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Reviews

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REVIEWS

The Types of International Folktales: A Classification and Bibliography. Based on the system of Antti Aarne and Stith Thompson. By Hans-Jörg Uther. FF Communications no. 284. Helsinki: Suomalainen Tiedekatemia, 2004. Three volumes: 619 pp., 536 pp., 285 pp.

The concept of a “tale type” arises in human experience. When people apply their innate capacity for abstracting to their experience of hearing a story in different words or with different features, they invent a concept of sameness. In folkloristic scholarship, the concept enabled anti-romantic Finnish scholars, beginning in the 1880s, to apply scientific methods, treat every recurrent plot as an entity, and establish to their satisfaction that each tale originated with a single author (monogenesis) and spread from a single point of origin (diffusion). When the American Stith Thompson took up the Finn Antti Aarne’s *Verzeichnis der Märchentypen* (1910) and translated and enlarged it into *The Types of the Folktale* (1928, 1961), the catalog became indispensable to scholars tracking versions and variants of “The Animal Languages,” “The Bremen Town Musicians,” “Cinderella,” and all the other hundreds of recurrent plots, now labeled and classified. The type concept was a territorial claim for scientific folkloristics: it asserted that the folktale, or *märchen*, was something existing in the world, and to study it would connect the natural and the human sciences. While the historic-geographic method underwent criticisms, the type concept it engendered survived. Its catalog too was criticized on major grounds which Hans-Jörg Uther succinctly summarizes (1:7–8) as a prelude to his masterly improvement on Aarne and Thompson (AT). Now Uther has brought the catalog up to date. His admirable work, already nicknamed ATU, transforms the folktale catalog into “an effective tool that permits international tale types to be located quickly” (1:8). So it brings in a new era.

Those who used the predecessor will have no difficulty finding their way around the revision. They will note the contributions made by co-workers Sabine Dinslage, Sigrid Fährmann, and Gudrun Schwibbe and will be grateful for Christine Goldberg's vetting of the translations. They will marvel at the speed with which the team, aided by the resources of the *Enzyklopädie des Märchens*, have brought forward the project. They will cheer its improvements, beginning with its logical four-part division—animal tales, tales of magic, religious tales, realistic tales—to replace the illogical divisions of AT. Type numbers have been regularized, hence are easier to use. "Irregular" types have been eliminated. Tale descriptions, titles, and interconnections have been rationalized, to the relief of readers who found AT insufficiently informative and too narrow in focus. A typical entry summarizes the tale's general shape, gives facts "about the tale's age, place of origin, the extent of its tradition, or other distinctive features" (13), and lists the most important bibliographical sources; these appear in the excellent appendix. Then, upholding the original historic-geographic hypothesis that each tale must have its own life history, the author shows "the geographic spread of the tale type" by listing the many published catalogs of types and motifs, and also numerous versions supplied from the files of the *Enzyklopädie des Märchens*. The appendix volume offers, in addition to a bibliography, no fewer than eight lists, among which the "Geographical and Ethnic Terms" and the "Register of Motifs" are especially useful. An impressive supplement to the latter is the Subject Index, which reclassifies all the contents of the first two volumes, somewhat in the manner of the final volume of Thompson's *Motif-Index*.

The most innovative and auspicious element in ATU is the listing of the interconnections, or "combinations," which are present in very large numbers. Combinations are "links" in the internet sense: they point to other tales from other voices, listed in the catalog's other "rooms." Thus they define performance, or authorship, as the combining of motifs. The consequence of inventorying more data and multiplying the links is that ATU tends to break down the ontological status of "tale type." The larger the number of versions and variants, the less a single type appears to be stable or unbreakable, and the more every tale appears to be, in Lévi-Strauss's phrase, a "bundle of distinctive features." The corpus of accessible tales has now grown too large, the -etic classifications too irrelevant, and the individual actors and incidents too migratory to be confined to the "type" concept. C. W. von Sydow's objections to the Grimms come back to life: the subjects most interesting to folklorists today are the borrowing by one people from another, the vitality of regional folklores, and the nature of invention. Without the astonishing comprehensiveness of Uther's work, we would never perceive the extent of these phenomena.

Comprehensive as it is, the new catalog says little of tales outside Europe. For example, the African "defiant girl" (*la fille difficile*), who refuses eligible

suitors in favor of a murderous, man-eating ogre-husband and then must be rescued, is related to several types cataloged here (ATU 311, 312, 425, 471, and 900). The Indian tale, for another sample, in which the daughter says "Sobur" (wait) to her father when he asks what to bring from the journey, and then he finds Prince Sobur (Thompson's motif J1805.2.1), is not present either. Such is the geographical limitation.

Will future folktale studies cover the whole world electronically? Scholars are already being joined by students and ordinary readers, indifferent to the notion of tale type but fascinated by the huge scale of human narrative invention and expecting everywhere the fluidity and flexibility they have learned from the internet. The notion of "motif" as the building block of a tale will soon be absorbed into a Uniform Resource Locator (URL), which has unlimited possibilities for combining with other URLs and forming into new structures. The limitless combining of narrative elements, in situated communicative interactions, is the material realization of Jacques Derrida's endless play of possible meanings. Hans-Jörg Uther's great book, looking back to the search for origins, allows us to look forward to that world of play.

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American Folktales from the Collections of the Library of Congress. Edited by Carl Lindahl. Armonk, NY: M. E. Sharpe, 2003. Two vols. 729 pp.

As Peggy A. Bulger announces in the foreword, this is "a major contemporary publication that draws upon the spoken word traditions found in the Archive of Folk Culture. Here you will find Jack tales as told by traditional storyteller Ray Hicks; stories from the South as collected by John and Alan Lomax; as well as tall tales, jokes, children's stories, and personal experience narratives from contemporary American life" (xvi).

In these two precious volumes, Carl Lindahl, Martha Gano Houston Research Professor of English at the University of Houston, presents 215 tales transcribed from sound recordings in the American Folklife Center and the Archive of Folk Culture of the Library of Congress. Each story in the collection is numbered and presented with information about the teller, the recorder, and the performance; the oldest recordings are from the 1930s, the most recent ones date from 2001. The first volume includes thirty-two tales told by the celebrated storytellers from the Hicks-Harmon family of southern Appalachia, Samuel Harmon, Maud Long, and Ray Hicks; fifty-three tales by five other American storytellers follow grouped under the headings "Sara Cleveland: Irish American Tales from Brant Lake, New York"; "J. D. Suggs: Itinerant Master"; "Joshua Alley: Down-East Tales from Jonesport, Maine"; "Will 'Gillie' Filchrist: Tales of Injustice in the Urban South"; and "Jane Muncy Fugate:

Healing Tales for a Mountain Child and Troubled Adults.” The second volume includes twenty-eight tales collected by John Lomax (1867–1948) and his son Alan Lomax (1915–2002); twenty legends, twelve tall tales, thirty-two jokes, and fourteen stories for children; twenty stories concerning experiences from American history ranging from Native American tales and accounts of “Slavery Days and the Civil War” to “Struggles with Nature and Neighbors” and “Dust Bowl Tales” about massively destructive dust storms in the 1930s; and four “Folktales in the Making: The September 11 Project.”

The organization of the stories clearly reflects Lindahl’s ambitious and complex vision of the project, which he explains in his introductory chapters. His approach, especially in the first volume, is “storyteller-centered”; his focus is on representatively *American* storytelling traditions; his scope is oral tales only; his transcription methodology favors readability and consistency, and seeks to resist condescension.

Accessible and informative, the chapter “American Folktales: Their Stuff and Styles” articulates a definition of the folktale that Lindahl acknowledges is both narrow—“a folktale is shared by a ‘folk,’ a narrative community” orally and not in print, and performed by “community artists” who, on the basis of “shared values and esthetics,” are recognized within their communities to be “master narrators”—and expanded to include “any traditional tale,” whether it be fictional or based on beliefs, history, or personal experience. I would not be alone in finding this to be a rather unorthodox, even shaky, definition and in resisting its generalized use, but within this book and in combination with an emphasis on the storytellers’ lives, it allows Lindahl to avoid creating “a skewed impression” of the storytellers’ repertoires and to appreciate more fully the relationship of stories to the tellers’ experiences.

Moving from “personal style” to “generic and cultural styles,” the chapter then outlines distinctively American features of these “folktales.” For instance, Lindahl asserts that the American *märchen* proper is not well known but was definitely popular in Appalachia; the American hero receives less magic help than the European; the giant is the most common opponent in American tales of magic, while the dragon is extremely rare; and marriage is not as commonly part of the happy ending formula. About the jokes in the collection, Lindahl warns us that they “will seem foreign to most modern American readers,” since they were “learned” by tellers over a century ago and collected in the first half of the twentieth century. Other interesting observations are made about tall tales, legends, and personal narratives, but the discussion of magic tales and jokes stands out as offering fresh insight into what Lindahl calls “vanished rural America” and its traditions.

