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Reviews

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REVIEWS

Dyab, Jha, La'aba . . . Le triomphe de la ruse: Contes marocains du fonds Colin. Edited by Micheline Galley and Zakia Iraqui Sinaceur. Paris: Association des Classiques Africains, 1994. 316 pp.

This book consists of a collection of nine tales centering on the theme of the ruse, though they are not exactly trickster tales as such, presented in facing-page translations with French on the one side and transliterations into Roman script on the other, and also an extensive scholarly apparatus—all in all amounting to 251 pages. Additionally, the tales are presented in a transcription of the Moroccan dialect in Arabic script (64 pages). (I use *transliteration* to designate a systematic rendering of Arabic oral material into the Roman script and *transcription* to designate a systematic rendering of this material into a native script like Arabic.) The presence of this transcription, which might seem to add unnecessarily to the bulk of the book, arises from the collaboration between the French Centre national de la recherche scientifique—CNRS—(Micheline Galley) and the Moroccan Institut d'études et de recherches pour l'arabisation—IERA—(Zakia Sinaceur). It is only natural that a center for Arabization should take as one of its tasks the Arabization of dialectal Arabic, by which I mean opening a scholarly space for the use of the Arabic script in the transcription of oral material, hitherto monopolized by Roman script on the assumption that the Arabic alphabet is unsuitable for a phonemic-phonetic rendering of oral material. It must be said that in this respect French scholarship has proven more imaginative than the Anglo-American, which, having decided that the Roman script is more suitable for rendering Arabic oral material, never stopped to question whether the assumed scientism which underlies such a position may not be ideologically motivated. The editors indicate that the inclusion of the Arabic transcription, according to rules (or conventions) set down in 1925 (Guiga and Marçais) and more recently in 1993 (Hasan Mammeri), was to make it easier for Arabic readers to read the tales. I would add that it also

contributes immensely to the enjoyment of anyone who can read them in the original, for there is nothing more alienating to the artistic experience of folktales than having to plow through an unfamiliar and sometimes cumbersome set of symbols, with an off-putting and complex system of diacritics. Given the rather extensive folkloristic bibliography which the book includes, the omission of any bibliographic reference to the authors mentioned above is a regrettable oversight.

The linguistic/folkloristic collaboration which is the hallmark of this work reflects not only cooperation between two institutions but also the manner in which the texts themselves came into being. Like almost all "orientalists" who have collected Arabic folklore, G. S. Colin's primary interest was not the folklore itself but the dialect in which it was spoken. (I'm not using *orientalist* here in a pejorative sense, even though, for example, the overwhelmingly biblical interpretation of the land of Palestine in terms of ancient history rather than present fact was already a form of dispossession visited upon the Palestinian people while still on their land. Aside from the ethical and political implications of a scholar from a colonizing country collecting items of folklore from colonial peoples, the fact remains that we owe practically all that has been preserved of Arabic folklore in the nineteenth century and much of it in the twentieth to the efforts of these "orientalist" scholars and collectors.) As Sinaceur shows in the part of the introduction devoted to linguistic analysis, it is not altogether clear from Colin's files whether the folkloristic material (which includes proverbs and songs, as well as folk narratives other than those in this book) came first, or whether it was solicited from informants to illustrate some linguistic point. This chicken-and-the-egg situation is of concern to us only to the extent that it sheds some light on the relationship between orality and literacy, and linguists and folklorists in the process of arriving at a folklore text. Of course, a folkloristic text is always problematic when any item of folklore starts out as a performance and ends up as written text. Between the performance and the text there always remains a semiotic gap. However, as we shall see, the case is more ambiguous with these texts, four of which were solicited from male informants from different Moroccan cities. It is not made clear whether the informants themselves wrote down the texts in the dialect, or whether these were recited, and Colin or someone else wrote them down. The purpose behind the choice of informants from different cities was linguistic since Colin, it would appear, wanted to write a dictionary of the urban koiné—a standard spoken Moroccan—that is, the language that would be spoken and understood by the largest possible number of urban speakers.

In any case what we have are texts of ambiguous or hybrid status with regard to the semiotics of orality and literacy; they belong neither to one nor the other while partaking of the nature of both at the same time. This is particularly true

of four tales in the collection, which are said to have been "recopied in the koiné." To the linguists this "recopying" may not be of any significance, but to the folklorist it amounts to a translation of the tales into the standard koiné, before their actual translation into French. This in effect amounts to a double translation, with the net result that the voice or style of the original narrator—if it ever was known—got lost in the initial process of rendering or translating the tales into the koiné. We are not told how much change the material underwent in being thus rendered, but even if the changes were restricted only to a reworking of the originals into a single cohesive style, that would still amount to an act of rewriting the tales, not into standard Arabic but into a standard spoken language, which to some extent is a hypothetical language since the regional variety or dialect is spoken differently in different regions of any given country. Going back to the semiotic ambiguity (or hybridity) we started out with, we now see that the situation is even more complex than we had at first suspected, for the tales as they are presented in this book have undergone a process not only of double translation but also of a smoothing out, which is more characteristic of written discourse in a Modern Standard Language than it is of oral discourse in a regional dialect. Therefore, whoever did this stylistic "smoothing out"—whether Colin or his assistants, or all of them together—must now share the authorship of these tales with their original tellers (whoever they may have been). This fact clearly affects the translation, which reflects the smooth style of the tales as rewritten in the standard spoken language, and the stylistic analysis provided by Rekia Douchaina-Ouammou and Micheline Galley. Though this is an interesting stylistic analysis of temporality in the narrative discourse of the tales, no attention was paid to the question of whose style is being analyzed. The interests of the folklorist and the linguist sometimes coincide, but just as often they are in conflict; and if, as in this case (which is of course no fault of the editors of this volume), the interests of the linguist come first, then it is the folkloristic element which pays the price.

The tale of "La'aba" (the longest of the four tales "recopied in the koiné") is the most interesting in terms of our concern with the oral/literate semiotic scale because it shows the clearest connection between the oral tradition and the text of *The Thousand and One Nights*. "La'aba" is a very long tale, so long that it would seem to indicate a professional male storyteller as its source. It is a cumulative tale in which an old woman plays a set of tricks at the souk in Baghdad, tricks that become progressively more and more serious until in the end the Sultan saves the situation. The old woman first tricks the beautiful wife of the Sultan's chamberlain into coming with her to the doctor in order to give her a medicine that will help her get pregnant; she then successively tricks a cloth merchant and a dyer into thinking that this beautiful young woman is her daughter who is now looking for a husband; she then tricks a porter into wrecking the shop

of the dyer. When the Sultan sends out his chamberlain with some troops to look for her, she reveals herself to the porter and takes him to a barber who she claims has the porter's donkey only to trick the barber into pulling out four of the porter's teeth. She then steals a baby from a servant and leaves it as a kind of hostage at the shop of a Jewish textile merchant from whom she has ordered a thousand dinars worth of very expensive material, claiming that the family of the baby, whom she hands over to him as proof of the truth of her claim, is in need of the cloth for the wedding of their daughter. In short, she creates havoc in the city, and it takes the threat of death by crucifixion for her to put an end to her tricks and show herself at the Sultan's court. The connection of this narrative with the *Thousand and One Nights*, which itself consists of cumulative tales that move in and out of each other as in an abstract dance, does not lie only in the Baghdad setting and the type of adventure that it embodies, but also in that it may provide an actual demonstration of the manner in which the text of the *Nights*—of which one could accurately say that it was "recopied in the koiné" of Cairo or Damascus (depending on the manuscript)—might have come into being.

The tale of "La'aba," which means "tricky" or "playful" (old) woman, belongs to a popular genre of folk narrative in the Arab world in which an old woman goes about either helping couples in trouble (as in the tale "Seven Leavenings" in the Muhawi and Kanaana collection, *Speak, Bird, Speak Again*), or setting them against each other on account of a bet she has with the devil that she can outdo him at making and then unmaking mischief. Given the fact that it is the old women themselves who ordinarily recite folk narratives in the Arab world, the popularity of this genre and its wide distribution would seem to indicate a degree of detachment and maturity necessary for artistic creation.

