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Follow us for other uses, see Fairy Tales (Avoid ambiguity). See traditional stories for comparisons between other types of stories and fairy tales, such as myths, legends, and fables. Typically, fictional stories featuring folk fantasy characters and magical 1865 illustrations by Hop O My Sam and Alexander Zick, fairy tales, mysterious stories, magical stories, fairy tales and fairytales are instances of the folklore genre that take the form of short stories. Stories like this usually feature entities such as janitors, dragons, elves, fairies, giants, gnomes, goblins, griffins, mermaids, talking animals, trolls, unicorns, or witches, and usually magic and enchanted. In most cultures, there is no clear line that tells the difference between myths and folktales and fairy tales. Together, all this forms the literature of a pre-reading and writing society. Fairy tales can be distinguished from other folk stories such as legends (with beliefs in the vereness of commonly described events) [2], explicit moral stories, including fables of beasts. In a less technical context, the term is also used to describe something blessed with extraordinary happiness, such as a fairytale ending (happy ending)[3] or a fairytale romance. In spoken language, the term fairy tale or fairy tale can also mean a far-turning or tall story. It is especially used for any story that is not only untrue, but perhaps not true. Legends are recognized as real by anyone. Fairy tales merge into legends, and stories may be perceived by both the story and the hearer as based on historical truth. But unlike legends and epics, fairy tales usually contain little more than superficial references to religion and actual places, people and events. It takes place once upon a time rather than in real time. [4] Fairy tales occur both verbally and in literature. The name fairy tale (Conte de Fe in French) was first attributed by Mrs. Darnoy in the late 17th century. Many of today's fairy tales have evolved from centuries-old stories that have emerged with variations in multiple cultures around the world. The history of fairy tales is particularly difficult to track, since only literary forms can survive. Still, such stories may date back thousands of years, according to researchers at the universities of Durham and Lisbon. [6] [7] Fairy tales and works derived from fairy tales are still written. Folklorists classify fairy tales in various ways. The morphological analysis of the Arne Thompson classification system and the Vladimir prop is the most remarkable. Other folklorists interpret the importance of the story, but no school has been conclusively established because of the meaning of the story. Terminology Some folklorists use German fairytale or mysterious storiesNot a fairy tale, but a habit weighted by Thompson's definition of the 1977 folktaail: A story of several lengths, including a succession of motifs and episodes. It is filled with wonderful, moving in unreal worlds without clear regions or clear creatures. Never in this land, humble heroes kill enemies, succeed in the kingdom and marry princesses. Fairytale characters and motifs are simple and prototypical: princesses and goose girls. The youngest child and the brave prince. Demons, giants, dragons, and trolls. Evil stepmomo and fake hero. Fairy godmothers and other magic helpers, often talking horses, foxes, or birds. Piles of glass; Definition from Giovanni Francesco Straplola's Facet Night of Strapola Fairy tales is a clear genre among the big categories of folktales, but the definition of mark a work as a fairy tale is a source of considerable controversy. The term itself comes from Madame Darnoy's translation of Conte de Fe, first used in her collection in 1697. The general parance confuses fairy tales with beast fables and other folk tales, and scholars differ to the extent that the presence of fairies and similarly mythical beings (e.g., elves,

goblins, trolls, giants, giant monsters, mermaids) is taken as differentiators. Vladimir Prop criticized the common distinction between fairy tales and animal stories in the morphology of folk tales, on the part that many stories contain both great elements and animals. [13] Nevertheless, to select a work for his analysis, Propp used all Russian folk tales classified as folklore Arne-Thompson 300-749 - in a catalog system with such distinctions - to obtain a clear set of stories. Analysis has been criticized in itself because it does not easily serve stories without quests, and moreover, the same plot elements can be found in non-fairy tale works. [15] I was asked, what is a fairy tale? I should answer, read Andin: It's a fairy tale. But the presence of talking animals does not make the story a fairy tale, especially