Three other notable aspects of this anthology are that it gives due respect to collectors who recorded American traditions, when technology was intru-

sive to say the least and class barriers as well as racial lines were harder to cross; it features individual verbal artists within a squarely historical framework; and it is fairly representative of American ethnic, occupational, and regional traditions. The volumes are also enriched by well-chosen black-and-white photographic portraits of the tellers and by an excellent critical apparatus that includes extensive comparative notes, for which Lindahl draws upon the Aarne-Thompson *Types of the Folktale*, Thompson's *Motif-Index*, Baughman's *Type and Motif-Index of the Folktale of England and North America*, and the Halpert-Widdowson *Folktales of Newfoundland*. The reader will also find a bibliography and indexes of narrators, collectors, geographical areas, tale types, and motifs.

Lindahl invites readers to access the audio files of the thirteen tales available online through the American Folklife Center so as to "check the transcription in this book against what they hear on the Web" (xlii). What this audio experience brought home to me in an unequivocal way is the magnitude of the task that Lindahl set for himself (and the many who helped him): the challenges of transcribing old and "technologically flawed" recordings must have been many. The results are all the more significant because the tales do provide an enjoyable read—they are worthwhile performances in a different medium; and the comparative and critical apparatus that frames them is both clear and instructive.

As researchers and teachers—whether we work on folk narrative, fairy tales, or American studies—we are all to benefit from Carl Lindahl's achievement. My only regret is that the price of the volumes, while justifiable, may very well confine *American Folktales* to being a reference tool, when it deserves to be used widely and creatively in the classroom.

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Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales. By Jack Zipes. Revised and expanded edition. Lexington: University Press of Kentucky, 2002. 278 pp.

The Brothers Grimm: From Enchanted Forests to the Modern World. By Jack Zipes. 2nd edition. New York: Palgrave Macmillan, 2002. 321 pp.

It is a pleasure to address the changes and expansions that have been made in the revised editions of two of Jack Zipes's already important works: *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* and *The Brothers Grimm: From Enchanted Forests to the Modern World*.

In his 1979 preface to *Breaking the Magic Spell*, Zipes stated his purpose as investigating the relationship between the historical development of Western

fairy tales, on the one hand, and, on the other, the social-psychological dynamics and instrumentalization of fantasy, particularly the “magic spell” of commodity production, which has threatened to “void the liberating magic of all serious tales” (xii). In his 2002 preface Zipes points out that, in the twenty-three years since the first edition, scholars have remained reluctant to critique relationships between fairy tales and social class, ideological conflicts, and the assumptions of various psychological approaches. The persistence of this reluctance is one of the major reasons Zipes has chosen to issue *Breaking the Magic Spell* in a new edition. In revising the work, he has, in particular, deepened his treatment of the impact of the culture industry and the political nature of economics on fairy-tale production.

As Zipes explains in his new preface, all of the seven essays in the book have been fully revised and updated. Changes have included expanding his interpretations at some points and changing or correcting his opinions at others. As to specific chapters: The essay “On the Use and Abuse of Folk and Fairy Tales with Children: Bruno Bettelheim’s Moralistic Magic Wand” contains a new prologue in which Zipes summarizes Bettelheim’s personal challenges and professional failings that impinged upon (and helped to create) his controversial study of fairy-tale use with children. The final essay, “The Radical Morality of Rats, Fairies, Wizards and Ogres: Taking Children’s Literature Seriously,” is completely new and was written expressly for the revised edition. Zipes’s major point here concerns the conflict between the functional and critical literacies of children, and it is within this context, Zipes believes, that the role of children’s literature (as well as of films and television programs) must be assessed. He writes: “If a text does not somehow stimulate a reader/viewer to reflect creatively and critically about his/her surroundings, to question himself or herself and the world, then it has, in my opinion, very little value for the social, moral and psychological development of young people” (210). In pursuing this opinion, Zipes questions the social and moral value of works such as the Harry Potter books and contrasts them with ones that “demand more attention” (212) from readers/viewers, thereby stimulating the latter’s critical faculties. Preferable works include books by Philip Pullman, Francesca Lia Block, Donna Jo Napoli, and William Steig as well as the film *Shrek*.

In the 1988 edition of *The Brothers Grimm*, Zipes sought answers to a range of questions concerning the Grimms’ revision of their tales, their successful efforts toward the institutionalization of the fairy-tale genre, the Germanic “nature” of the tradition in which they worked, and the form their tales have taken in modern times in various Western countries. Changes to his answers to these questions in the 2002 edition, Zipes points out, owe much to the thinking of Christa Kamenetsky, who, in her study *The Brothers Grimm and Their Critics* (1993), questioned Zipes’s original theses. Reflecting this and other

influences, Zipes states, all of the essays in the new edition have been “thoroughly reexamined, expanded, and altered in substantial ways” (xv). In addition, considerable biographical data on the Grimms has been added to the original chapter 1, which has now been divided into two chapters. Further, the final and lengthy chapter, “The Struggle for the Grimms’ Throne: The Legacy of the Grimms’ Tales in East and West Germany since 1945,” has been “radically changed” (xv) since its initial appearance in Donald Haase’s volume *The Reception of the Grimms’ Fairy Tales* (1993). Among other alterations and additions, this new version of the essay takes into consideration the impact of Germany’s reunification on fairy-tale writing and scholarship and includes commentary on the legacy of the Grimms’ tales since 1990. Zipes also details the “clear divisions” (xii) he sees in how German scholars, on the one hand, and American and British scholars, on the other, have dealt with the Grimms’ tales.

The updatings and expansions in both *Breaking the Magic Spell* and *The Brothers Grimm* are substantial and further increase the value of the contributions Jack Zipes has made to scholarship on the fairy tale. Both volumes are highly recommended.

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Sommeils et Veilles dans le Conte Merveilleux Grec. By Marilena Papachristophorou. *FF Communications* 279. Helsinki: Academia Scientiarum Fennica, 2002. 337 pp.

This work taps into two impressive sources of folktale scholarship. First, the main source of Greek collected material is the note cards of the G. A. Mégas archive of twenty-three thousand classified items. Gaining access to this archive is difficult, but fortunately FF Communications has agreed to publish an English version of A. Angelopoulos and A. Brouskou’s catalog of Greek Magic Tales, based on the archive. Second, this is the revised version of a doctoral thesis written in 1997 at L’École des Hautes Etudes en Sciences Sociales (Paris), under the supervision of Nicole Belmont, one of the most remarkable and inspired fairy-tale scholars in France. In Papachristophorou’s bibliography (237–46) we find confirmation that her academic background is mainly grounded in Greek and French scholarship. This double legacy should stir the interest of the mainstream English-based community of folktale studies.

The main body of this book (55–234) deals with seven folktale types as they appear in Greece, more or less linked to the themes of sleep and vigil (*sommeils et veilles*; please note that from now on quotations are the reviewer’s translation from French). The first part consists of two introductory chapters: a presentation of the themes of sleep and dream (the latter is discarded, as it does not seem to appear in fairy tales connected with sleep), and a work plan,

as well as a general view of folktale studies and collecting in Europe, leading to the Aladdin's cave of Greek folktales. In the last section of this introduction the author offers the names of M. Lüthi, M. Eliade, and V. Propp of *The Historical Roots of the Folktale* as a panel grounding her purpose to study fairy tales from an initiatory perspective (50–52). The three remaining parts of this study—“Slumbers,” “Leisure Vigils,” and “Work Vigil”—are taken up by the analysis of seven fairy tales. In the first category we have “Snow White” and “Sleeping Beauty” for women's slumbers, and for men's slumbers we have two little-known subtypes of The Search for the Lost Husband: the Greek-Turkish ecotype of The Disenchanted Husband (AT 425B) and The False Bride Takes the Heroine's Place (AT 425G). “Leisure Vigils” include The Man on a Quest for His Lost Wife (AT 400) and The Danced-Out Shoes (AT 306). Finally, a curious Greek ecotype, King Slumber (*514C), is the “Work Vigil.”

The first two fairy tales are daunting because they have been the object of so much attention. The section dedicated to Snow White is named “*la beauté ensommeillée*.” The transcribed version presented as a starting point for analysis was collected by the author. In it the stepmother addresses her mirror as “my sunshine,” with the sunshine being addressed as a mirror in other versions also quoted and considered. In the forest the heroine takes refuge in the house of forty ogres. The prince who finds her shining coffin hanging over a stream hides it (with the girl inside) under his bed and spends most of the time looking at her. His intrigued mother finds her and brings her back to life.

Chionati, a name also connected with snow and appearing in many Greek versions, was selected to refer to the Greek Snow White. The motif of blood on snow as the origin of the heroine's beauty (following “a heedless wish from her mother” [61]) is interpreted as a fatal conjunction between the vital force of life with the whiteness and coldness of death. Chionati would then “be linked with Goodness absolute coming into contact with Evil, also absolute.” She would “belong to a Manichaean world, becoming the victim of a series of fundamental contradictions” (62–63). The theme of blood is picked up again in a version in which the stepmother intends to drink the girl's blood: the stepmother would then be a “double-negative of the mother” (who had spilled her own blood giving birth to her daughter), “reabsorbing that blood initially spilt” (67). The connection between death and marriage is a favorite line of thought running through the tales that follow.