As we can see from its subtitle, all the tales in this collection are dedicated to the "ruse," or what for lack of a better term we may call the "trickster" tale. The most famous trickster figure in the Arab world is of course the folk hero Juha (I am not necessarily claiming Arab ownership of Juha), and there are two wonderful Juha tales in this collection. "Juha And His Uncles" is a long cumulative tale in which Juha plays a set of increasingly cruel tricks on his maternal uncles, who have been unkind to him, until they eventually accept him. The second tale consists of a single episode in which Juha, by means of false logic, tricks two companions into unequal sharing of the gift which the sultan had given all three of them. The gift consisted of a sheep and two lambs. One animal per person would seem to be the logical way to share, but Juha's logic is different. "You two," he says to his companions, "are friends, brothers, and companions; therefore take one of these lambs. As for me, I'm a really good friend of this sheep; so we two will share the other lamb between us." Juha is a trickster, but to some extent those he dupes are numbskulls in both tales.

Having these tales together in one collection makes us see how ordinary persons become fools when it comes to something they really want. The old woman in "La'aba" turns ordinary people—be they rich or poor—into numbskulls by playfully holding out the possibility of fulfilling a cherished desire. We must all be fools when it comes to our needs.

This is a collection of tales on which a lot of attention has been lavished. The first introduction by Zakia Sinaceur tells us something about George Séraphin Colin (1893–1977), who first came to Morocco in an official capacity in 1921 and remained there for the rest of his life conducting scholarly research; it also sheds light on the circumstances surrounding the collection of the tales, some of which I have discussed. This is followed by an ethnographic essay by Micheline Galley in which she provides a cultural context for understanding the tales in terms of family relationships (father and son, brother and sister, husband and wife). For those not familiar with the Arab cultural milieu, this ethnographic account is helpful in providing a needed context. From a folkloristic perspective the most important scholarly paraphernalia, of course, are the analysis of tale types and motifs as well as a comparative typology (appendix 2). Of the nine tales included, Galley was able to provide type numbers for five: "Sister and Seven Brothers" (AT 451 A and B); "Youssef and Hina" (AT 510B); "Allusions" (AT 851 and 876); "Contest in Lying" (AT 852 and AT 1920 plus 1960 D, E, G); "Juha and His Maternal Uncles" (AT 1535). The motif analysis, which is fairly thorough but not extensive, provides motifs for all tales included in the collection. The comparative typology consists of a table for each tale, drawing attention to parallel tales and narrative details from six other collections from Morocco and the region around it. Whereas the tale-type and the motif analysis are important in terms of placing the tales within a "world tradition," these tables are important in terms of placing the tales in a regional Arab and Berber tradition. This shows, in other words, that despite the smoothing out of the style I mentioned earlier, these are genuine folktales of the region. An extensive bibliography devoted to Arabic folk narrative complements the excellent folkloristic scholarship, which also includes an abundance of ethnographic footnotes.

As I know from direct experience, producing a volume of folktales is always an act of painful compromise between the amount of scholarship devoted to the tales and the amount of actual text provided. Extensive scholarship is like a double-edged sword. Having a lot of it, especially when it is of high quality, is proof of love for the tales and great respect for the tellers and the tradition. But there are dangers that one must watch out for, the first being that the scholarship can overwhelm the tales, and the second being the omission of tales so as to keep the volume within manageable proportions. I am indeed happy that the volume under review has come into being, and would recommend it

to individuals as well as libraries, for it not only comprises nine remarkable tales but also scholarship of high quality, including the "luxury" of an Arabic transcription. But at the same time one could only wish that more tales had been included.

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He Mo'olelo Ka'ao o Kamapua'a: A Legendary Tradition of Kamapua'a, the Hawaiian Pig-God. Edited and translated by Lilikalā Kame'eleihiwa. Honolulu: Bishop Museum Press, 1996. 161 pp.

Kamapua'a, the introduction to this volume states, is an "ancient creature who roots in the deep black mud of the cool forest" (x). As his name indicates, *kama* = child, *pua'a* = pig or hog or boar, he is the Hawaiian pig-god, associated with Lono, the god of fertility and *kalo* or taro planting. He is also a shape-shifter, a trickster, a lover of adventure who defies authority; and his sexuality is so strong that chiefesses faint when seeing him in his human form, and he is always looking for more. Kamapua'a has great lineage, which legitimates his power; but—as a younger brother born in the form of a piglet (or a piece of cord in another version) who conquers the whole island of 'Oahu away from the arrogant 'Olopana and whose feats include eating men, defeating giants, and engaging powerful goddesses in verbal and sexual "combat"—he is also a symbol of the upsurge of the underclass, the oppressed. His persistent rooting, his digging and turning up dirt with his snout, makes trouble but also brings about change, new life (as he impregnates the soil), and strength. People still sight him—in fact, the number of accounts has increased in recent years—as a large black hog who will not be captured.

Action, humor, sex, resistance—taking back what is rightfully yours: Kamapua'a stories have all of these ingredients along with a happy ending. And while he is a god or a demigod, most stories show him growing into his powers—an unpromising hero underestimated by his immediate family, but recognized and nurtured by his grandmother's empowering chants. This is a tale of transformation and affirmation both, in the best tradition of the folktale, but of course it is also myth and, given that Kamapua'a is an ancestor to some and that he is strongly associated with certain places and the origin of their names, it is legend. Western classification stands in a very problematic relation to Polynesian genres, and I believe should not be imposed on them since doing so can result in dismissing their historical significance (as children's versions of Hawaiian legends often do) and cultural specificity (as Nathaniel B. Emerson does in his 1915 *Pele and Hiiaka: A Myth from Hawaii* by drawing on Greek mythology to approach Hawaiian beliefs and narratives). Kame'eleihiwa loosely refers to this Kamapua'a text as "epic," "myth," and "legendary tradition," but

never quite fixes it: her explicit goal is to “uncover and celebrate [Hawaiian] great traditions” (viii), not to accommodate foreign desires; what matters to her is to consider this powerful and rich text, *Kamapua‘a*, within its Hawaiian contexts first and foremost.

This volume consists of an annotated bilingual edition of the 1891 serialized version of *Kamapua‘a*’s vicissitudes as published in the Hawaiian-language newspaper *Ka Leo o Ka Lāhui*—one of the newspapers that was supporting the Hawaiian king Kalākaua against American business interests that would soon result in the Annexation of the islands and the suppression of the Hawaiian language. Unfortunately, Kame‘eleihiwa’s edition does not include the happy ending, leaving us in medias res with only twenty-two of the original sixty-seven chapters. Nevertheless, this is an extraordinary book on several accounts.

Like other Hawaiian Studies scholars, Kame‘eleihiwa has put into wide circulation a substantive narrative previously accessible only on microfilm—an achievement in itself, involving archival and translation skills that often go unmarked. But she has done much more by producing a scholarly text which is also eminently readable and enjoyable, framed both historically and stylistically to increase our knowledge and appreciation of Hawaiian culture as *living* traditions. The rich and careful annotations historicize both the Hawaiian-language text, making readers aware of customs and beliefs that inform the telling, and the English-language translation, highlighting—especially through etymology and onomastics—concepts that the translation into English may otherwise flatten or obscure. In her annotations, Kame‘eleihiwa draws on scholarship in various fields (history, mythology and more generally speaking folklore studies, linguistics) and most impressively puts this erudition to the use of enlivening the text for today’s readers. This combination has so far regrettably been uncommon in Hawaiian narrative publications, where the extremes of reference-like works and popularized updatings dominate.

Furthermore, the text itself is framed by an introduction and an afterword which skillfully contextualize the edition and heighten readers’ awareness of the process of storytelling as well as of its political and ideological implications. By addressing both Hawaiian and non-Hawaiian readers in the introduction, and identifying different uses she envisions readers will make of the *Kamapua‘a* book, Kame‘eleihiwa pointedly historicizes the translation itself and, at the same time, places herself in the long-standing tradition of storytellers who seek to address present-day needs by telling stories about the past. In this sense, her *Kamapua‘a* distinguishes itself from the other important bilingual editions of *Kamapua‘a* cycles (G.W. Kahiolo’s text in Esther T. Mookini and Erin C. Neizmen’s 1978 translation and Abraham Fornander’s text as edited by Samuel Elbert in 1959) in that it boldly acknowledges its political pursuits alongside its scholarly ones. In doing so, Kame‘eleihiwa, an already well-known historian

(*Native Land and Foreign Desires: Pehea Lā E Pono Ai?* 1992), clearly positions herself as a leader in the study of Hawaiian mythology and literature.