if the animal is clearly a mask of the human face as in a fable. In his essay On fairy tales, J.R.R. Tolkien agreed to eliminate fairy tales from definition, as well as fairy tales, as well as fairylands, fairylands, fairytale princes and princesses, dwarves and elves.Magic seeds, but many other wonders. But the same essay excludes stories often considered fairy tales, with Andrew Lang citing the monkey's heart as an example that was included in Ilac's fairy book. Stephen Swan Jones identified the existence of magic as a feature that distinguished fairy tales from other kinds of folk tales [Davidson and Shodri showed transformation as an important feature of the genre [from a psychological point of view. Jean Kyriac insisted on a fantastical need in these stories]. In terms of aesthetic value, Italo Calvino cited fairy tales as a prime example of quickness in literature because of its economy and narrative brevity. [21] History of the genre A picture-writing (literary) fairy tale by Gustave Dre of mother Goose was originally not marked as another genre, a story that could be considered a fairy tale at the same time. The German word fairytale comes from the old German word mel, which means story or story. The word fairytale is a small word and therefore means little story. Along with the common beginnings of Once Upon a Time, it means that fairy tales and fairytalees were originally little stories from old when the world was still magical. (Indeed, one less regular German opening is in the old days when wishes were still valid.) The English term fairy tale comes from the fact that French Conte often included fairies. The roots of the genre come from different oral stories passed down in European culture. The genre was first marked by Renaissance writers such as Giovanni Francesco Rutarola and Giambattista Basil and stabilized through the work of later collectors such as Charles Perot and the Brothers Grimm. In this evolution, the name was created when Precius wrote the story of literature. [Madame Darnoy invented the term Conte de Fe (fairy tale) in the late 17th century. Before the definition of the fantasy genre, many works classified as fantasy, such as Tolkien's Hobbit, George Orwell's Animal Farm, and L. Frank Baum's The Wonderful Wizard of Oz, were called fairy tales. Fantasy, especially the subgenres of fairy tale fantasy, is heavily depicted in fairy tale motifs, but the [25] genre is now considered clear. Folk and literary fairy tales are orally told and subclasses of folklore. Many writers write in the form of fairy tales. There are literary fairy tales, or kunstmelzchen. The oldest forms, from panchatantra to pentamelon, show considerable retangling from the shape of the oral cavity. [26] The Brothers Grimm were one of the first to try to preserve their features. Story. But the story, printed under Grimm's name, has been fairy red to fit the shape it was written. Literary fairy tales and oral fairy tales freely traded plots, motifs and elements with each other and for stories of foreign lands [literary fairy tales became fashionable in the 17th century, when aristocratic women developed them as parlor games.] This, in turn, helped to maintain the oral tradition. According to Jack Zips, the subject of the conversation consisted of literature, more, taste and etiquette, thereby the speaker severing the ideal situation in the most effective co-speaking style, which gradually had a greater impact on the literary form. Many 18th-century folklorists tried to bring back pure folk stories that were not contaminated by literary plots. However, while oral fairy tales are likely to exist for thousands of years before the form of literature, there is no pure folk tale, and each literary fairy tale depicts folk traditions if it is only parody. [30] This makes it impossible to track the form of fairytale transmission. Oral storytellers have been known to read literary fairy tales to increase their own stock of stories and treatments. History Ivan Bilibin's Russian fairy tale illustration of Vasilisa Beauty The oral tradition of fairy tales came long before the written page. Stories were told or enacted dramatically, rather than written down, and passed down from generation to generation. Because of this, the history of their development is not always ambiguous and blurry. Fairy tales appear many times in the written literature of the entire literary culture, like the Golden Ass, including Cupid and Psych (Roman, 100-200 AD), [32] or Panchatantra (India 3rd Century BC), but [32], it is unclear to what extent these reflect actual folk tales. The gramic evidence shows that these and many later collections re-created folk stories into literary forms. [32] What they show is that fairy tales have ancient roots and are older than the