Snow White's “absolute passivity” (61)—as a heroine “who detests traveling” (69)—is linked to the underlying norm of feminine behavior: the “heroine should learn to confine herself indoors and avoid all contact with the outdoors” (72). The interesting idea of the onlooker's “unidirectional gaze” toward the sleeper is put forward, leading to an “annihilation of a reciprocated eye exchange” (76). Snow White is in all her splendor, more loved than ever, when

she is an inanimate object to be gazed upon. Her hide-and-seek games with the ogres (tidying their house, hiding, and looking at them in hiding) were already putting into action this voyeuristic distortion, itself announced by the mirror. The idea will be emphatically amplified in versions of "Sleeping Beauty" when the gaze becomes necrophilic violation (93). This insight brings to mind chapter 6, "Bodies on Display," of Elizabeth Bronfen's *Over Her Dead Body: Death, Femininity and the Aesthetic* (Manchester University Press, 1992).

Comparisons between Greek myths and fairy tales (in this case with Elektra) in the book are a little forced, and I was left in doubt, with the exception of Hermes and the hero of ATU 306, of which more later. Van Gennep's initiatory scheme (margin, symbolic death, resurrection), mentioned in passing (76), does not seem to hold within the author's previous line of discussion or when she considers the heroine's several naps and her final lethargy. As initiation was the main approach chosen for analysis (52), I will now counterargue earlier assertions made, to serve the stated purpose.

First, the conjunction of white and red. In the twelfth century, Chrétien de Troyes's Perceval fell into a trance from the beauty of three drops of blood on the snow, as it evoked the image of his beloved. The image has since become a trope for perfect beauty. Red as blood, white as snow/marble/milk, ovular readiness. Snow White's story could be seen in clearer initiatory terms (though less dramatic), as with her pendular switchings between sleep/"death" and wakefulness, a free rehearsal of the distinct tempos of her femaleness. The heroine's overstated passivity and the succession of her narrower and narrower confinements could also be envisaged in more positive initiatory terms as the apprenticeship of an understanding of time (of which she is the measure) rather than through the more obvious and visual mastery of space. In this transitional dwelling the heroine is confined for a period, until time moves on. One Greek version tellingly calls the twelve inhabitants of the house in the forest the Twelve Months (70).

The section on "Sleeping Beauty" (*la Belle Endormie*) begins by highlighting the tale's literary origins (namely in Basile and Perrault) and remarks on its traditionalization in Greece, where not only conception during sleep disappears but even the prince's kiss is banned from the story; and where the taboo of spinning becomes the taboo of embroidery, or indeed that of eating salty food (83). We also learn of the connection with the three *Moïras*, featured in legends where they angrily alter the destiny of a newborn girl, fating her to die young, because one of them had slipped on an olive stone. This would be why, the narrator explains, one should keep the house spotless to receive the *Moïras* (85). We are close to folk beliefs, very far and yet so very near the fairy tale.

The author subscribes to Yvonne Verdier's position when she connects the curse of bleeding and sleeping to the onset of menstruation. Since this is

connected with a spindle or needle, once the necessary tools to the making of a young woman, the barring of a princess from such skills becomes equivalent to barring her from a successful initiation into nubility and adulthood (86). Confining her to a certain space and barring her from exploring outside a given area, the author adds, are akin to the seclusion that goes with initiatory apprenticeship (87). Do fairy tales give such contradictory messages in the same motifemic spot? The author rightly inscribes the taboo of eating salt under the same symbolic cluster with spinning or embroidering, that is, of menstruation. Once again, the princess is prevented from eating something intimately connected with food and nourishment. She is bound to become insipid, barred from the “salt of life,” from her “social and sexual accomplishment” (88), in order to be spared (so it seems) the evils of menstruation, or all the hardships that go hand in hand with becoming a woman. This refusal of initiation, which “teaches [the girl] the absence of pleasure and total passivity—both in the individual and social levels” (95), finds its solution in a hyperbolic form of seclusion, a “sleep that annihilates the passage of time” (91), the alternative option for leisurely princesses who do not need to spin or embroider to prove their worth and, through those tasks, measure the passing of time. No wonder the tale failed to have much success with the working classes. We find it therefore interesting that in Greek tradition there are versions that show the girl actively looking for an oblivious prince, by prolonging the tale with ATU 891 (*The Princess in the Tower Recovers Her Husband*).

As the author now insists on the homology between marriage and death, bringing forth a version of “Sleeping Beauty” that echoes the marriage/death of Persephone and Hades, we will offer a symmetrical view that fairy tales never connect marriage with death simply because each belongs to different, well-established polarities with rules that fairy tales do not infringe upon. The death (sleep, blindness, muteness, transformation) of the hero or heroine would correspond to a state of enchantment that precludes marriage, the latter being preceded by or connected with disenchantment. The sexual conjunctural state of marriage could not possibly become equated with a voyeuristic “unidirectional gaze” also equated to necrophilic violation. It is fair to say that this “unnatural” homology is passed by in the synthesis that closes the tales on women’s sleep.

The first of the men’s “Slumbers” tales is classified by J. Ö. Swahn as an ecotype of AT 425B. Its first notable written form is Basile’s “Pinto Smauto.” A princess refuses all suitors and fashions a man for herself out of a sugar and spice. In the transcribed version, “for forty days she did not sleep nor eat nor drink and her knees covered themselves with wounds, so often did she prostrate herself before the Crushed Musk man. At the end of thirty nine days he started moving, and the Angel gave the princess three nuts, telling her to break them when she came to lose Crushed Musk” (109). Her beautiful husband is

stolen by a foreign princess, and the tale now runs the most widespread course of supernatural bridegroom tales: with her envious rival, the heroine swaps the priceless contents of her nuts for nights with the prince, who sleeps under the spell of a potion. When he finally wakes up, everything is sorted out, and the happy couple flees back to the heroine's country.

The author contrasts with Psyche an unwise female Pygmalion who mixes grains into a paste to fashion her man, instead of wisely sorting them out, this being a task of sexual differentiation that our heroine does not accomplish, as she is both "a creature of divine beauty . . . who by nature belongs to two worlds" (112) and an androgynous extension of herself (115, 118). He is also a son/lover issued from a parthenogenic confinement ruled by the figure of forty: "forty days [which] mark the beginning of embrional life" (why not also a simplification of the forty weeks of pregnancy? Or the quarantine of puerperium?), evoking also the forty-day ritual mourning (114). Thirty-nine will also be the fairies who steal Musk Man to his "otherworld" (with him, forty). A series of interesting insights concerning the "uncooked" husband leads to the realization that, in initiatory terms, the making of a husband to her liking was a bad idea, a transgression that needs to be atoned for. In fighting for a passive, immature husband, the heroine fights "against his sleep or death but also against oblivion" (121). Her lament is also "a tireless recitation of the receipt of her husband's creation, in the hope of awakening his memory, of wrenching him away from his artificial lethargy" (121) and his endogamous situation in the otherworld of fairies. She is thus initiated into "progressively acquiring womanly qualities (endurance and humility) before acceding to the status of spouse and mother" (124). We would add that this takes place through an initiatory journey measured with the passing of time: forty days, again.

The second tale on male sleep has been classified as AT 425G (The False Bride Takes the Heroine's Place) and AT 437 (The Needle Prince); both of these are now ATU 894 (The Ghoulish Schoolmaster and the Stone of Pity) in H.-J. Uther's new edition of the international catalog. This is the story of a woman fated to marry a dead man. She will have to find him and, secluded from the world of the living, will have to mourn him and bring him to life in a vigil of (once more!) forty days. On the thirty-ninth day she falls asleep and is replaced by a rival who becomes the (false) wife of the awakened prince, while the heroine becomes a slave. The husband returns from a journey and brings back three mysterious articles requested of him by the heroine. He overhears her laments before the mysterious objects as she recalls the events that led to his disenchantment and her wretchedness, and he gives the heroine her rightful position as a wife and punishes the false bride.

The clear parallelism between these two fairy tales is duly highlighted, as well as the gestational and mourning symmetries in each and between the two.

