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CHILDREN'S AND YOUNG ADULT (YA) LITERATURE

Anna Kérchy

One of the most remarkable features of fairy tales is their affective narratological potential to stimulate wonder, to activate the “unconscious, intuitive, imaginative aspects of the mind” (Lüthi 1982, 12), to engage audiences in a fantastic vision of a fictional alternate universe that enchants by suspending natural physical laws and rational logic of ordinary consensus reality. Tales can nevertheless provide pragmatic assistance in understanding the perplexing complexity of human existence and the diverse thought systems attempting to make sense thereof.

According to Maria Tatar, while reading fairy tales, imagination can be put in the service of crafting a relational model of identity and sharing communal practices of crisis management: “less a refuge from life than a quiet sanctuary, [tales offer] a chance to *meet* characters worth observing and to witness how they manage conflict, peril, and adventure” (1987, 18). Jack Zipes and Marina Warner highlight the ideology-critical, ethical significance of tale’s educative function grounded in fantasizing agency. Warner defines the wonder tale as a narrative “compounded of dread and desire, fascination and inquiry” (2004, 3), while Zipes asserts that tales challenge prevailing regimes of power and meaning, can “compensate for the lack of power, wealth, and pleasure that most people experience,” and evoke “profound feelings of awe and respect for life as a miraculous process” alterable with a little imagination driven by a “hope for change” (2011, 21–22).

Wondrous stories about the wisdom of the ignorant, the unsuspected metamorphic powers of the overlooked, and the marvel of the mundane hold a particular appeal for marginalized minorities, including minors living in the shadows of grown-ups. Most children’s stories, like fairy tales, embark on non-mimetically remapping “quirky or critical or alternative visions of the world designed to provoke that ultimate response of childhood ‘Why?’ ‘Why are things as they are?’ ‘Why can’t they be different?’” (Reynolds 2007, 3).

Just like fairy tales about quests, transformations, or magic can expand the experiences gained from lived reality and facilitate the integration of both vulnerability and empowerment within the self, children’s and young adult literatures allow young readers to “negotiate the passage from the Real to the Symbolic”—as Karen Coats’s (2004, 137) Freudian terminology suggests—by relying on textual compasses to create a coherent self in periods of identity crisis. Both the best fairy tales and children’s/young adult (YA) fiction teach readers to think for themselves through stories that “make interest” beyond the colonizing narratives of normativity (Bruhm and Hurley 2004, xx).

Yan Wu, Kerry Mallan, and Roderick McGillis call the major feat of children’s literature “education by fantasy” (2013, xi). An imaginative construction of non-existent but possible

worlds opens up political vistas by urging the empathic consideration of others' perspectives and the recognition of collective memory's role in shaping our understanding of past and future. This "imaginative responsibility of confronting the world as we know it or as it might be or even as it might have been" allows "multiple ways of knowing: curiosity, creativity, pleasure, and imagination as the bedrock of reason in its most exalted form" (2013 xi–xii). This chapter reads fairy-tale cultures and children's/YA literatures as "magic mirror[s] of the imagination" (Bobby 2009, 11) to explore the changing meanings attributed to fantasy alternatively interpreted as a psychic automatism, a survival strategy, and a feat of solidarity.

Notions of childhood and the purposes and practices of children's literature have altered over time, along with the changing cultural evaluation of fairy tales, no longer seen as "static literary models to be internalized for therapeutic consumption" or corrective ends, but as live, fluid forms, shaped by social interactions, and possible instruments of individual autonomy (Zipes 1979, 177). C. S. Lewis refused to treat children as "a strange species whose habits you have 'made up' like an anthropologist or a commercial traveler" (1994, 22); J.R.R. Tolkien and Maurice Sendak rejected the label "writing for children," while E. B. White famously proclaimed that writers of children's books "have to write up, not down" (Popova 2016). Mendlesohn and Levy pointed out an extension of age in children's fiction: while Victorian Lewis Carroll's Alice in Wonderland is barely over seven, by the 1930s twelve is an ideal age, by the 1950s and into the 1980s fourteen-year-olds regularly appear, and from the 1980s a new category develops—"first through appropriating the work of adult writers, later as new teen lists, until the emergence of Young Adult"—which features older child protagonists in their late teens (2006, 6).