Arabian Nights' collection of magical stories (put together around 1500 BC), such as Vikram and vampires, bells and dragons. In addition to such collections and individual stories, in China, Taught philosophers such as Rijej and Zhuangzi told fairy tales in their philosophical works. In the broader definition of the genre, the first famous Western fairy tales are from the ancient Greek Aesop (6th century BC). Academic points medieval literature includes early versions and predecessors of later known stories and motifs, such as the grateful dead, the quest for bird lovers and lost wives. Jack Zips wrote in When Dreams Come True that many plays in Chaucer's The Canterbury Tales, Edmund Spenser's Fairy Queen and William Shakespeare have fairytale elements. [35] KingYou can think of it as a literary variant of fairy tales such as water and salt and cap orrush. The story itself resurfaced in Western literature in the 16th and 17th centuries, and in Giovanni Francesco Straprola's Fate Night (Italy, 1550, 1553), [32] there are many fairy tales in its inset story, and the story of Naples by Giambattista Basil (Naples, 1634-36) is all fairy tales. Carlo Gozzi used many fairy tale motifs in commedia dell'arte scenarios.[38] including one based on Love for Three Oranges (1761). At the same time, the Chinese poison ring contained many fairy tales in his collection, strange stories from Chinese studios (published posthumously, 1766). The fairy tale itself became popular among the Precius of upper-class France (1690-1710), [32] and among the stories told at the time were those of La Fontaine and the story of Charles Perreau's Contes (1697), who fixed the shape of Sleeping Beauty and Cinderella. [40] Rutarola's collection, Basile's collection and Perot's collection contain the oldest known forms of various fairy tales, but based on gramlot evidence, all writers re-wrote their stories for literary effect. During the salon days of the mid-17th century, a magical narrative craze emerged among intellectuals who frequented parisian salons [these salons were regular gatherings hosted by prominent aristocratic women, where women and men could come together to discuss the day's problems. In the 1630s, aristocratic women began to gather in their living rooms, salons, to discuss their favorite themes (marriage, love, economic, physical independence, access to education, etc.). This was a time when women were barred from receiving formal education. Some of the most talented female writers of this era came out of these early salons (such as Madeleine de Scudely and Mrs Lafayette) that encouraged women's independence and pushed them against the gender barriers that define their lives. Saloniers specifically opposed the system of arranged marriage, insisting on love and intellectual compatibility between men and women. In the mid-17th century, a passion for conversational parlor games based on old folk story plots swept the salon. Each Saloniere was asked to retest old stories or re-create old themes, spinning clever new stories that not only showed verbal agility and imagination, but also made sly comments about the circumstances of aristocratic life. There was a great emphasis on delivery modes that seemed natural and spontaneous. The decorative language of fairy tales played an important function: disguise the rebellious subtext of the stories and slip them past the courtsCriticism of court life (and the king's) was embedded in extravagant stories and dark, sharply dystopian stories. Unsurprisingly, women's stories often featured stories in which a group of wise fairies (ie., intelligent, independent women) stepped in and put everything in their rights, as well as young (but clever) aristocratic girls who were ruled by any whim of the evil fairies of their fathers, kings and old men. The story of the salon where they were first written and published is preserved in a monumental work called Le Cabinet des Fes, a vast collection of 17th and 18th century stories. [12] The Violet Fairy Book (1906) The first collectors to try to preserve the plot and characters of the stories, as well as the styles in which they were told, were the Brothers Grimm, who collected German fairy tales. Ironically, this is their first edition (1812 and 1815)[32] remains a treasure for folklorists, but they have re-written the story in later editions to ensure their sales and popularity after their work and make them more accepting. Such literary forms were not only drawn from folk language, but also influenced folk language. The Brothers Grimm concluded that the stories derived from Perot were French, not German stories, so they were told orally to them by the Germans, but rejected some stories for their collection. The oral version of Bluebeard was rejected in this way, and the