The comment on this tale is successfully centered on a cluster of images surrounding the theme of death. First is a digression on birds, the announcers of the girl's fate, messengers from the other world and of a gloomy destiny. The fact that birds are symbols of masculinity means that "the messenger becomes as ambiguous as his message, blurring from the beginning the frontiers between marriage and death" (131). The frontiers between love/sex and death, yes, certainly, as well as in an initiatory frame; but, as argued earlier, *not* between marriage and death, at least not in traditional fairy tales. When marriage is linked with dysphoric states (like the prince marrying the slave instead of the heroine, or the heroine being fated to marry a dead man), the contradiction becomes the very pivot around which the fairy tale develops. The author puts forth very interesting arguments for this latent attraction between marriage and death, such as the similarity between wedding and death laments, the deathlike situation of the exogamic bride, the similarity between the heroine's ravishment into the tomblike palace of the dead man, and, once more, the ravishment of Persephone. "Like the heroine, Kore passes from her mother to her spouse, as one passes from life into death" (137). But the simple fact remains that the heroine does not marry a dead man. She brings him to life—through a ritual that, as the author rightly says, suggests both gestation and mourning—and, only then, and after a "wrong" marriage, does she marry a man who is not only very much alive but has also overcome oblivion (a mild form of death) by managing to remember to bring the magical articles she had asked for and by being alert so as to rescue her from death. The dysphoric view of marriage that colors the author's approach to fairy tales becomes clear when we read that "woman's destiny is marriage—as inevitable as death" (143).

The author draws emphatically on the heroine's transgression of a rule of silence as a reflex on the ethnographic context of the tale as it runs in Greece. On the thirty-ninth day the heroine breaks her silence by talking with a slave woman, and this leads to the crucial exchange of places between the slave and the heroine, which makes her lose her future status as a spouse. "The interdiction which concerns the future bride is in fact this knowledge of silence" (142). While agreeing that fairy tales can only come to life when condoning or commenting on accepted rules of behavior, I would briefly suggest that there is more to silence/muteness in fairy tales than the pointing to a rule of behavior within a particular ethnographic context, and there is more to this long vigil than the rule of silence: a mournful involvement with death, the growth of love and pity through the contemplation of someone helplessly dependent on you; a widespread alternative to this meditative silence is indeed the shedding of many tears: an experience of love and death outside marriage. The last tale on a man's sleep has far more to do with a female initiatory vigil than with male sleep (initiatory or not).

I find it difficult to understand why the next tale is included in a book on sleep and vigil in fairy tales, but I empathize with the author for wanting to include this strongly evocative tale. A man is “lightning stricken” (151) by the beauty of fairies and becomes unable to resist the temptation of stealing the veil of one of them so as to keep her for himself. He comes to lose her again when, years later, she manages to recover her lost veil and flies back to her sisters: “entrancing fairies white as milk and red as the rose.” Alas, the only hint of vigils in this tale is that “the hero should prove to be increasingly vigilant in body and mind” (172) if he wants to catch and keep a fairy. The conclusion of this section (“Leisure Vigils”) focuses only on the second of the two types that it entails, and I do the same here.

The Danced-Out Shoes (ATU 306) is, by contrast, the tale of vigils par excellence, “two different vigils: the sleepless princess wanders instead of staying in bed, while the hero evades sleep through a trick in order to follow her” (174–75)—the leisure vigil of the enchanted princess and the very busy vigil of the hero who wagers his life on the task of discovering the mystery of her enchantment. Although the transcribed version features three enchanted princesses, the Greek norm features (as in Portugal) only one princess. The author therefore refers to the one princess, and so will I. The hero decides to find out why the king’s daughter wears out a pair of shoes every night. He pretends to drink the sleeping potion offered to him and, with the aid of a bonnet of invisibility, follows the princess through a trapdoor on a magic journey at the end of which she meets the fairies or enchanted princes, with whom she spends a good of time. On her return journey her shoes are worn out. The hero can then explain to the king why the princess wears out her shoes, by describing the journey and confirming his story with proofs of the magic orchards that they crossed.

The figure of the hero is compellingly compared to Hermes: they both have a trickster-like nature; they possess a cask of invisibility and magic footwear; the hero is most often a shepherd, also a thief, and someone who travels with ease between worlds (184–85). The princess is magical, and this means wild, unbridled, freely erotic, in a world in which “all senses are marvelously unfolded and enhanced: flowers are beautiful and fragrant, food is tasty, music calls for dance and the guests touch one another!” (187).

A bucolic and Dionysian world of pleasure, which is also the other world, is one that proscribes the princess as bewitched or enchanted, loose. The author points out the eeriness and disquiet of this magic world, although very few of the twenty-eight Greek tales are clearly negative about it. The princess may meet a black lover or the Devil himself.

The author stresses this process of satanization of ancient orgiastic feasting (half the Portuguese versions of this type have a sequel [AT 307] whereby the

princess becomes a devil-possessed cannibalistic vampire!). Hence the necessity of wrenching the princess from the enchanted world and bringing her to order: "To have access to marriage, the young woman will have to renounce her flight, her past life, even her nature, as marriage will demand a radical change of identity" (192–93). No wonder one becomes relieved with versions where she dies of rage (193) or when the two elder sisters opt for remaining in the enchanted world, as in one Portuguese version. Thank goodness fairy tales have far more to offer than just norms of behavior!

In the fourth section of this book, King Slumber (Mégas *514C) is singled out as a "Work Vigil." I would certainly also consider as a work vigil the hero's adventure of the previous tale and the heroine's task in mourning the dead prince for forty days (AT 425G). What sets this tale apart, it seems to me, is its different nature. Although fairies appear *ex machina* to turn a wish into a baby, there is no enchanted world in the tale. It is a very curious ecotype: a girl spinning late in the evening makes a rhyme out of the sleepiness that she is feeling. This leads to a *quid pro quo*, as her neighbors believe she has a lover and that her lover is the Prince, whose name is Slumber. The rumor reaches the Queen, who is delighted with the idea of having an heir and sends presents and a baby's trousseau to the girl. Eventually the girl is cornered into producing a baby for the Queen. That is when the fairies appear. A sad fairy laughs at the sight of the girl holding a piece of wood as a baby, and her grateful sisters turn it into a baby who is the spitting image of the Prince. The story ends with a good-humored wedding.

The fairy tale is presented together with realistic and parodic counterparts as well as with a forgotten lullaby that serves as a link to connect the tales. In the realistic tale, the gossip originated by the sleepy spinner's rhyme reaches her husband, who realizes that his wife's companion was just Slumber. I was glad to find two Portuguese versions of this metaphorical companion of the sleepy woman's vigil.

Marilena Papachristophorou had the occasion to experience "the death of the fairy tale in the traditional society of Illioskepasti" (225), where she did her fieldwork. Those who still remember fairy tales only tell them occasionally to children. Social models offered in fairy tales are no longer accepted, and this leads to the death of the tales. These obsolete social models are certainly emphasized by the author throughout her analyses. This reviewer reiterates an earlier suggestion: interpretations and retellings of fairy tales that bring to the surface the tales' obsolete social norms and moralities are condoning and assisting in their death sentence. If we share a love for these particular fairy tales, then we also share the view that they do not deserve to die.

This book is enriched with four valuable appendices: a listing of versions for each fairy tale (five hundred in all); a number of versions in *extenso*; sev-

eral interviews regarding the link between beliefs and fairy tales; and finally a collection of rhymes linked to the theme of sleep, allowing for a comparison with the lullaby at the root of type *514C, King Slumber.

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Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self. By Marina Warner. Oxford: Oxford University Press, 2002. 264 pp.

Stories of metamorphosis “in poetry, art, and fictions, born at moments of historical and cultural metamorphosis, . . . convey ideas about ourselves and exact processes that move and structure imagination” (212). So concludes Marina Warner’s potent volume, *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self*. Delivered within the Clarendon Lecture Series 2001, the four internal chapters (“Mutating,” “Hatching,” “Splitting,” and “Doubling”) nod in the direction of more conventional treatments of metamorphosis but expand beyond them in provocative ways. *Fantastic Metamorphoses* is highly recommended not only for its insights into the processes of metamorphosis but also for its interweaving of literary, artistic, postcolonial, biological, and anthropological perspectives (among others) in depicting ideas about persons and personhood.

The “inexhaustible granary” (17) of Ovid’s *Metamorphoses* serves as framework and reservoir for Warner’s investigations. In his poem, Ovid views creation dynamically, exploring the migration of life across form. There, Warner writes, metamorphosis is the “principle of organic vitality as well as the pulse in the body of art” (2). The literary and artistic works she treats are shown to resonate with Ovid’s “cyclical rhythm of generation, emergence, decay, and re-emergence” (1).

Chapter 1, “Mutating,” focuses on the impact of New World native myths on then-current European thought. For Warner, the New World is a chrysalidal image and location of discovery and change: “[I]t offered extraordinary possibilities for *thinking differently*” (35; emphasis in source). Warner turns therefore to the first ethnographic document extant on the Americas, Fray Ramón Pané’s *Account of the Antiquities of the Indians*, which contains Taino myths of “translation between worlds, between sexes, between cultures” (32). As with Ovid’s reception in the Middle Ages and Renaissance, these native myths challenged Judeo-Christian tenets of the “unique individual integrity of identity” (2). For its part, metamorphosis was regarded as the trademark of the Devil and of hell. An important exception to this established thinking was Hieronymus Bosch’s triptych *The Garden of Earthly Delights* (1504), which, to Warner, “dazzlingly condenses the themes [she is] tackling in this book” (43). In a new reading of the triptych, Warner contends that its intent is to actively embrace the issue of difference in metamorphosis, personhood, and ideas

about good and evil that was emerging in Europe as the result of the impact of New World experience. The triptych provided alternate ways of considering the “new strangenesses in incipient modernity” (68).

