Moving (Up) in the World: Displacement, Transformation and Identity in the Grimms’ Fairy Tales

Author(s): Nada Kujundžić
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Summary/Abstract: The aim of this paper is to examine the significance and functions of displacement in fairy tales published in the final, seventh edition of Jacob and Wilhelm Grimm's Kinder- und Hausmärchen (Children's and Household Tales, 1857). I propose that the displacement of the fairy-tale protagonist is a prerequisite for the encounter between the realistic and the marvellous which is one of the distinguishing features of the genre. In addition, the said dislocation necessarily brings about some kind of transformation of the protagonist, usually manifested as material gains and improvement in social standing. Special attention is given to the correspondence between changes in narrative space and changes of the protagonist’s (social) identity.
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Central and Eastern European Online Library GmbH
Basaltstrasse 9
60487 Frankfurt am Main
Germany
Amtsgericht Frankfurt am Main HRB 53679
VAT number: DE300273105
Phone: +49 (0)69-20026820
Fax: +49 (0)69-20026819
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In the end, Frozen serves as a cautionary tale about the dangers inherent in an unattached female as the ultimate potentate. Moreover, feminist movement tackles the transformation of the female voice of these tales from marginalization to centralization. In one hand, feminist scholars rejected the indifference of societies when women are placed in subvaluable position, and on the other hand, they challenged the patriarchal authority to reevaluate the role of woman. Household Stories, from the Collection of the Bros. Grimm: Translated from the German by Lucy Crane; and Done into Pictures by Walter Crane, dates to 1882 and features fifty-two folk and fairy tales, an illustrated half-title and title-page, fifty-two head- and tailpieces, and eleven full-page designs. The fairy tales that we grew up with are not the originals. Disney and the brothers Grimm had two very different versions. While many of us grew up watching cute birds and mice following the woe begotten princess, the original stories were forgotten by most. These stories were far darker, ending in cruel justice for a stepsister or worse. The difference between aspects of the two tales discussed, in some instances, is the difference between night and day. Grimm fairy tales contain more violence, harsher villains, and swifter justice. The first example of this can be seen in the difference between How are the plots of the Grims' fairy tales (first published in the early 1800s) similar to, or different from, the plots of stories written in modern times? (Recent books can include anything from the Harry Potter series (1998+) to shorter stories such as Where the Wild Things Are (1963), Alexander and the Terrible, Horrible, No Good, Very Bad Day (1972) and Stand Tall, Molly Lou Melon (2001). Compare, for example, the types of challenges faced by characters and the ways in which the story resolutions occur. For Additional Practice: You will need the text of “The Elves and the Shoemaker” (se