Little Briar Rose story, apparently associated with Perot's Sleeping Beauty, was included only to convinced his brother that Jacob Grimm had convinced his brother that the sleeping princess had proved from previous Norse mythology that the sleeping princess was a real Germanic folklore. This consideration of whether to keep sleeping beauty reflected a common belief among 19th-century folklorists: folk traditions preserved fairy tales in form from prehistoric times, except when contaminated by such literary forms, leading people to tell authentic stories. The country's unso readable, uneducated peasants, if properly isolated, would be folklorists and tell pure folk stories. Sometimes they regarded fairy tales as a kind of fossil, a remnant of a once perfect story. However, further research has concluded that fairy tales never had fixed forms, and regardless of literary influence, Teller always changed them for his own purposes. The Grimm brothers' work influenced other collectors and prompted them to collect stories, and in a spirit of equally romantic nationalism, led them to believe that the country's fairy tales represented it in particular and ignored cross-cultural influences. Among those affected were Russia's Aleksandr A fanasiev (first published in 1866)[32] Norwegian Peter Kristen Asbjørnsen and Jørgen Mo (first published.1845)[32] Petre Ispirescu of Romania (first published in 1874), Joseph Jacobs of England (first published in 1890), [32], and Jeremiah Curtin, an American who collected Irish stories (first published in 1890). Ethnologists collected fairy tales around the world and found similar stories in Africa, america and Australia. Andrew Lang was able to draw not only written stories of Europe and Asia, but also those collected by ethnologists, and filled his coloured fairy book series. He also encouraged other collectors, as he did when Theodora Ozaky created the collection Japanese Fairy Tales (1908), while writers such as Hans Christian Andersen and George MacDonald continued the literary fairy tale tradition. Andersen's work sometimes depicted old folk tales, but more often deployed fairy tale motifs and plots in new stories. McDonald's took fairytale motifs into both new literary fairy tales like the Light Princess and works in genres that would become fantasy, like princesses and goblins and lilitihs[51] intercultural transmission Two theories of origin tried to explain the common elements of fairy tales found spreading across continents. One is that a single point of origin then produced any arbitrary story that spread over the centuries. Another is that fairy tales like this arise from a common human experience, so they can be displayed separately in many different origins. Fairy tales with very similar plots, characters and motifs spread across many different cultures. Many researchers believe that the nature of the oral cavity is caused by such a spread of the story, as it repeats the stories people hear in foreign countries, allless it becomes impossible to track the route except for reasoning. Folklorists tried to determine the origin by internal evidence that was not always clear. Joseph Jacobs compared the Scottish story The Mystery Vehicle with the version collected by the Brothers Grimm to Mystery, noting that in the enigmatic Rydre, one hero might marry a man and point to ancient customs, but in the mystery, a simpler mystery might claim greater antiquity. Folklorists at the Finnish (or historical geography) school tried to put fairy tales to their origins, but with no conclusive results. Sometimes, especially in limited areas and times, sometimes the impact is clearer, as when considering the influence of Perot's story on those collected by the Brothers Grimm. Little Briar Rose appears to originate from Perot's Sleeping Beauty, as grimmis' story appears to be the only independent German variant. Similarly, the close agreement between Grimms' version of Little Red Riding Hood and the opening of Perot's story points to the impact, while Grimms' version adds another endingderived from wolves and seven young children). Fairy tales tend to take on the color of the place through the choice of motifs, the style in which they are told, and the depiction of characters and local colors. The Brothers Grimm believed that European fairy tales, derived from the cultural history shared by all Indo-Europeans, were therefore ancient, much older than the written record. This view is supported by research by anthropologist Jamie Teherani and folklorist Sarah Graca da Silva using phylogenetic analysis, a technique developed by evolutionary biologists to track the link between species and fossil species. Among the stories analyzed were Jack and Beanstalk, which dates back to more than 5,000 years ago, when East and