The label "crossover fiction" (Beckett 2009)—in cinematic adaptations the category "family adventure"—has spread to denote the blurring of the borderlines between child, young adult, and adult interpretive communities. It evokes an archaic feature of folk/fairy tales by stressing how creative imagination can become the ground of intergenerational bonding since truly fine stories address all, enabling a time travel whereby mature readers can nostalgically travel back to forgotten childhoods when they rebelled against maturity's conventions and children can daringly activate futuristic or anachronistic scenarios at their own whim. The age-old interest in fairyland relates to a "curiosity about the World, a flexibility of response, and an ability to play" that Terry Pratchett associates with "neoteny" or juvenilization, the retaining of youth by the human "species, [. . .] forever sticking our fingers into the electric socket of the Universe to see what'll happen next" (1994).

This universal infantile open-mindedness serves the basis of the moral philosophical program organizing the deep structural foundation of fairy tales that G. K. Chesterton calls "The Ethics of Elfland" (1908). Fairy-tale logic, concomitant with children's social sensibility and resilience, can help us appreciate the unfulfilled possibilities lurking beneath the actualized realities of our world and invites all to relate compassionately toward non-normative alterities as potential sources of unpredictable magic.

Although many fairy tales teach children mature moral standards by allowing the good to triumph, yet an epistemology of uncertainty, akin with children's relatively limited knowledge of the world, guarantees the charm of the stories in which unpredictable chance called miracle or Providence is a predictable plot-organizing device. Therefore, the wisdom learned might eventually be the recognition of ignorance. The knowledge of the world's unknowability becomes a liberating experience reframed in terms of an "ethics of wonder," which feminist philosopher Marguerite La Caze defined as a generous respect and non-possessive "desire for what/who we cannot fully understand" (2013, 17).

Lewis also argued for the beneficial use of fantastic imagination in a metaphysical quest for meaning fueled by "a longing for the I know not what" (1994, 29), an affectively charged

cognitive dissonance he identified, inspired by Tolkien's "On Fairy-Stories" (1947), as a major prerequisite of writing for children. In Lewis's view, unlike realist fiction likely to leave daily frustrations unresolved in young readers' psyches, "books inviting to fairylands"—an umbrella term for all quality children's literature—arouse a yearning for the unknowable and hence "far from dulling or emptying the actual world, give it a new dimension of depth." One "does not despise real woods because he has read of enchanted woods: the reading makes all real woods a little enchanted," the child "reading the fairy tale desires and is happy in the very fact of desiring" (1994, 29–30).

These ideas refute charges of regressive escapism in favor of the genre's therapeutic potential. They also offer an exciting reinterpretation of the Freudian psychoanalytical understanding of desire as a traumatic kernel of psychosexual development grounded in a futile compensation of an irredeemable sense of loss, an anxious yearning rendered insatiable by the compulsive reemergence of new objects of desire. Fantasizing, based on a surplus of proliferating meanings, ignites desire for enchantment and enchantment by a desire that leads, paradoxically through word-magic, to an unspeakable sense of a heterogeneous completeness embracing an insatiable curiosity, incertitude, vulnerability, and also hope against all odds as integral parts of the marvelous totality of being. Desire rooted in "hesitation" (Todorov 1970) as a productive force of enchantment is certainly a more liberating experience than the "monstrous duty to enjoy" the "idiotic pleasure of consumption" globally prescribed by unimaginative capitalist regimes that bombard us with promises of ready-made pleasures, yet ultimately deprive us of enjoying ourselves in our own inventive ways (Žižek 1989).

Lessons on imagination as an engine of resilience and the playful mockery of normative thinking and disciplinary ideology offer a more fertile ground for fairy tales' creative repurposings and critical investigations than repressive cautionary contents. Neil Gaiman's epigraph to his children's gothic fantasy novel, *Coraline* (2002), is paradigmatic of how postmodern fiction has recycled the fairy-tale tradition for the sake of youngsters' empowerment: "Fairy tales are more than true—not because they tell us dragons exist, but because they tell us dragons can be beaten."

