

Russian Folk Tales Russkie Narodnye Skazki

"The essays in this stimulating collection attest to the scope and variety of Russia's influence on British culture. They move from the early nineteenth century -- when Byron sent his hero Don Juan to meet Catherine the Great, and an English critic sought to come to terms with the challenge of Pushkin -- to a series of Russian-themed exhibitions at venues including the Crystal Palace and Earls Court. The collection looks at British encounters with Russian music, the absorption with Dostoevskii and Chekhov, and finishes by shedding light on Britain's engagement with Soviet film."--Back cover.

Basics of the Russian language in our quick-access format.

Ivan Bilibin (1876-1942) was a popular Russian graphic artist and stage designer - His designs are rooted in Russian folk and medieval art.

Few subjects in Christianity have inspired artists as much as the last judgment. Last Judgment Iconography in the Carpathians examines images of the last judgment from the fifteenth century to the present in the Carpathian mountain region of Ukraine, Poland, Slovakia, and Romania, as a way to consider history free from the traditional frameworks and narratives of nations. Over ten years, John-Paul Himka studied last-judgment images throughout the Carpathians and found a distinctive and transnational blending of Gothic, Byzantine, and Novgorodian art in the region. Piecing together the story of how these images were produced and how they developed, Himka traces their origins on linden boards and their evolution on canvas and church walls. Tracing their origins with monks, he follows these images' increased popularity as they were commissioned by peasants and shepherds whose tastes so shocked bishops that they ordered the destruction of depictions of sexual themes and grotesque forms of torture. A richly illustrated and detailed account of history through a style of art, Last Judgment Iconography in the Carpathians will find a receptive audience with art historians, religious scholars, and slavists.

"The Russian Garland, Being Russian Folk Tales" by Various. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

These stories of heroism and magic, and of terrifying encounters with Baba Yaga, Zmei the serpent and Koschchei the Immortal, represent at least one example of every wondertale type known in Russia.

A scholarly work that aims to be both broad enough in scope to satisfy upper-division undergraduates studying folk belief and narrative and detailed enough to meet the needs of graduate students in the field. Each of the seven chapters in Part 1 focuses on one aspect of Russian folk belief, such as the pagan background, Christian personages, devils and various other logical categories of the topic. The author's thesis - that Russian folk belief represents a "double faith" whereby Slavic pagan beliefs are overlaid with popular Christianity - is persuasive and has analogies in other cultures. The folk narratives constituting Part 2 are translated and include a wide range of tales, from the briefly anecdotal to the more fully developed narrative, covering the various folk personages and motifs explored in Part 1.

This anthology gathers a broad selection of Russian folktales, legends, and anecdotes, and includes helpful features that make them more accessible and engaging for English-language readers. Editor Jack V. Haney has selected some of the best tales from his seven-volume "Complete Russian Folktale" collection and added examples of anecdotes and the long 'serial tales' told in the far north. The 114 tales included here represent every genre found in the Russian tradition. They date from the eighteenth through the twentieth centuries and come from all geographic regions of the Russian-speaking world. The collection is enhanced by a detailed introduction to the folktale and its types, brief introductions to each grouping of tales, head notes with interesting background for individual tales, and a glossary explaining Russian terms.

The folktales of A. N. Afanas'ev represent the largest single collection of folktales in any European language and perhaps in the world. Widely regarded as the Russian Grimm, Afanas'ev collected folktales from throughout the Russian Empire in what are now regarded as the three East Slavic languages, Byelorussian, Russian, and Ukrainian. The result of his own collecting, the collecting of friends and correspondents, and in a few cases his publishing of works from earlier and forgotten collections is truly phenomenal. In his lifetime, Afanas'ev published more than 575 tales in his most popular and best-known work, Narodnye russkie skazki. In addition to this basic collection he prepared a volume of Russian legends, many on religious themes, an anthology of mildly obscene tales, and voluminous writings on Slavic folk life and Slavic mythology. His works were subject to the strict censorship of ecclesiastical and state authorities that lasted until the demise of the Soviet Union at the end of the twentieth century. Overwhelmingly, his particular emendations were of a stylistic nature, while those of the censors mostly concerned content. The censored tales are generally not included. Up to now, there has been no complete English-language version of the Russian folktales of Afanas'ev. This translation is based on L. G. Barag and N. V. Novikov's edition (Moscow: Nauka, 1984-1986), widely regarded as the authoritative edition. The present edition includes commentaries to each tale as well as its international classification number.

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.