Since the anonymous 1891 version of the Kamapua'a stories constructs an understanding of the pig-god that is markedly different from those of the other available cycles, this publication enriches the specialist's understanding of how competing legendary narratives circulated and functioned in traditional and nineteenth-century Hawai'i (see John Charlot's 1987 comparative study *The Kamapua'a Literature: The Classical Traditions of the Hawaiian Pig God as a Body of Literature*). But this book's appeal is much broader. Kame'eleihiwa's strong understanding that the art of Hawaiian storytelling was "alive," and thus adapting and changing in the nineteenth century, also leads her, in the introduction and in the translation, to point our attention to the Hawaiian text as a "reworked version meant to be eloquent and moving when read." In other words, this anonymous nineteenth-century text is, like a tale styled by the Grimms, "authored." The author/narrator explicitly addresses his or her readers, and its title positions the narrative as both *Mo'olelo* (history or legend) and *Ka'ao* (fiction or wonder tale). This is a self-consciously hybrid piece with all the complexities of literature. While I am in no position to comment on the accuracy of the translation, I will say that Kame'eleihiwa frames the Hawaiian text as *both* orature and literature productively, thus avoiding several pitfalls (the artless/artful oral/literary opposition as well as the assumption of an authentic and timeless culture) and also striving to produce parallel effects in her translation. Judging from the response my students have had to the translation, she has succeeded.

Kame'eleihiwa's translation is informed by her untiring commitment to renewing Hawaiian culture and sovereignty. A teacher and scholar of Hawaiian mythology as well as an accomplished chanter and storyteller herself, she brings an appreciation of Hawaiian traditions from within: her "reading" to present the *Kamapua'a* book was, quite appropriately and refreshingly, a performance, as she took the *Kamapua'a* text back to the oral and at the same time acknowledged that his stories continue to be told—in fragmented form—today. The same strong love for oral performance and word play, and a firm responsibility to Hawaiian people in the present give this translation new life and significance.

I strongly recommend using this book in "Folklore and Literature" courses, especially at the graduate level, and also in courses on mythology, folklore, resistance literature, and narrative and gender. Students may very well find the long names of the characters (e.g., Kananananui'aimoku) and the inclusion of so many place-names as *Kamapua'a* goes from island to island frustrating. The book would have benefited from a map and a genealogical chart. But there is much to be gained in overcoming these obstacles to learn about Hawaiian narratives and to address questions of genre, orality and literature, politics and

folklore, and gender. As a scholar of folk and literary narrative, I find *Hc Mo'olelo Ka'ao o Kamapua'a: A Legendary Tradition of Kamapua'a, the Hawaiian Pig-God* to be an invaluable and, I hope, trend-setting contribution to the study of Hawaiian traditions and literature.

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Spirit of the Cedar People: More Stories and Paintings of Chief Lelooska. Edited by Christine Normandin. New York: DK Publishing, 1998. 38 pp.

Spirit of the Cedar People is the second collection of Northwest Coast Indian tales told and illustrated by Chief Lelooska, a Cheyenne/Nez Perce Indian adopted into the Kwakwaka Wakw (Kwakiutl) Nation, who "devoted most of his life to reviving and preserving the culture of the Northwest Coast Indians." A master carver, painter, and storyteller, Lelooska decided to work with editor Christine Normandin to translate the oral tales into a more permanent written form, anticipating his death from cancer in 1996. The first exquisitely produced collection, *Echoes of the Elders* (1997), won wide acclaim, including an Aesop Award from the American Folklore Society, for the quality of its text, illustrations, book design, and the innovative integration of Lelooska's oral style on a compact disc packaged along with the picture book. This second volume, similar in design and format, adheres to the high standards of the first.

Retelling folktales in picture-book format involves translation that goes beyond language: from tales told within a cultural context in a fluid oral form and to a knowledgeable audience of all ages to stories removed from their context, retold in a fixed form primarily for children's entertainment. This volume is more successful than many at preserving the cultural integrity of the tales in their new format. An editor's note and stylized map provide a brief introduction to the cultural context of the Northwest Coast peoples. In referring to the close spiritual relationship between humans and animals and in describing the animals of these tales as "the ancestors of the Northwest Coast peoples of today," the editor acknowledges beliefs that are often overlooked in picture-book retellings that simply regard "myths" as pleasant or amusing stories.

Lelooska's storytelling skills are apparent, as the tales are meticulously crafted to hold the reader's attention. Many readers will be familiar with "Young Raven and Old Raven," probably the best-known Northwest Coast story, widely available in sources from the 1994 Caldecott Honor book *Raven: A Trickster Tale from the Pacific Northwest* (retold and illustrated by Gerald McDermott) to *The Raven Steals the Daylight* (retold for older readers by Bill Reid and Robert Brughurst with illustrations by Bill Reid). As told by Lelooska, Young Raven is the son of the powerful shaman Old Raven, who keeps the sun, the moon,

the stars, and a mysterious treasure called Life locked up in his carved wooden chest. Curious Young Raven opens the chest and begins to play with the sun, which he accidentally throws so high in the sky it becomes stuck. He tries to dislodge it by throwing the moon and stars after it, losing them as well. In trying to escape his father's wrath, he spills the bag of life in the riverbed. The rocks come to life, some as animals, others as fish or birds, while others become the "the ancestors of the first Indians in the beginning of the world."

This version omits a part of the plot used in many of the versions I've seen, including both Reid's and McDermott's. Raven, introduced as a powerful trickster figure (a role acknowledged in Lelooska's other tales), plots to steal light by turning himself into a hemlock needle, so he will be swallowed by the shaman's daughter as she drinks. She becomes pregnant and gives birth to Raven in child form, the shaman's grandson. Lelooska's story lacks the sexual overtones of this alternate version. Whether this is done deliberately in recognition of the book's intended child audience, I don't know. Many picture-book retellings do include the pregnancy and birth, while other versions found in folktale collections omit this detail. Lelooska's account of the coming of life as a result of Raven's tripping on the rocks is also considerably less earthy than the Haida story in Reid's collection of Raven introducing sexually-differentiated humans from a clam shell and chitons.

Nevertheless, these stories are not told in a condescendingly childish manner. Disobedient children face dire punishments, as they are turned into puffins (who survive) or mice (who are eaten). Even if he avoids sexuality, Lelooska does not avoid issues of danger, death, war, and enslavement. If this book is intended for a child audience, it is not for the very young child. The stories and the illustrations are sophisticated enough to appeal to adults as well as to older children.

The striking artwork is one of the most compelling features of the book. Lelooska combines the characteristic complex features of Northwest Coast formline design, explicated in Bill Holm's *Northwest Coast Indian Art: An Analysis of Form* (1965), with elements of representational art to produce illustrations that are clearly Northwest in style but still accessible to his general audience. The illustration of "The Ant and the Bear" shows the bear's face and upper and lower haunch drawn much as they would appear in traditional paintings or carvings, in black, blue, and red ovoid or u-shaped units, superimposed over the brown painted body of a bear to make the significance of the picture clear even to those not familiar with the conventions of formline design. The vivid use of color draws upon those colors most typically used in earlier times (black, blue or green, red), but with a wider palette that includes shades of blue and green, yellow, orange, gray, and brown.

Not all of the illustrations in this volume are by Lelooska. Lee Ann Nakwee models her contributions on Lelooska's style so there is no jarring transition, but distinctions are apparent. The endpapers and introductory pages are Nakwee's work: pure formline design in only two tones, similar to Lelooska's designs in the first volume. Other pages of hers rely less on formline design elements. The giant wave in "Puffin Rock" mimics the curves and swirls used by Lelooska in an earlier picture, but the effect is more abstract. Her picture of the undersea world in "Raven and the Monster Halibut" is a lyrical scene of fish, sea urchins, and starfish amidst waving fronds of seaweed, with only the most minor use of formline design. Lelooska's art is often more boldly dramatic: Grandmother Loon rearing over the canoe to protect her grandchildren, the giant Halibut leaping from the sea, and Old Raven the shaman sleeping in his Tlingit-style hat. Artist John Lawrence's introductory map, a wood engraving also used in the first collection is, to my eyes, the least successful illustration. Although it serves to place the stories geographically and culturally, embedding graphic images of raven, bear, loon, salmon, killer whale and other creatures, I find its effect cluttered and distracting in contrast to the other powerful images used throughout the book.