West Europeans split. It seems that both Beauty and the Beast and Rumpelstiltsk Skin were created about 4,000 years ago. The story of Smith and the devil (dealing with the devil) also emerges from the Bronze Age, about 6,000 years ago. However, the folktales corpus[60] and the methods used in this study[59] make the results highly questionable [citation required], while various studies converge to show that some fairy tales, such as swan maidens[62][64], can return to the upper part of the Paleolithic period. Association with cutlery children for children. More on fairytale scenes: Snow White, Little Red, Hansel and Gretel. Originally, adults were as often a fairytale audience as children. Literary fairy tales appeared in adult works, but in the 19th and 20th centuries, fairy tales came to be associated with children's literature. Presius, including Madame Dony, intended the work for adults, but their source regarded it as a story told to children by servants, or other women of the lower classes. Indeed, the novel of the time, which depicts the Countess's suitor to tell such a story, explains that she still loves fairy tales as if she were a child. In late Precius, Jeanne-Marie Le Prince de Beaumont retold her version of Beauty and the Beast for Children, and it is her story best known today. The Brothers Grimm titled their collection Children and Home Stories and retrofitted their story after complaints that they were not suitable for children. [69] In modern times, fairy tales have been altered to be read by children. The Brothers Grimm concentrated primarily on sexual references. Rapunzel revealed the prince's visit in the first edition by asking why her clothes had grown tight, so the witch made her guess that she was pregnant, but in subsequent editions she inadvertently revealed that it was easier to pull the prince up than the witch. [71] On the other hand, in many ways, violence is especially punishable.Increase. Violence was later cut out by the amendment. J.R.R. Tolkien noted that Juni Partslay often cut out cannibalism stews in children's versions. The moral tensions of the Victorian era changed the classic narrative to teach lessons, as when George Cruickshank retraced Cinderella in 1854 to include themes of syllableism. His intellectual Charles Dickens protested: In practical times, in all other times, it is a matter of grave importance that fairy tales should be respected. [74] Psychoangels such as Bruno Vettelheim, who considered the cruelty of older fairy tales to be an indication of psychological conflict, strongly criticized the expulsion because it weakened its usefulness to both children and adults as a way to symbolically solve problems. Fairy tales teach children how to deal with difficult times. Rebecca Waters (2017, p.56) Fairy tales and folk tales are part of cultural preservation that can be used to address children's fears, and give them some role playing in an approach that respects the windows of children of tolerance. These fairy tales teach children how to deal with certain social situations and help them find their place in society. Fairy tales teach children other important lessons. For example, Tsiantsi and his friends conducted research on children to determine the benefits of fairy tales. Parents of children who took part in the study found that fairy tales, especially their colours, cause children's imaginations as they read them. [78] Jung analyst and fairyologist Marie Louise von Franz interprets it as a product of a natural, naive soul that only expresses what a soul is, based on Jung's fairytale views. In other words, she sees fairy tales as images of different stages of experience the reality of the soul. Because they are not layered with more conscious material than myths and legends, they are the purest and simplest representation of the spiritual process of the collective unconscious and they represent archetypes in the simplest, simplest and most concise form. In this pure form, archetype images give us the best clues to our understanding of the processes taking place in the collective spirit. The fairy tale itself is the best description of itself. In other words, its meaning is contained throughout its motifs, which are connected by the threads of the story. [...] Every fairy tale is a relatively closed system that compounds one essential psychological meaning that is expressed in a series of iconic photographs and events and is discoverable in these. I have come to the conclusion that every fairy tale strives to describe the same spiritual facts as one, but the facts are very complex and far-reaching and very difficult to relate with hundreds of stories and hundreds of different aspects.Until this unknown fact is conveyed to consciousness, it is necessary to repeat it with