OUTCOME OR MORALITY. IN THIS COLLECTION, LITTLE RED RIDING HOOD RETALIATES AGAINST THE WOLF, CINDERELLA'S STEPMOTHER PROVIDES HER OWN ACCOUNT OF EVENTS, AND "SNOW WHITE" EVOLVES INTO A POSTMODERN VAMPIRE TALE. THE FAMILIAR BECOMES UNFAMILIAR, REVEALING THE UNDERLYING STRUCTURES, DYNAMICS, FRACTURES AND CONTRADICTIONS WITHIN THE BORROWED TALES. OVER THE LAST HALF CENTURY, THIS DISSIDENT TRADITION HAS BECOME INCREASINGLY POPULAR, INSPIRING NUMEROUS WRITERS, ARTISTS, MUSICIANS AND FILMMAKERS. ALTHOUGH ANTI-TALES ABOUND IN CONTEMPORARY ART AND POPULAR CULTURE, THE TERM HAS BEEN USED SPORADICALLY IN SCHOLARSHIP WITHOUT BEING DEVELOPED OR DEFINED. WHILE IT IS CLEAR THAT THE AESTHETICS OF POSTMODERNISM HAVE PROVIDED FERTILE CREATIVE GROUNDS FOR THIS TRADITION, THE ANTI-TALE IS NOT JUST A POSTMODERN PHENOMENON; RATHER, THE "POSTMODERN FAIRY TALE" IS ONLY PART OF THE PICTURE. BROADLY INTERDISCIPLINARY IN SCOPE, THIS COLLECTION OF TWENTY-TWO ESSAYS AND ARTWORK EXPLORES VARIOUS MANIFESTATIONS OF THE ANTI-TALE, FROM THE ANCIENT TO THE MODERN INCLUDING ROMANTICISM, REALISM AND SURREALISM ALONG THE WAY.

THE CHILD IN FRENCH AND FRANCOPHONE LITERATURE 2004-01-01

PIERCING THE MAGIC VEIL HAROLD NEEMANN 1999

ENCHANTED ELOQUENCE DOMNA C. STANTON 2010 CO-PUBLISHED BY: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES.

THE TELLER'S TALE SOPHIE RAYNARD 2012-10-27 THIS BOOK OFFERS NEW, OFTEN UNEXPECTED, BUT ALWAYS INTRIGUING PORTRAITS OF THE WRITERS OF CLASSIC FAIRY TALES. FOR YEARS THESE AUTHORS, WHO WROTE FROM THE SIXTEENTH TO THE NINETEENTH CENTURIES, HAVE BEEN EITHER LITTLE KNOWN OR KNOWN THROUGH SKEWED, FREQUENTLY SENTIMENTALIZED BIOGRAPHICAL INFORMATION. JACOB AND WILHELM GRIMM WERE CAST AS EXEMPLARS OF NATIONAL VIRTUES; HANS CHRISTIAN ANDERSEN'S LIFE BECAME—WITH HIS PARTICIPATION—A FAIRY TALE IN ITSELF. JEANNE-MARIE LEPRINCE DE BEAUMONT, THE PRIM GOVERNESS WHO WROTE MORAL TALES FOR GIRLS, HAD A MORE COLORFUL PAST THAN HER READERS WOULD HAVE IMAGINED, AND FEW PEOPLE KNEW THAT NINETEEN-YEAR-OLD MARIE-CATHERINE D'AULNOY CONSPIRED TO KILL HER MUCH-OLDER HUSBAND. IMPORTANT FIGURES ABOUT WHOM LITTLE IS KNOWN, SUCH AS GIOVAN FRANCESCO STRAPAROLA AND GIAMBATTISTA BASILE, ARE

RENDERED MORE COMPLETELY THAN EVER BEFORE. UNCOVERING WHAT WAS OBSCURED FOR YEARS AND WITH NEWLY DISCOVERED EVIDENCE, CONTRIBUTORS TO THIS FASCINATING AND MUCH-NEEDED VOLUME PROVIDE A HISTORICAL CONTEXT FOR EUROPE'S FAIRY TALES.

ENTRE HOMMES TODD W. REESER 2008 DESPITE ITS DEBT TO FRENCH THOUGHT FOR THEORETICAL CONSTRUCTS, MASCULINITY STUDIES HAVE BEEN DOMINATED BY WORK ON ENGLISH-LANGUAGE TEXTS AND CONTEXTS. ENTRE HOMMES LAYS THE FOUNDATION FOR FRENCH AND FRANCOPHONE MASCULINITY STUDIES IN BOTH A CULTURAL AND THEORETICAL SENSE. THIS GROUND-BREAKING VOLUME CONSIDERS WHAT IS MEANT BY 'FRENCH' OR 'FRANCOPHONE' MASCULINITIES PER SE AND HOW THESE IDENTITIES HAVE OR HAVE NOT CHANGED OVER TIME, WITH ESSAYS SPANNING PERIODS FROM THE MIDDLE AGES TO THE PRESENT. AN INTRODUCTION SITUATES THE STUDY OF MASCULINITY WITHIN THE WORK OF RECENT FRENCH THINKERS, AND ESSAYS EXAMINE BOTH KEY WRITERS AND RECURRING CULTURAL IMAGES.

WHEN DREAMS CAME TRUE JACK ZIPES 2013-08-21 FIRST PUBLISHED IN 1999. ROUTLEDGE IS AN IMPRINT OF TAYLOR & FRANCIS, AN INFORMA COMPANY.

CLASSICAL UNITIES NORTH AMERICAN SOCIETY FOR SEVENTEENTH-CENTURY FRENCH LITERATURE. CONFERENCE 2002

MANNING THE MARGINS LEWIS CARL SEIFERT 2009 THE FIRST BOOK-LENGTH STUDY OF WRITING, MEN, AND MASCULINITY IN SEVENTEENTH-CENTURY FRANCE

THE OXFORD COMPANION TO FAIRY TALES JACK ZIPES 2015-09-10 IN OVER 1,000 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.

MEN AND WOMEN MAKING FRIENDS IN EARLY MODERN FRANCE LEWIS SEIFERT REBECCA WILKIN 2015-06-01 THESE ESSAYS TELL THE STORY OF THE DECLINING INTELLIGIBILITY OF CLASSICAL MODELS OF (MALE) FRIENDSHIP AND OF THE RISING PROMINENCE OF WOMEN AS POTENTIAL FRIENDS. CONTRIBUTORS REVEAL HOW MEN AND WOMEN FASHIONED GENDERED SELVES, AND ALSO CIRCUMVENTED GENDER NORMS THROUGH CONCRETE FRIENDSHIP PRACTICES. BY SHOWING THAT THE BENEFITS AND THE RISKS OF FRIENDSHIP ARE MAGNIFIED WHEN GENDER ROLES AND RELATIONS ARE UNSETTLED, THE VOLUME HIGHLIGHTS THE RELEVANCE OF EARLY MODERN FRIEND-MAKING TO FRIENDSHIP IN THE CONTEMPORARY WORLD.