The CD of Lelooska reading his stories aloud is one of the more unusual features of these volumes. This appears to be reading aloud rather than spontaneous oral performance. Nevertheless, Lelooska's skill as a storyteller comes through as he uses his expressive voice to take on the characteristics of the creatures he is describing. "The Ant and the Bear" features a deep, growly voice for Bear and a high, squeaky voice for Ant. He includes words in Kwakwaka'wakw, which adds texture to the telling, as Ant insists, "We must have *kai tacheelah*, *kai tacheelah*, *chowow*, *chaloose!* We must have daylight and dark, daylight and dark, every day!" and Bear replies, "Yo Yoks! *Sky ta che!* . . . Half of the year dark and half of it light!" Another Northwest Coast storyteller, Johnny Moses, uses this tale as his signature story. Their versions differ significantly in style, although there are only minor differences in content. A recording of Johnny Moses's telling to a live audience, *American Indian Voices Presents Johnny Moses*, is a more distinctively oral performance, with the audience actively involved, repeating a phrase that means "we are listening" at pauses throughout the story. Moses explains that he speaks seven native languages from the Northwest Coast area, and teaches a different phrase for the audience to use for each story to correspond with the origin of the tale he is telling. He incorporates more of a bilingual element into his telling than does Lelooska and, unlike Lelooska, tells in a way and at a pace that would be difficult for a non-native speaker to imitate. There is no way for me to determine how Lelooska's slower dramatic reading differs from his own telling style, but a difference is inevitable. Normandin suggests the stories have been transformed from oral literature into written

form and then back into a recording that corresponds closely to the written text but probably retains much of the flavor of Lelooska's oral tellings.

Spirit of the Cedar People, like its companion volume, is an outstanding contribution from the quality of the paper to the integration of oral, visual, and textual elements. It is a pleasure to handle, to read, to look at, and to listen to.

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Faerie Lore and Literature. By Allen Garvin. 23 Jan. 1998. Jan. 1999 <<http://faeryland.tamu-commerce.edu/~earendil/faerie/>>.

Once upon a time fairies were very elusive, perhaps to be found sitting on toadstools, before flitting off into their homes in the hollow hills. These days fairies can be encountered readily on the World Wide Web. Although most such manifestations overplay the diaphanous and sentimental image, at least one site provides more substantial faery fare. Earendil (a.k.a. thirty-year-old Allen Garvin) has created a substantial *Faerie Lore and Literature* WWW site.

This WWW site has sections for ballads, poems, tales, and stories, plus a few paintings of fairies. Most helpfully, considering the extent of the information, the site also has a search facility. The main strength of the *Faerie Lore and Literature* site is the availability of complete texts for some of the literature devoted to fairies. Note that we are dealing only with tales that involve fairies, elves, and the like—not the wider sense in which the term “fairy tales” (i.e., wonder tales) is used.

Earendil has so far provided considerable breadth and depth. From the Child ballads there are “The Elfin Knight,” “Lady Isobel and the Elfin Knight,” “Allison Gross,” “Thomas the Rhymer,” “The Wee, Wee Man,” “Tam Lin,” “The Queen of Elfan's Nourice,” and “The Great Silkie of Sule Skerry.” This is more substantial than it seems, as Child provides multiple versions of some tales—nine for “Tam Lin,” six for “Lady Isabel and the Elf-Knight.” There are also relevant excerpts from *The Popular Ballad* by Francis B. Gummere and three Danish Ballads from *Danske Folkeviser i Udvalg* by Axel Olrik.

For poetry, Earendil has selected relevant passages from the work of major authors, including Chaucer, Shakespeare, John Milton, Andrew Marvell, William Wordsworth, John Keats, Alfred Lord Tennyson and W. B. Yeats. Less well-known and less well-regarded poets also abound, categorized under three headings Good Faerie Poems, Ordinary or Average Poems, and Poor Poems. Hardly sophisticated Lit Crit, but with this amount of material anything more profound would merely be cumbersome.

As may be expected, the most substantial section deals with fairy tales. Over eighty are provided, listed under various headings, including Changelings, Fairy Kidnappings, Fairy Labourers, Tales of the Ancient Sidhe, Fairy Origins,

Visits to Fairyland, Fairy Dancing, Fairy Music, Fairy Magic, Fairy Lovers, Fairy Food, Fairy Trickery, Outsmarting the Fairies, Mermaids and Tales of the Sea, The Wild Hunt, and (rather inevitably) Miscellaneous. The sources of the tales are largely from Britain with some from Scandinavia and a few from Germany.

This wealth of text is supported by a search facility, a dictionary of fairy terms, and an index of relevant Stith Thompson motifs. There is a bibliography, although this is very brief. Earendil promises to enhance the bibliography and to add Stith Thompson motifs to all stories and dictionary entries, and cross-link them with the motif index. There are also links to other fairy sites on the WWW. While those listed are among the most useful, they do not reflect the great diversity of fairy-related sites on WWW. It is not clear whether this reflects some "quality control" as to who does and does not get listed, or merely the realities of trying to maintain lists of WWW links.

The strength of the Faery Lore and Literature site is the amount of material that has been made freely available. The weakness is that all this material is taken from out-of-copyright sources and is therefore dominated by late nineteenth-century literature. Notwithstanding the useful Scandinavian material, a further weakness is the emphasis on British fairy lore—again, probably because English translations of tales written in other languages are still in copyright. These are both understandable and largely unavoidable weaknesses, although the complete absence of the Brothers Grimm and Hans Christian Andersen makes this site seem more than a little incomplete. Most unfortunate is the complete lack of French fairy lore, considering that Charles Perrault is all but synonymous with the late-seventeenth-century *conte de fée* and Charles Mayer compiled the forty-one volume *Le cabinet des fées* in the late eighteenth century (although, as with English fairy stories, clearly not all *contes de fée* dealt specifically with fairies and are within the scope of this site).

For historical interest at least I would like to see the opening or frame story of Giambattista Basile's *Lo cunto de li cunti* (often known as *Il Pentamerone*) of 1634–36, which is generally regarded as the earliest literary fairy tale with a specific reference to fairies. Perrault's "Les fées" and his version of Sleeping Beauty, "La belle au bois dormant," both published a few decades later, are among the oldest written accounts of fairies, along with Marie-Catherine d'Aulnoy's "Le nain jaune" ("The Yellow Dwarf"). Even if English translations are still in copyright, the original French texts would be of interest to many (although Basile's Neapolitan dialect may be less readily accessible).

Although those with an existing interest in fairy lore will quickly feel at home among this material, there is nothing to guide the novice or merely curious. There are no overviews of how the fairy tale developed from a tale told by adults for adults into tales told in the nursery. No remarks about the fairies' transformation from otherworldly, untrustworthy entities into romanitized

fantasy figures. Also lacking is any suggestion of the social history of how these tales evolved from oral traditions into tales for the elite and then, via chapbooks, back into popular culture. Given these absences, it will be no surprise that there is no discussion of the way tales about fairies fit into the wider genre of fairy tales, still less a mention of the scholarship of the last twenty or so years that has brought forth a number of different ways of interpreting the ideas, motifs, and symbolism of fairy lore.

Given that Earendil has put much time and effort into "uploading" a considerable volume of fairy lore, it may be considered churlish to cite so many omissions. But the nature of the WWW is that most visitors to this site could be expected to have little or no prior knowledge of the literature. They would have no way of knowing that substantial parts of the lore do not get a mention. The strength of hypertexted information is the ease with which overviews and introductions, putting the material into a literary, social, and psychological context, can be linked to the relevant source material. With more introductory material the *Faerie Lore and Literature* site could become a valuable teaching resource. Indeed, if the depth of information is widened away from the (mostly) nineteenth-century English literature, then it may also become a valuable research resource.

As always with WWW sites, it is reasonable to expect changes and developments. Indeed, Earendil is brave enough to list his plans for the site. These remarks are based on the contents of the site in late January 1999 and may not be accurate by the time this review appears.

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Burning Brightly: New Light on Old Tales Told Today. By Kay F. Stone. Peterborough, Ontario: Broadview Press, 1998. xviii + 286 pp.

