

BOOKLIST #5 – TWISTED FAIRLY TALES

Block, Francesca Lia. *The Rose and the Beast*. (L)

In these classic fairy tales set in the modern world, Snow frees herself from possession to find the truth of love in an unexpected place; a club girl from L.A., awakening from a long sleep to the memories of her past, finally finds release from its curse; and Beauty learns that Beasts can understand more than men.

Dixon, Heather. *Entwined*. (P)

Confined to their dreary castle while mourning their mother's death, Princess Azalea and her eleven sisters join The Keeper, who is trapped in a magic passageway, in a nightly dance that soon becomes nightmarish

Donoghue, Emma. *Kissing the Witch*. (L)

A collection of thirteen interconnected stories about power and transformation and choosing one's own path in the world. In these fairy tales, women young and old tell their own stories of love and hate, honor and revenge, passion and deception.

Flinn, Alex. *Beastly*. (P, L, M)

Privileged, popular, and proud, high school student Kyle Kingsbury knows he can get away with virtually anything because of his good looks and his father's money. But Kyle goes too far when he sets out to humiliate a mysterious and unpopular girl at the school dance. The girl turns out to be a witch who casts a spell on Kyle, turning him into a beast who is now as ugly on the outside as he is on the inside. The only way for Kyle to break the curse is to fall in love with someone who will look past his appearance and love him in return.

George, Jessica Day. *Princess of the Midnight Ball*. (P, M)

Galen, a soldier (and knitter) returning home from war, encounters an old woman who gives him an invisibility cloak and yarn possessing magical powers. While working as a gardener at the palace, he encounters the princess, Rose, and her 11 younger sisters. Because of a secret bargain their mother made with the evil King Under Stone, the princesses are cursed to dance each night till their shoes are worn ragged.

Kontis, Alethea. *Enchanted*. (P, L)

It isn't easy being the rather overlooked and unhappy youngest sibling to sisters named for the other six days of the week. Sunday's only comfort is writing stories, although what she writes has a terrible tendency to come true. When Sunday meets an enchanted frog who asks about her stories, the two become friends. Soon that friendship deepens into something magical. One night Sunday kisses her frog goodbye and leaves, not realizing that her love has transformed him back into Rumbold, the crown prince of Arilland—and a man Sunday's family despises. The prince returns to his castle, intent on making Sunday fall in love with him as the man he is, not the frog he was. But Sunday is not so easy to woo. How can she feel such a strange, strong attraction for this prince she barely knows? And what twisted secrets lie hidden in his past—and hers?

Meyer, Marissa. Cinder. (P)

Cinder, a gifted mechanic, is a cyborg. She's a second-class citizen with a mysterious past, reviled by her stepmother and blamed for her stepsister's illness. But when her life becomes intertwined with the handsome Prince Kai's, she suddenly finds herself at the center of an intergalactic struggle, and a forbidden attraction. Caught between duty and freedom, loyalty and betrayal, she must uncover secrets about her past in order to protect her world's future.

Pearce, Jackson. Sisters Red. (P)

After a werewolf killed their grandmother and almost killed them, sisters Scarlett and Rosie devote themselves to hunting and killing the beasts that prey on teenaged girls, learning how to lure them with red cloaks and occasionally using the help of their old friend, Silas, the woodsman's son.

Tomlinson, Heather. Toads And Diamonds. (P, L)

Diribani never expected to meet a goddess at the village well. Yet she is granted a remarkable gift: Flowers and precious jewels drop from her lips whenever she speaks. It seems only right to Tana that the goddess judged her kind, lovely stepsister worthy of such riches. And when she encounters the goddess, she is not surprised to find herself speaking snakes and toads as a reward. Blessings and curses are never so clear as they might seem, however. Diribani's newfound wealth brings her a prince—and an attempt on her life. Tana is chased out of the village because the province's governor fears snakes, yet thousands are dying of a plague spread by rats. As the sisters' fates hang in the balance, each struggles to understand her gift. Will it bring her wisdom, good fortune, love . . . or death?

