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An Anthology Of Russian Folk Epics By James Bailey 1998 anthology of russian folk epics paperback by bailey james trn ivanova tatyana trn isbn 0873326415 isbn 13 9780873326414 brand new free shipping in the us presents 30 oral folk song epics each of the

An extensive introduction provides basic information about Russian epics, their historical background, their poetics, the history of their collection, their performance context, and their main interpretations. In addition, there is a short introduction to each song, explaining its plot, allusions, and interpretations. A glossary of common terms and a selected bibliography of studies about the Russian epic in English and Russian are also included in the volume.

This anthology presents translations of thirty songs about Ilya Muromets, Dobrynya, Sadko, and other legendary characters of Russian folklore. An extensive introduction provides basic background about Russian epics, their poetics, the history of their collection, their performance context, and their main interpretations. In addition, there is a short introduction to each song, explaining its plot, allusions, and interpretations. A glossary of common terms and a selected bibliography of studies about the Russian epic in English and Russian are also included in the volume.

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.

Considers the Russian folk lyric in the social and historical context in which it was produced. This work presents the customs of Russian peasant life expressed through the ritual of song. In addition to the editor's notes to the text and songs, it supplies a bibliography of Propp's sources as well as a

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selected bibliography.

Enter a world of magic and adventure in this stunning series based on traditional Russian folklore. Collected into a beautiful new paperback edition for the first time! Alexander Utkin's Gamayun Tales are fresh and modern adaptations of familiar Russian folktales, teamed with bold and beautiful illustrations. Jam-packed with stories of magical quests and talking animals, golden chests that turn into palaces and encounters with terrifying Water Spirits, there's no end to the adventure in these books!

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.

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

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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.

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