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Reviews

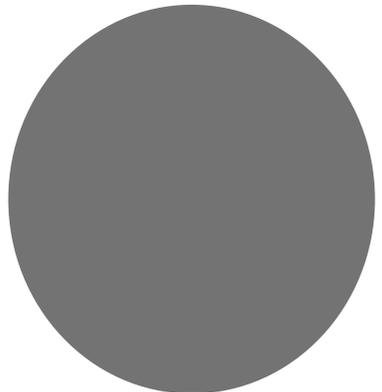
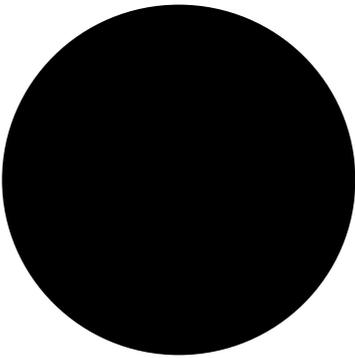
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Reviews



REVIEWS

Revisioning Red Riding Hood Around the World: An Anthology of International Retellings. Edited by Sandra L. Beckett. Detroit: Wayne State University Press, 2014. 401 pp.

Sandra L. Beckett has taken on the grand (and ultimately never-ending) quest of gathering together international literary variants of “the world’s most retold fairy tale” (1). *Revisioning Little Red Riding Hood Around the World* is the result of the editor’s hard work of gathering tales through barriers of language, time, and place for the benefit of all literary and fairy-tale scholars. Beckett brings together “fifty-two retellings of ‘Little Red Riding Hood’ which, with two exceptions, have never before been published in English” (3).

The works included in *Revisioning Red Riding Hood* are organized by theme into seven parts. Beckett makes the argument in her introduction that this organization is less “arbitrary” (4) than one of chronology and does not address the idea of geographic organization at all. This may be frustrating to those scholars who see the value in the historical-geographic approach of folklore studies and in experiencing tales in conversation with their cultural moment. Literary scholars may be equally frustrated by what can seem like prescriptive interpretations of included texts. Frequently, in trying to describe pictures that had to be excluded from the texts, the editorializing becomes especially pronounced. Beckett is understandably trying to make up for the information lost with the illustrations and the idiom of the original language, but the individual introductions can cloud readers’ ability to come to their own interpretations of the tales. Readers who worry about exegesis coloring their perceptions of the stories may wish to read the introductions after they have read the text.

The first part is “Cautionary Tales for Modern Riding Hoods.” These stories take Perrault’s tragic version as their hypotext, and the protagonist rarely escapes unscathed or escapes at all. Mia Sim’s Korean tale, “Ches! Eotteohge alassji? Honjaseo gileul gadaga yugoebeomeul mulrichin bbalganmoja iyagi” (“Pooh! How Did She Know? The Story of a Little Red Riding Hood Who Escaped from Her Abductors,” 39–44), is a cheerful exception in this group of

tales. It is one of the few stories in this part that counsels thoughtful caution rather than abject fear. As Beckett points out, the tales included in this part are the closest to the classic literary fairy tales.

“Contemporary Riding Hoods Come of Age,” the second part, brings together stories that take exception to ideas of timelessness in fairy tales. These stories are more hopeful than the previous set and portray Little Red Riding Hood as an older child, adolescent, or adult who is prepared to take on the Wolf or has already successfully done so. The endings may be happy, but they are not happily-ever-afters. The reader is left with the sense that Little Red Riding Hood has more adventures to go on.

Part 3, “Playing with the Story of Red Riding Hood and the Wolf,” brings together tales that imbue their narratives with more humor. In this part some authors inject metacommentaries that question the sense of reading and repeating such a ridiculous tale. Other versions use modern technology to rewrite the story, as is the case of the German tale “Das elektrische Rotkäppchen” (“The Electric Little Red Cap,” 153–58) by Janosch, which features clockwork characters and an electrician in place of a woodsman. This part is followed by “Rehabilitating the Wolf,” in which stories seek to make the Wolf a less fearsome character, often by having him become penitent and turn vegetarian.

The Wolf gets his (throughout the book the Wolf is almost always male) own chance at subjectivity in Part 5, “The Wolf’s Story.” Some of these stories reiterate the idea of the Wolf as a sexual predator that occurred in the cautionary tales of Part 1. Excerpts from Pierre Gripari’s *Patrouille du Conte* (Tale Patrol; 261–69), are among the more satisfying retellings, as they acknowledge the Wolf’s natural role and needs as well as the dangers presented by humans and their incursions into the woods.