Vande Velde, Vivian. Cloaked in Red. (P)

So you think you know the story of Little Red Riding Hood, the girl with the unfortunate name and the inability to tell the difference between her grandmother and a member of a different species? Well, then, try your hand at answering these questions: Which character (not including Little Red herself) is the most fashion challenged? Who (not including the wolf) is the scariest? Who (not including Granny) is the most easily scared? Who is the strangest (notice we're not "not including" anyone, because they're all a little off.)? And who (no fair saying "the author") has stuffing for brains?

Willingham, Bill. Fables vol. 1: Legends in Exile. (P)

When a savage creature known only as the Adversary conquered the fabled lands of legends and fairy tales, all of the infamous inhabitants of folklore were forced into exile. Disguised among the "mundys," their name for normal citizens of modern-day New York, these magical characters created their own secret society that they call Fabletown. From their exclusive luxury apartment buildings on Manhattan's Upper West Side, these creatures of legend must fight for their survival in the new world.

Yolen, Jane. Briar Rose. (P)

Rebecca has always loved listening to her grandmother's stories about Briar Rose. However, the old woman's astonishing and hard-to-believe admission that she "is" Briar Rose sets Rebecca on an unforgettable path of self-discovery that will change her life forever.

Fairy tales, then, are not responsible for producing in children fear, or any of the shapes of fear; fairy tales do not give the child the idea of the evil or the ugly; that is in the child already, because it is in the world already. Fairy tales do not give the child his first idea of bogey. What fairy tales give the child is his first clear idea of the possible defeat of bogey. The baby has known the dragon intimately ever since he had an imagination. What the fairy tale provides for him is a St. George to kill the dragon. Exactly what the fairy tale does is this: it accustoms him for a series of clear pictures to the idea that these limitless terrors had a limit, that these shapeless enemies have enemies in the knights of God, that there is something in the universe more mystical than darkness, and stronger than strong fear.

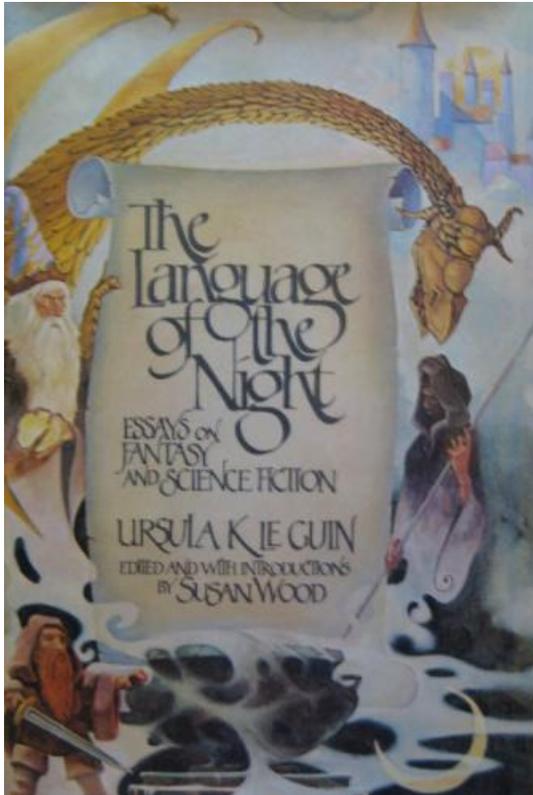
Not a Tolkien quote: “Fantasy is escapist, and that is its glory”

by [Marcel Aubron-Bülles](#) · 3. January 2014

This is the sixth article in my on-going series called *Things J.R.R. Tolkien has never said, done, written or had anything to do with* ([see here](#) for for the other articles.) For those of you who haven't heard of it – there is a desperate need to debunk rumours, assumptions and wrong quotes linked to J. R. R. Tolkien as they have been spreading throughout the web in recent years and people are mistakenly assuming the author and academic Tolkien to have said and done things there is no proof at all for.

In this particular article I would like to reiterate my warning to take any quotation at Goodreads for granted. The number of wrong quotes there is staggering and it is therefore completely useless as a source for any quote whatsoever. Yes, this quote has been attributed to Tolkien, not only on Goodreads.

