



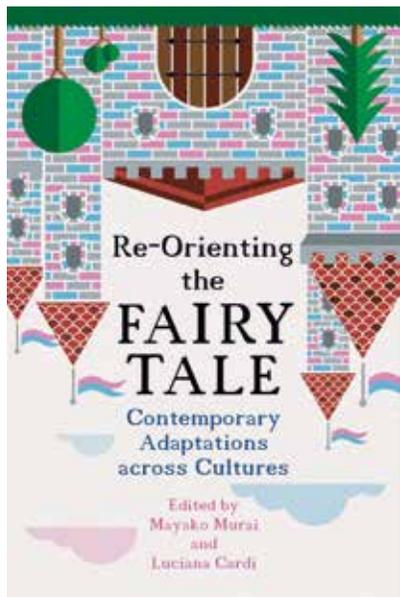
Series in Fairy-Tale Studies



Re-Orienting the Fairy Tale Contemporary Adaptations across Cultures

Edited by Mayako Murai and
Luciana Cardi

Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures seeks to “re-orient” the fairy tale across different cultures, media, and disciplines and proposes new approaches to the ever-expanding fairy-tale web in a global context with a special emphasis on non-Euro-American materials. Editors Mayako Murai and Luciana Cardi bring together emerging and established researchers in various disciplines from around the world to decenter existing cultural and methodological assumptions underlying fairy-tale studies and suggest new avenues into the increasingly complex world of fairy-tale cultures today.



Divided into three parts, the fourteen essays cover a range of materials from Hawaiian wonder tales to Japanese heroine tales to Spanish fairy-tale film adaptation. Chapters include an invitation from Cristina Bacchilega to explore the possibilities related to the uncanny processes of both disorientation and re-orientation taking place in the “journeys” of wonder tales across multiple media and cultures. Aleksandra Szugajew’s chapter outlines the strategies adopted by recent Hollywood live-action fairy-tale films to attract adult audiences and reveals how this new genre offers a form of global entertainment and a forum that invites reflection on various social and cultural issues in today’s globalizing world. Katsuhiko Suganuma draws on queer theory and popular musicology to analyze the fairy-tale intertexts in the works of the Japanese all-female band Princess Princess and demonstrate that popular music can be a medium through which the queer potential of ostensibly hetero-normative traditional fairy tales may emerge. Daniela Kato’s chapter explores the ecological dimensions of Carter’s literary fairy tale and offers an ecofeminist interpretation of a fairy-tale forest as a borderland that lies beyond the nature-culture dichotomy.

Readers will find inspiration and new directions in the cross-cultural and interdisciplinary approaches to fairy tales provided by *Re-Orienting the Fairy Tale*.

2020, 6x9, 440 Pages, 39 full-color images
ISBN 978-0-8143-4536-8, \$34.99 Paperback
ISBN 978-0-8143-4535-1, \$84.99 Printed Paper Cased
ISBN 978-0-8143-4537-5, ebook

Mayako Murai is professor of English and comparative literature at Kanagawa University, Japan. She is the author of *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West* (Wayne State University Press).

Luciana Cardi is a lecturer in both Japanese and comparative studies and in Italian language and culture at Osaka University, Japan. Her publications include “Retelling Medea in Postwar Japan: The Function of Ancient Greece in Two Literary Adaptations by Mishima Yukio and Kurahashi Yumiko” (*Marvels & Tales: Journal of Fairy-Tale Studies*, 2013).

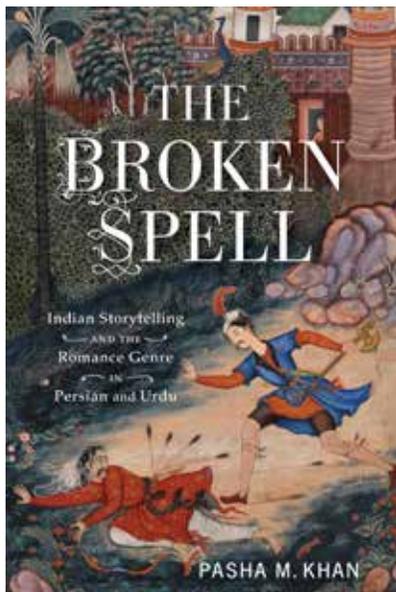
Contributors include: Aleksandra Szugajew, Cristina Bacchilega, Daniela Kato, Hatsue Nakawaki, Katsuhiko Suganuma, ku‘ualoha ho‘omanawanui, Luciana Cardi, Lucy Fraser, Masafumi Monden, Mayako Murai, Michael Brodski, Natsumi Ikoma, Nieves Moreno Redondo, Roxane Hughes, Shuli Barzilai, Vanessa Joosen

The Broken Spell

Indian Storytelling and the Romance Genre in Persian and Urdu

Pasha M. Khan

The Broken Spell: Indian Storytelling and the Romance Genre in Persian and Urdu is a monograph on the rise and fall in popularity of “romances” (qissah)—tales of wonder and magic told by storytellers at princely courts and in public spaces in India from the sixteenth century to the twentieth. Using literary genre theory, author Pasha M. Khan points to the worldviews underlying the popularity of Urdu and Persian romances, before pre-existing Islamicate rationalist traditions gained traction and Western colonialism came to prominence in India.

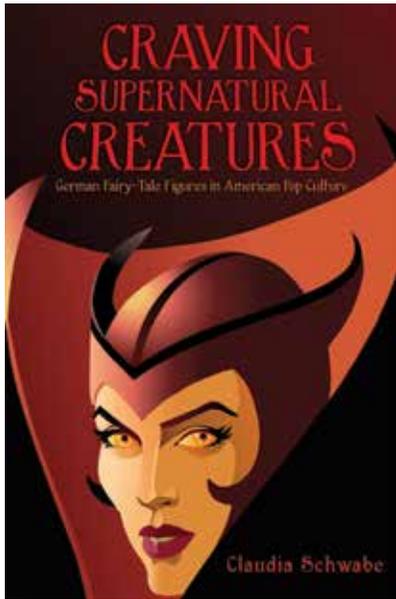


In the introduction, Khan explains that it was around the end of the nineteenth century that these marvelous tales became devalued by Orientalists and intellectually colonized Indian elites, while at the same time a new genre, the novel, gained legitimacy. Khan goes on to narrate the life histories of professional storytellers, many of them émigrés from Iran to Mughal-ruled India, and considers how they raised their own worth and that of the romance in the face of changes in the economics, culture, and patronage of India. Khan shows the methods whereby such storytellers performed and how they promoted themselves and their art. The dividing line between marvelous tales and history is examined, showing how and why the boundary was porous. The study historicizes the Western understanding of the qissah as a local manifestation of a worldwide romance genre, showing that this genre equation had profound ideological effects. The book’s appendix contains a translation of an important text for understanding Iranian and Indian storytelling methods: the unpublished introductory portions to Fakhr al-Zamāni’s manual for storytellers.

The Broken Spell will appeal to scholars of folklore and fairy-tale studies, comparative literature, South Asian studies, and any reader with an interest in India and Pakistan.

2019, 6x9, 324 Pages, 4 black-and-white illustrations
ISBN 978-0-8143-4599-3, \$32.99 Paperback
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ISBN 978-0-8143-4600-6, ebook

Pasha Mohamad Khan is the chair in Urdu language and culture and assistant professor at the Institute of Islamic Studies at McGill University. He is a scholar of literature, and particularly of marvelous tales, in Urdu-Hindi and other South Asian languages including Persian and Punjabi.



Craving Supernatural Creatures

German Fairy-Tale Figures in American Pop Culture

Claudia Schwabe

Craving Supernatural Creatures: German Fairy-Tale Figures in American Pop Culture analyzes supernatural creatures in order to demonstrate how German fairy tales treat difference, alterity, and Otherness with terror, distance, and negativity, whereas contemporary North American popular culture adaptations navigate diversity by humanizing and redeeming such figures. This trend of transformation reflects a greater tolerance of other marginalized groups (in regard to race, ethnicity, ability, age, gender, sexual orientation, social class, religion, etc.) and acceptance of diversity in society today. The fairy-tale adaptations examined here are more than just twists on old stories—they serve as the looking glasses

of significant cultural trends, customs, and social challenges. Whereas the fairy-tale adaptations that Claudia Schwabe analyzes suggest that Otherness can and should be fully embraced, they also highlight the gap that still exists between the representation and the reality of embracing diversity wholeheartedly in twenty-first-century America.

The book's four chapters are structured around different supernatural creatures, beginning in chapter 1 with Schwabe's examination of the automaton, the golem, and the doppelganger, which emerged as popular figures in Germany in the early nineteenth century, and how media, such as *Edward Scissorhands* and *Sleepy Hollow*, dramatize, humanize, and infantilize these "uncanny" characters in multifaceted ways. Chapter 2 foregrounds the popular figures of the evil queen and witch in contemporary retellings of the Grimms' fairy tale "Snow White." Chapter 3 deconstructs the concept of the monstrous Other in fairy tales by scrutinizing the figure of the Big Bad Wolf in popular culture, including *Once Upon a Time* and the *Fables* comic book series. In chapter 4, Schwabe explores the fairy-tale dwarf, claiming that adaptations today emphasize the diversity of dwarves' personalities and celebrate the potency of their physicality.

Craving Supernatural Creatures is a unique contribution to the field of fairy-tale studies and is essential reading for students, scholars, and pop-culture aficionados alike.

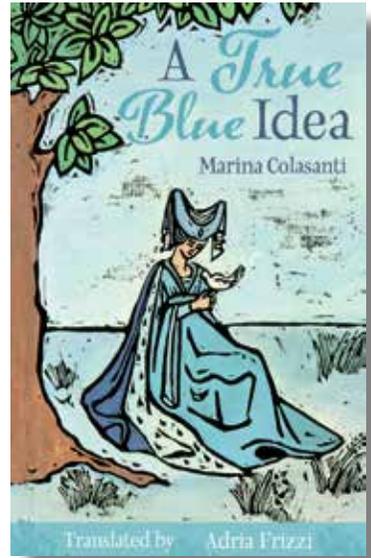
2019, 6x9, 344 Pages, 8 black-and-white images
ISBN 978-0-8143-4196-4, \$32.99 Paperback
ISBN 978-0-8143-4601-3, \$84.99 Printed Paper Cased
ISBN 978-0-8143-4197-1, ebook

Claudia Schwabe is associate professor of German at Utah State University. She is also the co-editor of *New Approaches to Teaching Folk and Fairy Tales* and editor of *The Fairy Tale and Its Uses in Contemporary New Media and Popular Culture*.

A True Blue Idea

Marina Colasanti
Translated by Adria Frizzi

Marina Colasanti is a Brazilian journalist, visual artist, and author of over sixty volumes of short stories, poetry, essays, and children's literature. Her books have been translated into several languages and recognized with numerous awards, including seven prestigious Jabuti Dourado prizes for best work of fiction. Despite Colasanti's literary stature, *A True Blue Idea* is the first book-length translation of her writing into English. Her work has been called "a study of the status of contemporary Brazilian women," and "feminist utopian fiction," as it demonstrates a consistent concern with women and the social, ethical, and moral justifications that have grounded their oppression for centuries. These recurring themes, together with Colasanti's keen sense of irony, interest in the unconscious, and finely honed poetic language, come together to create a unique blend of the poetic and the socially conscious.



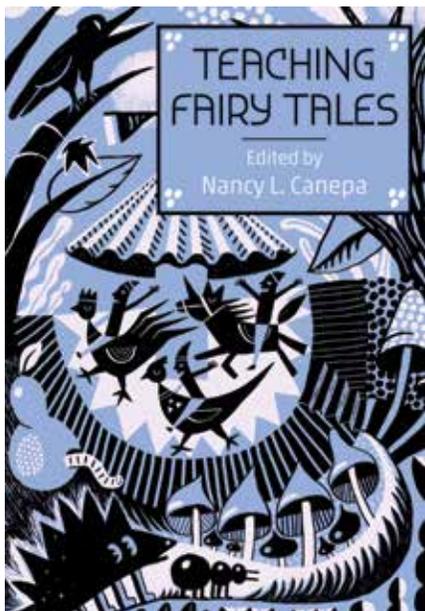
A True Blue Idea is a collection of ten short and often dark fairy tales, beautifully illustrated by the author with a technique known as *nankim lavado*, or ink gouache resist. The tales revisit traditional fairy-tale characters and themes to challenge ideas, question the relationship between the individual and society, and re-create an alternate past and reality. The characters include a girl who embroiders her own world, a king who has his first and only idea, and a princess whose only friend is her own reflection. Adria Frizzi's flawless translation of this modern classic from the original Portuguese adds an important voice to the Latin American women writers studied and read in English today.