Accordingly, tomboyish Coraline, assisted by a talking cat, defeats her monstrous Other Mother—an uncanny doppelgänger who wants to replace her eyes with buttons and steal her soul. She accomplishes a quest for herself through boldly facing the Otherness lurking within the selfsame and denouncing her infantile desire for dependence as unreliable. Her subversive gender-bending performance (she pretends to play tea party with her dolls as she is setting a final trap for the witch) is in line with the girl's adventure story she authors herself. Gaiman's novel addresses over-eight-year-olds but its metaimaginative "psychonarration" allows readers of all ages to get a glimpse at the girl focalizer's "transparent mind" (Nikolajeva 2002, 180) and to celebrate children's fantasizing agency. The "funcanny" (Mäkäräinen 2015) gothic adventures are both initiated and resolved by daydreaming Coraline's pretense play. She fights the villain in a game of hide-and-seek, makes the haunted house disintegrate flattened into a child-drawn sketch, and turns curiosity into a girlish strategy of survival based on an empowering awareness of fantasizing awareness.

The novel's adaptations expand further the range of target audience and facilitate a trans-media storytelling experience by dispersing integral fictional elements across multiple delivery channels where each medium makes its unique contribution to the unfolding of the story (Jenkins 2006). The different modes of dis/enchantment elicited prove to be both representative and formative of postmillennial fantasists' cultural anxieties, via a revisionary process that "affects people's sense of what is possible" (Bacchilega 2013, 7), imagin(able). Craig Russell's (2008) graphic novel adopts a teenager Coraline to appeal to YA readers, while Henry Selick's

2009 animated film adaptation foregrounds adult fears about children's safety, combining Hollywood horror film tropes (full moon, zoophobia, madwomen, abduction) with the iconography of anti-child-abuse campaigns (the child as a defenseless ragdoll) and the visual frenzy of 3D CGI technology producing a photorealistic replica of what has never been.

In the film's stunningly colorful alternate reality reminiscent of a phantasmagorical theme park, Coraline's blue hair becomes her major personality marker. It facilitates her recognition in fan art and cosplay, popular YA means of creative transmedia storytelling, as well as in the toy market, making the fictional universe accessible in a commodified form for enthusiast collectors and their infants. Spin-off products marketed online are characteristic of the twenty-first-century production and reception of fairy tales conditioned by pressures of globalization and hyperconsumerization complicit in a gradual disenchantment process (Haase 2004). As Bacchilega puts it, they risk turning the subversive "politics of wonder" into a hegemonically contained, "commercialized poetics of magic" (2013, 5).

However, they also promise an augmentation of magic via a transmediation enhancing our intimacy with the fictional universe due to everyday gadgets, applications, and relics facilitating the identification with its heroine and train even the youngest "to learn the need to deal with plurality, as they learn the basic conventions of how story works" (Mackey 1995, 44). These products promise interactive agency and intergenerational bonding conjoint with a metaimaginative celebration of fantasy—familiar from children's books like Michael Ende's *The Neverending Story* (1979) in which readers are prompted to give love and create stories for others to save the kingdom of Fantastica.

The major trope of putting fantasy to collaborative creative purposes in YA fiction is the amorous encounter between reader and fictional character. *Between the Lines* (2012), Jodi Picoult's romantic YA novel co-authored with her daughter Samantha Leer, tells the love story of teenage bookworm Delilah and a one-dimensional storybook prince dissatisfied with his predetermined literary existence who literally speaks to her from the pages of her favorite fairy tale, seeking her help to free him from the confines of the text. Emma Donoghue's *Kissing the Witch* (1997) dares readers to voice their own desires and decide about the witch's final declaration, a gift of choice. A sense of intimacy is established by the mouth-to-mouth passing of stories (Orme 2010, 128) and the direct metaleptic address that blurs the boundaries between the diegetic storyworld and the extradiegetic reality, suggesting that the fictional character and his flesh-and-blood reader belong to the same narrative. In Jennifer Orme's (2010) wording, the question is: "What will *you* do with the stories? Chew on them, swallow them, spit them out, or pass them along with stories and kisses?" (129). A metafictional enchantment is induced by the recognition that fairyland is a narrative product we are (de)constructing throughout the (post)modern experimentation with the variability of the traditional fairy-tale format (Tiffin 2009). Queering the narrative provokes wonder by opening up a "mesh of possibilities, gaps, dissonances and resonances, lapses and excesses of meaning, when constituent elements of [. . .] identity aren't made (or can't be made) to signify monolithically" (Sedgwick 1993, 8).