Fantasy is escapist, and that is its glory. If a soldier is imprisoned by the enemy, don't we consider it his duty to escape?. . .If we value the freedom of mind and soul, if we're partisans of liberty, then it's our plain duty to escape, and to take as many people with us as we can!



Ursula K. LeGuin: *The Language of the Night: Essays on Fantasy and Science Fiction*

T-Shirts, posts on Instagram, pinning on Pinterest, jewellery on Etsy – all based on a quote which is, in fact, not by Tolkien. The quote is from *The Language of the Night: Essays on Fantasy and Science Fiction* (p. 204, Ultramarine Publishing, 1979) by eminent fantasy and science fiction author Ursula K. LeGuin, known to be a Tolkien admirer. It is rather important to state that even this quote is not given in its full version:

There is an area where SF has most often failed to judge itself, and where it has been most harshly judged by its nonpartisans. It is an area where we badly need intelligent criticism and discussion. The oldest argument against SF is both the shallowest and the profoundest: the assertion that SF, like all fantasy, is escapist.

This statement is shallow when made by the shallow. When an insurance broker tells you that SF doesn't deal with the Real World, when a chemistry freshman informs you that Science has disproved Myth, when a censor suppresses a book because it doesn't fit the canons of Socialist Realism, and so forth, that's not criticism; it's bigotry. If it's worth answering, the best answer is given by Tolkien, author, critic, and scholar. Yes, he said, fantasy is escapist, and that is its glory. If a soldier is imprisoned by the enemy, don't we consider it his duty to escape? The moneylenders, the knownothings, the authoritarians have us all in prison; if we value the freedom of the mind and soul, if we're partisans of liberty, then it's our plain duty to escape, and to take as many people with us as we can.

This is a very eloquent defense of “escape” as a most human task, even duty to LeGuin. And it is the more disturbing and sad that those interesting and remarkable words are cut down in most places throughout the web without any explanation whatsoever. Her argument is based, as she says so herself in this paragraph, on Tolkien and what she has done is paraphrase parts of J.R.R. Tolkien’s influential essay *On-Fairy Stories* where he deals with the issue of “escapism.”

I have claimed that Escape is one of the main functions of fairy-stories, and since I do not disapprove of them, it is plain that I do not accept the tone of scorn or pity with which “Escape” is now so often used: a tone for which the uses of the word outside literary criticism give no warrant at all. In what the misusers are fond of calling Real Life, Escape is evidently as a rule very practical, and may even be heroic. In real life it is difficult to blame it, unless it fails; in criticism it would seem to be the worse the better it succeeds. Evidently we are faced by a misuse of words, and also by a confusion of thought. Why should a man be scorned if, finding himself in prison, he tries to get out and go home? Or if, when he cannot do so, he thinks and talks about other topics than jailers and prison-walls? The world outside has not become less real because the prisoner cannot see it. In using escape in this way the critics have chosen the wrong word, and, what is more, they are confusing, not always by sincere error, the Escape of the Prisoner with the Flight of the Deserter.

Just so a Party-spokesman might have labelled departure from the misery of the Führer’s or any other Reich and even criticism of it as treachery. In the same way these critics, to make confusion worse, and so to bring into contempt their opponents, stick their label of scorn not only on to Desertion, but on to real Escape, and what are often its companions, Disgust, Anger, Condemnation, and Revolt. Not only do they confound the escape of the prisoner with the flight of the deserter; but they would seem to prefer the acquiescence of the “quisling” to the resistance of the patriot. To such thinking you have only to say “the land you loved is doomed” to excuse any treachery, indeed to glorify it. [Escape in: *On Fairy-Stories*, J.R.R. Tolkien.]

If you happen to meet one of those people who know better than you what “escapism” means and what dangers lie ahead of you if you fall for fantasy or SF get yourself a copy of [*The Monsters and the Critics and other Essays*](#) in which you will also find *On Fairy-Stories*, read it, and show them what you’ve got.

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