Beckett views the last two parts as particularly complementary, where “the wolf element is an integral part of Little Red Riding Hood’s own story” (10). Part 6, “The Wolf Within,” includes psychoanalytical approaches that require Little Red Riding Hood to face the Wolf as a way of conquering fear and existential angst. Other tales emphasize the protagonist’s journey through the Wolf’s belly. In the final part, “Running with Wolves,” the distinctions between Riding Hoods and Wolves blur, with girls and women taking on lupine behaviors and perceptions.

Beckett has done a great service for English-language readers in seeing these international tales translated and published. She has made a heroic effort to include significant biographies of the contributing authors and illustrators. Her direct contact (and in some cases collaboration) with most of the authors and illustrators provide reassuring evidence that the translations are as true to the original text as possible. The thematic organization may prove useful for some, but it seems to have the unintended consequence of making some of the

retellings seem a bit stale and some of the narrative devices overused. Contrary to Beckett's opinion, a chronological organization, especially if combined with geographic groupings, would not have been arbitrary and may have provided context in which readers could discover additional dimensions of the tales.

Revisioning Red Riding Hood Around the World may be a less than ideal reference work for scholars, but it is an excellent reading anthology. Beckett treats her subject matter thoroughly and lovingly. There is something to suit every taste, with stories ranging in use of prose and poetry, the comic and tragic, conservative elements and radical deviations.

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The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition. Translated and edited by Jack Zipes. Princeton, NJ: Princeton University Press, 2014. xlv + 519 pp.

The Original 1812 Grimm Fairy Tales: A New Translation of the 1812 First Edition Kinder- und Hausmärchen / Children's and Household Tales, Collected Through the Brothers Grimm, Volume 1, 200 Year Anniversary Edition. Translated by Oliver Loo. Self-published, 2014. 607 pp.

Although a number of English translations of the Grimms' *Kinder- und Hausmärchen* are available, up to this point there has been no complete English translation of the first edition (volume 1, 1812; volume 2, 1815). This gap has now been filled with the appearance of the two books reviewed here, by Jack Zipes and Oliver Loo. These books are different in almost every way. For example, Zipes's translation covers both volumes of the first edition, whereas Loo's covers only the first volume; Zipes is one of the best-known scholars on the Brothers Grimm today, whereas Loo is an independent scholar; Zipes's translation is published by a well-respected university press (Princeton), whereas Loo's translation is self-published; and Zipes's translation is (very nicely) illustrated (by Andrea Dezsö), whereas Loo's is not. In addition, the two authors have quite different philosophies of translation. This last difference necessitates further commentary, because it directly affects the quality of the two translations. Zipes writes:

I have endeavored to capture the tone and style of the different tales by translating them into a basic contemporary American idiom. My main objective was to render the frank and blunt qualities of the tales in a succinct American English. . . . The Grimm's tales, though diverse and not their own, share an innocent and naïve morality that pervades their works. It is this quality that I have tried to communicate in my translation. (xlv)

In contrast to Zipes's more idiomatic translation, Loo contends that other translators invariably deviate somehow from the originals. He rejects this approach in favor of a much more literal translation:

What my translations aim to be are faithful translations of the first edition from 1812 translated as closely as possible from the original German text without additions, modifications, or removals of text. I really do mean faithful. I will say that they are accurate and authentic. My translations can be compared line by line with the original text. No words were added or deleted or changed from the text, except minor changes for clarity. Nothing was censored. Nothing was rewritten. The stories appear almost exactly as they were written in 1812. (xxi)

To illustrate the results of these differing philosophies, consider the following passages, beginning with the very first sentence of the introduction. The German original reads, "Wir finden es wohl, wenn Sturm oder anderes Unglück, vom Himmel geschickt, eine ganze Saat zu Boden geschlagen, daß noch bein niedrigen Hecken oder Sträuchen, die am Wege stehen, ein kleiner Platz sich gesichert und einzelne Aehren aufrecht geblieben sind" (qtd. from *Kinder- und Hausmärchen, gesammelt durch die Brüder Grimm*, vergrößerter Nachdruck der zweibändigen Erstausgabe von 1812 und 1815 . . . von Heinz Rölleke in Verbindung mit Ulrike Marquardt [Göttingen: Vandenhoeck & Ruprecht, 1986], Band I, Seite V). Zipes translates this passage as "When a storm, or some other catastrophe sent from the heavens, levels an entire crop, we are relieved to find that a small patch, protected by tiny hedges of bushes, has been spared and that some solitary stalks remain standing" (3). Loo, on the other hand, translates it as, "We find it well, if storm or other misfortune, from heaven sent, a whole seed has strewn to ground, that still by low hedges or bushes, that stand at the way, a small place is secured and single ears still remain upright" (7).