The metaimaginative pleasure of communally reinventing a shared narrative has been enhanced by Catherynne M. Valente's employment of new technological and social media strategies that reclaimed the interactive potential of fairy tales on launching her *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making* (2011)—about a girl named September spirited away from her average life to Fairyland—as a crowd-funded project, published serialized online. A new generation of reader-fans became involved in the development of the story through a "cyber-community tale-telling" updating for (post)millennial times the seventeenth-century *salons de fées's* agenda to provide solutions to the concerns and entertainment of a mostly female community of fantasists (Pilinovsky 2011, 26). The blurring of

boundaries between our world and fairylands evokes metafictional dilemmas related to “questions of the battle over the narrative” that Zipes encapsulates as follows: “Can we humans who have become caricatures of humans in today’s society of the spectacle in which commercials, advertisements, and other media influences invade our lives, determine the plot and narrative of our lives?” (2011, 302)

Postmillennial children’s and YA fiction’s repurposing of fairy-tale tropes specifically enables young readers to cope with these uncertainties and to make sense of incomprehensible “new monsters” including advanced information technology, financial crisis, environmental catastrophe, migration, or post-9/11 permanent threats of terrorism (Wu, Mallan, and McGillis 2013; Bradford et al. 2011). The key feature of YA fiction is its currency, its “absolute synchronicity with concerns of audience to whom it is marketed” (Coats 2004, 137); however, the core patterns of fairy tales—rites of passage, psychological and social journeys of self-discovery, traumatization by a lack, and quest for a remedy (Tiffin 2009, 12)—also overlap with the most common themes of YA “problem novels” centered on existential struggle, stories of healing and survival related to minor frustrations (anxiety over grades, body image, peer pressure) (Trupe 2006; Eccleshare 1996, 387), or major collective historical cataclysms.

Meg Fox’s transmedia fairy-tale collages treat repressed memories of child abuse, while Jane Yolen’s *Briar Rose* (1992) and Louise Murphy’s *The True Story of Hansel and Gretel: A Novel of War and Survival* (2003) use classic fairy tales as allegories of the Holocaust, coded narratives of foremothers’ wartime experiences that defy rational comprehension and mimetic modes of representation. As cultural materialist philosopher Slavoj Žižek (2002) argues, fantastification can place the traumatic unimaginable into comprehensible form. In Zipes’s words, fairy tales portray the general human condition of being cast in a world we can neither fully understand nor view as a whole, yet the ritual healing power of storytelling helps to transcend the pain of meaninglessness by the power of metamorphosis and a compassionate embracing of Otherness (1996, 380)—motifs permeating YA fiction’s empowering reinterpretation of vulnerability, too.

Confronting Otherness often discovered at the core of oneself, and breaking the silence and speaking out to voice fantasies deviating from the norm, are common themes of YA coming-of-age problem novels that focus on the identity crises and social challenges teenagers must face until they grow up and manage to develop adequate socialization skills (Trupe 2006). The leitmotif on the adolescent struggle for the acceptance of difference—crossing the boundaries to recognize who you are—resonates particularly well with the twisted versions of classic fairy tales that subversively rewrite canonized master narratives. YA textual revenge takes many forms in “anti-tales” (McAra and Calvin 2011) that reiterate the “hard logic” of the fairy tale (Bernheimer 2009, 64) only to defamiliarize a familiar set of codes like the conventionally happy ending that becomes systematically challenged as a clichéd guarantee of the contentment of the deserving characters by the reestablishment of the status quo.

The victimized can fight back aggressively as in the tellingly entitled teen horror film *Hansel & Gretel Witch Hunters* (2013) or the first-person-shooter computer game *American McGee’s Alice* (2000) where the heroine must flee the madhouse and fight the Red Queen and her own inner demons to save a nightmarish Wonderland by revindicating the powers of her imagination (Kérchy 2016). Magic can emerge as a “transformative site for politics of gender and sexuality” (Battis 2011, 315) when the protagonists embark on freely exploring their desires beyond wedded heterosexual bliss as in the emancipatory lesbian erotica of Jeanette Winterson’s *Twelve Dancing Princesses* (1989) or Santiago Solis’s queercrip, gay, and disabled rereading of the seven dwarves’ bonding (2007).