variations of musicians. Still, the theme is not exhausted. This unknown fact is what Jung calls the self, which is the spiritual reality of the collective unconscious. [...] All archetypes, in their essence, are only one aspect of the collective unconscious, always representing the unconsciousness of the whole group. Other famous people commented on the importance of fairy tales, especially for children. Albert Einstein, for example, once said how important fairy tales are to children's intelligence: [if you want to be intelligent with children, read fairy tales. If you want to be more intelligent, read more fairy tales. [82] The fairytale adaptation for children continues. Walt Disney's influential Snow White and the Seven Little Ones were primarily targeted at the children's market (al al not the only ones, for sure). Anime Magical Princess Minky Momo portrays the fairy tale Momotaro. Jack Zips has been working for many years to make old traditional stories available to modern readers and their children. Motherhood Many fairy tales feature absent mothers, for example, as examples of Beauty and the Beast, The Little Mermaid, Little Red Riding Hood, donkey skins, mothers cannot help heroines in their death or absence [mothers, Rapunzel, Snow White, Cinderella, Hansel, Willie portrayed as absent or evil in the most popular contemporary versions of stories like Gretel], lesser-known stories and variants, such as each seen in volumes edited by Angela Carter and Jane Yonke, depict mothers in a more positive light. The protagonist of Carter's Bloody Room is a poor piano student married to a Marquis much older than himself to banish the spectrum of poverty [the story is a variant of the bluebeard, a story about a wealthy man who kills numerous young women. The unnamed Carter protagonist has expressed his mother as an eagle feature and indomitable. Her mother is portrayed as a woman prepared for violence rather than hiding from it or sacrificing herself to it. The protagonist recalls how his mother kept an antique service revolver and once shot a tiger eating people with her own hands. Modern stories Illustrations of princesses from John Bauer's collection of trolls and Swedish fairy tales In contemporary literature, many authors use fairy tale forms for a variety of reasons, including examining the human condition from the simple framework that fairy tales offer. Some authors try to recreate fantastical sensations in modern discourse. Some writers use fairy tale shapes for modern problems. [89] It also includes the use of implicit psychological drama in the story, as robin McKinley did when he told Donkeykin: The novel Diaskin, with an emphasis on abusive treatment, was handed out by the story's father to his daughter. [90] Sometimes, especially in children's literature, fairy tales with comic twists are told, such as John Seeska's The Smelly Cheeseman and Chris Pilbeam's ASBO Fairy Tale - General comic motifs, in the world where all fairy tales happen, the characters are aware of their role in the movie series Shrek etc. Other authors may have specific motives, such as multicultural or feminist reassessments of predominantly Eurocentric male-dominated fairy tales, alluding to criticism of old stories. The appearance of Damsel in distress has been particularly attacked by many feminist critics. Examples of narrative reversals that reject this figure include a picture book aimed at children in which princesses rescue princes, Robert Mansch's Paperbag Princess, and Angela Carter's Bloody Room, which tells many fairy tales from a woman's perspective. There are also a number of contemporary erotic re-stories of fairy tales that explicitly bring out the original spirit of the story and are especially for adults. Modern re-stories focus on exploring stories using erotic and explicit sexuality, dark and cartoon themes, female empowerment, fetiches and BDSM, multicultural and other characters. Crace Press has released several fairytale-themed erotic anthologies, including Fairytale Desire, Greedy Ever After and Princess Bound. It can be hard to set the rules between fairy tales and fantasy using fairytale motifs, or even the whole plot, but George MacDonald's Lilitih and Fan Taste are considered fantasies, and his Princess of Light, Golden Key and Wise Woman are commonly called fairy tales. The most striking difference is that fairy tale fantasy, like any fantasy, makes use of the novel writing rules of prose, character characterity, or setting. [94] Movie fairy tales were dramatically enacted. This record exists in commedia dell'arte[95] and later pantomimes. The appearance of the film has meant that such stories can be presented in a more plausible way, using special effects and animation. The Walt Disney Company had a major impact on the