When I read the title of Kay Stone's new and much-needed study of storytelling in North America, I was puzzled. What, I wondered, does William Blake's *Songs of Experience* have to do with contemporary storytellers? Not till the very end of the book did the true reference become clear. Stone's model for a contemporary storyteller is not the Blakean Tyger but the firebird into which the heroine is transformed in Stone's own carefully crafted revision of the Grimm tale of "Frau Trude" (KHM 43). This firebird flies hither and yon learning the world's stories, and maintains herself alive and triumphant by telling her own story. Telling the story and the stories of storytellers today—and in the process telling her own story—is what Kay Stone is about in this satisfying study.

Like many of the best tales, this book begins with "The Path Into The Wood" and concludes with "The Wedding Feast." In between these two framing essays, the first more personal, the second more general, the main body of the text is

divided into two sections, one devoted to storytelling communities and one to storytellers themselves.

The first section looks at the contemporary storytelling community itself from a variety of perspectives. Chapter one provides a succinct overview of the storytelling revival that grew out of early-twentieth-century library storytelling, flowered along with the radicalism and the human potential movement of the late sixties and seventies, and continues to thrive in storytelling centers and at festivals and other events. Chapter two first identifies four streams that have contributed to the ballad revival, namely oral tradition, library and educational storytelling, theatrical storytelling, and therapeutic and spiritual storytelling. The chapter then adopts William Wilson's classification of storytellers as revised by Carol Birch, accepting three basic terms (but stressing that these identify points along a continuum, not isolated, self-contained categories): situational performers, conscious cultural performers, and professional (performance oriented) platform performers. Stone goes beyond this classification to suggest that even within the category of platform performers, in all four streams of storytelling, there are storytellers closer to situational or conscious cultural than to performance orientation. Chapter three examines the storytelling scenes, groups, and communities that "form the vital base of the movement" (33), suggesting that some of these are grassroots developments, and some grow out of festivals. The chapter concludes with a more detailed study of the Toronto community, its Storytellers School, and its "1001 Nights of Storytelling." Chapter four takes as its point of departure the Grimm stories as it examines how contemporary performers develop repertoire and narrative artistry. Stone finds that storytellers no longer tell as many Grimm tales but frequently attribute their understanding of what makes a good story to their early familiarity with stories from Grimm. Chapter five rounds out the section by asking how members of the community come to identify themselves as storytellers. Stone discovers that in answering this question many performers tell a personal story, and that in these stories an audience often plays a crucial role in helping the person adopt the title of storyteller as one way of identifying self.

Section two focuses on individual storytellers as they come to terms with their various backgrounds and with the tales they choose—or feel compelled—to tell. All five chapters close with representative stories from the storytellers featured therein. Chapter one shows how Bob Barton of Toronto drew on his training in creative dramatics to develop a distinctive approach to storytelling, especially in educational contexts. Chapter two analyzes the almost symbiotic relationship of scholar John Shaw and storyteller Joe Neil McNeil as McNeil tells stories in Gaelic from his Nova Scotia tradition and Shaw translates them for the audience. Chapter three focuses on the dynamics of creativity, showing how Marilyn Peringer and Stewart Cameron have drawn on their own experiences

to embroider detail, provide philosophical depth, and anchor tales in everyday life. Chapter four examines how three women storytellers come to terms with the most notoriously difficult female characters in *märchen*, passive heroines and cruel stepmothers.

Finally, in chapter five, Stone turns to herself and her own identity as a storyteller, as she had turned to storytellers themselves in chapter five of the first section. Throughout the book she has accompanied her findings with the story of her own research and analysis and the struggle to synthesize her conclusions in the book at hand. We read of the copy of *Grimm's Fairy Tales* that she received for Christmas when she was eight—and did not come to love. We read of her doing research seated like Snow White on the tiny chairs in children's libraries all across Canada. We read of how she hurled her copy of Grimm across the room after reading "Frau Trude." And we read of how she wrote and rewrote certain chapters, discussing them with the subjects, trying them out in journals, and separating and rejoining elements. But finally, in this chapter, we learn, from the inside out, how one storyteller finds herself compelled to listen to a story and explore it with audiences until it reveals its full potential, at least for her. As she identifies with the curious girl of the story she discovers that she, like the girl, becomes transformed into a storyteller who must not only tell the stories of the world, but also tell the story of herself and how she became a storyteller. Thus this ever shifting, ever inviting, ever insightful book proves to be only a longer and fuller version of "The Curious Girl," as Stone calls own version of "Frau Trude." Like her heroine, the author burns brightly, as she illuminates a largely unstudied stratum of North American culture for folklorists and for the storytellers and audiences whose story she tells.

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The Classic Fairy Tales: Texts, Criticism. Edited by Maria Tatar. A Norton Critical Edition. New York: W. W. Norton & Company, 1999. 395 pp.

In her introduction to *The Classic Fairy Tales*, editor Maria Tatar remarks that fairy tales "circulate in multiple versions, reconfigured by each telling to form kaleidoscopic variations with distinctly different effects" (ix). Her anthology highlights the "kaleidoscopic variations" of fairy tales by looking at them within six different tale types ("Beauty and the Beast," "Snow White," "Cinderella," "Bluebeard," "Hansel and Gretel") and in selected tales by Hans Christian Andersen and Oscar Wilde. That these variations produce different effects comes out in the critical essays concluding the anthology, ranging from psychoanalysis and feminism to sociohistorical criticism, as well as in Tatar's introductions to each category of tales. In fact, the book as a whole lays out the complicated interplays within a particular tale type and between critical positions, providing

the uninitiated reader with a thorough introduction to the study of the fairy tale from the perspective of both primary sources and criticism, while avoiding reductive conclusions concerning the nature, the function, or the meaning of a particular fairy tale or of the genre as a whole.

Tatar's introduction sets up the basic framework within which to read the tales and critical essays. She begins with a discussion about why the fairy-tale genre has received until recently little critical attention. On the one hand, the fairy tale has been perceived to be an insignificant genre due to its association "with the domestic arts and old wives' tales" (x). On the other, the genre has often been viewed as a harmless or sacrosanct one, the pure expression of "the folk" or the national spirit, and must remain untouched. These remarks serve as a prelude first, to essays by Karen E. Rowe and Marina Warner, which resituate and thus re-evaluate the figure of the woman storyteller by showing how figures like Ovid's Philomela, Scheherazade of the *Arabian Nights*, and the old woman of *The Golden Ass* functioned as models of the storyteller whose positions and voices were often co-opted by male authors and male collectors over the centuries. Second, these remarks anticipate essays by Donald Haase and Tatar, which debunk the belief that the Grimms gave a pure rendition of authentic German folk tradition by pointing out the French Huguenot origins of some of the tales included in their *Kinder- und Hausmärchen*, and by exposing the Grimms' systematic modification of tales in the editorial process. Through the specific example of the Grimms, Haase and Tatar push us to question the very possibility of a collection being either the expression of a pure national tradition or an unadulterated transcription of tales told by authentic folk storytellers.

After situating the debate over the genre in its broadest terms, Tatar lays out some of the more specific debates concerning "[h]ow we go about mobilizing fairy tales to help us form new social roles and identities" (xiii), which explains the choice of tales included in the anthology. Strategies include (1) the recuperation and critique of the classical canon, i.e., the Grimms, Perrault; (2) the formation of a new canon through the revival of "heretical" or marginalized texts, i.e., the inclusion of a male Cinderella story taken from Indian folklore, "The Story of the Black Cow"; (3) the rewriting of classical tales, i.e., revisionist tales by James Thurber or the more creative rewritings of Angela Carter; and (4) the invention of new tales, i.e., Hans Christian Andersen and Oscar Wilde. By providing the reader with multiple versions of tale types, Tatar at the same time provides the reader with the appropriate tools to read cautiously, for instance, psychoanalytic or feminist interpretations which make universal claims about a tale without taking into account its sociohistorical specificities or its variations. Whereas Bruno Bettelheim reduces "Hansel and Gretel" to fit his specific brand of child psychology and studies the genre itself as a medium intended to help children deal with anxiety and to discipline them, Sandra M. Gilbert and Susan

Gubar, whose analysis is quite appropriate with respect to the Grimms' version of "Snow White," make universal claims about women's oedipal struggles for the father's attention under patriarchy through the tale without refining their analysis by taking into account variations like the Gaelic "Lasair Gheug," which begs quite a different interpretation.