The Russian Folktale by Vladimir Yakovlevich Propp Wayne State University Press

This addition to the highly successful Contemporary Cultures series covers the period from period 1953, with the death of Stalin, to the present day. Both 'Russian' and 'Culture' are defined broadly. 'Russian' refers to the Soviet Union until 1991 and the Russian Federation after 1991. Given the diversity of the Federation in its ethnic composition and regional characteristics, questions of national, regional, and ethnic identity are given special attention. There is also coverage of Russian-speaking immigrant communities. 'Culture' embraces all aspects of culture and lifestyle, high and popular, artistic and material: art, fashion, literature, music, cooking, transport, politics and economics, film, crime – all, and much else, are covered, in order to give a full picture of the Russian way of life and experience throughout the extraordinary changes undergone since the middle of the twentieth century. The Encyclopedia of Contemporary Russian Culture is an unbeatable resource on recent and contemporary Russian culture and history for students, teachers and researchers across the disciplines. Apart from academic libraries, the book will also be a valuable acquisition for public libraries. Entries include cross-references and the larger ones carry short bibliographies. There is a full index.

Provides a basis for understanding the ethnomusicological principles of Russian folk song. In addition to his discussion of the various categories, Prokhorov includes a generous selection of songs arranged for voice and piano, together with texts and translations of the song texts. Anyone interested in this rich repertory of folk song, whether as teacher, singer, or music lover, will find this a rewarding collection. Presented in a brand new translation, this most comprehensive collection of classic Russian tales will enchant readers for their raw beauty and constant ability to surprise and excite. Towards the middle of the nineteenth century, following the example of the Brothers Grimm in Germany, Alexander Afanasyev embarked on the ambitious task of sifting through the huge repository of tales from Russian folklore and selecting the very best from written and oral sources. The result, an eight-volume collection comprising around 600 stories, is one of the most influential and enduringly popular books in Russian literature. This large selection from Afanasyev's work, presented in a new translation by Stephen Pimenoff, will give English readers the opportunity to discover one of the founding texts of the European folkloristic tradition. Displaying a vast array of unforgettable characters, such as the Baba-Yaga, Ivan the Fool, Vasilisa the Fair and the Firebird, these tales--by turns adventurous, comical and downright madcap--will enchant readers for their raw beauty and constant ability to surprise and excite. English translation of sixty-three tales from the Grimm's Kinder- und Hausmärchen, including the classic Rapunzel, Hansel and Gretel, Little Red Riding Hood, Tom Thumb, and Rumpelstiltskin.

Nine Russian folk tales, including "The Snow Maiden," "Father Frost," and "The Swan-Geese."

Selected Russian fairy tales, illustrated by Palekh artist Alexei Orleanky.

This book is the classic work on forms of the European folktale.

Do you have something that someone special once gave you that seems to offer you strength and protection when you need it the most? In 'Vasilisa the Beautiful', the young girl, Vasilisa, was given a special doll on her mother's deathbed. Let's find out more about this story... 'Vasilisa the Beautiful' is a Russian fairytale that features a young girl named Vasilisa and one of the most infamous characters in Russian folklore, Baba Yaga. In this story, the eponymous heroine is pitted against Baba Yaga. Vasilisa the Beautiful is in a collection of Russian folktales known as Russian Fairy Tales or Russian Folk Tales . The stories in this collection were compiled during the 19th century by Alexander Nikolayevich Afanasyev, who has been considered the Russian equivalent of the Grimm Brothers. Illustration by Nataly Ger.

In 1939, Aleksandr Volkov (1891-1977) published Wizard of the Emerald City, a revised version of L. Frank Baum's The Wonderful Wizard of Oz. Only a line on the copyright page explained the book as a "reworking" of the American story. Readers credited Volkov as author rather than translator. Volkov, an unknown and inexperienced author before World War II, tried to break into the politically charged field of Soviet children's literature with an American fairy tale. During the height of Stalin's purges, Volkov adapted and published this fairy tale in the Soviet Union despite enormous, sometimes deadly, obstacles. Marketed as Volkov's original work, Wizard of the Emerald City spawned a series that was translated into more than a dozen languages and became a staple of Soviet popular culture, not unlike Baum's fourteen-volume Oz series in the United States. Volkov's books inspired a television series, plays, films, musicals, animated cartoons, and a museum. Today, children's authors and fans continue to add volumes to the Magic Land series. Several generations of Soviet Russian and Eastern European children grew up with Volkov's writings, yet know little about the author and even less about his American source, L. Frank Baum. Most Americans have never heard of Volkov and know nothing of his impact in the Soviet Union, and those who do know of him regard his efforts as plagiarism. Erika Haber demonstrates how the works of both Baum and Volkov evolved from being popular children's literature and became compelling and enduring cultural icons in both the US and USSR/Russia, despite being dismissed and ignored by critics, scholars, and librarians for many years.