Many YA retellings question the normative beauty ideal conveyed in classic fairy tales and maintained by contemporary post-industrialist consumer societies of spectacle by staging

adolescents' physical and psychic vulnerabilities in a lookist society. In Marissa Meyer's debut YA science fiction novel *Cinder* (2012), a dystopian New Beijing connects the glass slipper motif to the footbinding tradition of ancient China (from where one of the earliest versions of Cinderella originates), yet the tiny feet are not eroticized fetish but prosthetic implants of the posthuman disabled heroine who ends up embracing her anomalous embodiment. She defines herself as a deformed cyborg, a lunar outcast, and a lower-class mechanic but refuses second-rate citizenship and rewires her own destiny. The YA romance film *Penelope* (2006) recycles the fairy-tale theme of humanimal transformation to delight with a similar punch line: a young woman distorted by a pig snout and ears is released from the curse when she is genuinely loved by one of her kind, who turns out to be herself.

Speculating about the psychic motivations of antagonists initiates complex ethical reflections on the status of evil in human characters as well as the scapegoating of difference in prejudiced society. The intimate focus on the neglected point-of-view of a seemingly villainous social outcast—originally marginalized in the storyworld and unanimously condemned by readers—provokes an enchantment by forbidden thrills fused with a trial of our “imaginative resistance” (Szabó Gendler 2000), a reluctance to empathize with immoral characters. Our notion of truth gets debased as just one possible way of freeze-framing in a subjective narrative the ungraspable essence of ever-changing, kaleidoscopic reality.

In Angela Carter's tale cycle (1979) big bad (were)wolves transform into humans (Granny and Wolf Alice in *Wonderland* among them) to meet wolfish Red Riding Hoods and bestial brides, brought to the silver screen by Neil Jordan's gothic horror-fantasy *The Company of Wolves* (1984) and adapted to shadow puppetry by Layla Holzer (2017). Although Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch of the West* (1995), also turned into a Broadway musical hit (2003), was allegedly inspired by actual cultural traumas provoking collective moral panic—the Holocaust, the First Gulf War, and toddler James Bulger's horrifying local murder by ten-year-old boys—his recycling of Baum's *Oz* novel verges on moral relativization. Throughout the investigation of the causes of becoming monstrous, the green-skinned witch, resembling Margaret Hamilton from the 1939 film adaptation, is gradually revealed to be a brave fighter against a totalitarian regime, a defender of animal rights, and an idealistic victim ostracized because of her dermatological difference's disability and her dysfunctional family.

This relativization gets a troubling metafictional twist in *The Darkest Desire: The Wolf's Own Tale* by Anthony Schmitz (1999) where the first-person narrative of the wicked wolf (a metaphorical embodiment of the lowliest serial infant-killer or pedophile) tells the unhappy life of an addict tormented by his passion for children's flesh. The atonement of the wolf as a sympathetic criminal, the melancholy of a beast whose bestiality is in his nature against his will, and its philosophical speculations about possibilities of self-improvement are contrasted by the manipulative inhumanness of the fictional Brothers Grimm who parade as therapists to exploit the wolf's misery for literary inspiration. Artists are like wolves who seduce their curious prey into a story they will never be able to leave behind.

Instead of explicit intertextual references, a therapeutic fairy-tale logic might lurk in clandestine forms at the heart of the text. Some stories force us to climb to the top of a plum tree and refuse to come down until we find arguments against the meaninglessness of existence, like a character in Janne Teller's *Nothing* (2010), a controversial YA novel that revolutionized the genre by creating what critics coined a haunting existential fairy tale and a fantastic parable about human instability. The impossible comes true as a group of teens gather a hidden pile of precious objects—including a beloved bike, the coffin of dead brother, a lost virginity, and the head of a pet dog named Cinderella—to prove the worthiness of life to their classmate who

proclaims that “nothing was worth doing, because nothing meant anything anyway” (2). In a brutally twisted game, the guarantee of the meaningfulness of things resides in the pain implied in sacrificially giving them up as the most significant constituents of their lives.

The deviant trickster on the tree top, much like Italo Calvino's (1977) Baron in the Trees, challenges all to take an unprecedented look at their habitual environment and to explore as fairy-tale philosophers the non-utilitarian, speculative, other side of things independent of common intellectual standards and customary trivial definitions. The novel recycles the wondrous-rational (il)logic of fairy tales in which incomprehensible happiness always rests upon incomprehensible conditions.