A True Blue Idea is intended for everyone—from the general reader of any age to scholars and students of fairy-tale studies, Latin American literature, and women's studies.

2019, 5.5x8.5, 72 Pages, 30 black-and-white illustrations
ISBN 978-0-8143-4639-6, \$24.99 Printed Paper Cased

Marina Colasanti is a writer, journalist, and visual artist. Born in Eritrea, she has lived in Libya, Italy, and Brazil, where she moved in 1948. She is the author of over sixty books, which have been translated into French, German, Spanish, and Catalan, and she has been recognized with numerous awards.

Adria Frizzi is a scholar and translator of Italian and Latin American literature. Her translations include works by Marina Colasanti, Osman Lins, Caio Fernando Abreu, Regina Rheda, Dacia Maraini, Elena Ferrante, and Rossana Campo. She teaches Italian and translation studies at the University of Texas at Austin.



Teaching Fairy Tales

Edited by Nancy L. Canepa

Teaching Fairy Tales edited by Nancy L. Canepa brings together scholars who have contributed to the field of fairy-tale studies since its origins. This collection offers information on materials, critical approaches and ideas, and pedagogical resources for the teaching of fairy tales in one comprehensive source that will further help bring fairy-tale studies into the academic mainstream.

The volume begins by posing some of the big questions that stand at the forefront of fairy-tale studies: How should we define the fairy tale? What is the “classic” fairy tale? Does it make sense to talk about a fairy-tale canon? The first chapter includes close readings of tales and their variants, in order to show how fairy tales aren’t simple, moralizing, and/or static narratives. The second chapter focuses on essential moments and documents in fairy-tale history, investigating how we gain unique perspectives on cultural history through reading fairy tales.

Contributors to chapter 3 argue that encouraging students to approach fairy tales critically, either through well-established lenses or newer ways of thinking, enables them to engage actively with material that can otherwise seem over-familiar. Chapter 4 makes a case for using fairy tales to help students learn a foreign language. *Teaching Fairy Tales* also includes authors’ experiences of successful hands-on classroom activities with fairy tales, syllabi samples from a range of courses, and testimonies from storytellers that inspire students to reflect on the construction and transmission of narrative by becoming tale-tellers themselves.

Teaching Fairy Tales crosses disciplinary, historical, and national boundaries to consider the fairy-tale corpus integrally and from a variety of perspectives. Scholars from many different academic areas will use this volume to explore and implement new aspects of the field of fairy-tale studies in their teaching and research.

2019, 7x10, 478 Pages, 14 color images; 1 black-and-white image

ISBN 978-0-8143-3935-0, \$49.99 Paperback

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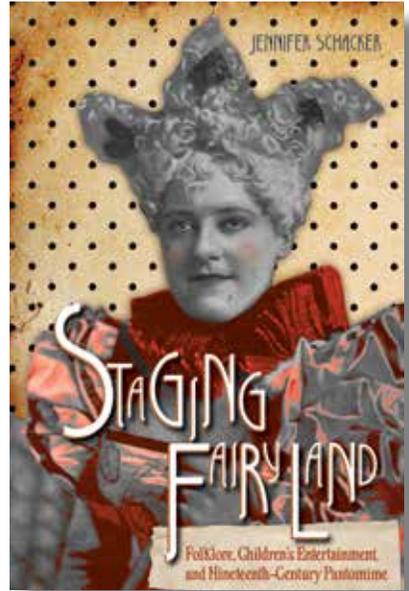
Nancy Canepa is associate professor of Italian at Dartmouth College. Her publications include *From Court to Forest: Giambattista Basile and the Birth of the Literary Fairy Tale* (Wayne State University Press, 1999), *Out of the Woods: The Origins of the Literary Fairy Tale in Italy and France* (Wayne State University Press, 1997), and the translation of *Giambattista Basile’s The Tale of Tales* (Wayne State University Press, 2007).

Contributors include: Graham Anderson, Cristina Bacchilega, Benjamin Balak, Faith E. Beasley, Elio Brancaforte, Nancy L. Canepa, Anne E. Duggan, Donald Haase, Christine A. Jones, Maria Kaliambou, Julie L. J. Koehler, Suzanne Magnanini, Cristina Mazzoni, Gina Miele, William Moebius, Maria Nikolajeva, Jennifer Schacker, Ann Schmiesing, Lewis C. Seifert, Victoria Somoff, Allison Stedman, Kay Stone, Maria Tatar, Gioia Timpanelli, Charlotte Trinet du Lys, Linda Kraus Worley, Jack Zipes

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

Jennifer Schacker

In nineteenth-century Britain, the spectacular and highly profitable theatrical form known as “pantomime” was part of a shared cultural repertoire and a significant medium for the transmission of stories. Rowdy, comedic, and slightly risqué, pantomime productions were situated in dynamic relationship with various forms of print and material culture. Popular fairy-tale theater also informed the production and reception of folklore research in ways that are often overlooked. In *Staging Fairyland: Folklore, Children's Entertainment, and Nineteenth-Century Pantomime*, Jennifer Schacker reclaims the place of theatrical performance in this history, developing a model for the intermedial and cross-disciplinary study of narrative cultures.



The case studies that punctuate each chapter move between the realms of print and performance, scholarship and popular culture. Schacker examines pantomime productions of such well-known tales as “Cinderella,” “Little Red Riding Hood,” and “Jack and the Beanstalk,” as well as others whose popularity has waned—such as, “Daniel O’Rourke” and “The Yellow Dwarf.” These productions resonate with traditions of impersonation, cross-dressing, literary imposture, masquerade, and the social practice of “fancy dress.” Schacker also traces the complex histories of Mother Goose and Mother Bunch, who were often cast as the embodiments of both tale-telling and stage magic and who move through various genres of narrative and forms of print culture. These examinations push at the limits of prevailing approaches to the fairy tale across media. They also demonstrate the degree to which perspectives on the fairy tale as children’s entertainment often obscure the complex histories and ideological underpinnings of specific tales.

Mapping the histories of tales requires a fundamental reconfiguration of our thinking about early folklore study and about “fairy tales”: their bearing on questions of genre and ideology but also their signifying possibilities—past, present, and future. Readers interested in folklore, fairy-tale studies, children’s literature, and performance studies will embrace this informative monograph.

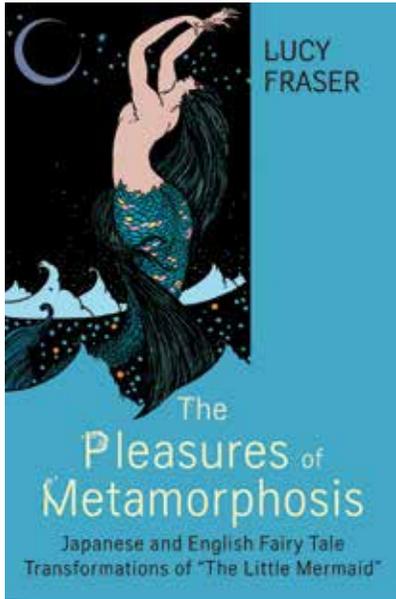
2018, 6x9, 296 Pages, 27 black-and-white images

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ISBN 978-0-8143-4591-7 \$84.99 Printed Paper Cased

ISBN 978-0-814-34592-4, ebook

Jennifer Schacker is associate professor in the School of English and Theatre Studies at the University of Guelph and the author of *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England*. Her collaborations with Christine A. Jones include *Marvelous Transformations: An Anthology of Fairy Tales* and *Contemporary Critical Perspectives and Feathers, Paws, Fins, and Claws: Fairy-Tale Beasts* (Wayne State University Press, 2015).



The Pleasures of Metamorphosis

Japanese and English Fairy-Tale Transformations of "The Little Mermaid"

Lucy Fraser

Lucy Fraser's *The Pleasures of Metamorphosis: Japanese and English Fairy-Tale Transformations of "The Little Mermaid"* explores Japanese and English transformations of Hans Christian Andersen's 1837 Danish fairy tale "The Little Mermaid" by focusing on pleasure as a means to analyze the huge variety of texts that transform a canonical fairy tale such as Andersen's. Fraser examines over twenty Japanese and English transformations, including literary texts, illustrated books, films, and television series. This monograph also draws upon criticism in both Japanese and English, meeting a need

in Western fairy-tale studies for more culturally diverse perspectives. Fraser provides a model for critical cross-cultural fairy tale analysis in her examination of the journey of a single fairy tale across two languages.

The book begins with the various approaches to reading and writing fairy tales, with a history of "The Little Mermaid" in Japanese and English culture. Disney's *The Little Mermaid* and Studio Ghibli's *Ponyo on the Cliff by the Sea* are discussed as examples that simulate pleasurable physical experiences through animation's tools of music and voice, and visual effects of movement and metamorphosis. Fraser then explores the literary effects of the fairy tale by male authors, such as Oscar Wilde, Tanizaki Jun'ichiro, and Abe Kobo, who invoke familiar fairy-tale conventions and delineate some of the pleasures of what can be painful enchantment with a mermaid or with the fairy tale itself.

Few studies have examined Japanese fairy-tale transformations to the extent that Fraser has, presenting fascinating information that will intrigue fairy-tale scholars and those wanting to learn more about the representation of pleasure behind the imaginative and fantastical.

2017, 6x9, 248 Pages, 14 color Illustrations
ISBN 978-0-8143-4244-2, \$34.99 Paperback
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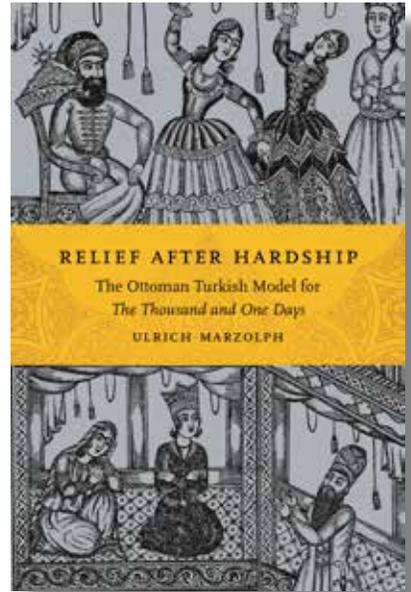
Lucy Fraser is a lecturer in Japanese at the University of Queensland, Australia. Her research on Japanese and English retellings of fairy tales in literature and popular culture has appeared in *Marvels and Tales: Journal of Fairy-Tale Studies*, *Japan Forum*, and *Global Manga Studies*. She has also published translations of literature by leading writers such as Kawakami Hiromi and Hoshino Tomoyuki and of literary criticism by academics such as Honda Masuko and Kan Satoko.

Relief after Hardship

The Ottoman Turkish Model for *The Thousand and One Days*

Ulrich Marzolph

The Thousand and One Days, a companion collection to *The Thousand and One Nights*, was published in 1710–1712 by French Orientalist scholar François Pétis de la Croix who advertised it as the faithful, albeit selective translation of a Persian work. Subsequent research has found that *The Thousand and One Days* is actually the adapted translation of a fifteenth-century anonymous Ottoman Turkish compilation titled *Relief after Hardship*. This compilation, in turn, is the enlarged translation of an equally anonymous Persian collection of tales that likely dates back to as early as the thirteenth century. The tales in both the Ottoman Turkish and the Persian collections are mostly tales of the marvelous and the strange, a genre that dominated much of the narrative literatures of the pre-modern Muslim world.

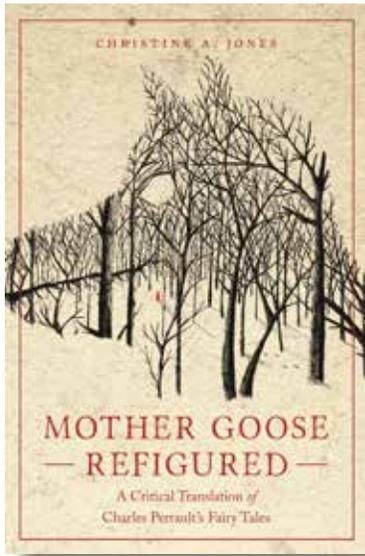


Ulrich Marzolph's *Relief after Hardship: The Ottoman Turkish Model for The Thousand and One Days* is a detailed assessment of the Ottoman Turkish compilation and its Persian precursor. Based upon Andreas Tietze's unpublished German translation of the Ottoman Turkish *Ferec ba'd eş-şidde* it traces the origins of the collection's various tales in the pre-modern Persian and Arabic literatures and its impact on Middle Eastern and world tradition and folklore. Ottoman Turkish literature proves to be a suitable candidate for the transmission of tales from East to West long before the European translation of *The Thousand and One Nights*. Additionally, the concept of "relief after hardship" has the same basic structure as the European fairy tale, wherein the protagonist undergoes a series of trials and tribulations before he attains a betterment of his status. Marzolph contends that the early reception of these tales from Muslim narrative tradition might well have had an inspiring impact on the nascent genre of the European fairy tale that has come to know international success today.