evolution of fairy tale movies. Some of Disney Studios' early short silent films were based on fairy tales, and some fairy tales were adapted into shorts from the musical comedy series Silly Symphony, like three little pigs. Walt Disney's first feature film, Snow White and the Seven Little Ones, was a groundbreaking film of fairy tales and fantasy in general. Disney and his creative successors returned to tradition andFairy tales many times in films such as Cinderella (1950), Sleeping Beauty (1959), The Little Mermaid (1989) and Beauty and the Beast (1991). Disney's influence helps establish the fairy tale genre as a genre for children and has been condemned by some who subudge the harsh naturalism, sometimes unfortunate endings, of many folk fairy tales. However, it is noted that the softening of fairy tales happened long before Disney, some of which were done by the Brothers Grimm themselves. [97] Many films are made primarily for children, from disney's later productions to Alexandre Lou's re-story of Vasilissa the Beautiful. Others used fairy tale conventions to create new stories with emotions associated with modern life. [101] Other works told fairy tales familiar with darker, scarer, or psychological variants aimed primarily at adults. Notable examples are Jean Cocteau's Beauty and the Beast based on Angela Carter's Re-Story of the RedSin[102] and The Company of Wolves. [103] Similarly, Princess Mononoke, [104] Labyrinth of Bread, [105] Suspiria and Spike [106] create new stories in this genre from fairy tales and folklore motifs. In comic and anime TV series, Sandman, revolutionary girl Utena, Princess Tutu, Fables and MÄR all use standard fairytale elements for various ranges, but are more accurately classified as fairy tale fantasies because of the clear places and characters that longer stories require. A more modern film fairy tale would be Lucino Visconti's Le Notti Bianche, starring Marcello Mastroianni before he was a superstar. It contains many of the romantic conventions of fairy tales, but it is done in Post-World War II Italy and realistically ends. Motif Kings Fairy Tales, 1909, Mikalojus Constantinas Churilionis's Beauty and the Beast, an illustration fairy tale comparison by Warwick Goble, quickly discovers that many fairy tales have common characteristics with each other. Two of the most influential classifications are those of Ant Arne, revised by Stith Thompson into the Arne Thompson classification system, and the form of folkloreing by Vladimir Prop. Arne Thompson This system groups fairy tales and folk tales according to their overall plot. Common identification features are chosen to determine which stories are grouped together. Therefore, much depends on which features are considered decide. For example, stories like Cinderella - persecuted heroines, with the help of fairy godmothers and similar magic helpers, she attends events (or 3) where she earns the prince's love and is identified as his true heroine who was classified as type 510 and persecuted. Some such stories are great birch. Assymptel; Katie Woodclocke; The Story of Tam and Cam; E Sian; Cap Orush; Catskin; Fair, Brown, Trembling; Finnette Kendron; Further analysis of the Areleau story, in Cinderella, Wonderful Birch, The Story of Tam and Cam, Ye Xian, Ashenpel, the heroine is persecuted by her stepmother, Refusing permission to go to balls and other events, the girl is grouped by her sisters and other female figures in Brown and Trembling and Finnette Kendron, and these are grouped as 51A. While in Cap O Lache, Catskin and Areleirau, the heroine was left a house by her father's persecution and had to work in kitchens elsewhere, which are grouped as 510B. But in Katie Woodoclawk, she is driven out of home by the persecution of her stepmother and to be available for services in the kitchen elsewhere, and in Tatter Court, she is denied permission by her grandfather to go to the ball. Given these characteristics, which are common to both types of 510, Katie Woodoclawk is classified as 510A because the villain is the stepmomma, and the tatter court is classified as 510B because the grandfather plays the role of father. This system has a weakness in the difficulty of not having a way to classify parts of the story as motifs. Rapunzel is a Type 310 (Tower Maiden), but like Puddocky, it opens with a child being asked in return for stolen food. But while Pdpockey is not a maiden in the tower's story, it is the Canary Prince who opens with a jealous stepmom. It also focuses on common elements, as long as folklorists express Norway's Black Bull as the same story as Beauty and the Beast. This serves as a short form, but you can also erase the color and details of the story. [107] Morphology father Frost served as a donor to the Russian fairy tale Father