Or consider the first sentence of the first tale in volume 1, "The Frog King, or Iron Henry" ("Der Froschkönig, oder der eiserne Heinrich"). The original reads, "Es war einmal eine Königstochter, die ging hinaus in den Wald und setzte sich an einen kühlen Brunnen" (qtd. from Rölleke's edition, 1). Zipes renders this as, "Once upon a time there was a princess who went out into the forest and sat down at the edge of a cool well" (13), whereas Loo translates it as, "Once there was a king's-daughter, she went out into the wood and sat herself at a cooling spring-pond" (20). Loo also gives this tale a slightly different title, calling it "The Frog King or The Iron Heinrich."

Finally, consider the first sentence of tale 15, "Hänsel and Gretel" ("Hänsel und Gretel"). The original reads, "Vor einem großen Walde wohnte ein armer

Holzacker, der hatte nichts zu beissen und zu brechen, und kaum das tägliche Brod für seine Frau und seine zwei Kinder, Hänsel und Gretel” (qtd. from Rölleke’s edition, 49). Zipes renders this as, “A poor woodcutter lived on the edge of a large forest. He didn’t have a bite to eat and barely provided the daily bread for his wife and two children, Hansel and Gretel” (43–44). Loo translates it much more literally: “In front of a great forest lived a poor wood-chopper, he had nothing to bite and nothing to break, and barely the daily bread for his wife and his two children, Hänsel and Gretel” (75).

The results of these differing philosophies, as illustrated by the selected quotations and by the stated goals of the two translators, are clear. Zipes has produced an excellent translation, one that generally succeeds in preserving the tone of the original texts while putting them into readable American English; his book can be recommended without reservation to anyone interested in the Grimms. As for Loo’s translation, although Loo is clearly genuinely passionate about his work and sincere in his attempt at translation, his attempt at absolute fidelity to the originals ignores the basic fact that good German is not necessarily good English, and the unfortunate end result of his passion, sincerity, and effort is often simply unreadable and marred by numerous typos (e.g., he consistently spells “rogues” as “rouges” and “lose” as “loose”). Moreover, whereas Zipes adapts diminutives and the German gender system to English, using expressions such as “little sister” for *Schwesterlein/-chen* and “peddler woman” for *Krämerin*, Loo attempts to Anglicize German diminutives by adding *-let* and to preserve the German gender system by adding *-ess* to nouns, leading to things such as “sister-let” for *Schwesterlein/-chen* and “shopkeeperess” for *Krämerin*. This flawed strategy exacerbates Loo’s problem with readability.

The contrasts extend to the introductory and accompanying material. Zipes’s translation is accompanied by an introductory essay, “Introduction: Rediscovering the Original Tales of the Brothers Grimm,” which, although it occasionally slips into an overly sentimental tone, provides a thoughtful and useful discussion of such issues as the publication history of the fairy tales, the Grimms’ motivations in collecting the tales, some of the informants who supplied the Grimms with tales, and some of the changes in the tales. Zipes also gives a considerably condensed version of the Grimms’ notes on the tales (as Zipes points out, the Grimms’ notes are rather repetitive; condensing them as he does dodges this problem). Loo’s translation contains a good deal of introductory material, with observations on his philosophy of translation, the style of the original tales, a fuller version of the Grimms’ notes, various notes of his own on some of the tales, and so on. Again, though, whereas Zipes’s introductory and accompanying material read well and add to the value of his work, Loo’s introductory material is poorly translated and his own notes on the tales are repetitive and simplistic at best and preposterous at worst.

In sum, although it is to be hoped that Zipes's translation will find the wide audience and critical acclaim that it very much deserves, it would have been better for Loo's translation not to have been published at all.

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Grimms' Tales Around the Globe: The Dynamics of Their International Reception. Edited by Vanessa Joosen and Gillian Lathey. Detroit: Wayne State University Press, 2014. 312 pp.

The local adaptation of globalized products, or glocalization, is a core element of *Grimms' Tales Around the Globe*, which focuses on the similarities and differences in the international reception of Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen*. Each of the fourteen chapters focuses on some aspect of retellings, translations, and media adaptations of Grimms' fairy tales in Asia (China, India, Japan, colonial and present-day Korea), Europe (Croatia, England, the former German Democratic Republic, France, Poland, Spain), and South America (Colombia).