This fascinating compilation of tales is being presented for the first time to an English language audience along with a comprehensive survey of its history, as well as detailed summaries and extensive comparative annotations to the tales that will be of interest to literature and folklore scholars.

2017, 6x9, 176 Pages
ISBN 978-0-8143-4277-0, \$39.99 Printed Paper Cased
ISBN 978-0-8143-4276-3, ebook

Ulrich Marzolph is a professor of Islamic studies at the Georg-August-University in Göttingen, Germany. Having served on the editorial board of the *Enzyklopädie des Märchens* (1986–2015), he is now conducting a research project studying the impact of narratives from the Muslim Middle East on Western tradition. He is the editor of *The Arabian Nights Reader* and *The Arabian Nights in Transnational Perspective*.



Mother Goose Refigured

A Critical Translation of Charles Perrault's Fairy Tales

Christine A. Jones

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.

2016, 6x9, 228 Pages, 25 black-and-white Illustrations
ISBN 978-0-8143-3892-6, \$31.99 Paperback
ISBN 978-0-8143-3893-3, ebook

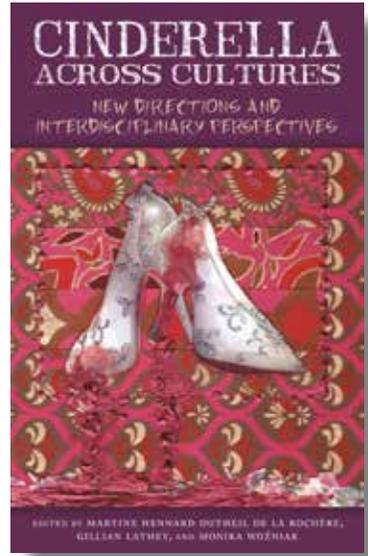
Christine A. Jones is a specialist of seventeenth- and eighteenth-century France at the University of Utah with interests in the luxury trades and the fairy tale. She has authored *Shapely Bodies: The Image of Porcelain in Eighteenth-Century France* as well as numerous articles on trade history. With folklore scholar Jennifer Schacker, she has coedited *Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives* and *Feathers, Paws, Fins, and Claws: Fairy Tale Beasts*.

Cinderella across Cultures

New Directions and Interdisciplinary Perspectives

Edited by Martine Hennard Dutheil de la Rochère, Gillian Lathey, and Monika Woźniak

The Cinderella story is retold continuously in literature, illustration, music, theatre, ballet, opera, film, and other media, and folklorists have recognized hundreds of distinct forms of Cinderella plots worldwide. The focus of this volume, however, is neither Cinderella as an item of folklore nor its alleged universal meaning. In *Cinderella across Cultures*, editors Martine Hennard Dutheil de la Rochère, Gillian Lathey, and Monika Woźniak analyze the Cinderella tale as a fascinating, multilayered, and ever-changing story constantly reinvented in different media and traditions.



The collection highlights the tale's reception and adaptation in cultural and national contexts across the globe, including those of Italy, France, Germany, Britain, the Netherlands, Poland, and Russia. Contributors shed new light on classic versions of Cinderella by examining the material contexts that shaped them (such as the development of glass artifacts and print techniques), or by analyzing their reception in popular culture (through cheap print and mass media).

The volume offers an invaluable contribution to the study of this particular tale and also to fairy-tale studies overall. Readers interested in the visual arts, in translation studies, or in popular culture, as well as a wider audience wishing to discover the tale anew will delight in this collection.

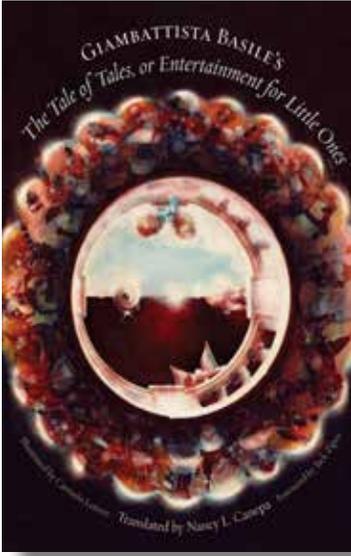
2016, 6x9, 440 Pages, 50 black-and-white Illustrations
ISBN 978-0-8143-4155-1, \$34.99 Paperback
ISBN 978-0-8143-4156-8, ebook

Martine Hennard Dutheil de la Rochère is professor of English and comparative literature at the University of Lausanne, Switzerland. She is the author of *Reading, Translating, Rewriting: Angela Carter's Translational Poetics*.

Gillian Lathey is Senior Honorary Research Fellow at the University of Roehampton, London, where from 2004 to 2012 she was director of the National Centre for Research in Children's Literature. She is the author of *The Role of Translators in Children's Literature: Invisible Storytellers* and *Translating Children's Literature* and is co-editor with Vanessa Joosen of *Grimms' Tales Around The Globe*.

Monika Woźniak is associate professor of Polish language and literature at Sapienza University of Rome. She has published extensively in Polish, Italian, and English. She is the co-author of the Polish-language monograph *Przekłady w systemie małych literatur (Translations in the System of Minor Literatures)*.

Contributors Include: Ruth B. Bottigheimer, Kathryn Hoffmann, Gillian Lathey, Cyrille François, Talitha Verheij, Daniel Aranda, Martine Hennard Dutheil de la Rochère, Ashley Riggs, Mark MacLeod, Jennifer Orme, Rona May-Ron, Roxane Hughes, Sandra L. Beckett, Jan Van Coillie, Monika Wozniak, Agata Holobut, Xenia Mitrokhina, Jack Zipes



Giambattista Basile's *The Tale of Tales, or Entertainment for Little Ones*

Translated by Nancy L. Canepa
Illustrated by Carmelo Lettere
Foreword by Jack Zipes

The Tale of Tales, made up of forty-nine fairy tales within a fiftieth frame story, contains the earliest versions of celebrated stories like *Rapunzel*, *All-Fur*, *Hansel and Gretel*, *The Goose That Laid the Golden Egg*, *Sleeping Beauty*, and *Cinderella*. The tales are bawdy and irreverent but also tender and whimsical, acute in psychological characterization and encyclopedic in description. They are also evocative of marvelous worlds of fairy-tale unreality as well as of the everyday rituals of life in seventeenth-century

Naples. Yet because the original is written in the nonstandard Neopolitan dialect of Italian—and was last translated fully into English in 1932—this important piece of Baroque literature has long been inaccessible to both the general public and most fairy-tale scholars.

Giambattista Basile's "The Tale of Tales, or Entertainment for Little Ones" is a modern translation that preserves the distinctive character of Basile's original. Working directly from the original Neopolitan version, translator Nancy L. Canepa takes pains to maintain the idiosyncratic tone of *The Tale of Tales* as well as the work's unpredictable structure. This edition keeps the repetition, experimental syntax, and inventive metaphors of the original version intact, bringing Basile's words directly to twenty-first-century readers for the first time. This volume is also fully annotated, so as to elucidate any unfamiliar cultural references alongside the text, lushly illustrated, and includes a foreword, an introduction, an illustrator's note, and a complete bibliography.

The publication of *The Tale of Tales* marked not only a culmination of the interest in the popular culture and folk traditions of the Renaissance period but also the beginning of the era of the artful and sophisticated "authored" fairy tale that inspired and influenced later writers like Charles Perrault and the Brothers Grimm. *Giambattista Basile's "The Tale of Tales, or Entertainment for Little Ones"* offers an excellent point of departure for reflection about what constitutes Italian culture, as well as for discussion of the relevance that forms of early modern culture like fairy tales still hold for us today. This volume is vital reading for fairy-tale scholars and anyone interested in cultural history.

2016, 6x9, 496 Pages, 28 black-and-white Illustrations
ISBN 978-0-8143-4257-2, \$25.99 Printed Paper Casad

Nancy Canepa is associate professor of Italian at Dartmouth College. Her publications include *From Court to Forest: Giambattista Basile and the Birth of the Literary Fairy Tale* (Wayne State University Press, 1999), and *Out of the Woods: The Origins of the Literary Fairy Tale in Italy and France* (Wayne State University Press, 1997).

From Dog Bridegroom to Wolf Girl Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West

Mayako Murai

As in the United States, fairy-tale characters, motifs, and patterns (many from the Western canon) have pervaded recent Japanese culture. Like their Western counterparts, these contemporary adaptations tend to have a more female-oriented perspective than traditional tales and feature female characters with independent spirits. In *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West*, Mayako

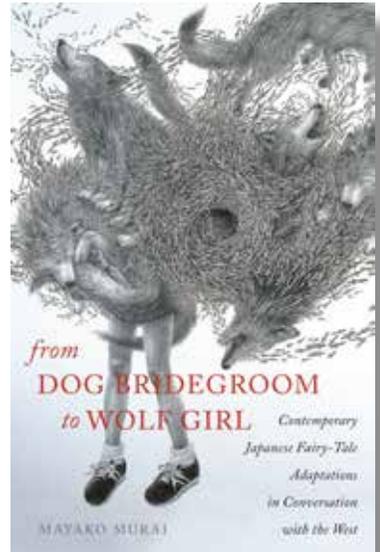
Murai examines the uses of fairy tales in the works of Japanese women writers and artists since the 1990s in the light of Euro-American feminist fairy-tale re-creation and scholarship.

After giving a sketch of the history of the reception of European fairy tales in Japan since the late nineteenth century, Murai outlines the development of fairy-tale retellings and criticism in Japan since the 1970s. Chapters that follow examine the uses of fairy-tale intertexts in the works of four contemporary writers and artists that resist and disrupt the dominant fairy-tale discourses in both Japan and the West. Murai considers Tawada Yoko's reworking of the animal bride and bridegroom tale, Ogawa Yoko's feminist treatment of the Bluebeard story, Yanagi Miwa's visual restaging of familiar fairy-tale scenes, and Konoike Tomoko's visual representations of the motif of the girl's encounter with the wolf in the woods in different media and contexts. Forty illustrations round out Murai's criticism, showing how fairy tales have helped artists reconfigure oppositions between male and female, human and animal, and culture and nature.

From Dog Bridegroom to Wolf Girl invites readers to trace the threads of the fairy-tale web with eyes that are both transcultural and culturally sensitive in order to unravel the intricate ways in which different traditions intersect and clash in today's globalising world. Fairy-tale scholars and readers interested in issues of literary and artistic adaptation will enjoy this volume.

2015, 6x9, 192 Pages, 41 black-and-white Illustrations
ISBN 978-0-8143-3949-7, \$31.99 Paperback
ISBN 978-0-8143-3950-3, ebook

Mayako Murai is a professor in the English department at Kanagawa University, Japan. Her recent writings have appeared in *Grimms' Tales around the Globe: The Dynamics of Their International Reception* and the journal *Marvels & Tales*.

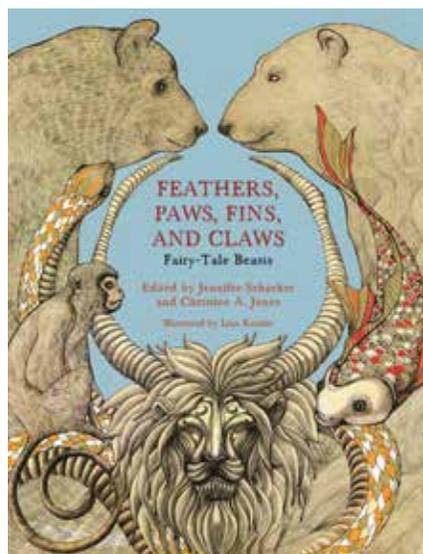


Feathers, Paws, Fins, and Claws Fairy-Tale Beasts

Edited by Jennifer Schacker
and Christine A. Jones
Illustrated by Lina Kusaite

**2016 NEXT GENERATION INDIE BOOK
AWARD FINALIST IN THE CHILDREN'S/
JUVENILE FICTION CATEGORY!**

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 Kusaite 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). Kusaite'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 the short introductions to the tales themselves, the illustrations invite readers to rediscover the fascinating world of animal fairy tales.

2015, 8.25x10.75, 136 Pages, 27 color Illustrations

ISBN 978-0-8143-4069-1, \$24.99 Hardback

ISBN 978-0-8143-4070-7, ebook

Jennifer Schacker is associate professor of English at University of Guelph and author of *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England*.