“Hatching” as chapter and metaphor looks closely at metamorphosis’s assertion of consistency within dynamism: that the “same spirit/soul/essence appears to occupy different forms and yet remain itself” (118). In one of her many interdisciplinary moves, Warner begins her discussion in the domain of lepidoptery with Meria Merian’s treatise *Of the Metamorphosis of the Insects of Suriname* (1699–1701). Grounded in the New World, Merian’s study, like Taino myth, was representative of a new way of looking at metamorphosis. The “permutations of dissimilarity” (79) through which the butterfly moves in its development serve Warner as analogues for ideas about plurality within the self. She then takes up the “scandal” of this perspective most directly with Yeats’s poem “Leda and the Swan.” Afterward, Warner returns to the entomological pattern with Kafka’s “Metamorphosis” and its treatment of twentieth-century despair to, finally, the reemergence of hope in Nabakov’s “Christmas.” In each case, hatching (and its analogue, pupation) represents a kind of permutation in the ways in which selfhood can develop: in Warner’s terms, consistency within inconsistency, contradiction within integration.

According to Warner, tales of metamorphosis often arise in “spaces (temporal, geographical, and mental) that were crossroads, cross-cultural zones” (17). Within the early modern world, nowhere is this crucible more evident than in the confluence of traditions surrounding slavery in the New World. Warner devotes the third of her chapters, “Splitting,” to a genealogy of the zombie personality—a condition of “spellbound vacancy” (24). For Warner, the zombie offers a way of seeing new metamorphoses of personhood that were increasingly explored in nineteenth- and twentieth-century literature. She credits the late-nineteenth-century fantasist Lafcadio Hearn with introducing zombies per se into storytelling in English. From Hearn’s creole stories based in the French West Indies she moves to the Haitian and Jamaican ethnography of Zora Neale Hurston, and from there to the late-eighteenth-century development of a new kind of “spectacular and sensational entertainment genre: Imperial Gothic” (142). Warner caps this especially rich chapter with a discussion of Jean Rhys’s *Wide Sargasso Sea*.

The chapter on “Doubling” serves in part as a rich survey of and commentary on ways in which that process has informed both actualities in and perceptions of modern life. Doublings can take the form of hauntings by alter egos and recorded voices, which raise questions about the location of personhood and the “permutations of inner and outer selves” (163). Further, doubling can mean a second self or a second existence, as in soul migration plots or the look-alike self of a false twin. One who is doubled is shadowed by

another or perhaps has had his or her identity stolen—the latter a too-frequent actual occurrence in early-twenty-first-century life and yet also one of the more recent “takes” on themes of soul theft and the living dead. One’s double can be concealed in another shape, it may take possession of and masquerade as the individual on the inside, or it may manifest as disobedient selves within one’s psyche. A double may be a clone (as in not being one’s *one* self), or it may be an exposed innermost secret self (as in Stevenson’s *Dr Jekyll and Mr Hyde* or Freud’s studies of concealed desires). Then, of course, there is the archetype of the fluid self, the Devil, who, along with the clone, raises once again issues of morality and scandal.

The volume’s introduction initiates the reader to the “irruption of the marvelous” (11) in Ovid. The epilogue brings the discussion into the late twentieth century with treatments of Philip Pulman, Salman Rushdie, and Marie Darrieussecq. It concludes at the metanarrative and reflexive level by considering the protean quality of storytelling. “We continue to demand that stories be *told over and over*,” Warner writes; we want stories not only for themselves but also “for how they seed storytellers’ imaginations, how they make other stories” (211; emphasis in source). The processes of mutating, hatching, splitting, and doubling are not only ways of telling about the self; they are at the same time ways of story-making. Stories, Warner concludes, are inherently fluid and provocative efforts: shape-shifting acts that pursue and prompt metamorphosis at the same time that they describe it.

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Secrets beyond the Door: The Story of Bluebeard and His Wives. By Maria Tatar. Princeton and Oxford: Princeton University Press, 2004. xiv + 247 pp., bibliography, index, illustrations.

The story of Bluebeard, the mysterious character with a secret past hidden in a chamber of horrors, and of his wife’s curiosity, which leads to her discovery that her husband is a wife murderer, is the subject of this book. Although not frequently appearing in present-day collections of fairy tales meant for children, the story of Bluebeard and the gory contents of the chamber he forbids his wife to enter has had “a powerful literary afterlife” (13), and writers continue to explore it today.

In her study of the Bluebeard story, Maria Tatar, a literary scholar and a professor of Germanic Languages and Literature at Harvard University, demonstrates her familiarity with folklorists’ conceptions of the changing nature of oral tales in response to changing cultural and temporal circumstances. The permutations of the Bluebeard story both in oral tradition and in literature seem endless, testifying to its ability to “reinvent itself” to reflect each new cultural

setting. Indeed, one of the questions this book addresses is why the story of Bluebeard and his wives has appealed to so many writers, filmmakers, and illustrators, despite its decline among oral storytellers. Tatar discusses an impressive number of “texts” and offers interpretations that provide insights into timely issues that reflect their differing cultural contexts. Her very thoroughness in doing so is part of the book’s value to scholars. Her clear and accessible prose will appeal to both scholars and the more general reader.

The book begins with a discussion of the texts most relevant to folklore study. Chapter 1, “The Attractions of ‘Bluebeard’: The Origins and Fortunes of a Folktale,” focuses on Charles Perrault’s “master narrative ‘Bluebeard’ and its relation to folkloric counterparts the world over” (7). Like most other literary renderings of the tale, Perrault’s “Bluebeard” highlights the curiosity of the wife and suggests that curiosity is a distinctively feminine trait, associated here with both greed and disobedience, and possibly sexual infidelity as well. Bluebeard’s barbarous acts, on the other hand, are framed as exceptional, atypical male behavior (in part by casting him as foreign and exotic and emphasizing the setting of the tale as in another time). According to Tatar, “folklorists” have also read Perrault’s tale not as about the barbarous acts of the husband but primarily “as a story about a woman’s failure to respond to the trust invested in her,” focusing on the motif of the “bloody key as a sign of disobedience” (20). (As a folklorist, I naturally wanted to know which folklorists Tatar had in mind, but she does not name them in this book. Instead, a footnote refers the reader to her discussion of the tale in her 1987 book, *The Hard Facts of the Grimms’ Fairy Tales* [Princeton, NJ: Princeton University Press, 1987, 161], where the “folklorists” are identified as Bruno Bettelheim and Alan Dundes, both of whom are psychoanalytical critics who were predictably drawn to comment on such an obvious sexually charged symbol as “a bloody key.”)

The “bloody key” to the door of the forbidden room is also depicted in many of the illustrations of Perrault’s tale. The reproduction of numerous illustrations by various artists makes an interesting addition to Tatar’s discussion of the text and supports her argument about how the tale was perceived in its time—at least by editors and illustrators of folktale collections. Over and over we see the wife, overcome by temptation and, keys in hand, opening the forbidden door. In addition to their focus on the wife’s curiosity, the illustrations often manage to suggest she is greedy and acquisitive as well. Notably, the actual scene of slaughtered wives within the chamber is rarely portrayed.

But what about versions of the tale from oral tradition? Unlike Perrault’s narrative, Tatar tells us, folk versions of the tale emphasize the heroine’s resourcefulness, courage, and initiative in her search for knowledge that ultimately exposes the hideous crimes of her husband. “The Robber Bridegroom” and “Fitcher’s Bird” in the Grimms’ collection reflect this view. Why then did

Perrault and others take such a different view of the wife in the story? Tatar suggests only that cultural narratives about figures such as Eve and Pandora, which link femininity with evil, have undermined the folk tradition of tales celebrating active heroines who take charge of their own fate. Thus the heroine's search for knowledge in folk versions of the tale becomes dangerous, insubordinate, transgressive behavior in versions by Perrault and others. Tatar suggests that regardless of whether "recastings" highlight the transgressions of the wife or, alternatively, Bluebeard's crime and the courageous boldness of his wife, the story is "a vehicle for thinking about questions of trust and fidelity in marriage" (54). As such, the story's "social logic . . . was probably more compelling for earlier cultures than for our own"; yet on another level, it reflects "perennial anxieties about the married state" (56). Thus writers, artists, and filmmakers continue to explore these issues by recasting the story in modern form, almost as an antidote to the romantic vision of other tales prominent in folktale collections—such as "Cinderella" and "Beauty and the Beast"—that project a vision of romantic love and marital bliss. Like "Bluebeard," these tales are also "reinvented" in order to "manage new cultural desires and anxieties about courtship and romance" (67).