Articles by Robert Darnton, Zohar Shavit, and Jack Zipes demonstrate the need to take into account the sociohistorical and cultural specificity of tales and consequently to reflect on the function of a tale or tale type in any given period or geographical location. While Darnton rightly criticizes the ahistorical approaches of psychoanalysts like Bettelheim, Haase points out Darnton's "implicit notion of fairy tales as culturally defined property" (357), which is the result in part of Darnton's oversimplification of what constitutes German or French popular culture as such. Inspired by the work of Philippe Ariès, Shavit's article traces the emergence of children's literature in the eighteenth century, when the fairy tale became a genre associated with children. Shavit demonstrates the effects this had on the genre through an analysis of the Grimms' modifications of Perrault's "Little Red Riding Hood." In his essay, Zipes inserts the fairy-tale film à la Disney within the history of the privatization and commodification of the fairy tale as it was transformed from a communal oral activity to book form to finally a cinematic genre. Zipes clearly highlights how what many perceive to be a "naive" art form for children, the Disney animated film, is in fact imbued with a complex patriarchal and capitalist ideology.

Many of the critical essays included in *The Classic Fairy Tales* are constitutive of the "canonical" scholarship on fairy tales and have appeared in other collections of essays and books. The anthology closes with a list of tale types included in the volume according to Antti Aarne and Stith Thompson's classification system, and Vladimir Propp's definition of folklore and morphology, along with a list of his thirty-one functions and dramatis personae. What Tatar's compilation of tales and essays accomplishes is a dialogue between tales and critical positions, as it pushes the reader to problematize, to constantly take an account of both the storyteller or writer's position as well as that of the critic. Tatar's anthology is successful in providing the reader with the means to, as she states in her introduction, make "productive use of fairy tales by reacting to them, resisting them, and rewriting them rather than passively consuming them" (xviii).

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Tricentenaire Charles Perrault: Les grands contes du XVII^e siècle et leur fortune littéraire. Edited by Jean Perrot. Paris: In Press, 1998. Distributed by Librairie Droz, Geneva, Switzerland. 387 pp.

Catherine Velay-Vallantin's opening essay celebrates the late Marc Soriano's *Les contes de Perrault: Culture savante et traditions populaires* (1968), emphasizes his interdisciplinary methods, and, like nearly all contributors to this volume, accepts "le peuple" as Perrault's source, understanding the tales' published attribution to Pierre Darmancourt as a literary conceit intended to obscure their popular origins.

In examining the critical reception and literary history of Perrault's *Contes*, Bernard Gicquel expresses a healthy skepticism about the tales' oral basis. He points out that oral sources have never been positively established nor are they likely to be (113). He cites the palpable Italianism of the French Renaissance and Baroque as sources for the demonstrable similarities among L'Héritier's, Perrault's, and Basile's tales, because Basile's Neapolitan stories, whether or not they were inspired by oral tradition, were known to French and German authors (114). Building on the well-demonstrated fact that published precursors existed for every one of Perrault's *contes*, Gicquel adds that both Mlle L'Héritier, Perrault's niece, and Mlle de La Force had been elected to the Academy of the Ricovrati of Padua in 1692. The latter issued a tale collection in 1692 with a title, *Contes des contes*, echoing Basile's, two years before Perrault mentioned his first such tale (1694). Mlle L'Héritier, for her part, could easily have returned with a copy of Basile's tales from Padua, where it had been published three times. Gicquel further suggests that Perrault's iconic "nurse" could have been Mlle L'Héritier herself, since Mlle L'Héritier, an unmarried woman in her twenties, might well have amused Perrault's then young children with stories from the *Pentamerone* in the 1690s. If this were so, then Perrault's storied "nurse", like the Grimms' equally storied *Märchenfrau* (an identity invented by nineteenth-century nationalists, as Heinz Rölleke conclusively proved), could be of the same social class as the author himself. In that case, Perrault's great achievement would have been to bring Basile's coarsely bawdy stories into conformity with then emerging views of childhood as innocent. Yvan Loskoutoff, who has sought (and documented) the continental origins of "childhood innocence" in sixteenth-century veneration of the Christ child, here pursues the use of diminutives in Perrault's *Contes*: "Plus encore que la mode des fées sous Louis XIV, la Pléiade fut l'école du néologisme diminutif" (40).

Reliable sources exist for studies of print-based diffusion, about which this volume offers a number of fascinating studies, which without being designed to do so, support Gicquel's print position. Marie-Dominique Leclerc's chronology of Perrault's tales in the *Bibliothèque bleue* reveals that "Griselidis," like Perrault's other verse tales, had long been in print before publication of the *Contes* (as indeed was also the case in Germany, which is consistent with the fact that "Griselidis" had joined European narrative tradition with Boccaccio's composition), the others not appearing in popular print until the early decades of the

1700s. Throughout the 1800s poster sheets like those of Épinal disseminated Perrault's *Contes* broadly. With reduced texts to fit the posters' twenty-scene format, their illustrations provided a nationally distributed fund of images (Isabelle Nières). By the late 1800s the *Contes* were part of France's school curriculum: "On voit que, par ces directives, les contes ont pénétré de façon officielle en milieu scolaire à la fin du XIX^e siècle, légitimés et consacrés comme les premières lectures classiques des enfants" (86). In the early 1900s the poet Maurice Bouchor (1855–1929) adapted the *Contes* for children as part of a socio-politico-cultural project. His personally patriarchal and politically liberal rewriting erased theft, violence, sex, men's wrongdoing, nationalism, religion, and monarchist sentiments and substituted new morals for Perrault's problematic ones (Annie Renonciat). During the same period, Perrault's tales spread to French colonies like Morocco, as exemplified by a nativized version of "Le chat botté" (Nadine Decourt). Decourt also contributed a (to me unconvincing) theory of the effect of personal biography (the early death of Charles Perrault's twin) on literary production (twinning motifs in "Le chat botté").

Nineteen ninety-seven also marked the three-hundredth anniversary of the fairy fictions of Marie Catherine Le Jumel de Barneville, Baronne d'Aulnoy. The conference celebrated a new edition of her works (Philippe Hourcade), the first two volumes of which followed Perrault's by only a few months. Her tales, some of which are notably similar to ones in Straparola's and Basile's collections, enjoyed a far greater popularity in the 1700s than did Perrault's *Contes* (Jacques Barchilon). Mme d'Aulnoy's fictions, to date far less studied than Perrault's, urgently invite scholarly investigation. Here Marie-Agnès Thirard examines the influence of the pastoral on Mme d'Aulnoy's characters (such as the shepherd-appareled Prince Sans-Pair) and plots (with love as complexly interwoven as those in pastourelles). Maya Slater notes Mme d'Aulnoy's magically hybrid creatures' human souls within animal bodies. Michel Manson concludes that Mme d'Aulnoy's inclusion of toys in about a third of her tales is not a form of address to children, but a parallel to her infantilized literary style ("le style puéril" of Mme d'Aulnoy and Mlle de La Force in contrast to Perrault's "naïveté classique"; 155).

A third section, "Personnalités littéraires et découverte de l'intime," treats subjects as diverse as a novella by Cervantes (Bernard Darbotd); connections between Charles Perrault and Antoine Galland, such as their publication of, respectively, *Contes* and *La bibliothèque orientale*, in the same year at the same publisher and a similar adult-child audience shift among their readers (Claude de la Genardière); the representation of love in the *contes de fées* of the Grand Siècle (Nadine Jasmin); distaff images in tales written by women, but absent in those by men (Geneviève Patard); the role of the postmaternal mother in "Ourson," the Comtesse de Ségur's "Beauty and the Beast" tale (Valérie

Lastinger); an exploration of the mid-nineteenth-century *Nouveau magasin des enfans* (Francis Marcoin); Jules Supervielle's 1930s dramatization of "La belle au bois" (Andrée Mansau); the francophone author Beatrix Beck's recasting of Perrault's tales (Njurka Règle); and the propagation of a flattering self-image by women authors of fairy fictions such as Mlle L'Héritier and Mme de Murat (Lewis Seifert).