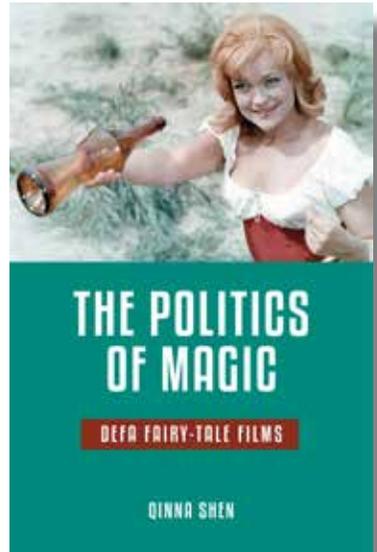
Christine A. Jones is associate professor of French at the University of Utah and author of *Shapely Bodies: The Image of Porcelain in Eighteenth-Century France*. Jones and Schacker are longtime collaborators and co-editors of *Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives*.

The Politics of Magic

DEFA Fairy-Tale Films

Qinna Shen

From Paul Verhoeven's *The Cold Heart* in 1950 to Konrad Petzold's *The Story of the Goose Princess and Her Loyal Horse Falada* in 1989, East Germany's state-sponsored film company, DEFA (Deutsche Film-Aktiengesellschaft), produced over forty feature-length, live-action fairy-tale films based on nineteenth-century folk and literary tales. While many of these films were popular successes and paved the way for the studio's other films to enter the global market, DEFA's fairy-tale corpus has not been studied in its entirety. In *The Politics of Magic: DEFA Fairy-Tale Films*, Qinna Shen fills this gap by analyzing the films on thematic and formal levels and examining their embedded agendas in relation to the cultural politics of the German Democratic Republic.

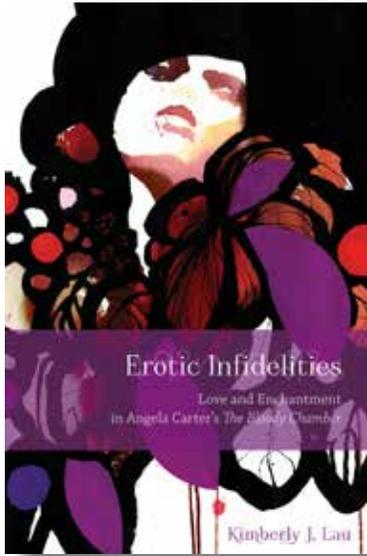


In five chapters, Shen compares the films with earlier print versions of the same stories and analyzes revisions made in DEFA's film adaptations. She also distinguishes the DEFA fairy-tale films from National Socialist, West German, and Disney adaptations of the same tales. Her archival work reconstitutes the cultural-historical context in which films were produced and received, and incorporates the films into the larger narrative of DEFA. For the first time, the banned DEFA fairy-tale comedy, *The Robe* (1961/1991), is discussed in depth. The book's title *The Politics of Magic* is not intended to suggest that DEFA fairy-tale films were merely mouthpieces of official ideology and propaganda. On the contrary, Shen shows that the films run the gamut from politically dogmatic to implicitly subversive, from kitschy to experimental. She argues that the fairy-tale cloak permitted them to convey ideology in a subtle, indirect manner that allowed viewers to forget Cold War politics for a while and to delve into a world of magic where politics took on an allegorical form.

The fact that some DEFA fairy-tale films developed an international audience (particularly *The Story of Little Mook* and *Three Hazelnuts for Cinderella*) not only attests to these films' universal appeal but also to the surprising marketability of this branch of GDR cinema and its impact beyond the GDR's own narrow temporal and geographic boundaries. Shen's study will be significant reading for teachers and students of folklore studies and for scholars of German, Eastern European, cultural, film, media, and gender studies.

2015, 6x9, 352 Pages, 28 black-and-white Illustrations
ISBN 978-0-8143-3903-9, \$32.99 Paperback
ISBN 978-0-8143-3904-6, ebook

Qinna Shen received her PhD in German literature from Yale in 2008 and is currently a visiting assistant professor of German at Miami University in Ohio. She has published in peer-reviewed journals and edited volumes and is co-editor of *Beyond Alterity: German Encounters with Modern East Asia* in the series *Spektrum: Publications of the German Studies Association*.



Erotic Infidelities

Love and Enchantment in Angela Carter's *The Bloody Chamber*

Kimberly J. Lau

In the thirty-five years since the publication of *The Bloody Chamber*, Angela Carter's reimagined fairy tales have inspired an impressive body of criticism. Yet none has addressed the ways her fairy tales grapple with and seek to overcome the near impossibility of heterosexual love and desire under patriarchy. In *Erotic Infidelities: Love and Enchantment in Angela Carter's The Bloody Chamber*, author Kimberly J. Lau argues that the strangeness of Carter's fairy-tale enchantments—the moments when love or erotic desire escape the deeply familiar, habitual structures and ideologies that contain them—show the

momentary, fleeting possibilities for heterosexual love and desire.

Lau begins by situating her reading of *The Bloody Chamber*—as individual stories and as a collection—within and against the critical literature, especially that which addresses Carter's relationship to psychoanalytic theory and issues of language and desire. In chapter 2, she illustrates Carter's construction of gender and language as labyrinthine structures—complex cultural edifices constructed and augmented over time. She moves on to consider Carter's "feline stories" in chapter 3—"The Courtship of Mr. Lyon," "The Tiger's Bride," and "Puss-in-Boots"—as an initial move away from the labyrinthine structures and toward an alternate erotics. In chapter 4, she reads "The Erl-King" and "The Snow Child" as another pair of mirrored tales, while chapter 5 elaborates on the pedophilic and necrophiliac fantasies of a pornographic culture, introduced in the previous chapter with the Count's desire for the Snow Child. In chapter 6, Lau situates Carter's three concluding stories—the wolf trilogy—within the context of feminist psychoanalytic understandings of infidelity as that which destabilizes patriarchal hegemonies and constructs.

Lau argues that Carter's "erotic infidelities" work against our culturally determined expectations and longings and usher us into welcome new enchantments. Situated at the intersection of feminist, psychoanalytic, literary, and fairy-tale studies, readers interested in a variety of scholarly disciplines as well as scholars of Carter's tales will enjoy Lau's look at enduring questions of gender, sexuality, and desire.

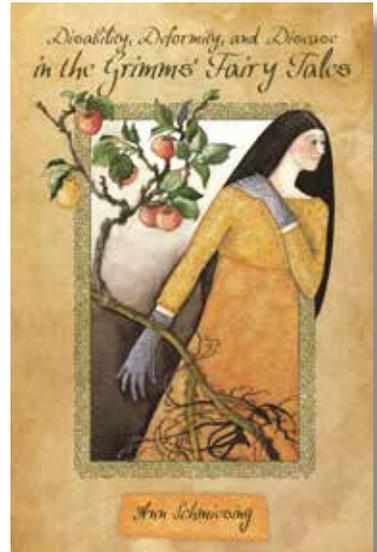
2014, 6x9, 198 Pages
ISBN 978-0-8143-3933-6, \$31.99 Paperback
ISBN 978-0-8143-3934-3, ebook

Kimberly J. Lau is professor of literature at the University of California, Santa Cruz. She is the author of *New Age Capitalism: Making Money East of Eden* and *Body Language: Sisters in Shape, Black Women's Fitness, and Feminist Identity Politics*.

Disability, Deformity, and Disease in the Grimms' Fairy Tales

Ann Schmiesing

Although dozens of disabled characters appear in the Grimms' *Children's and Household Tales*, the issue of disability in their collection has remained largely unexplored by scholars. In *Disability, Deformity, and Disease in the Grimms' Fairy Tales*, author Ann Schmiesing analyzes various representations of disability in the tales and also shows how the Grimms' editing (or "prostheticizing") of their tales over seven editions significantly influenced portrayals of disability and related manifestations of physical difference, both in many individual tales and in the collection overall.

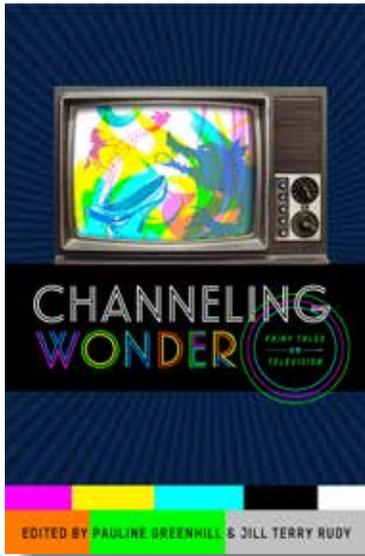


Schmiesing begins by exploring instabilities in the Grimms' conception of the fairy tale as a healthy and robust genre that has nevertheless been damaged and needs to be restored to its organic state. In chapter 2, she extends this argument by examining tales such as "The Three Army Surgeons" and "Brother Lustig" that problematize, against the backdrop of war, characters' efforts to restore wholeness to the impaired or diseased body. She goes on in chapter 3 to study the gendering of disability in the Grimms' tales with particular emphasis on the Grimms' editing of "The Maiden Without Hands" and "The Frog King or Iron Henry." In chapter 4, Schmiesing considers contradictions in portrayals of characters such as Hans My Hedgehog and the Donkey as both cripple and "supercripple"—a figure who miraculously "overcomes" his disability and triumphs despite social stigma. Schmiesing examines in chapter 5 tales in which no magical erasure of disability occurs, but in which protagonists are depicted figuratively "overcoming" disability by means of other personal abilities or traits.

The Grimms described the fairy tale using metaphors of able-bodiedness and wholeness and espoused a Romantic view of their editorial process as organic restoration. *Disability, Deformity, and Disease in the Grimms' Fairy Tales* shows, however, the extent to which the Grimms' personal experience of disability and illness impacted the tales and reveals the many disability-related amendments that exist within them. Readers interested in fairy-tales studies and disability studies will appreciate this careful reading of the Grimms' tales.

2014, 6x9, 240 Pages, 3 black-and-white Illustrations
ISBN 978-0-8143-3841-4, \$31.99 Paperback
ISBN 978-0-8143-3842-1, ebook

Ann Schmiesing is associate professor of German and Scandinavian literature at the University of Colorado at Boulder. She is the author of *Norway's Christiania Theatre, 1827–1867: From Danish Showhouse to National Stage*.



Channeling Wonder Fairy Tales on Television

Edited by Pauline Greenhill
and Jill Terry Rudy

**2014 CHILDREN'S LITERATURE
ASSOCIATION BEST EDITED BOOK
AWARD RECOMMENDED TITLE!**

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.

2014, 6x9, 448 Pages, 16 black-and-white Illustrations

ISBN 978-0-8143-3922-0, \$31.99 Paperback

ISBN 978-0-8143-3923-7, ebook

Pauline Greenhill is professor of women's and gender studies at the University of Winnipeg. Her most recent books are *Transgressive Tales: Queering the Grimms*, *Make the Night Hideous: Four English-Canadian Charivaris, 1881-1940*, *Fairy Tale Films: Visions of Ambiguity* (with Sidney Eve Matrix, co-editor), and *Encyclopedia of Women's Folklore and Folklife* (with Liz Locke and Theresa Vaughan, co-editors).

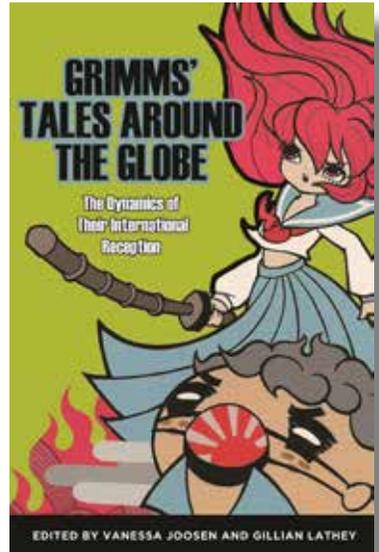
Jill Terry Rudy is associate professor of English at Brigham Young University. She edited *The Marrow of Human Experience: Essays on Folklore* by William A. Wilson.

Contributors include: Jodi McDavid, Ian Brodie, Emma Nelson, Ashley Walton, Don Tresca, Jill Terry Rudy, Patricia Sawin, Christie Barber, Jeana Jorgensen, Brittany Warman, Kirstian Lezubski, Pauline Greenhill, Steven Kohm, Kristiana Willsey, Andrea Wright, Shuli Barzilai, Linda J. Lee, Claudia Schwabe, Rebecca Hay, Christa Baxter, Cristina Bacchilega, John Rieder, Kendra Magnus-Johnston

Grimms' Tales around the Globe The Dynamics of Their International Reception

Edited by Vanessa Joosen
and Gillian Lathey

**2014 CHILDREN'S LITERATURE
ASSOCIATION HONOR AWARD FOR AN
EDITED BOOK!**



Grimms' fairy tales are among the best-known stories in the world, but the way they have been introduced into and interpreted by cultures across the globe has varied enormously. In *Grimms' Tales around the Globe*, editors Vanessa Joosen and Gillian Lathey bring together scholars from Asia, Europe, and North and Latin America to investigate the international reception of the Grimms' tales. The essays in this volume offer insights into the social and literary role of the tales in a number of countries and languages, finding aspects that are internationally constant as well as locally particular.