In later chapters of the book Tatar discusses a multitude of reworkings of these narratives in relation to changing cultural contexts. I found her analysis of the "Bluebeard" thread in gothic romances (such as Charlotte Brontë's *Jane Eyre* and Daphne du Maurier's *Rebecca*) and in the movies of the 1940s particularly interesting, perhaps because these works focus more on the woman's problem-solving behavior than on the Bluebeard character's crimes. For instance, Tatar argues that Brontë's heroine makes "productive use of fairy tales by reacting to them, resisting them, and rewriting them rather than passively consuming them and internalizing their values" (73). That is, *Jane Eyre* first rejects being cast in the role of the passive Cinderella (while she lives with her cousins and aunt); later she refuses to continue playing Beauty to Rochester's Beast; and finally, she resists the role of Bluebeard's wife, suppressing her curiosity about Rochester's secret, thus avoiding the fate of the wife of the folktale. She thus produces a happy ending to her own story, reunited to Rochester, the man she loves. Tatar concludes: "Jane remodels the fairy tales told to her in her youth and revises conventional notions of romance by producing a radically new cultural script." The novel thus "offers a map for reading our cultural stories and using them to reflect on individual identity, courtship and romance, and marriage" (73).

Tatar's discussion of the Bluebeard films of the 1940s also explains the revived interest in the narrative in terms of cultural context. The story lends itself to an exploration of "both the anxiety and the excitement attending marriage to a stranger" (89). That is, soldiers going off to war sometimes married in haste, while veterans returned home as changed men, strangers to the wives

left behind. The Bluebeard films, Tatar explains, “explicitly framed [the story] as an alternative to ‘Cinderella’ and ‘Sleeping Beauty,’ which were discarded as dated narrative models for reflecting on love and marriage” (90). Those “quintessential stories of women waiting to be rescued by men . . . mask the real state of affairs in contemporary marriages” (94).

Readers will also enjoy and find useful the appendix of a number of texts of the Bluebeard story from a wide range of sources, including Perrault, the Grimms, American collector Richard Chase, and poet Edna St. Vincent Millay.

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Rushdie in Wonderland: Fairytaleness in Salman Rushdie's Fiction. By Justyna Deszcz. *European University Studies: Series 14: Anglo-Saxon Language and Literature*, vol. 405. Frankfurt: Peter Lang, 2004. 199 pp.

Readers on the lookout for further evidence of academic jargon should pause before condemning Justyna Deszcz's “fairytaleness.” As the author notes, “in Polish the term ‘basniowosc’ is widely accepted” (187n2), however awkward it may sound in translation. While it may not attain such wide acceptance in English, it is a useful means by which to approach the work of Salman Rushdie, to say nothing of several of his contemporary fabulators. The image of the fairy tale held today by many adult readers in Western Europe and North America is due in no small part to the pioneering fictions of Rushdie and his contemporaries and to the flood of versions and adaptations that have followed. These fictions sought variously to critique and to extend fairy-tale traditions; more intangibly, they were steeped in the narrative environment of the fairy tale, an environment markedly different from that of the novel or short story. As such, they are quintessential late-twentieth-century expressions of fairytaleness, a conglomerate of narrative features that the fictions themselves worked to redefine.

A respectable number of years have passed since the publication of the key texts of this extraordinarily energetic period of literary history—texts, to cite only English-language fictions, including *Pricksongs and Descants* (1969), *Lady Oracle* (1976), *The Bloody Chamber and Other Stories* (1979), and, of course, *Midnight's Children* (1981). To treat such work as a matter of literary history is necessarily to suggest a degree of unanimity on matters of interpretation and evaluation; whether or not this is the case, it is certainly true that the early work of Rushdie and his contemporaries ran alongside two other key projects of reformulation: in fairy-tale studies, where a large number of bibliographic, sociohistorical, and literary analyses established, or reestablished, a vibrant field of multidisciplinary inquiry; and, more broadly, in the critical-theoretical realm, where the nebulous project of postmodernism—a project

devoted in part to the idea of nebulousness and, indeed, the idea of projects—sought nothing less than a rethinking of the conceptual groundings of humanism and the Enlightenment. Rushdie's work is in a relation of symbiosis with these critical contexts, which is one reason why the former has garnered such attention. It has even been argued that some of the key early coordinates of that third project of reformulation contemporaneous with the fictions under discussion—postcolonial studies—were influenced in no small part by the fictions themselves.

Justyna Deszcz stays resolutely within the realm of this critical context. Her study is neatly divided into two, dealing in the first half with postmodernism and in the second with postcolonialism. That said, the most impressive feature of the book is its willingness to stretch beyond the familiar fictions, to encompass more recent works such as the novels *The Moor's Last Sigh*, *The Ground beneath Her Feet*, and *Fury* and the story collection *East, West*. Several commentators in the popular press have been less than enthusiastic in their reception of these later works, suggesting a dimming of the author's talents. The singular exuberance of Rushdie's aesthetic—if we can talk of such a thing, which I think we can—was always going to run the risk, in some circles, of falling foul of its own success, and it is thus particularly useful to have a study that establishes a degree of continuity across a significant body of work.

Deszcz situates her study “in counterpoint to purely post-colonial or post-modern readings” (10), although her findings fall squarely within the accepted range of these two areas. The book begins with a discussion of postmodern conceptions of the fairy tale, in the course of which Deszcz allies herself clearly and extensively with a performative poetics of the fairy tale as elaborated in the work of Cristina Bacchilega. The strategy of drawing heavily on the work of a particular critic as the frame for an extended close reading of individual texts is used throughout the book (other influences include JoAnn Conrad's reading of the mythologizing of Princess Diana and Sadhana Naithani's account of colonial British collectors of Indian folklore). As such, it is the close readings themselves that form the main source of interest. Although relatively conventional—Deszcz herself suggests as much in the opening pages—they are impressively detailed. Particularly successful is a defense of *Shame* against charges of misogyny, in the course of which Deszcz makes good use of Ruth Bottigheimer's analysis of successive editions of the Grimms' tales. The clash of conceptual frame and close reading causes problems, however. Although influenced by postmodernism, Deszcz writes from an essentially humanist position; or rather, her postmodernism is of the soft variety, as evidenced in her approval of Rushdie's writing for its promise of “multiple new identities, worlds, and stories that will not converge into one dominating dimension. Faced with such novelty and fragmentation, an individual has to construct some meaning out of the available

fragments and thus build one's self-hood" (35). Identity and the self remain, but are opened out, unmoored and multiplied. The humanist or soft postmodernist reading of Rushdie is valid, certainly, but it makes for a suspiciously palatable postmodernism. Reference is made to "Jean-François Lyotard's laudatory and therapeutic vision of the post-modern" (24): whatever else we may wish to say about Lyotard's commitment to singularity, incommensurability, and avant-garde artistic practice, it is some ways from therapeutic.

The second half of *Rushdie in Wonderland*, on the subject of "post-colonial tale-telling," is the more successful, in part because it is "politically and culturally specific." The reading of Rushdie as "a new kind of folklorist" works well, placed as it is against the work in India of nineteenth-century British folklorists. The conceptual frame here is discourse analysis as practiced by Edward Said and in related postcolonial studies. Deszcz is not uncritical of some of Rushdie's more off-the-cuff remarks, nor of the seeming inefficacy of tale telling in the face of gritty real-world problems. She settles on Ernst Bloch's notion of the utopian function of artistic practice, as employed by Jack Zipes, which makes for a neat link back with leftist readings of the utopian potential of fantasy fiction and mass cultural forms, discussed earlier in the book with reference to *The Wizard of Oz* and the Diana phenomenon.

It is a shame that *Rushdie in Wonderland* suffers from a fair number of errors, including lapses of spelling, syntax, and referencing. More importantly, however, and to return to my opening remarks on literary history, I wonder whether it is still tenable to refer to readers of Rushdie as being "startled and troubled" by the author's play with generic conventions and expectation. Does he really "abandon" the reader "in a state of puzzlement and uncertainty," or "disturb" his audience with "an alienated series of dislodgings" (183)? Notions of reading as risk tend not only to imply backhanded compliments to the critic who has navigated such readerly rapids but also to underestimate the ability and grasp of the common reader. Deszcz's broadly liberal accounts, perfectly legitimate on their own terms, are at odds with suggestions of dangerous encounters. The strength of such accounts lies rather in the defense of the utopian potential of the imagination, a democratic potential grounded in an inclusive model of the power of storytelling.

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Fairy Tales and Feminism: New Approaches. Edited by Donald Haase. Series in Fairy-Tale Studies. Detroit: Wayne State University Press, 2004. 268 pp.

"As I have sketched it, the agenda for feminist fairy-tale scholarship parallels in large measure the agenda for fairy-tale studies itself" (31). With this statement, editor Donald Haase closes his excellent survey of feminist fairy-

tale scholarship, the first essay in this volume. Haase's statement is telling in that while *Fairy Tales and Feminism* brings together a reevaluation of the feminist critique of fairy tales, it simultaneously attempts to lay a path for what has been, and will be, the contemporary study of the fairy tale. Simultaneously restricted and enhanced by its feminist focus, Haase's collection, stemming originally from an issue of *Marvels & Tales: Journal of Fairy-Tale Studies* (14.1 [2000]), is an excellent representation of the current status of fairy-tale studies as well as a review of the scholarship of fairy tales and feminism since discourse in this area came to critical notice in the 1970s.