The final section, "Le miroir international," encompasses a comparison of Samber's 1729 translation with Jack Zipes's 1989 version ("embrace" and "custard pie" vs. "hug" and "biscuits") vis-à-vis the French original (Claire-Lise Malarte-Feldman); Ludwig Tieck's translations of "La barbe-bleu" ("Der Blaubart," 1796) and "Le petit chaperon rouge" ("Tod des kleinen Rothkappchens," 1800), in addition to his better-known 1797 translation of "Chat bottée" ("Der gestiefelte Kater") (Bernard Franco); early translations of Perrault's *Contes* which coincided with the beginnings of children's literature in Brazil and late ones with revised illustrations—the wolf is effaced and a green ribbon appears in Red Riding Hood's hair—and text—elimination of the Manichaeism of Perrault's version (Gloria Pondé); Collodi's 1875 translation of tales by Perrault, Mme d'Aulnoy, and Mme LePrince de Beaumont, some of whose turns of phrase he retained for *Pinocchio* (Ann Lawson Lucas); Rumania's first (1908) translation of "Riquet à la Houpe" in a newspaper (Albumita-Muguras Constantinescu); the significance of Perrault's and the Grimms' tales as an intertext within the novels of twentieth-century Swedish authors such as Selma Lagerlöf, Kerstin Ekman, Märta Tikkanen, and Marie Hermansson (Lena Kareland); and "Le petit chaperon rouge" as an international phenomenon retrievable from a host of books with and without text (Sandra Beckett).

In his concluding essay, Jean Perrot notes that when Fénelon's *conte*, "Voyage dans l'île inconnue," entered children's literature it both mentioned and kept company with chocolate, one of the luxuries of the court of Louis XIV, just as his "Voyage dans l'île des plaisirs" provides its readers with compote mountains, sugar candy and caramel rocks, syrup rivers, chocolate mouse streams. The sober underground kitchen of Perrault's "Riquet" bespeaks a different and more abstemious ethic.

The essays collected in this volume were originally presented at the Institut International Charles Perrault, home to France's center for the study of children's literature. Its elegant and gracious seventeenth-century Hôtel de Mézières in Eaubonne has been brought to life by the tireless efforts of Jean Perrot, who in Eaubonne within the last decade has realized his bold vision of children's literature as an academic study. In this generous and imaginative gift, all students of children's literature are in his debt.

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Imaginierte Wirklichkeiten: Untersuchungen zum 'récit fantastique' von Nodier bis Maupassant. By Christian Wehr. *Romanica Monacensia: Münchener Universitätsschriften—Philosophische Fakultät*, 52. Tübingen: Günter Narr Verlag, 1997. 218 pp.

As Christian Wehr explains in his introduction (8), his study of works by Théophile Gautier, Charles Nodier, and Guy de Maupassant aims to investigate the origins of the French *conte fantastique* in connection with the reception in France of the German romantic master of the fantastic tale E. T. A. Hoffmann. Wehr sets out to demonstrate that French authors of the fantastic tale do not appropriate the merging of aesthetic and objective reality into a total poetic vision that characterized early German romanticism, but leave the central figures in their tales torn between competing realities. To the extent that Hoffmann's tales reflected the early German romantic harmonizing of poetic fantasy and reality, the French authors did not follow suit, being interested rather in disharmonious aspects of his tales. For purposes of this investigation, Wehr's points of departure are, on the one hand, the literary scholar Tzvetan Todorov's theory of the fantastic, that the reader is made to hesitate between competing possibilities of explanation, the rational and the supernatural, and, on the other hand, the German idealistic philosopher Immanuel Kant's teaching that any experience of ultimate reality cannot lay claim to being more than subjective perception. The study is divided evenly into two halves, a theoretical part and an historical part (sections 1 through 5) and an interpretive half (section 6), the latter offering analysis of one work by each of the three authors: Gautier's *La morte amoureuse* (104–25), Nodier's *La fée aux miettes* (126–85), and Maupassant's *Le horla* (186–207).

In the first half of the study, frequent recourse is taken to the ideas of Michel Foucault, along with a number of others recently championed, such as Walter Benjamin, Jürgen Habermas, F. A. Kittler, to name but a few, so that a chief aim of this study is to situate the poetic works under discussion within the framework of what has come to be known as critical theory. As a result of this heavily theoretical orientation, opportunity is lost to ponder similarities between the French fantastic tales and Hoffmann's stories that have no relevance to epistemology or the like. Thus, when Wehr comments (82) that in the fantastic stories of Nodier, Gautier, and Mérimée the main figures appear ever again in the characteristic double role of both originators and weak-willed victims of their erotic adventures, he fails to point at this juncture to the same important role of erotic adventure in Hoffmann's tales—an aspect not much discussed in secondary literature on Hoffmann but which should be rather evident to readers not preoccupied with epistemology. Jacques Cazotte, the consensus originator of the French *conte fantastique* as Wehr reminds us, was after all a model for Hoffmann in his fantastic tales generally (not merely

for the late story "Der Elementargeist," in which the debt is obvious and openly acknowledged). Similarly, there is no mention of the many parallels in Hoffmann's tales when Wehr goes on (100) to remark on the important role, in the fantastic novellas from Cazotte to Mérimée, of a form of erotic desire thematized in connection with the crisis and threshold situations of adolescence, initiation, or the wedding night.

In introducing the second half of the study (103), Wehr notes that Gautier's tales as a whole place the theme of erotic desire at the center, and remarks that erotic experiences are important throughout the Nodier tale as well, but fails once again to take this opportunity to point out that much the same can be said of Hoffmann's tales, and especially his novel *Die Elixiere des Teufels*, which is especially relevant with regard to the Gautier and Nodier tales to be discussed here. In this interpretive half of his study, Wehr for considerable stretches appears to stray from his epistemological focus to a psychological approach, understandably so since here one must get more heavily into plot and character, leaving the philosophical heights and abstraction rather behind.

Wehr's study, done as a doctoral dissertation (1996) at the University of Munich, represents an attempt to apply an array of large ideas, chiefly from recently fashionable so-called critical theory, to representative examples from among the best nineteenth-century French *contes* (or *récits*) *fantastiques*. In view of the level of abstraction striven for here, it is hard to say whether the attempt succeeds or fails. What is clear, though, is that the connection between Cazotte and Hoffmann, and then between Hoffmann and such writers as Gautier, Nodier, and perhaps Maupassant is better sought elsewhere, most likely in the connection between erotic adventure and the supernatural.

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Ventures into Childland: Victorians, Fairy Tales, and Femininity. By U. C. Knoepfelmacher. Chicago: University of Chicago Press, 1998. xxi + 444 pp.

Ventures into Childland is an erudite and detailed examination of Victorian fantasies written for children between the 1850s and 1870s, the early years of the so-called Golden Age of Children's Literature. Copiously examining works by John Ruskin, William Makepeace Thackeray, George MacDonald, and Lewis Carroll (exemplars of a male view of childhood and children's literature) as well as works by Jean Ingelow, Christina Rossetti, and Juliana Horatia Ewing (the female inheritors of an earlier moral realist tradition), Knoepfelmacher persuasively argues that male and female authors constructed childhood differently. The germ of his thesis and the texts of several of the works he discusses may be found in his and Nina Auerbach's earlier edition of fantasies and fairy tales by Victorian women writers, *Forbidden Journeys* (1992). There,

the emphasis was on female authors. Here, using biography and psychology, Knoepfelmacher suggests that the distinguished male authors, for the most part, yearned for a lost female component in the self and for the maternal nurturance of which their culture deprived them and thus promoted the retention of the childlike child (what we might term "arrested development"). The less famous women authors—who were not separated from nurture in the same manner—attempted both to reappropriate the fantasy tradition taken from them and, in writing their less idyllic visions of childhood, to privilege growth and maturation.

This is an important book. Knoepfelmacher is innovative in exploring the interplay between works for children and those for adults written by the same author, for example, in locating similar motifs in Thackeray's *Rebecca and Rowena*, *Vanity Fair*, and *The Rose and the Ring* or in examining George MacDonald's "The Portent" and *Phantastes* (for adults) in conjunction with his first children's tale, "The Light Princess." Thus, Knoepfelmacher achieves one of his aims, to break down our false compartmentalization of "kiddie lit" and our tendency to separate it from adult fare. He is equally impressive in his comparative approach, connecting the tales he analyzes to both English Romantic poetry and German literary fairy tales. But although he is aware of the folkloric roots beneath many of the Victorian fantasies, he does not, unfortunately, examine the impact of such figures as Croker, Keightley, and Andersen on the materials he examines.