In the first section, Cultural Resistance and Assimilation, contributors consider the global history of the reception of the Grimms' tales in a range of cultures. In these eight chapters, scholars explore how cunning translators and daring publishers around the world reshaped and rewrote the tales, incorporating them into existing fairy-tale traditions, inspiring new writings, and often introducing new uncertainties of meaning into the already ambiguous stories. Contributors in the second part, Reframings, Paratexts, and Multimedia Translations, shed light on how the Grimms' tales were affected by intermedial adaptation when traveling abroad. These six chapters focus on illustrations, manga, and film and television adaptations. In all, contributors take a wide view of the tales' history in a range of locales—including Poland, China, Croatia, India, Japan, and France.

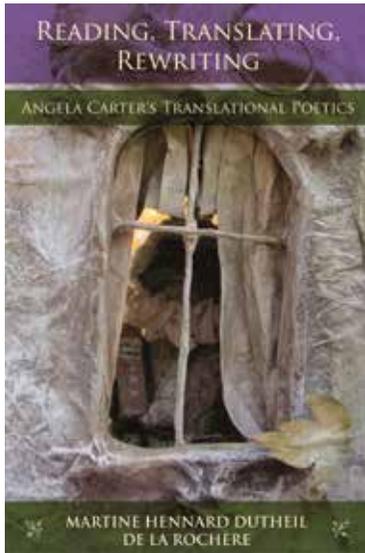
Grimms' Tales around the Globe shows that the tales, with their paradox between the universal and the local and their long and world-spanning translation history, form a unique and exciting corpus for the study of reception. Fairy-tale and folklore scholars as well as readers interested in literary history and translation will appreciate this enlightening volume.

2014, 6x9, 320 Pages, 9 black-and-white Illustrations
ISBN 978-0-8143-3920-6, \$32.99 Paperback
ISBN 978-0-8143-3921-3, ebook

Vanessa Joosen is a postdoctoral researcher at Tilburg University and visiting professor of children's literature at the University of Antwerp. She is the author of *Critical and Creative Perspectives on Fairy Tales*.

Gillian Lathey is Reader in children's literature at the National Centre for Research in Children's Literature, Roehampton University London. She is the author of *The Role of Translators in Children's Literature*.

Contributors include: Ruth B. Bottigheimer, Marijana Hameršak, Monika Wozniak, Cyrille François, Isabel Hernández, Nieves Martín-Rogero, Alexandra Michaelis-Vultorius, Dafna Zur, Dechao Li, Malini Roy, Sara Hines, Bettina Kümmerling-Meibauer, Marianna Missiou, Sung-Ae Lee, Mayako Murai, Vanessa Joosen, Gillian Lathey



Reading, Translating, Rewriting Angela Carter's Translational Poetics

Martine Hennard Dutheil de la Rochère

In translating Charles Perrault's seventeenth-century *Histoires ou contes du temps passé, avec des Moralités* into English, Angela Carter worked to modernize the language and message of the tales before rewriting many of them for her own famous collection of fairy tales for adults, *The Bloody Chamber*, published two years later. In *Reading, Translating, Rewriting: Angela Carter's Translational Poetics*, author Martine Hennard Dutheil de la Rochère delves into Carter's *The Fairy Tales of Charles Perrault* (1977) to illustrate that this translation project had a significant impact on Carter's own writing practice. Hennard

combines close analyses of both texts with an attention to Carter's active role in the translation and composition process to explore this previously unstudied aspect of Carter's work. She further uncovers the role of female fairy-tale writers and folktales associated with the Grimms' *Kinder- und Hausmärchen* in the rewriting process, unlocking new doors to *The Bloody Chamber*.

Hennard begins by considering the editorial evolution of *The Fairy Tales of Charles Perrault* from 1977 to the present day, as Perrault's tales have been rediscovered and repurposed. In the chapters that follow, she examines specific linkages between Carter's Perrault translation and *The Bloody Chamber*, including targeted analysis of the stories of *Red Riding Hood*, *Bluebeard*, *Puss-in-Boots*, *Beauty and the Beast*, *Sleeping Beauty*, and *Cinderella*. Hennard demonstrates how, even before *The Bloody Chamber*, Carter intervened in the fairy-tale debate of the late 1970s by reclaiming Perrault for feminist readers when she discovered that the morals of his worldly tales lent themselves to her own materialist and feminist goals. Hennard argues that *The Bloody Chamber* can therefore be seen as the continuation of and counterpoint to *The Fairy Tales of Charles Perrault*, as it explores the potential of the familiar stories for alternative retellings.

While the critical consensus reads into Carter an imperative to subvert classic fairy tales, the book shows that Carter valued in Perrault a practical educator as well as a proto-folklorist and went on to respond to more hidden aspects of his texts in her rewritings. *Reading, Translating, Rewriting* is informative reading for students and teachers of fairy-tale studies and translation studies.

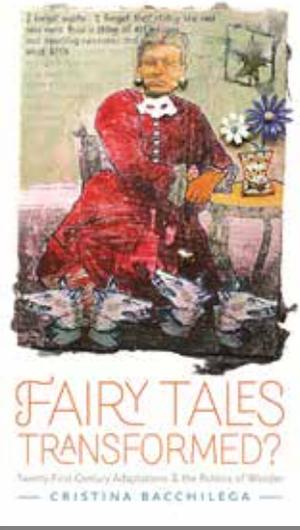
2013, 6x9, 384 Pages, 27 black-and-white Illustrations
ISBN 978-0-8143-3634-2, \$31.99 Paperback
ISBN 978-0-8143-3635-9, ebook

Martine Hennard Dutheil de la Rochère is professor of English and comparative literature at the University of Lausanne, Switzerland. Her most recent book is *Des Fata aux fées: regards croisés de l'Antiquité à nos jours*.

Fairy Tales Transformed? Twenty-First-Century Adaptations and the Politics of Wonder

Cristina Bacchilega

Fairy-tale adaptations are ubiquitous in modern popular culture, but readers and scholars alike may take for granted the many voices and traditions folded into today's tales. In *Fairy Tales Transformed?: Twenty-First-Century Adaptations and the Politics of Wonder*, accomplished fairy-tale scholar Cristina Bacchilega traces what she terms a "fairy-tale web" of multivocal influences in modern adaptations, asking how tales have been changed by and for the early twenty-first century. Dealing mainly with literary and cinematic adaptations for adults and young adults, Bacchilega investigates the linked and yet divergent social projects these fairy tales imagine, their participation and competition in multiple genre and media systems, and their relation to a politics of wonder that contests a naturalized hierarchy of Euro-American literary fairy tale over folktale and other wonder genres.

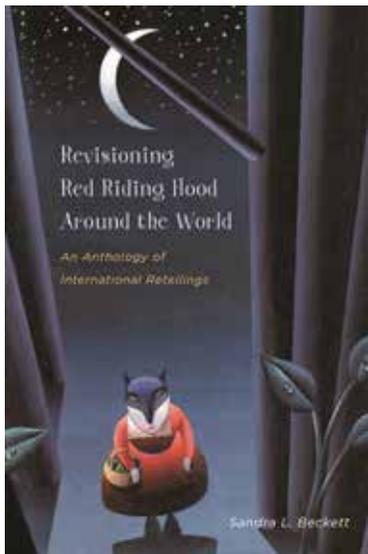


Bacchilega begins by assessing changes in contemporary understandings and adaptations of the Euro-American fairy tale since the 1970s, and introduces the fairy-tale web as a network of reading and writing practices with a long history shaped by forces of gender politics, capitalism, and colonialism. In the chapters that follow, Bacchilega considers a range of texts, from high profile films like Disney's *Enchanted*, Guillermo del Toro's *Pan's Labyrinth*, and Catherine Breillat's *Bluebeard* to literary adaptations like Nalo Hopkinson's *Skin Folk*, Emma Donoghue's *Kissing the Witch*, and Bill Willingham's popular comics series, *Fables*. She looks at the fairy-tale web from a number of approaches, including adaptation as "activist response" in Chapter 1, as remediation within convergence culture in Chapter 2, and a space of genre mixing in Chapter 3. Chapter 4 connects adaptation with issues of translation and stereotyping to discuss mainstream North American adaptations of *The Arabian Nights* as "media text" in post-9/11 globalized culture.

Bacchilega's epilogue invites scholars to intensify their attention to multimedia fairy-tale traditions and the relationship of folk and fairy tales with other cultures' wonder genres. Scholars of fairy-tale studies will enjoy Bacchilega's significant new study of contemporary adaptations.

2013, 6x9, 296 Pages, 65 black-and-white Illustrations
ISBN 978-0-8143-3487-4, \$32.99 Paperback
ISBN 978-0-8143-3928-2, ebook

Cristina Bacchilega is professor of English at the University of Hawai'i at Manoa, where she teaches fairy tales and their adaptations, folklore and literature, and cultural studies. She is also the author of *Postmodern Fairy Tales: Gender and Narrative Strategies* and of *Legendary Hawai'i and the Politics of Place: Tradition, Translation, and Tourism*, and the co-editor with Danielle Roemer of *Angela Carter and the Fairy Tale* (Wayne State University Press, 2001) and with Donatella Izzo and Bryan Kamaoli Kuwada of *Anglistica's* special issue on "Sustaining Hawaiian Sovereignty."



Revisioning Red Riding Hood around the World

An Anthology of International Retellings

Sandra L. Beckett

• **2014 CHOICE OUTSTANDING ACADEMIC TITLE!**

Across various time periods, audiences, aesthetics, and cultural landscapes, Little Red Riding Hood is a universal icon, and her story is one of the world's most retold tales. In *Revisioning Red Riding Hood Around the World: An Anthology of International Retellings*, Sandra L. Beckett presents over fifty notable modern retellings, only two of which have ap-

peared previously in English. The tales include works published in twenty-four countries and sixteen languages, in texts that span more than a century, but with the majority written in the last fifty years. They include retellings for children, adolescents, and adults, as well as crossover works intended for an audience of all ages.

The tales in this volume progress from works that recast the story of Little Red Riding Hood from traditional perspectives through more playful versions to more unconventional approaches. Seven sections are arranged thematically: Cautionary Tales for Modern Riding Hoods, Contemporary Riding Hoods Come of Age, Playing with the Story of Red Riding Hood and the Wolf, Rehabilitating the Wolf, The Wolf's Story, The Wolf Within, and Running with the Wolves. Beckett provides an interpretative introduction to each text and insightful information on its author and/or illustrator. A variety of genres are represented, including fairy tale, short story, novella, novel, poetry, illustrated books, and picture books. More than 90 illustrations, both color plates and black-and-white images, reveal further narrative layers of meaning.

The number and diversity of retellings in *Revisioning Red Riding Hood* demonstrate the tale's remarkable versatility and its exceptional status in the collective unconscious and in literary culture, even beyond the confines of the Western world. This unique anthology contributes to cross-cultural exchange and facilitates comparative study of the tale for readers interested in fairy-tale studies, cultural studies, and literary history.

2013, 6x9, 416 Pages, 97 color Illustrations
ISBN 978-0-8143-3479-9, \$34.95 Paperback

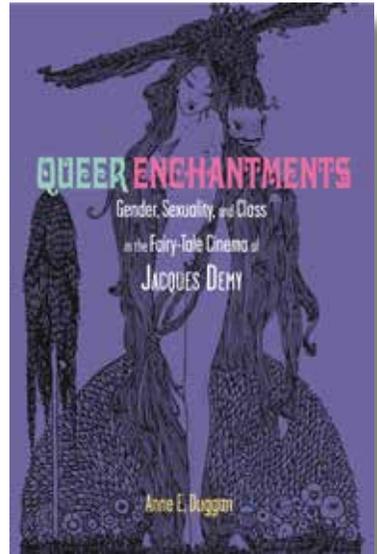
Sandra L. Beckett is professor of French at Brock University. She is the author of *Red Riding Hood for All Ages: A Fairy-Tale Icon in Cross-Cultural Contexts*, *Crossover Picturebooks: A Genre for All Ages*, *Crossover Fiction: Global and Historical Perspectives*, *Recycling Red Riding Hood*, and *De grands romanciers écrivent pour les enfants*, among others. She has also edited several books, including *Beyond Babar: The European Tradition in Children's Literature*, *Transcending Boundaries: Writing for a Dual Audience of Children and Adults*, and *Reflections of Change: Children's Literature Since 1945*.