Editors Vanessa Joosen and Gillian Lathey have done an excellent job organizing this solid corpus of eminent essays into a coherent work that illuminates the geographic range, historical contexts, and cultural forces that have influenced the many ways in which the Grimms' classic fairy tales have been retold, translated, edited, and adapted from the early nineteenth century to today. Both editors have children's literature as their area of expertise; they therefore pay simultaneous close attention to the shaping of children's literature as a distinct literary product and to fairy tales as a specific literary genre. Joosen previously published *Critical and Creative Perspectives on Fairy Tales* (2011), and Lathey is the author of *The Role of Translators in Children's Literature: Invisible Storytellers* (2006).

The introduction gives a concise overview of five common topics that the chapters analyze in greater detail: the rich folklorism inspired by the Grimms' fairy tales; their narrative function as international fairy tales; the politics of translation within the historical contexts of nationalism and colonialism; the ways in which illustrations work as a medium for cross-cultural translation; and the political and ideological discourses that influenced the reception and adaptation of the tales over the past two centuries. Like each individual chapter, the introduction whets the reader's curiosity to learn more. To this end, the book's format is quite user-friendly. Each chapter is followed by endnotes and references, and there is a detailed index at the back. The meticulous references to primary and secondary sources positively reflect on the editors' intention to stimulate further research. *Grimms' Tales Around the Globe* does not attempt to make a comprehensive statement about the international reception of the

Grimms' fairy tales; rather, it is meant to serve as an "introduction to the range of cross-cultural reinterpretations to date" (13). As such, it expands on the scholarly groundwork laid in previous volumes (e.g., Donald Haase's *The Reception of Grimms' Fairy Tales*, 1993) and is in dialogue with current scholarly works (such as Jack Zipes's *Grimm Legacies: The Magic Spell of the Grimms' Folk and Fairy Tales*, 2014).

Grimms' Tales Around the Globe is divided into two parts. The first part examines cultural resistance to and assimilation of *Kinder- und Hausmärchen*. For example, in a chapter on the Polish reception of the Grimms' tales, Monika Wozniak discusses how anti-German sentiments in Poland, in large part resulting from that country's partition and foreign rule from 1796 to 1918, meant that the Grimms' fairy tales were not translated and adapted to Polish until the 1890s, whereas Hans Christian Andersen's fairy tales, in comparison, had already been translated into Polish in the 1850s. Anti-German sentiments combined with local nationalist agendas were also the reason that the tales in *Kinder- und Hausmärchen* were domesticated and presented as local tales in some countries.

Several contributors discuss how folk- and fairy tales were engaged to imagine the nation, thus prompting translators to transpose the setting, climate, and characters from the Grimms' Central European heartland into a geographic and cultural context more familiar to new readers. In a chapter on the reinterpretation of the Grimms' fairy tales in Japan, Mayako Murai examines how the tales were domesticated for a Japanese readership so that violent elements were either downplayed or deleted and the rewards for good conduct were emphasized. Murai's chapter has several illustrations that highlight the visual aspect of translations that were heavily edited and culturally adapted, such as an anonymous 1896 illustration of "Koyukihime" (Snow White), which depicts the titular character wearing a kimono and kneeling on a mat in a traditional Japanese setting. Like other contributors, Murai contextualizes interpretative choices made by translators and illustrators with the national politics of the moment, thus creating a rich background for examining the uniqueness of each translation.

The second part of the anthology focuses on reframings, paratexts, and multimedia translations and adaptations. The chapters in this section demonstrate that, although the "international fairy tale," a term coined by Cay Dollerup, reflects the globalization of a core of Western narratives, those same international fairy tales take on a generic life of their own and constitute one of the fastest evolving contemporary media phenomena, driving the global imagination with games, films, and consumer products that have evolved from the Grimms' plots and characters. Marianna Missiou makes a compelling comparison of two graphic versions of "Hansel and Gretel": Philip Petit's comic

book and Mizuno Junko's manga adaptation. Missiou discusses how, in addition to twists on the plot, visual elements of graphic narration such as color, style, and the characters' body language communicate meaning beyond the fairy-tale text. Regrettably, this chapter offers only one illustration from Junko's manga adaptation and none from Philip Petit's comic book. However, Sung-Ae Lee's chapter on fairy-tale scripts in contemporary Korean film and television is supported by images that illuminate her insightful reading of modern-day Cinderella figures.