This volume uses the umbrella of feminism to bring together a wide range of critical approaches and to cross national and textual boundaries. Ruth B. Bottigheimer's essay provides a historical dimension to the fictional and critical stereotype of the fairy-tale heroine in its investigation into the effects of the historical changes in women's control over their fertility in Europe. Lewis C. Seifert too engages the European tale in his work on seventeenth-century French literary tales by women. Like Bottigheimer, as well as Jeanine Blackwell, who examines the literary tales of German writers, Seifert moves beyond the simple examination of women's tale telling as subversive and asks scholars to delve into the ambiguities and contradictions contained in these texts. Having grounded the volume where fairy-tale studies have long been contained—in Europe and in historical studies—Haase then allows the work to move intertextually and internationally beyond where studies of classic European tales (e.g., those of Bruno Bettelheim, Bengt Holbek, Maria Tatar, and even Bottigheimer herself) have so usefully taken fairy-tale scholarship.

At this point however, I must note that any reference to Holbek's work is in large part missing from the volume, including the otherwise admirably extensive bibliography of citations used in the essays and "women-centered fairy-tale scholarship published since 1970" that is included at the end of the collection (213). While Holbek may not have written a "women-centered" work, I would argue that his psychoanalytic approach as well as his useful (if debatable) schema of feminine active versus masculine active tales warrant inclusion in such a bibliography. This exclusion points to the fact that despite the best efforts of Haase and the authors included in the volume, any centered approach (feminist, psychoanalytic, etc.) may attempt to resist "one-dimensional" views (x–xi) but can never fully move beyond them once so centered.

Regardless of what may have been left out, it is of course *Fairy Tales and Feminism's* feminist locus that gives it its power and usefulness not only in fairy-tale studies but in feminist and literary studies as well. While still Euro- and Anglo-American centered, Elizabeth Wanning Harries's essay "Women's Autobiography and Fairy Tales" and Kay Stone's "Fire and Water" mark the transition in the volume from a European locus and premodern focus to contemporary

versions of tales and an international scope. Harries, like Blackwell, asks the reader to examine female responses to fairy tales. In fact, one might argue that as a whole, this volume is less concerned with fairy tales themselves and far more focused on female and feminist responses to them. Stone's autobiographical essay is emblematic of this response-oriented approach as she recounts the story of her own interactions with the persecuted heroine of fairy tales who somehow seems to empower storytellers and readers despite her seeming victimization.

Moving back to literary studies, the essays of Patricia Odber de Baubeta and Fiona Mackintosh examine how fairy tales have been received and utilized by Iberian and Latin American writers. Odber's survey-oriented essay and useful bibliography are complemented by Mackintosh's more focused essay "Babes in the Bosque," on the engagement of Argentine women writers with the fairy tale. Both essays are further expanded when viewed in conjunction with Cristina Bacchilega's discussion of India as "wonder" tale in her examination of three contemporary novels and the "popular 'idea of India'" (179), which valuably brings fairy-tale scholarship into the debates elicited through Edward Said's *Orientalism*. Bacchilega's essay calls attention to the fact that folkloristic materials, long ignored as insignificant or as children's literature, may provide new insights into discursive inquiries such as that of *Orientalism*.

Bacchilega's essay in turn makes reference to Lee Haring's "Creolization as Agency in Women-Centered Folktales," which also brings fairy-tale scholarship into a contemporary theoretical focus in an interrogation of women and creolization on the islands of Madagascar and Mauritius. Haring's essay provides a useful example of how contemporary discourse on concepts such as feminism and creolization can be applied to tales, as opposed to the responses to them, via classic techniques of folklore scholarship, as in Haring's use of the *Motif-Index*.

The final essay of the collection, by Cathy Lynn Preston, provides a fitting conclusion as it takes the volume fully into the contemporary era of internet, film, and television through a close reading of the multivocality of Cinderella in these disparate texts/contexts. Preston's piece continues the effort laid out in the volume to avoid one-dimensional views. Haase's lead-off review essay and the extensive bibliography provided at the end provide a nice frame for these broad-ranging essays, which serve to show both where the field of fairy-tale scholarship is situated and where it might go. The work is further distinguished by its frequent inclusion of primary texts, in addition to classic illustrations of tales. The boundaries set forth in *Fairy Tales and Feminism* allow this work to test the boundaries of its own area of study as well as those of other historically more closed-off fields. As a whole, *Fairy Tales and Feminism* is not only a valuable new resource in the field of fairy-tale scholarship as it is inter-

twined with feminism; its focus on feminism, though limiting per se, in no way restricts the usefulness of the essays in this volume outside of this intersection to fields such as folklore as a whole, literature, and popular culture.

Camilla H. Mortensen

The Ethnographic Thesaurus

A joint project of the American Folklore Society

and the American Folklife Center,

Library of Congress

Clever Maids: The Secret History of the Grimm Fairy Tales. By Valerie Paradiz. New York: Basic Books, 2005. 222 pp., bibliography, and index.

This book “is about the forgotten and unknown women of the Grimms’ fairy tales, the social climate in which they collected their stories, and the extraordinary collaboration that bridged the gender divisions inherent in romantic culture to bring the stories into print” (xii). The author uses published correspondence of girls and women in the Grimms’ circle to confirm their role in initially supplying tales for the Grimm collection. English-speaking devotees of the Grimm tales who have not read the work of Heinz Rölleke may not be aware of this material.

Paradiz discusses marriage as women’s only realistic economic option, portraying the “powerlessness as a woman” (14) of Jacob and Wilhelm’s mother, Dorothea, and vividly describing Dortchen Wild (who “complained about how boring their religion lessons were”) and sister Lotte (who, “on the other hand, enjoyed learning all the prayers and songs in church” [47]). These statements, neither documented nor footnoted, point toward a fatal flaw: the book’s repeated slippage between authorial claim and documentable fact, culminating in Paradiz’s assertion that the young ladies of the Wild family “used the tales ultimately as an expression of their own sufferings, as ‘a place from which to speak about their own speechlessness’” (200n6). This claim originates, however, not in the women’s own words but in Marina Warner’s assessment of the fairy-tale-telling situation in *From the Beast to the Blond*.

At the moment there are, in effect, two histories of fairy tales in circulation. In the study of German fairy tales, one account acknowledges the role of print in the dissemination of fairy tales, is informed by the theoretical framework of Rudolf Schenda and the detailed documentation of Manfred Grätz, and is guided by the thorough explorations available in the *Enzyklopädie des Märchens*. Unfortunately, this history is almost entirely unknown and unused in English-reading scholarship and unaccountably not referenced by Paradiz. Instead, she positions her study within a second traditional history and thus remains a mere conduit for now-obsolete assertions. She perpetuates the erroneous notion of exclusively oral sources: “That’s just what the [Grimms’] fairy

tales are: stories that have been transmitted orally, generation to generation, from as far back as antiquity and the Middle Ages" (x). Charles Perrault's "stories were not original creations, but collected oral material edited and fashioned by him into print" (96).

Paradiz says that she intended her book to bring scholarly perceptions of the last forty years to a broad lay audience. But from what scholar could she get the notion that "[t]he story of 'The Three Army Surgeons' strangely reflected the rising incidence of organ transplants that had begun to take place in experimental medicine in Europe" (176)? The latter embodies Paradiz's understanding of Jacob's concerns about his body's fate should he die in Paris without previously having made burial arrangements (206n13). Not pioneering surgeons but routine body snatchers providing medical schools with cadavers for anatomy lessons would have been the source of his concerns (a correction confirmed by an organ transplant surgeon).

An outlandish proposition like early-eighteenth-century experimental organ transplants undermines other doubtful statements. Hassenpflug ancestors expelled as Huguenots from France in 1685 or before could not have brought with them Perrault's French tales published in 1697 to Germany (96), nor is it biologically tenable that Marie Hassenpflug's *grandfather* left France as a adult pastor in the 1680s (95). If Paradiz's casual description of Napoleon's army moving from Germany "westward toward Poland" on their way to Moscow (57) were not embedded within so much other nonsense, it could be viewed as a minor lapse. Only colorful asides such as Ferdinand Grimm's pigeons refusing to eat in his absence are sure to derive from a contemporaneous source. An alert reader will also wonder why no copy editor caught the book's misused prepositions, repeated misspellings, and frequent lexical errors.