Queer Enchantments

Gender, Sexuality, and Class in the Fairy-Tale Cinema of Jacques Demy

Anne E. Duggan

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



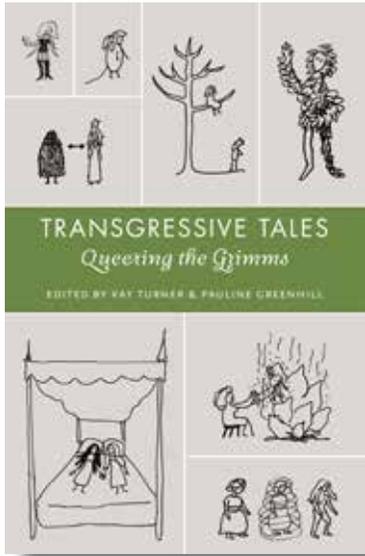
of the fairy tale through his cinematic revisions.

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.

2013, 6x9, 208 Pages, 30 black-and-white Illustrations
ISBN 978-0-8143-3509-3, \$31.99 Paperback
ISBN 978-0-8143-3854-4, ebook

Anne E. Duggan is associate professor of French and director of the Gender, Sexuality, and Women's Studies program at Wayne State University. She is author of *Salonnières, Fairies, and Furies: The Politics of Gender and Cultural Change in Absolutist France* and associate editor of *Marvels & Tales: Journal of Fairy-Tale Studies*.



Transgressive Tales Queering the Grimms

Edited by Kay Turner
and Pauline Greenhill

The stories in the Grimm brothers' *Kinder- und Hausmärchen* (*Children's and Household Tales*), first published in 1812 and 1815, have come to define academic and popular understandings of the fairy tale genre. Yet over a period of forty years, the brothers, especially Wilhelm, revised, edited, sanitized, and bowdlerized the tales, publishing the seventh and final edition in 1857 with many of the sexual implications removed. However, the contributors in *Transgressive Tales: Queering the Grimms* demonstrate that the Grimms and other collectors paid less attention to ridding the tales of non-heterosexual implications and that, in fact, the Grimms' tales are rich with queer possibilities.

Editors Kay Turner and Pauline Greenhill introduce the volume with an overview of the tales' literary and interpretive history, surveying their queerness in terms of not just sex, gender and sexuality, but also issues of marginalization, oddity, and not fitting into society. In three thematic sections, contributors then consider a range of tales and their queer themes. In *Faux Femininities*, essays explore female characters, and their relationships and feminine representation in the tales. Contributors to *Revising Rewritings* consider queer elements in rewritings of the Grimms' tales, including Angela Carter's *The Bloody Chamber*, Jeanette Winterson's *Twelve Dancing Princesses*, and contemporary reinterpretations of both "Snow White" and "Snow White and Rose Red." Contributors in the final section, *Queering the Tales*, consider queer elements in some of the Grimms' original tales and explore intriguing issues of gender, biology, patriarchy, and transgression.

With the variety of unique perspectives in *Transgressive Tales*, readers will find new appreciation for the lasting power of the fairy-tale genre. Scholars of fairy-tale studies and gender and sexuality studies will enjoy this thought-provoking volume.

2012, 6x9, 368 Pages, 50 black-and-white Illustrations
ISBN 978-0-8143-3481-2, \$32.99 Paperback
ISBN 978-0-8143-3810-0, ebook

Kay Turner is adjunct professor of performance studies at New York University, teaching courses on oral narrative theory and queer theory, with an emphasis on the fairy tale. She is also Folk Arts Director at the Brooklyn Arts Council. Her other books include *Beautiful Necessity: The Art and Meaning of Women's Altars* and *Baby Precious Always Shines: Love Notes Between Alice B. Toklas and Gertrude Stein*.

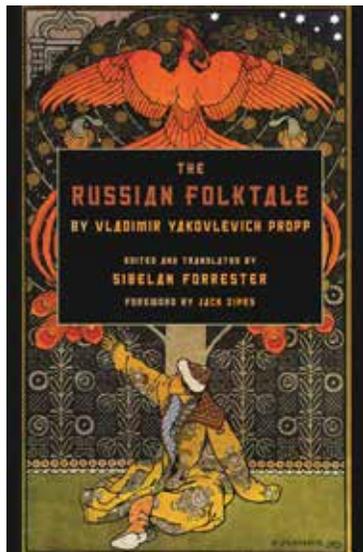
Pauline Greenhill is professor of women's and gender studies at the University of Winnipeg. Her most recent books are *Make the Night Hideous: Four English-Canadian Charivaris, 1881-1940*; *Fairy Tale Films: Visions of Ambiguity* (with Sidney Eve Matrix, co-editor); and *Encyclopedia of Women's Folklore and Folklife* (with Liz Locke and Theresa Vaughan, co-editors).

Contributors include: Emilie Anderson-Grégoire, Cristina Bacchilega, Anita Best, Joy Brooke Fairfield, Andrew J. Friedenthal, Kevin Goldstein, Pauline Greenhill, Bettina Hutschek, Jeana Jorgensen, Kimberly J. Lau, Elliot Gordon Mercer, Margaret A. Mills, Jennifer Orme, Catherine Tosenberger, Kay Turner, Margaret R. Yocom

The Russian Folktale by Vladimir Yakovlevich Propp New Directions and Interdisciplinary Perspectives

Edited and Translated by
Sibelan Forrester
Foreword by Jack Zipes

- 2014 AATSEEL BOOK PRIZE WINNER FOR BEST SCHOLARLY TRANSLATION INTO ENGLISH!
- 2013 HELDT PRIZE FROM THE ASSOCIATION FOR WOMEN IN SLAVIC STUDIES, WINNER IN THE CATEGORY OF TRANSLATION!
- 2013 CHOICE OUTSTANDING ACADEMIC TITLE!



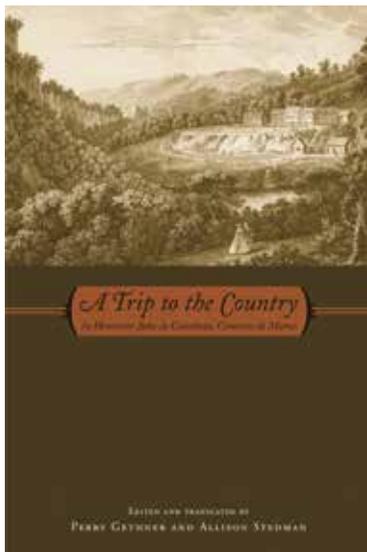
Vladimir Propp is the Russian folklore specialist most widely known outside Russia thanks to the impact of his 1928 book *Morphology of the Folktale*, but *Morphology* is only the first of Propp's contributions to scholarship. This volume translates into English for the first time his book *The Russian Folktale*, which was based on a seminar on Russian folktales that Propp taught at Leningrad State University late in his life. Edited and translated by Sibelan Forrester, this English edition contains Propp's own text and is supplemented by notes from his students.

The Russian Folktale begins with Propp's description of the folktale's aesthetic qualities and the history of the term; the history of folklore studies, first in Western Europe and then in Russia and the USSR; and the place of the folktale in the matrix of folk culture and folk oral creativity. The book presents Propp's key insight into the formulaic structure of Russian wonder tales (and less schematically than in *Morphology*, though in abbreviated form), and it devotes one chapter to each of the main types of Russian folktales: the wonder tale, the "novellistic" or everyday tale, the animal tale, and the cumulative tale. Even Propp's bibliography, included here, gives useful insight into the sources accessible to and used by Soviet scholars in the third quarter of the twentieth century.

Propp's scholarly authority and his human warmth both emerge from this well-balanced and carefully structured series of lectures. An accessible introduction to the Russian folktale, it will serve readers interested in folklore and fairy-tale studies in addition to Russian history and cultural studies.

2012, 6x9, 416 Pages
ISBN 978-0-8143-3466-9, \$32.99 Paperback
ISBN 978-0-8143-3721-9, ebook

Sibelan Forrester is professor of Russian in the Department of Modern Languages at Swarthmore College. She has published translations of prose and poetry from Croatian, Russian, and Serbian, including Irena Vrkljan's *The Silk, the Shears* and Elena Ignatova's *The Diving Bell*.



A Trip to the Country by Henriette-Julie de Castelnau, Comtesse de Murat

Edited and translated by Perry Gethner
and Allison Stedman

Popular with the worldly aristocracy, late seventeenth-century experimental novels like the Countess de Murat's *Voyage de campagne* (*A Trip to the Country*) were published in small format, widely circulated, and reprinted more frequently than any other type of fiction both in France and abroad. Murat's hybrid work, built around a humorous frame narrative, details a trip to a pristine country estate taken by seven Parisian aristocrats and contains interpolated examples of the period's most popular literary forms—including seven ghost stories, seven

autobiographical anecdotes, one literary fairy tale, one rondeau, two gallant poems, two love letters, and eleven proverb comedies.

In this translation of *A Trip to the Country*, editors Perry Gethner and Allison Stedman present the entire work in the English language for the first time. The editors follow the original 1699 edition as closely as possible to preserve the syntax, word choice, and other lively, readable qualities that were appreciated by the novel's first readers. Modern readers will value the editors' extensive footnotes to the text that offer additional definitions, historical referents, and notes on form and structure. An extensive introduction by Allison Stedman also draws connections between the late seventeenth-century experimental novel and the rise of the literary fairy-tale genre in France to provide a valuable context for students and scholars of the field.

Gethner and Stedman offer an accessible and informative translation of *A Trip to the Country* that will appeal to students and teachers of fairy-tale studies and those interested in the history of French literature.

2011, 6x9, 152 Pages, 1 Illustration
ISBN 978-0-8143-3503-1, \$24.99 Paperback
ISBN 978-0-8143-3681-6, ebook

Perry Gethner is Norris Professor of French and head of the Department of Foreign Languages and Literatures at Oklahoma State University. He has published numerous articles dealing with early modern French drama and baroque opera, in addition to critical editions and translations of plays, including an edited, two-volume anthology of works by French women playwrights. He is co-editor of a forthcoming five-volume anthology also devoted to women playwrights.

Allison Stedman is associate professor of French at the University of North Carolina at Charlotte. She has published numerous articles on early modern French literary portraits, psalm paraphrases, novels, and fairy tales, as well as on pedagogical strategies for teaching French and Italian literature and culture at the university level. She is the author of *Rococo Fiction in the Age of Louis XIV (1650–1715): Seditious Frivolity*.

Critical and Creative Perspectives on Fairy Tales

An Intertextual Dialogue between Fairy-Tale Scholarship and Postmodern Retellings

Vanessa Joosen

. 2011 CHOICE OUTSTANDING ACADEMIC TITLE!

In *Critical and Creative Perspectives on Fairy Tales: An Intertextual Dialogue between Fairy-Tale Scholarship and Postmodern Retellings* Vanessa Joosen broadens the traditional concept of intertextuality to include academic texts.

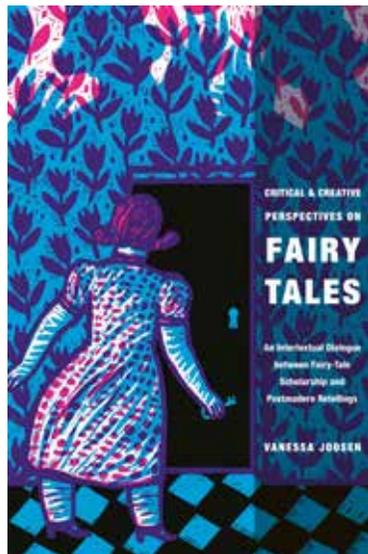
With three key texts from the 1970s at the center of her discussion—Marcia K. Lieberman's "Some Day My Prince Will Come," Bruno Bettelheim's "The Uses of Enchantment," and Sandra Gilbert and Susan Gubar's "The Madwoman in the Attic"—Joosen connects the critical views expressed in these feminist and psychoanalytic interpretations with fictional fairy-tale retellings and illustrations that have been published in Dutch, English, and German since the 1970s.

While readers may not automatically connect fairy-tale retellings and criticism, Joosen argues that they represent a similar conviction to understand, interpret, criticize, and experiment with the original tale. Moving through her three critical focus texts in chronological order, Joosen addresses fairy-tale retellings in prose, poetry, and pictures, including revisions of "Snow White," "Cinderella," "Sleeping Beauty," "Hansel and Gretel," "Little Red Riding Hood," and "Beauty and the Beast." Authors and illustrators whose work is discussed include Paul Biegel, Anthony Browne, Gillian Cross, Emma Donoghue, Iring Fetscher, Adèle Geras, Otto Gmelin, Wim Hofman, Anne Provoost, Anne Sexton, Barbara Walker, and Jane Yolen.