Of all the major air forces that were engaged in the war, only the Red Air Force had units comprised specifically of women. Initially the Red Air Force maintained an all-male policy among its combat pilots. However, as the apparently invincible German juggernaut sliced through Soviet defenses, the Red Air Force began to rethink its ban on women. By October 1941, authorization was forthcoming for three ground attack regiments of women pilots. Among these women, Lidiya Vladimirovna "Lilya" Litvyak soon emerged as a rising star. She shot down five German aircraft over the Stalingrad Front, and thus become history's first female ace. She scored 12 documented victories over German aircraft between September 1942 and July 1943. She also had many victories shared with other pilots, bringing her possible total to around 20. The fact that she was a 21-year-old woman ace was not lost on the hero-hungry Soviet media, and soon this colourful character, whom the Germans dubbed "The White Rose of Stalingrad," became both folk heroine and martyr.

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

"This excellent treatment of Russian prostitution during the late tsarist era . . . expands our growing knowledge of the dark side of Russian society."--David Ransel, author of "Mothers of Misery: Child Abandonment in Russia" "This book will contribute significantly to our understanding of late Imperial Russian history. Not only does it constitute the first comprehensive treatment of the phenomenon of prostitution in the Russian empire during this period, but it uses this phenomenon to illuminate a number of important issues that have concerned scholars over the past several years."--William G. Wagner, author of "Marriage, Property, and Law in Late Imperial Russia"

Up to now, there has been no complete English-language version of the Russian folktales of A. N. Afanas'ev. This translation is

based on L. G. Barag and N. V. Novikov's edition, widely regarded as the authoritative Russian-language edition. The present edition includes commentaries to each tale as well as its international classification number. This third volume contains 305 tales, those numbered 319–579, as well as forty-five additional tales from among those denied publication by the Russian censors. The folktales of A. N. Afanas'ev represent the largest single collection of folktales in any European language and perhaps in the world. Widely regarded as the Russian Grimm, Afanas'ev collected folktales from throughout the Russian Empire in what are now regarded as the three East Slavic languages, Belarusian, Russian, and Ukrainian. In his lifetime, Afanas'ev published more than 575 tales in his most popular and best-known work, Narodnye russkie skazki. In addition to this basic collection, he prepared a volume of Russian legends, many on religious themes; a collection of mildly obscene tales, Russkie zavetnye skazki; and voluminous writings on Slavic folklife and mythology. His works were subject to the strict censorship of ecclesiastical and state authorities that lasted until the demise of the Soviet Union in the 1990s. Overwhelmingly, his particular emendations were stylistic, while those of the censors mostly concerned content.

Richly represented in the Russian folktale tradition, the legends are religious tales (types 750-849 in the Aarne-Thompson index) in a peasant village setting. Among the standard themes is the return of Christ, who wanders through rural Russia with his disciples. Satan appears here too, as do a cast of spirits and lesser devils. Pre-Christian gods may be recognized in tales of saints Ilya and Nikolai (Elijah and Saint Nicholas). The hapless peasant in these tales - cheated, betrayed, impoverished, foolish, orphaned, crippled - take the reader deep into the traditional village culture of Russia and into the imperfect human quest for moral choice and justice on this earth.

Up to now, there has been no complete English-language version of the Russian folktales of A. N. Afanas'ev. This translation is based on L. G. Barag and N. V. Novikov's edition, widely regarded as the authoritative Russian-language edition. The present edition includes commentaries to each tale as well as its international classification number. This second volume of 140 tales continues the work started in Volume I, also published by University Press of Mississippi. A third planned volume will complete the first English-language set. The folktales of A. N. Afanas'ev represent the largest single collection of folktales in any European language and perhaps in the world. Widely regarded as the Russian Grimm, Afanas'ev collected folktales from throughout the Russian Empire in what are now regarded as the three East Slavic languages, Byelorussian, Russian, and Ukrainian. The result of his own collecting, the collecting of friends and correspondents, and in a few cases his publishing of works from earlier and forgotten collections is truly phenomenal. In his lifetime, Afanas'ev published more than 575 tales in his most popular and best-known work, Narodnye russkie skazki. In addition to this basic collection, he prepared a volume of Russian legends, many on religious themes; a collection of mildly obscene tales, Russkie zavetnye skazki; and voluminous writings on Slavic folk life and mythology. His works were subject to the strict censorship of ecclesiastical and state authorities that lasted until the demise of the Soviet Union in the 1990s. Overwhelmingly, his particular emendations were stylistic, while those of the censors mostly concerned content. The censored tales are generally not included in this volume.