It is a matter of changing sociocultural evaluation whether the didactic instrumentalization or the deviant escapism of fantasy is seen to predominate. Whereas Lewis's portal quest fantasy saga *The Chronicles of Narnia* (1950–65) was criticized by fellow Inkling (an Oxford University literary group) Tolkien for being an all-too-obvious Christian allegory, young readers' of today's secularized era might entirely fail to decode the religious symbolism of Lewis's fantastic mythological mash-up, and postmillennial dogmatic critics express anxieties about the books' sacrilegious spreading of a lust for the occult.

Online fanfictions extend Lewis's fictional universe by celebrating the characters' rebellious imaginative agency. In Inky's widely reblogged 2013 sketch the older girl, Susan, does not lose Narnia when she “discovers lipstick” (Lewis's euphemism for sexual awakening), as the original suggests, but embarks on fabulous adventures in the real world. She becomes a nurse on the front in WWII, a lit graduate on the East Coast “kissing boys and kissing girls” and “helping smuggle birth control to the ladies in her dorm because Susan Pevensie is a *queen* and she understands the right of a woman to rule over her own body.” She protests against Vietnam and matures into a storyteller who crafts tales about how “Rapunzel cuts off her own hair and uses it to climb down the tower and escape” (Inky 2013). In a secular reinterpretation of the spiritual and political function of fantasy, since the Lion forbade her magic, Susan made her own, she did not lose faith, she found it—in imagination, in herself.

Centered on the clash of black-and-white magic, the wizarding world of the Harry Potter series (1997–2007) represents the most vital backlash against the realistic fiction dominating children's literature from the 1970s to the 1990s. However, J. K. Rowling's socialism permeates imperceptibly the marvelous storyworld in which the orphaned boy-savior and his allies use magic spells, their wit, and the power of friendship to fight against the racism of pure-bloods, the oppression of house elves, warfare reducing children to collateral damage, and the totalitarian rule of the Dark Lord (Nel 2003).

Harry starts out as a male Cinderella, living in a cupboard under the stairs, a vulnerable everyboy readers can identify with, and ends up incorporating a historical trauma (Battis 2011, 316) in an increasingly war-ridden alternate reality. Rowling inoculates the conservative genre of the boarding school coming-of-age novel with fairy-tale themes for the progressive political purpose of creating the multicultural democratic institution of Hogwarts. Although the School of Witchcraft and Wizardry is contrasted with the petty world of mundane muggles, magic-less humanity still endlessly amazes the magically gifted enchanted by their Otherness through the ethics of wonder, the governing principle of the fairy tale. *Fantastic Beasts and Where to Find Them* (2016), a cinematic spinoff prequel centered on the adventures of magizoologist Newt Scamander, future author of a Hogwarts textbook, refreshes the Potter franchise by relocating the wizarding world from 1990s British school to 1920s jazz age Manhattan. Urban magic lure is revamped by dark fantasies about civilization's destruction, while beasts of nature represent precious persecuted minorities and sociocritical agents who call attention to environmental protection, trans-species solidarity, and the interdependence of all living things.

Online extensions of Rowling's fictional universe blur fantasy into lived reality by courtesy of the charity organization the Harry Potter Alliance, intent on making activism accessible through the power of storytelling to engage fans in work for equality, human rights, and literacy. This project shifts enchantment from the "passive stance of enrapturement" toward "the active motion of experience" (Warner 2004, 3) and puts into effect the pedagogical and political functions of wonder, which can "instill a sense of self-reflecting and self-critical community and demonstrate how the ordinary can become extraordinary" (Zipes 1995, 6) or, vice versa, how Otherness can be revealed as a part of the self/same. Hence, fairy tales as instruments of collective daydreaming (Greenhill and Matrix 2010, 4) and "subversive storytelling" can help schools and families become not just institutions of correction, discipline, and distraction, but ideal sites of "self-reflective enchantment," too (Zipes 1995, 6).

Advocating an imagination open to multiplicity and resistant to closure can propose "a transformed world order, one which reaches beyond a fear of the unknown to embrace new ways of being" and dreaming (Bradford et al. 2011, 3). Children's and YA literatures nurture the fairy-tale spirit as an effective method in developing imaginativeness and fostering resilience and empathy—helping young readers accept themselves and connect with Others with a thoughtful understanding that broadens the perspective on humankind's enchanting totality.

Related topics: Adaptation and the Fairy-Tale Web; Gender; Convergence Culture; Fan Cultures; Sexualities/Queer and Trans Studies; Cinematic; Digital; Comics and Graphic Novels; Fantasy; Horror; Romance

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