As Jorge Luis Borges famously noted, "Nothing is as consubstantial with literature and its modest mystery as the questions raised by a translation" (qtd. in Robert Irwin, *The Arabian Nights: A Companion* [2005], 9). The reception processes investigated in *Grimms' Tales Around the Globe* raise critical perspectives for historians, folklorists, translators, and just about anyone with an interest in the journeys of the Grimms' classic fairy tales beyond what has previously been construed as their German *Heimat*. This volume sheds new light on the role of translation and the dynamics of the international fairy tale's globalization.

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Disability, Deformity, and Disease in the Grimms' Fairy Tales. By Ann Schmiesing. Detroit: Wayne State University Press, 2014. 186 pp.

Despite the multitude of disabled characters that appear in the pages of Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen* (*KHM*) and other fairy-tale collections, disability has received surprisingly little critical attention in fairy-tale studies. Ann Schmiesing's *Disability, Deformity, and Disease in the Grimms' Fairy Tales* is the first book-length study of disability in the fairy tale, and it is a readable and well-researched foray into this subfield. Thoroughly grounded in both fairy-tale studies and disability studies, Schmiesing's text neatly and cogently bridges the two bodies of critical work. *Disability, Deformity, and Disease* should interest scholars in both disciplines and provide a much needed starting point for further discussion. Individual chapters or the entire text would be appropriate reading for undergraduate or graduate classes in disability, folklore, or the fairy tale.

The book consists of an introduction, five chapters, a conclusion, an appendix of the *KHM* tales studied, notes, works cited, and an index of tales and topics. The introduction demonstrates the prevalence of disability in the *KHM* and establishes the importance of David T. Mitchell and Sharon L. Snyder's concept of narrative prosthesis—an approach that “forwards the notion that all narratives operate out of a desire to compensate for a limitation or to reign in excess” (Mitchell and Snyder, *Narrative Prosthesis: Disability and*

the Dependencies of Discourse [2000], 53). Schmiesing ties this concept to the lack-lack liquidated pattern identified by Vladimir Propp and then presents what she refers to as editorial prosthesis, or “narrative prosthesis introduced, augmented, or commented on by the Grimms” (4). Her concept of editorial prosthesis animates the following chapters, in which Schmiesing is primarily interested in how the Grimms interact with the issue of disability in their collection as they edit subsequent versions of the text. She also provides useful working definitions of key concepts, including disability, ableism, the social model, and complex embodiment, before offering a literary review of the existing studies of disability in the *KHM* and laying out her methodology. Finally, she outlines the Grimms’ collection practices and their editing process and introduces the concept of wholeness, which she traces “with regard to bodily perfection” and within the Grimms’ “efforts to restore folkloric texts to what they regarded as an ideal, divinely inspired form” (20).

In Chapter 1, “Able-Bodied Aesthetics? The Grimms’ Preface to the *Kinder- und Hausmärchen*,” Schmiesing examines Jacob and Wilhelm Grimm’s personal relationships with disability and disease. Identifying their own struggles with poor health and intense awareness of their mortality, she posits that the Grimms’ own personal perceptions of disability were reproduced in their revisions of the *KHM*. Schmiesing establishes an analogy between the fairy tale and the disabled body, suggesting that the Grimms viewed the fairy tale as a genre that had sickened and eroded. The fairy tales collected by the Grimms therefore required a restoration to their once healthy state, and Schmiesing conceptualizes the revising of the *KHM* as a surgical quest for the reinstatement of wholeness to the impaired or diseased genre/body.

Chapter 2, “The Simulacrum of Wholeness: Prosthesis and Surgery in ‘The Three Army Surgeons’ and ‘Brother Lustig,’” reveals the elusiveness of bodily wholeness in the Grimms’ stories, despite repeated revisions. Schmiesing demonstrates how the protagonists of the two titular tales fail to fully restore the disabled or diseased body and argues that that their efforts mirror the Grimms’ editorial surgery on their texts.

The intersection between gender and disability is highlighted in Chapter 3, “Gender and Disability: The Grimms’ Prostheticizing of ‘The Maiden Without Hands’ and ‘The Frog King or Iron Henry.’” Schmiesing compares the Grimms’ treatment of disability through editorial prosthesis in both tales, demonstrating how “females are typically given disabilities that make them more passive, whereas males often—but not always—have disabilities that mark them as Other without significantly reducing their agency” (82). She argues that the Grimms’ revisions on subsequent versions of “The Maiden Without Hands” damage the coherence of the plot and erase the maiden’s actual lived experience of disability. By contrast, Schmiesing demonstrates how the Grimms’

edits actually heighten the disabled aspects of the Frog King's experience and allow the character space to advocate for accessibility in his environment.