Frost, testing the heroine before bestowing wealth on her Vladimir props and studying a collection of Russian fairy tales in particular, but found his analysis useful for the stories of other countries. Ignoring what the Arne Thompson-type analysis did in the story, and because the motifs used were not clearly distinguished, he analyzed the story of each character and the function the action played, concluding that the story consisted of 31 elements ('features') and seven characters or spheres of action ('princess and her father are monocytes'). The elements are not all needed for every story, but when they appeared, they did so in an immutable order - except that individual elements can be denied twice, in brothers and sisters, it is the third to fascinate him, as the brothers resist drinking twice from the enchanting creek. [110] Prop's 31 features also fit within 6[11](preparation, complications, transcription, struggle, return, recognition), and stages can also repeat, affecting the perceptual order of the elements. One such element is often a donor who, after testing him, gives magical assistance to the protagonist. [111] With the golden bird, the talking fox tested the protagonist by warning him not to enter the inn, and after he succeeded, he could find the object of his quest; in Cinderella, the fairy godmother gives Cinderella the dress she needs to attend the ball, as their mother's spirit does with Bhawan Petit Bhawan Merah and Wonderful Birch. In The Fox Sisters, Buddhist monks give their brothers a magic bottle to protect them from the spirit of the fox. Roles can be more complex. [112] In Red Ettine, the role is split between her curse and a mother who provides the protagonist with a whole of half a journey cake - and a fairy who gives him advice when he takes half. In Mr. Simigdari, the sun, moon and stars all give the heroine a magical gift. Characters who are not always donors can act like donors. In Karo and Goblin, the villain goblin also gives the heroine a gift because he was deceived. In Sippy Taro, evil cats give them the means to defeat them and betray their secrets to the protagonists. Other fairy tales, such as the stories of young people who went to learn what fear is, do not feature donors. An analogy was drawn between this and the analysis of the myth. Interpretation Many fairy tales have interpreted their meaning [one mythological interpretation saw many fairy tales, including Hansel and Gretel, Sleeping Beauty and The King of Frogs, as solar myths. This mode of interpretation has since become rather less popular. Freud, Jung and other psychological analyses also explain many stories, but the mode of interpretation is not conclusively established. Certain analyses have often been criticized for very important reasons for motifs that are not actually essential to the story. This has often resulted from treating one instance of a fairy tale as definitive text. In the bluebeard variant, the wife's curiosity is betrayed by bloody keys, egg cracks, or the rose song she wore, without affecting the story, but the interpretation of certain variants argues that the exact object is essential to the story. [118] Other folklorists interpret the story as a historical document. Many German folklorists have used grimm stories to describe antiquity, believing it preserved details from ancient timesOne approach sees the topography of European fairytalees as echoing the period immediately after the last ice age. Other folklorists described the figure of the evil stepmom in a historical/sociological context: many women died in childbirth, husbands remarried, and new stepmots competed for resources with children in their first marriages. In a 2012 lecture, Jacques Jifes reads fairy tales as an example of what he calls childism. He suggests that there is a frightening side to the story, conditioned, among other things, of accepting abuse and abuse in children. Magical fairy tale fairy tales inspired French opera, music such as German merchenoper, i.e. opera [As an example of France, Zemir et Azor of Greatly, Le Cheval de Bronze in Ober German operas include Mozart's Die Sauberfröide, Humperdinck's Hansel und Gretel and Siegfried Wagner's Alem Ist Hutchen Schrud]. Even modern fairy tales are written for inspiration in the world of music. Audrey Nifenegger's Raven Girl was written to inspire the new dance of the Royal Ballet in London. American band Utopia's song Singled and glass guitar was recorded for the album Ra and has been called an electrified fairy tale. Composed by four members of the band, Roger Powell, Kassim Sulton, Willie Wilcox and Todd Lundgren, it tells the story of the theft of a glass guitar by an evil force that must be recovered by four heroes. 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