Joosen argues that retellings and criticism participate in a continuous and dynamic dialogue about the traditional fairy tale, but on different terms. *Critical and Creative Perspectives on Fairy Tales* offers many insights into the workings of fiction and criticism that will appeal to fairy-tale scholars, literature scholars, and general readers interested in intertextuality and fairy tales.

2011, 6x9, 376 Pages, 25 black-and-white images
ISBN 978-0-8143-3452-2, \$31.99 Paperback

Vanessa Joosen is a researcher and lecturer in children's literature at the University of Antwerp, Belgium. She has contributed to *Marvels and Tales*, *The Greenwood Encyclopedia of Folktales and Fairy Tales*, and *The Oxford Companion to Children's Literature*.





Marvelous Geometry

Narrative and Metafiction in Modern Fairy Tale

Jessica Tiffin

In *Marvelous Geometry* Jessica Tiffin argues that within twentieth- and twenty-first-century Western literature there exists a diverse body of fairy-tale texts that display a common thread of metafictional self-awareness. The narrative pattern of these texts is self-conscious, overtly structured, variously fantastical, and, Tiffin argues, easily recognized and interpreted by modern audiences. In this broadly comparative study she explores contemporary fairy-tale fictions found in modern literature and live-action and animated film and television to explore fairy tale's ability to endlessly reinvent itself and the cultural implications of its continued relevance.

Tiffin's skilled analysis draws on the critical fields of postmodernism, narratological analysis, structuralism, feminism, and performativity, without relying solely on any one perspective. She considers important fairy-tale retellings such as the feminist revisions of Angela Carter, the postmodern narratives of A. S. Byatt, as well as fairy tales written for children by James Thurber. She also investigates both popular and high-art films, contrasting Cocteau and Neil Jordan to Hollywood romances and Disney, and analyzes the differences between animated features and live-action productions. Finally, Tiffin uses a case study of the recent successful *Shrek* films to situate the fairy tale in the twenty-first century as an endlessly adaptable folk narrative that self-consciously and affectionately reflects generic structures and significant cultural assumptions.

Marvelous Geometry covers a wide range of familiar and unfamiliar primary texts from a novel and fruitful perspective. Tiffin's focus on the metafictional nature of the fairy tale turns readers' attention to the genre's narrative structure and aesthetic qualities without ever losing sight of the fairy tale's sociocultural impact as powerful marvelous narrative. Scholars of literary and fairy-tale studies will enjoy Tiffin's expansive analysis.

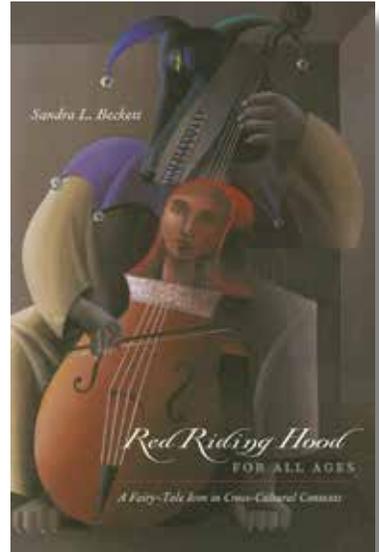
2009, 6x9, 264 Pages
ISBN 978-0-8143-3262-7, \$31.99 Paperback
ISBN 978-0-8143-3572-7, ebook

Jessica Tiffin is a researcher and lecturer in the Faculty of Humanities at the University of Cape Town, South Africa.

Red Riding Hood for All Ages A Fairy-Tale Icon in Cross-Cultural Contexts

Sandra L. Beckett

Red Riding Hood for All Ages investigates the modern recasting of one of the world's most beloved and frequently told tales. Author Sandra L. Beckett examines an international selection of contemporary fiction for children, adolescents, and adults to find a wide range of narrative and interpretive perspectives in the tale and its revisions. Beckett shows how authors and illustrators from around the globe have renewed the age-old tale in a range of multilayered, sophisticated, and complex textual and visual Red Riding Hood narratives.

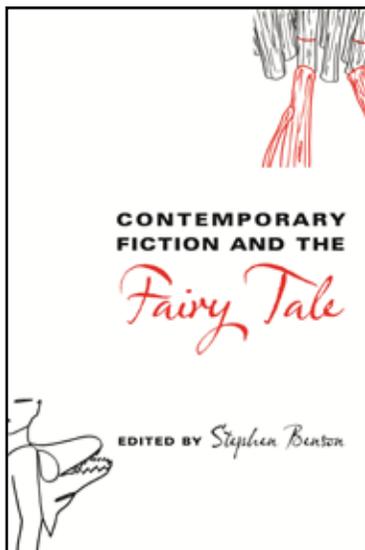


With a child protagonist who confronts grown-up issues of sexuality, violence, and death, the Red Riding Hood story appeals to readers of all age groups and is often presented in crossover texts that can be enjoyed by both children and adults. Beckett presents a wide selection of retellings, many of which have been never translated into English. Texts come from a variety of countries in Europe, North America, South America, Africa, and Asia and date from the early twentieth to the twenty-first century. This wealth of stories and illustrations is organized thematically into sections that consider Little Red Riding Hood alternately as a cautionary tale, an initiation story, a story focused on the wolf, a tale inspired by the wolf within, and a story of an unconventional girl who runs with wolves.

This volume provides a global survey of Red Riding Hood's story in contemporary culture, proving that the character is omnipresent in modern literature and that the universal appeal of her story knows no age boundaries. *Red Riding Hood for All Ages* will be of interest to scholars of folklore, gender studies, and literature, as well as librarians, educators, parents, and all those interested in the many interpretations of the Red Riding Hood tale.

**2008, 6x9, 288 Pages, 55 color images
ISBN 978-0-8143-3306-8, \$29.99 Paperback**

Sandra L. Beckett is professor of French at Brock University. She is the author of *Revisioning Red Riding Hood Around the World: An Anthology of International Retellings*, *Crossover Picturebooks: A Genre for All Ages*, *Crossover Fiction: Global and Historical Perspectives*, *Recycling Red Riding Hood*, and *De grands romanciers écrivent pour les enfants*, among others. She has also edited several books, including *Beyond Babar: The European Tradition in Children's Literature*, *Transcending Boundaries: Writing for a Dual Audience of Children and Adults*, and *Reflections of Change: Children's Literature Since 1945*.



Contemporary Fiction and the Fairy Tale

Edited by Stephen Benson

2009 CHOICE OUTSTANDING ACADEMIC TITLE!

Recent decades have witnessed a renaissance of interest in the fairy tale, not least among writers of fiction. In *Contemporary Fiction and the Fairy Tale*, editor Stephen Benson argues that fairy tales are one of the key influences on fiction of the past thirty years and also continue to shape literary trends in the present. Contributors detail the use of fairy tales both as inspiration and blueprint and explore the results of juxtaposing fairy tales and contemporary fiction.

At the heart of this collection, seven leading scholars focus on authors whose work is heavily informed and transformed by fairy tales: Robert Coover, A. S. Byatt, Margaret Atwood, Angela Carter, and Salman Rushdie. In addition to investigating the work of this so-called fairy-tale generation, *Contemporary Fiction and the Fairy Tale* provides a survey of the body of theoretical writing surrounding these authors, both from within literary studies and from fairy-tale studies itself. Contributors present an overview of critical positions, considered here in relation to the work of Jeanette Winterson and of Nalo Hopkinson, suggesting further avenues for research.

Contemporary Fiction and the Fairy Tale offers the first detailed and comprehensive account of the key authors working in this emerging genre. Students and teachers of fiction, folklore, and fairy-tale studies will appreciate this insightful volume.

2008, 6x9, 216 Pages

ISBN 978-0-8143-3254-2, \$31.99 Paperback

ISBN 978-0-8143-3582-6, ebook

Stephen Benson is senior lecturer in the School of Literature and Creative Writing at the University of East Anglia, UK. He is the author of *Cycles of Influence: Fiction, Folktale, Theory* (Wayne State University Press, 2003) and *Literary Music: Writing Music in Contemporary Fiction*.

Contributors include: Andrew Teverson, Cristina Bacchilega, Elizabeth Wanning Harries, Merja Makinen, Sarah Gamble, Sharon R. Wilson, Stephen Benson

Some Day Your Witch Will Come

Kay Stone

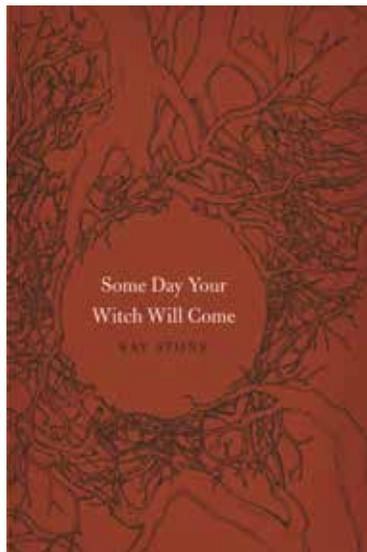
In this enjoyable volume, Kay Stone has selected writings from her scholarly articles and books spanning 1975–2004 that contain reflections on the value of fairy tales as adult literature. The title *Some Day Your Witch Will Come* twists a Walt Disney lyric to challenge the typical fairy-tale framework and is a nod to Stone's innovative and sometimes unconventional perspective. As a whole, this collection is a fascinating look at both the evolution of a career and the recent history of fairy-tale scholarship.

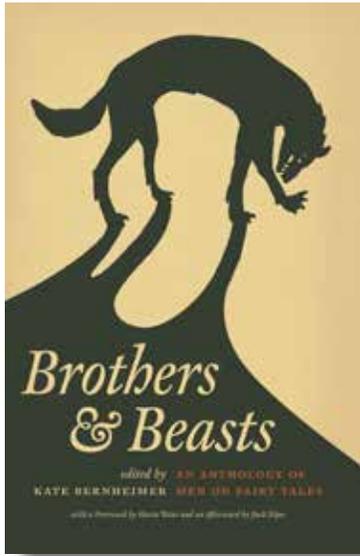
The volume is organized in three chronological sections, beginning with Stone's influential early work on women in fairy tales. The second section explores her developing interest in traditional tales told by contemporary tellers, and the final section focuses on Stone's more recent comparisons of dreams and folktales as artistic expressions. In addition to challenging the genres of folktales and storytelling, a distinctive feature of this work is the wealth of material from interviews, which bring readers' responses into conversation with the scholar's work. A preface by the author, a foreword by series editor Donald Haase, and brief introductions to each piece are also included.

Some Day Your Witch Will Come is an invaluable resource for anyone interested in Stone's writings. As such, it will be informative and entertaining for both general readers and scholars in a variety of fields, including folklore and fairy-tale studies, women's studies, psychology, cultural studies, and literature.

2008, 6x9, 360 Pages
ISBN 978-0-8143-3286-3, \$31.99 Paperback

Kay Stone is emeritus professor of English at the University of Winnipeg and author of *The Golden Woman* and *Burning Brightly*.





Brothers and Beasts

An Anthology of Men on Fairy Tales

Edited by Kate Bernheimer
With a Foreword by Maria Tatar
Afterword by Jack Zipes

Despite the availability of several eloquent gender studies of fairy tales, a popular reference on men and fairy tales has so far been nonexistent. *Brothers and Beasts* offers a new perspective by allowing twenty-three male writers the chance to explore their artistic and emotional relationship to their favorite fairy-tale stories. In their personal essays, the contributors—who include genre, literary, mainstream, and visual media writers—offer new insight into men’s reception of fairy tales. *Brothers and Beasts*, the follow-up to

Kate Bernheimer’s influential *Mirror, Mirror on the Wall: Women Writers Explore Their Favorite Fairy Tales*, offers new avenues for research in fairy-tale studies.

Bernheimer has invited many well-known writers to contribute to this volume, from Gregory Maguire, whose acclaimed titles include *Wicked*, *Confessions of an Ugly Stepsister*, and *Son of a Witch*, to Robert Coover, one of the premier authors of postmodern fiction, to Neil Gaiman, a well-known fantasy fiction writer and author of graphic novels. With a foreword by Maria Tatar and an afterword by Jack Zipes, the intimate and contemplative essays are framed by insight from two leading fairy-tale studies scholars.

Brothers and Beasts proves that men are deeply influenced by the childhood reading of fairy tales, despite the fact that these fantastic and memorable tales are often mistakenly considered to be the domain of women readers and writers. Students and teachers of fairy-tale and gender studies along with readers of contemporary literature will enjoy this accessible and intriguing volume.