Monstrous birth and magical restoration are the focus of Chapter 4, "Cripples and Supercripples: The Erasure of Disability in 'Hans My Hedgehog,' 'The Donkey,' and 'Rumpelstiltskin.'" Schmiesing applies the paradox of the cripple and the supercripple to these "monstrous" protagonists, demonstrating how disabled characters can "overcome" their disability despite the challenges posed by their nonnormative bodies and by social stigma. She also problematizes the "happily ever after" resolution of "Hans My Hedgehog" and "The Donkey," noting that the protagonists' transformations into normative bodies effectively erase the disabled forms rather than the stigma that clings to them.

Tales without magical erasure of the disabled body are the subject of Chapter 5, "'Overcoming' Disability in the Thumbling, Dummy, and Aging Animal Tales." In these stories the protagonists successfully subvert stigma and physical threats while preserving their physical or mental differences. Indeed, these differences are frequently heightened by the Grimms' editorial intercessions into the text. Schmiesing argues, however, that even in these tales the social stigma of disability lingers, even as protagonists are able to achieve alternative kinds of happiness and challenge stable notions of wholeness.

In her conclusion, Schmiesing reiterates her major claims and the stakes of her project: "The Grimms aspired to restore an organic wholeness to their tales. By contrast, my own prosthetic goal has been to restore disability to their tales by foregrounding it instead of—as has been the case too often in fairy-tale scholarship—reading over it or seeing it as valuable only insofar as it symbolizes something else" (186). Schmiesing's insistence on analyzing disability as itself rather than as an abstract symbol is significant—too often, disability in literary characters is assumed to be a marker of psychological immaturity or moral weakness. Her focus on literal disability allows her to explore the lived bodily experience of physical impairment and to discuss the socially constructed model of disability in the world of the fairy tale. *Disability, Deformity, and Disease in the Grimms' Fairy Tales* is an extremely important contribution to both disability scholarship and fairy-tale studies, and I hope that it inspires further research into this fruitful intersection.

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The Undiscovered Country: Text, Translation, and Modernity in the Work of Yanagita Kunio. By Melek Ortobasi. Cambridge, MA: Harvard University Press, 2014. 329 pp.

Yanagita Kunio (1875–1962), author of *Tales of Tōno* (1910), is one of the most prolific scholars in Japanese folklore studies. He traveled throughout

Japan, gathering folklore preserved by locals for generations, and then proceeded to publish a number of monographs based on his countless excursions. Because of his extensive body of work, Japanese academic communities place him in high regard as a folklorist. In contrast, a popular postwar misconception about his “work’s serviceability to [Japanese] nationalism” (6) during wartime still hinders researchers from appreciating his achievements. Consequently, reactions to his work are still mixed or sometimes, unfortunately, rather negative.

However, Melek Ortabasi’s insightful *Undiscovered Country* breaks through the aforementioned still-lingering misconceptions, providing us with a fresh view of Yanagita’s academic world. Ortabasi painstakingly explores what motivated Yanagita to examine Japanese folklore and folkways. Her book offers readers a stimulating look at Yanagita’s richly cultivated views of Japanese culture. To scrutinize Yanagita’s motivation in writing his monographs on different facets of Japanese culture, Ortabasi focuses on his collection of works as a “translation” in terms of literary theory. By viewing his collected works through this lens, she considers Yanagita to have been a translator who attempted to verbalize characteristics of Japanese indigenous culture and the underlying national identity, including folklore, folkways, and language.

Ortabasi’s application of the translation concept is the first attempt to analyze Yanagita’s obsession with chronicling Japanese culture since his publication of *Tales of Tōno* (1910), which is based on stories narrated to him by his Tōno-born informant, Sasaki Kizen (1886–1933). This translated approach is a refreshing view on Yanagita’s research into Japanese culture for folklorists. Ortabasi says, “None . . . has compared his [Yanagita’s] approach to that of the translator. . . . I argue that translation is both a literal practice and an extended metaphor in Yanagita’s work, which engages so closely with this particular discourse” (11). By using this method throughout her book, Ortabasi thoroughly illustrates Yanagita’s role as a translator who devoted himself to communicating to his readers what characterizes Japanese culture as the national identity. This applied not only to the intelligentsia but also to general readers, including children.