A Companion to Folklore presents an original and comprehensive collection of essays from international experts in the field of folklore studies. Unprecedented in depth and scope, this state-of-the-art collection uniquely displays the vitality of folklore research across the globe. An unprecedented collection of original, state of the art essays on folklore authored by international experts Examines the practices and theoretical approaches developed to understand the phenomena of folklore Considers folklore in the context of multi-disciplinary topics that include poetics, performance, religious practice, myth, ritual and symbol, oral textuality, history, law, politics and power as well as the social base of folklore Selected by Choice as a 2013 Outstanding Academic Title A compendium of folkloric, literary, and critical texts that show how the Russian fairy tale acquired political and historical meanings during the Soviet era We were born to make fairy tales come true. As one of Stalinism's more memorable slogans, this one suggests that the fairy tale figured in Soviet culture as far more than a category of children's literature. How much more-and how cannily Russian fairy tales reflect and interpret Soviet culture, especially in its utopian ambitions-becomes clear for the first time in Politicizing Magic, a compendium of folkloric, literary, and critical texts that demonstrate the degree to which ancient fairy-tale fantasies acquired political and historical meanings during the catastrophic twentieth century. Introducing Western readers to the most representative texts of Russian folkloric and literary tales, this book documents a rich exploration of this colorful genre through all periods of Soviet literary production (1920-1985) by authors with varied political and aesthetic allegiances. Here are traditional Russian folkloric tales and transformations of these tales that, adopting the didacticism of Soviet ideology, proved significant for the official discourse of Socialist Realism. Here, too, are narratives produced during the same era that use the fairy-tale paradigm as a deconstructive device aimed at the very underpinnings of the Soviet system. The editors' introductory essays acquaint readers with the fairy-tale paradigm and the permutations it underwent within the utopian dream of Soviet culture, deftly placing each-from traditional folklore to fairy tales of Socialist Realism, to real-life events recast as fairy tales for ironic effect-in its literary, historical, and political context.

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The first comprehensive account of the influence of Ukrainian motifs on the classical music of Europe. Provides alphabetically arranged entries on folk and fairy tales from around the world, including information on authors, subjects, themes, characters, and national traditions.

An illustrated collection of thirty-four traditional Russian tales including "Ivan the Fool," "The Fire-Bird and Princess Vassilissa," and "The Wise Maid and the Seven Robbers."

The Yellow Fairy Book is the sixth in the series of Fairy Books by Andrew Lang. With 48 stories, including; Thumbelina, The Death Of The Sun-Hero, The Boy And The Wolves, Or The Broken Promise, The Giants And The Herd-Boy, The Dragon And His Grandmother, Story Of The Emperor's New Clothes, The Invisible Prince, The Blue Mountains, and many more.

This is a book of Russian folklore retold for young people and the young at heart. The tales are a good sampling of Slavic marchen. The stories in this book are those that Russian peasants tell their children and each other. This is a book written far away in Russia, for English children who play in deep lanes with wild roses above them in the high hedges, or by the small singing becks that dance down the gray fells at home. Russian fairyland is quite different. Under the windows of the author's house, the

wavelets of the Volkhov River are beating quietly in the dusk. A gold light burns on a timber raft floating down the river. Beyond the river in the blue midsummer twilight is the broad Russian steppe and the distant forests of Novgorod. Somewhere in that forest of great trees--a forest so big that the forests of England are little woods beside it--is the hut where old Peter sits at night and tells these stories to his grandchildren. In Russia hardly anybody is too old for fairy stories, and the author even overheard soldiers on their way to the WWI talking of very wise and very beautiful princesses as they drank their tea by the side of the road. He believed there must be more fairy stories told in Russia than anywhere else in the world. In this book are a few of those he liked best. The author spent time in Russia during World War I as a journalist for the radical British newspaper, the Daily News, meeting among others, Lenin and Trotsky and was also known in the London bohemian artistic scene. 33% of the net from the sale of this book will be donated to charities for educational purposes. YESTERDAY'S BOOKS for TOMORROW'S EDUCATIONS

The famous Russian fairy tale about Tsarevich Ivan befriended by a clever grey wolf was recorded by the renowned folklorist Alexander Nikolayevich Afanasyev, who collected and published more than 600 Russian folk tales in the middle 19th century. The illustrations included in this edition were created by Ivan Yakovlevich Bilibin, a famous Russian illustrator and stage designer, who was inspired by Slavic folklore throughout his career. He was a prominent figure in the artistic movement Mir Iskusstva and contributed to the Ballets Russes.

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