2007, 5.25x8, 216 Pages, 2 Illustrations
ISBN 978-0-8143-3267-2, \$21.99 Paperback

Kate Bernheimer is the author of a fairy-tale trilogy (*The Complete Tales of Ketzia Gold*, *The Complete Tales of Merry Gold*, and *The Complete Tales of Lucy Gold*), and has edited three fairy-tale anthologies, including *My Mother She Killed Me*, *My Father He Ate Me: Forty New Fairy Tales* (Penguin, 2010). Her children’s book *The Girl in the Castle Inside the Museum* was a Publishers Weekly Best Book of the Year. She is founding editor of *Fairy Tale Review*. Associate professor and writer-in-residence at the University of Louisiana in Lafayette each spring, Bernheimer spends the rest of the year in Arizona. Her most recent book is a collection of eight tales, *Horse, Flower, Bird*.

Contributors include: Alexander Chee, Brian Baldi, Christopher Barzak, David J. Schwartz, Eric Kraft, Greg Bills, Gregory Maguire, Ilya Kaminsky, Jack Zipes, Jeff VanderMeer, Jirí Cêch, Johannes Göransson, Joshua Beckman, Kieran Suckling, Maria Tatar, Michael Martone, Michael Mejia, Neil Gaiman, Norman Lock, Richard Siken, Robert Coover, Steve Almond, Timothy Schaffert, Vijay Seshadri, Willy Vlautin

The Arabian Nights in Transnational Perspective

Edited by Ulrich Marzolph

In a 2004 meeting marking the Arabian Nights' tercentennial at the Herzog August Library in Wolfenbüttel, Germany, nineteen international scholars presented their work on the transnational aspects of the Arabian Nights.

This volume collects their papers, whose topics range from the history of the Arabian Nights manuscripts, to positioning the Nights in modern and postmodern discourse, to the international reception of the Nights in written and oral tradition.

Essays are arranged in five sections. The first section contains essays on Galland's translation and its "continuation" by Jacques Cazotte. The second section treats specific characteristics of the Nights, including manuscript tradition, the transformations of a specific narrative pattern occurring in the Nights and other works of medieval Arabic literature, the topic of siblings in the Nights, and the political thought mirrored in the Nights. The essays in the third section deal with framing in relation to the classical Indian collection Panchatantra and as a general cultural technique, with particular attention to storytelling in the oral tradition of the Indian Ocean islands off the African coast. The two concluding and largest sections focus on various aspects of the transnational reception of the Nights. While the essays of the fourth section predominantly discuss written or learned tradition in Hawai'i, Swahili-speaking East Africa, Turkey, Iran, German cinema, and modern Arabic literature, the fifth section encompasses essays on the reception and role of the Nights in the oral tradition of areas as wide apart as Sicily, Greece, Afghanistan, and Balochistan. A preface by Ulrich Marzolph unifies this volume.

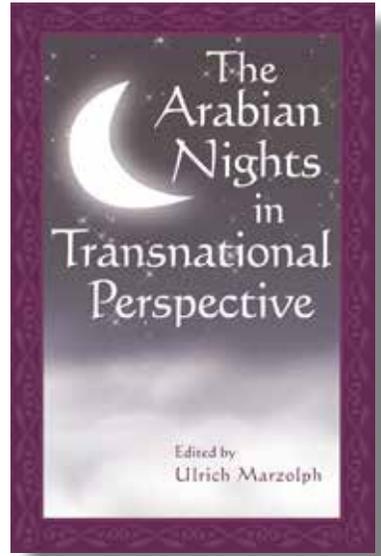
In view of the tremendous impact of the Arabian Nights on Western creative imagination, this collection will appeal to literary scholars of many backgrounds.

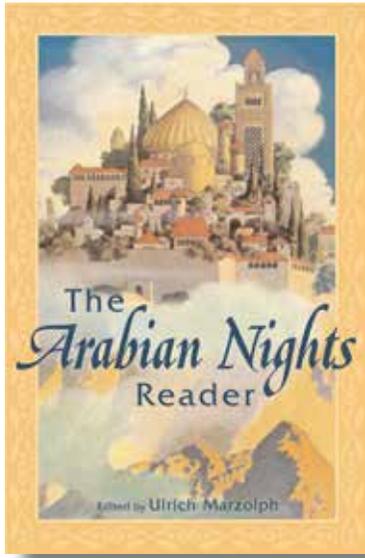
2007, 6x9, 384 Pages

ISBN 978-0-8143-3287-0, \$32.99 Paperback

Ulrich Marzolph is professor of Islamic Studies at the Georg-August University, Göttingen, Germany, and a senior member of the editorial committee of the *Enzyklopädie des Märchens*, an international handbook of comparative folk narrative research. He is the editor of *The Arabian Nights Reader* and co-editor with Richard van Leeuwen of *The Arabian Nights Encyclopedia* (ABC-CLIO, 2006).

Contributors include: Aboubakr Chraïbi, Cristina Bacchilega, Donald Haase, Francesca Maria Corrao, Geert Jan van Gelder, Hande A. Birkalan-Gedik, Hasan El-Shamy, Heinz Grotzfeld, Joseph Sadan, Lee Haring, Margaret A. Mills, Marilena Papachristophorou, Noelani Arista, Robert Irwin, Sabir Badalkham, Sadhana Naithani, Suzanne Enderwitz, Sylvette Larzul, Thomas Geider, Ulrich Marzolph





The Arabian Nights Reader

Edited by Ulrich Marzolph

The Arabian Nights commands a place in world literature unrivaled by any other fictional work of "Oriental" provenance. Bringing together Indian, Iranian, and Arabic tradition, this collection of tales became popular in the Western world during the eighteenth century and has since exerted a profound influence on theater, opera, music, painting, architecture, and literature. The Arabian Nights Reader offers an authoritative guide to the research inspired by this rich and intricate work. Through a selection of sixteen influential and currently relevant essays, culled from decades of scholarship, this volume encompasses the most salient research topics to date, from the Nights' early history to interpretations of such famous characters as Sheherazade.

While serious research on the Nights began early in the nineteenth century, some of the most puzzling aspects of the collection's complex history and character were solved only quite recently. This volume's topics reflect the makings of a transnational narrative: evidence of a ninth-century version of the Nights, the work's circulation among booksellers in twelfth-century Cairo, the establishment of a "canonical" text, the sources used by the French translator who introduced the Nights to the West and the dating of this French translation, the influence of Greek literature on the Nights, the genre of romance, the relationship between narration and survival within the plots, reception of the Nights from the nineteenth century onward, interpretations of single stories from the collection, the universal nature of the sexual politics surrounding Sheherazade, and the repercussion of the Nights in modern Arabic literature.

As this collection demonstrates, the Arabian Nights helped shape Western perceptions of the "Orient" as the quintessential "Other" while serving to inspire Western creativity. The research presented here not only deepens our insight into this great work but also heightens our awareness of the powerful communal forces of transnational narrative.

2006, 6x9, 392 Pages, 4 black-and-white images
ISBN 978-0-8143-3259-7, \$32.99 Paperback

Ulrich Marzolph is professor of Islamic Studies at the Georg-August University, Göttingen, Germany, and a senior member of the editorial committee of the *Zyklusopädie des Märchens*, an international handbook of comparative folk narrative research. He is co-editor with Richard van Leeuwen of *The Arabian Nights Encyclopedia*.

Contributors include: Andras Hamori, Fedwa Malti-Douglas, Gustave E. von Grunebaum, Heinz Grotzfeld, Jamel Eddine Bencheikh, Michael Cooperson, Muhsin Jassim Ali, Muhsin Mahdi, Nabia Abbott, Peter D. Molan, Peter Heath, Roger Allen, Solomon D. Goitein, Tzvetan Todorov

Fairy Tales and Feminism

New Approaches

Edited by Donald Haase

In the 1970s, feminists focused critical attention on fairy tales and broke the spell that had enchanted readers for centuries. By exposing the role of fairy tales in the cultural struggle over gender, feminism transformed fairy-tale studies and sparked a debate that would change the way society thinks about fairy tales and the words "happily ever after." Now, after three decades of provocative criticism and controversy, this book reevaluates the feminist critique of fairy tales.

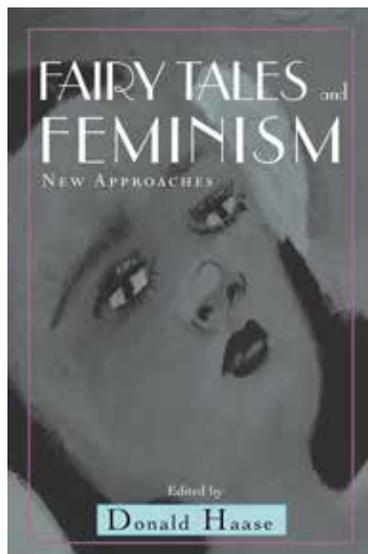
The eleven essays within *Fairy Tales and Feminism* challenge and rethink conventional wisdom about the fairy-tale heroine and offer new insights into the tales produced by female writers and storytellers. Resisting a one-dimensional view of the woman-centered fairy tale, each essay reveals ambiguities in female-authored tales and the remarkable potential of classical tales to elicit unexpected responses from women. Exploring new texts and contexts, *Fairy Tales and Feminism* reaches out beyond the national and cultural boundaries that have limited our understanding of the fairy tale. The authors reconsider the fairy tale in French, German, and Anglo-American contexts and also engage African, Indian Ocean, Iberian, Latin American, Indo-Asian, and South Asian diasporic texts. Also considered within this volume is how film, television, advertising, and the Internet test the fairy tale's boundaries and its traditional authority in defining gender.

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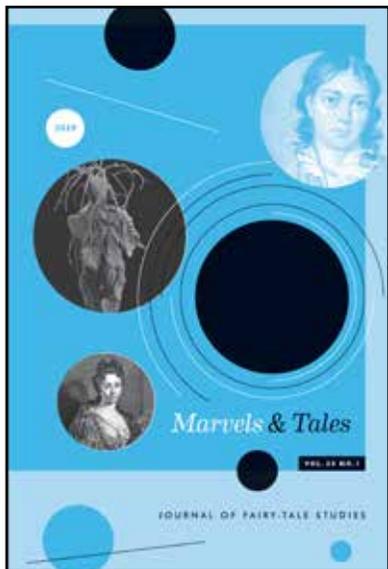
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Donald Haase is chair of the Department of German and Slavic Studies at Wayne State University. He is editor of *The Reception of Grimm's Fairy Tales: Responses, Reactions, Revisions*.

Contributors include: Cathy Lynn Preston, Cristina Bacchilega, Elizabeth Wanning Harries, Fiona Mackintosh, Jeannine Blackwell, Kay Stone, Lewis C. Seifert, Patricia Anne Odber de Baubeta, Ruth B. Bottigheimer



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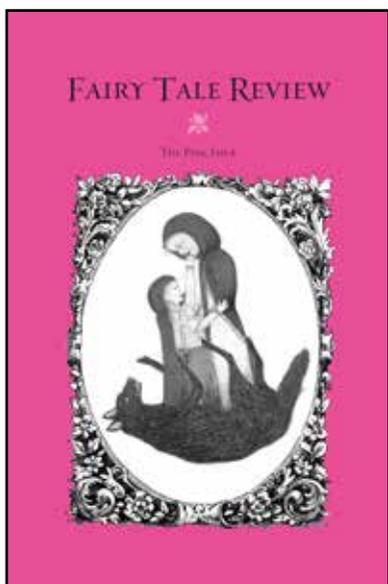
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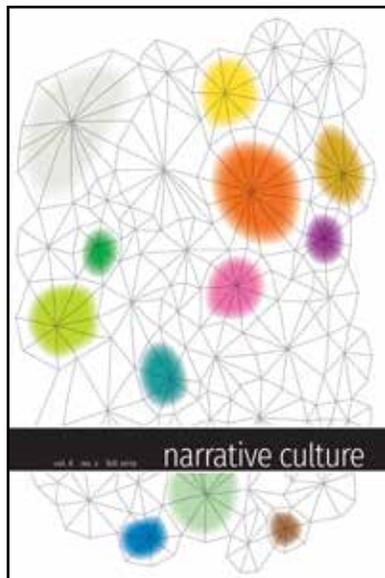
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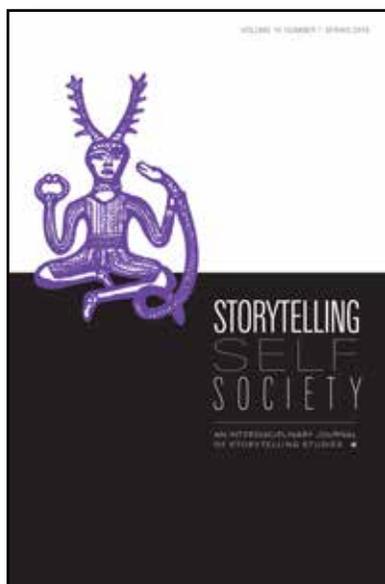
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