Before the publication of *Tales of Tōno*, while serving as a high-ranking official in the Ministry of Agriculture and Commerce (1900–1919), Yanagita had already established an interest in how to write “as one sees, as one hears, without embellishment or lies” (29–30) as “sketching style” (29) in Japanese language for articulating things as they were. Therefore, in addition to her examination of Yanagita’s way of verbalizing “the present-day reality” that he believed each supernatural story represented, Ortabasi focuses on his writing style as well: “the apparently old-fashioned [Japanese] *bungo* (neoclassical) style Yanagita adopted consistently through *Tales of Tōno*” (29). As Ortabasi

outlines the historical background of “the development of a modern vernacular writing style” (28) and a fact that “in adopting *bungo* for *Tales of Tōno*, Yanagita seeks a style to match the content of the stories [of the *Tales of Tōno*, which contains 119 stories] he wishes to relate” (49).

Ortabasi’s pioneering approach to Yanagita’s “present-day reality” effectively demonstrates that Yanagita was committed to refining his *bungo*, or neo-classical Japanese writing style, to best outline the local folklore as substantially informative about an undiscovered country. For example, Ortabasi mentions tale 22, one of the bewildering stories in the book, that “serves as a good example of Yanagita’s resistive *bungo* technique” (31). She adds, “The conciseness of this tale, which is actually one of the longer sections in *Tales of Tōno*, demonstrates that premodern style was not necessarily synonymous with overembellishment and circumlocution” (32). However, despite this fresh and insightful remark on Yanagita’s *bungo* style, Ortabasi does not always put enough emphasis on what he tried to convey to his readers by narrating this story. So, from folkloristic perspectives, although we recognize that Yanagita made serious attempts at “translating orality” (20) or interpreting folklore as the cornerstone of Japanese national identity by using the *bungo*, we have to reconsider how he would have expected the readers of tale 22 and other similar tales to react to such an eerie story. As he wrote in the book’s preface, Yanagita likely expected that his readers in urban areas would shudder at the reality that the Tōno community still told and shared preternatural phenomena and ghost stories as “the present-day reality” memory around 1910. Even though the state-sanctioned modernization of agriculture continued at that time, the Tōno townsfolk were still frightened by apparitions and tried to avoid what they perceived as mysterious beings. This was the present-day reality around which the tales included in the book revolved. Consequently, readers do not feel nostalgia for pastoral lifestyle but shiver at the eerie phenomena that chilled the Tōno townsfolk at that time. Apparitions were not simply the things of stories to them but actually brought horror to both the storytellers and the audiences living there. Folklorists must reconsider the fact that people have not always preserved the happier parts of folklore—more often they have remembered the fearful tales—just as the Tōno people have done for generations.

Ortabasi’s well-researched book leaves folklorists with much to consider, leading folklorists to contemplate the meaning of the present-day reality that folklore connotes. Her book presents a wake-up call to folklorists who tend to focus on story motifs and tale types but pay less attention to the present-day reality that lies behind folklore. Storytellers and their audiences did not always relish sharing fancy stories, but often opted for less cheerful ones that seriously narrated the fears of impending unexplainable phenomena shared by the

audience and other realities of daily life. Folklorists must not overlook the present-day reality that folklore surely involves. Ortabasi's book makes folklorists and others who are interested in Yanagita's work ponder the function of folklore as a means of illuminating the reality of the world around us.

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Le Conte et l'image: L'illustration des contes de Grimm en Angleterre au XIX^e siècle. By François Fièvre. Tours: Presses Universitaires François-Rabelais, 2013. 454 pp.

How strange and how disconcerting to find a book on a fairly narrowly defined topic that one has been preparing to write oneself! I have been working on and off on the various illustrated editions of the Brothers Grimm, with special interest in the work of George Cruikshank and Richard Doyle, in an attempt to get a research focus in the huge area of the development of the fairy tale in nineteenth-century Anglo-American culture. Along the way I came across François Fièvre's recent and engaging *Le Conte et l'image: L'illustration des contes de Grimm en Angleterre au XIX^e siècle* (The Tale and the Image: Illustration of Grimms' Tales in England in the Nineteenth Century), not to my knowledge yet reviewed in English.