The book's twelve chapters cover the following material: (1) a biography with a strong focus on Jacob and Wilhelm's mother Dorothea Grimm; (2) the Marburg years, German national disunity, Clemens Brentano, Jacob in 1805 Paris, the brothers' relationship with one another, Kassel's (and Lotte's) social life, and *Des Knaben Wunderhorn*; (3) "Child of Mary," more about the Wilds, "The Wedding of Mrs. Fox"; (4) Jacob's employment as private librarian to Jerome, Friederike Mannel as a "willing handmaid" in contrast to Brentano's wife, Franz; (5) tensions among the Grimm siblings, Wilhelm's illness and treatments, Lotte's reluctance to shoulder domestic responsibilities; (6) Jacob and the Hassenpflugs ("These ladies were like a fairy tale think tank" [86]); (7) two of Dortchen's contributions to the collection and the ways in which they illuminate Dortchen's nurturing characteristics and Wilhelm's troubled relationship with his brother Ferdinand (who was possibly in love with Dortchen); (8) publication of volume 1, Marie Hassenpflug's and Gretchen Wild's contributions; (9) the Haxthausen addition; (10) Frau Viehmann; (11) King Jerome's

departure; (12) the true identity of “Old Marie.” Paradiz explicates individual tales to elucidate the biographical details she introduces.

Clever Maids has neither scholarly value nor aesthetic merit. Its (valid) perception of female contribution is more efficiently available in Rölleke’s appendix to his three-volume Reclam edition of the Grimms’ tales. For those who do not read German, a better English-language introduction to the Grimms’ tales as a whole—although it does not emphasize the role of women as contributors and although it, too, accepts the primacy of oral transmission—is Donald Hettinga’s *The Brothers Grimm: Two Lives, One Legacy* (New York: Clarion Books, 2001). Based on primary sources and written for young adults, it has no footnotes but is more accurate and better written and can be put into English-speaking and -reading undergraduate hands with confidence. The 1985 catalog for the landmark Grimm exhibit in Kassel’s Grimm Archive remains a benchmark. Section 4 of *200 Jahre Brüder Grimm: Dokumente ihres Lebens und Wirkens* (Kassel: Weber & Weidmeyer) sets forth girls’ and women’s contributions to the Grimms’ tale collection factually and accurately (537–64).

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Little Black Book of Stories. By A. S. Byatt. New York: Vintage International, 2005. 240 pp.

Once upon a time I met a man who told me that he had seen a person turn into stone. He had been six years old, sitting alone on the front porch of his grandparents’ house in Norway when he had witnessed the transformation on the road in front of him. Only later did I find that Scandinavian folk narratives are replete with trolls becoming stones and with *huldufolk* or *huldrefolk* (“hidden ones”) inhabiting boulders strewn across rocky landscapes. “A Stone Woman,” literally the central story in A. S. Byatt’s collection of five stories, elaborates this folk motif into gothic tracery. Ines, a woman grieving over the recent death of her mother, finds herself slowly turning into stone: “One day she found a cluster of greenish-white crystals sprouting in her armpit. . . . Jagged flakes of silica and nodes of basalt pushed her breasts upward and flourished under the fall of flesh, making her clothes crackle and rustle” (119).

Befriended by a young Icelandic stonemason named Thorsteinn, who tells her tales of “laughing weightless elves, hidden heavy-footed, heavy-handed trolls” (138), Ines asks him if Katla, the troll-woman of an Icelandic saga, was a stone woman too. He responds that, although there were “trolls in Iceland who turned to stone, like Norse trolls, if the sun hit them,” not all trolls did so. “‘Personally,’ said Thorsteinn, ‘I do not think you are a troll. I think you are a metamorphosis’” (143–44).

His last words encapsulate Ines's transformation and its unexpected effects (hidden like the huldrefolk so readers will be surprised) but also symbolize the defining principle of the *Little Black Book of Stories* as a whole. This metamorphic principle, developed on several intertwining levels, is what makes the blurb on the book's back cover so true: "Like Hans Christian Andersen and the Brothers Grimm, Isak Dinesen and Angela Carter, A. S. Byatt knows that fairy tales are for grown-ups. And in this ravishing collection she breathes new life into the form." Magical transformation is the hallmark of folk- and fairy-tale structure and content, and Byatt transforms the transformations, spinning them out in some stories overtly connected to the fairy tale and in others much more covertly with just a hint or a trace of tradition threaded through the narrative.

"A Stone Woman," the example of the most explicit use of traditional tales in the collection, not only refers to Scandinavian story telling about trolls but also transforms the obvious troll-to-stone frame in what Frank de Caro and Rosan Jordan might call its "exoskeleton" in their *Re-Situating Folklore: Folk Contexts and Twentieth-Century Literature and Art* (Knoxville: University of Tennessee Press, 2004). Only one other story—the lead story, "A Thing in the Forest"—makes an explicit reference to a classic fairy tale, specifically to "Hansel and Gretel," in a brief analogy embedded in a tale ostensibly about two women's different choices in life, in what de Caro and Jordan would call its "endoskeleton."

In the story's opening sequence, Penny and Primrose, two little girls being evacuated with other children from London to a country estate during World War II, notice that the train taking them from the city passes rural stations whose names were "carefully blacked out": "The children did not know that the namelessness was meant to baffle or delude an invading army. They felt—they did not think it out, but somewhere inside of them the idea sprouted—that the erasure was because of them, because they were not meant to know where they were going or, like *Hansel and Gretel*, to find the way back" (6, emphasis added).

Once arrived at their destination, the two girls cross the great house's terrace, the lawns, and then enter the estate woods. In the forest, the liminal space in many fairy tales, "Hansel and Gretel" the prototype, the two girls encounter "the thing," not the conventional witch in the gingerbread house, but "A crunching, a crackling, a crushing" more akin to the American Indian *windigo* whose acts remain unspeakable (once again so readers will be surprised) (13–14). Something like the Victorian babes in the woods, the girls "put their arms about each other, and hugged each other, shaking with dry sobs," and then walked out of the forest back to the great house and "did not speak to each other again" (16).

Meeting by chance years later when they return to the country estate on a tour, Penny and Primrose do "find the way back" in a certain sense as they

recall that disturbing event that had occurred when they entered the woods forty years before. After speaking of the unspeakable memory, the two women take different paths, emblematic of possible responses to transformative energy. Penny, a child psychologist, chooses to become a character in the continuing tale, for she returns to the woods: "She clasped her hands loosely in her lap. Her nerves relaxed. Her blood slowed. She was ready" (43). And Primrose chooses to become a storyteller. Sitting in a shopping mall, she draws listeners to her: "Listen to me, she told them, and I'll tell you something amazing, a story that's never been told before. There were once two little girls who saw, or believed they saw, a thing in a forest" (44).

Although the three remaining stories in the collection do not reference fairy tales per se, each is powerful in its own way, exploring transformative magic, its outcomes, and the choices of its protagonists to be character or teller in the unfolding narrative whose general contours are fairy-tale-like. In the second story in the collection, "Body Art," Daisy, a young street artist, decorates the hospital wards to cheer the patients, something like she decorates herself, with found-object installations. Something about her draws Damien, the doctor who has tried to install abstract paintings in the hospital foyer. Suffice it to say that the transformations that occur to both characters manifest themselves in the most visceral of body art, one that comes profoundly close to the traditional "happily ever after" ending if only for a moment.

Not so in "Raw Material," the fourth story in the collection, perhaps the most surprising—no, most shocking—piece in *Little Black Book of Stories*, bringing to the surface the hint of "The Little Shop of Horrors" that rippled beneath its title for this reviewer. An unnamed creative writing teacher finds one of his students, an eighty-year-old spinster, one of the most remarkable writers he has met. Her lucid, spare writing about the material culture of her youth transforms his disappointment with the sensationalized, pompous, and just plain bad writing of his other students. He is particularly taken with her essay on "How We Used to Black-lead Stoves" and enters it into an essay contest. In the aftermath of the contest, he learns that Ms. Cicely Fox's writing, though factual and economical, is as transformative of *raw* materials, in every sense of the word, as any fairy tale.

The last story in the collection, "The Pink Ribbon," draws more on supernatural legendry (and on Virgil's *Aeneid*) than on fairy tale for its atmosphere. James Ennis, now an old man, is drawn to a young woman who strangely knows a great deal about his wife, Madeleine, now suffering from dementia, whom he cares for in their London flat with the help of a home care worker, Deanna Bright. Deanna tells him, "You want to watch out, Mr. Ennis. People aren't always what they seem," but he already guesses that the young woman is either fetch or fantasy. Her coming to his flat has brought transformation as

well: "Something had changed, however. He had changed. He was afraid of forgetting things, but now he began to be tormented by remembering things, with vivid precision" (223). His possible decision at the end of the story is a fitting conclusion to a richly detailed look at the complexity of human relationships from the beginning to the end.

I found A. S. Byatt's novel *Possession* (1990) beautifully but ornately written, heavy with Victorian drapery. Her *Little Black Book of Stories* maintains those same qualities, but with lighter, more shimmering prose, with what poet Christina Rossetti referred to as "gossamer wings." It is one of the most successful rewrites of folk- and fairy tales I have read to date. Its elements of surprise (still waiting for readers to discover, I hope) lift and twirl the traditional forms into substance as paradoxically delicate and strong as spires on a Gothic church.

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