Individual chapters vary considerably in strength and interest. Perhaps because Ruskin himself is bent on resisting growth in *The King of the Golden River*, the chapter devoted to him is somewhat thin and static. But the first of two chapters on George MacDonald devoted largely to "The Light Princess" is rich and illuminating. (To my mind, MacDonald is the Flannery O'Connor of Victorian children's literature in both his religious mysticism and his abrupt movements from realism to fantasy.) There are new insights into Lewis Carroll's *Alice* books as well, both in the section that studies the changes from the original manuscript of "Alice's Adventures Underground" to the published *Wonderland* and in "Shrinking Alice," the chapter on the movement from "Wonderland" to and through the "Looking Glass." There is even a rational explanation for why Alice, returned to prelinguistic innocence in the latter book, thinks that her name might begin with L. (It does, both as el-is and because of the reversal of her initials to LPA caused by the nature of mirrors in general).

The most significant parts of the book, however, are the chapters on the women writers and their attempts to repossess the female fairylands taken from them. Knoepfelmacher sees Ingelow, Christina Rossetti, and Ewing not as imitating Lewis Carroll, but as creating commentaries, often dissenting or subversive ones, on his work. While the chapter on Ingelow's children's novel

Mopsa the Fairy is lengthy, devoting too much space to a work that does not seem to merit it—in either literary or psychological terms—the chapters on Christina Rossetti's *Sing-Song* volume and its illustrations and on the three antifantasies that comprise *Speaking Likenesses* are splendid. The book closes with a fine section on Mrs. Ewing, the repairer of "female authority" and with high and justified praise for her narrative skill, evenhandedness in treating gender issues, and fusion of moral realism and fantasy.

Ventures into Childland is overlong and occasionally repetitious, but these are minor flaws. Witty, perceptive in visual matters (the book is richly and intelligently illustrated) as well as literary and psychological ones, this is a valuable contribution not just to the study of children's literature but to the study of Victorian culture in general.

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La magia della fiaba. By Cristina Lavinio. Firenze: La Nuova Italia, 1993. ix + 263 pp. [Review Editor's Note: This 1993 study on "the magic of fairy tales" has been influential in Italy but is not well known elsewhere, which is why a review of it is timely.]

The magic of the fairy tale owes much to its architecture and style. This is what Cristina Lavinio's work sets out to demonstrate, by studying the form—rather than the content—of fairy-tale texts. Along with the cultural and communicative spaces in which these tales are produced, it is indeed the fairy tale's stylistic and expressive elements that largely define it as a genre. Such an approach is both interesting and original, reconciling as it does the most rigorous linguistics with anthropology, so that the narrative context becomes "a scenic space" in which language constructs characters and events.

Indeed, attention to style and expressiveness involves viewing the fairy tale as the artistic product of a culture, as a narrative generated especially by an aesthetic need. By studying the fairy tale's formal features or techniques and submitting them to the same scholarly scrutiny that literary analysis commonly reserves to written texts, Lavinio vindicates the legitimacy of a linguistic and stylistic analysis of oral literary texts, viewed specifically as artistic.

Fairy tales are constructed according to an easily identifiable artistic code, provided with a high degree of stability and a considerable variety, involving even the form of their content. Focusing on the artistic aspect of the fairy tale genre thus means attempting to identify at least the general outlines of its specific stylistic traits, without neglecting—wherever possible—the individual contributions of single narrators, who are otherwise often slighted as mere "reciters" or tellers of these tales.

The tools utilized by Cristina Lavinio to analyze and interpret fairy-tale

texts are borrowed mostly from linguistics (a textual linguistics open to socioethnolinguistic and pragmatic dimensions) and from narratological and literary semiology, but her approach differs from the usual western textual one. Folktales may and must be studied taking decidedly into account—or at least not ignoring—their oral character, even when dealing with written or transcribed tales. Lavinio's field of investigation is thus the fairy tale whatever its mode of expression—oral, written (by a known author), or transcribed. This permits her to suggest and carry out a comparison of oral and written texts, giving preference to texts that are most similar to each other in subject matter, function, narrative context, and geographical area.

According to Cristina Lavinio, the tale of magic can be more precisely distinguished from other genres by defining its expressive and stylistic tools, which also serves to clarify the reciprocal influence of orality and writing in generating the tales themselves. Indeed, textual configuration, the structure of discourse, as well as extralinguistic codes (prosody, intonation, mimicry, gestures, body posture), serve as much as and even more than the contents and morphological-structural organization to define the fairy tale as a genre. Such aspects are often neglected, however, probably owing to the fact that in oral narration they are largely ephemeral, since they are only perceptible during the narration itself.

Rich in bibliographical cross-references, this book debunks many commonplaces (such as Jolles's definition of the fairy tale as a "simple form," or the marginality of the narrator's individual contribution as maintained by Bogatyřev and Jakobson, or the fairy tale's lack of climax as claimed by Walter Ong) and at the same time builds on a large number of earlier studies. Lavinio analyzes the fairy tale at the levels of story and discourse, reviewing each of its components, from the title (whether emic or "invented" by an author like Basile or Calvino) to the closing formulas themselves. She identifies a wide range of features concerning vocabulary and syntax, and pays special attention to the verb tense function in fairy-tale texts, to which she devotes an entire chapter. She does this not in an arid manner or as an end in itself, but as part of examining the fairy tales' communicative act. To this purpose, she distinguishes not only poetic and expressive functions, but also ideological and dramatic ones.

The tale of magic differs from daily spoken language in its vocabulary, linguistic range, repetition (especially trebling) of single words or whole episodes, redundancy, and analogies. At the same time, however, in contrast with written genres, it is rich in typically spoken elements, such as nominal phrases, analogies, ellipses, short and primarily paratactical sentences. This and other linguistic elements are not found exclusively in the fairy tale, but are found there more often and are combined in a distinctive manner thanks to its two basic characteristics: complexity and length. Another peculiarity of the fairy

tale is its "power" to contain all the other genres, whether narrative (in the form of mythical and legendary motifs, anecdotes) or not (proverbs, Wellerisms, riddles, nonsense rhymes, sung stanzas), the style of which it preserves while adapting them. The multivoiced style identified by Bakhtin in the novel, thus, is also present in oral fairy tales.

Lastly, Lavinio demonstrates how an analysis of style and expression can facilitate an understanding of the balance between stability and variety, i.e., between tradition and creativity, collective standards and the narrator's individual contribution.

Having identified all these stylistic elements of the tale of magic, Cristina Lavinio goes on to analyze transcriptions made by other Italian folklore scholars, like Imbriani and Pitrè from the nineteenth century, and Barozzi (*Ventisette fiabe raccolte nel mantovano*, 1976) and Coltro (*Paese perduto*, vol. 4 parts 1 and 2, 1978) for more recent transcriptions, so as to check their reliability and to study their expressive style. Transcription, as rewriting, inevitably impoverishes and deadens the oral text, depriving it of its sound features (such as the lengthening of vowels), and constraining it within the norms and canons of a written code to which it does not belong, curbing it with punctuation which follows the syntax rather than the tonal blocks of oral discourse (see E. Cresti, "Recenti studi sull'intonazione," *Studi di grammatica italiana* 6 [1977]: 33-43; and J. Gumperz, H. Kaltman, and M. O'Connor, "Cohesion in Spoken and Written Discourse: Ethnic Style and Translation to Literacy," *Coherence in Spoken and Written Discourse*, ed. D. Tannen, 1984). To better understand such differences, Lavinio compares transcribed texts and literary adaptations (ranging from Basile and Straparola to Nerucci's *Sessanta novelle popolari montalesi* [1880], ed. R. Fedi, 1977; and ending with Calvino), identifying both the impact writing has on them and the intervention of the authors who artfully attempt to give their texts an oral character. Finally, focusing on the opposite process, she discusses what Collodi's *Le avventure di Pinocchio* owes (or not) to the popular fairy tale from a formal point of view. In doing this, she once more emphasizes the "theatrical vocation" of the tale of magic.

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