As the fairy tale evolved to become a definitive literary form in England, the various editions also formed a connected narrative in the history of illustration, with artist after artist trying his or her hand at capturing a visual essence of the verbal narrative. The books in themselves are delightful in the way the tales are so brightly energized by the illustrators, who also provide, in a sense, interpretative commentary for children and adults on how to "see" a story and how to engage with them. The topic thus begs to be written about, even though there is already a rich developing literature on the illustrations, in articles on particular tales (such as Ruth Bottigheimer's "Iconic Continuity in Illustrations of 'The Goose Girl'" [1985] or Rachel Freudenburg's "Illustrating Childhood: Hansel and Gretel" [1998]), in collections of images (such as those presented in Maria Tatar's *Annotated Brothers Grimm* [2012] or Noel Daniel's *Fairy Tales of the Brothers Grimm*, published by Taschen in 2011), and in the historical collections and critical commentaries for various tales ("Little Red Riding Hood," "Cinderella," "Bluebeard," and so on).

Fièvre's book is a well-written and well-researched study of principal editions of Grimm prepared by four artists: Cruikshank, Doyle, Walter Crane, and Arthur Rackham. It is also nicely illustrated with 120 black-and-white images (some rather small but helpful nonetheless) and 16 pages of color images at the end. The work (a 2007 thesis at the Université de Nantes) comes in six parts, an introduction, a chapter dedicated to each of the four illustrators,

and a conclusion. Other illustrators (such as Edward Henry Wehnert or Phiz) and fairy-tale authors or collectors (such as Charles Perrault or Ludwig Bechstein) are mentioned along the way, but the focus is maintained, dissertation-like, on Grimm and the four artists.

For each of the illustrators, Fièvre provides a background based on the narrative of English translations provided by such authoritative studies as Martin Sutton's *Sin-Complex* (1996) and David Blamires's *Telling Tales* (2009) and on the usual biographical accounts (Robert L. Patten on Cruikshank, Rodney Engen on Doyle, etc.) but supplemented by many other historical materials and manuscript correspondence in the British Library and Edinburgh. The initiating frame is thus strongly biographical and historical. Fièvre is alert to the way one artist has an impact on the next (e.g., the way the young Dicky Doyle attended to the work of Cruikshank), and he is especially careful with any historical documentation related to the actual production of the books under examination.

After the historical frame has been set forth, Fièvre turns to the actual illustrations and the way they operate in the text. With Cruikshank, for instance, he begins with asking how the stories for illustration were chosen and then moves to a close analysis of the two title page vignettes, how they relate to a developing sense of the orality of the narrative (in 1823 a fireside reader is depicted, whereas in 1826 Cruikshank shifts to the traditional grandmother tale-teller found, for instance, in Perrault editions from 1697 onward, shifting from a communally read tale to an oral performance). In a closer discussion of the images for particular tales, Fièvre looks at what he calls Cruikshank's "hallucinatory" style, as in the image of the young giant who carries a tree—with the tailor aboard—by the base, against all laws of physics. Cruikshank works his fluid line into parody and the grotesque and presents a world of contradiction, humor, and charm—qualities found even in the scene of violence, as when the King of the Golden Mountain decapitates his entire court. Fièvre is also interested in the way that Cruikshank locates the land of fairy tales in the historical period of the late gothic (the mythical Olde England that was also being generated in Romantic fictions of Scott and other writers).

Each of the following parts of the book takes a similar approach to the work of Doyle, Crane, and Rackham. For each of the illustrators, Fièvre provides a close analysis of particular images to make a case for each artist's specific orientation to the tales. Now and then there are connections—for instance, Ruskin's obsession with Cruikshank and his extraordinary comparison of Cruikshank's etchings to those of Rembrandt, with Rembrandt placing second (in this discussion, Ruskin's own remarkable childhood imitations of Cruikshank would have been worth mentioning, as well as Cruikshank's disgust with the Hotten edition of 1870 with its recut images). Fièvre's historical discussion does not usually place each artist within a tradition so much as in

relation to the practical work of producing the books. It would be interesting to see how these works can be set within the larger framework of the visual arts of the time. Fièvre seems aware of this context and touches on it, certainly with Rackham and his lectures, but, perhaps because of the limitations of a thesis, he does not fully enter into this much larger context.

I think any reader will enjoy Fièvre's contextual presentation and close readings and will find much to take away. But there is one missing feature, and that is how these artists worked within the larger art-historical context. What is happening within and outside the fairy-tale tradition that is driving both artistic vision and audience expectation? Each of the artists has a significant spot in the development of an English tradition (sketched out in Jenny Uglow's *Words and Pictures: Writers, Artists, and a Peculiarly British Tradition* [2008]). Furthermore, there is limited reference to secondary literature on the nature of illustration, either in general or in children's books in particular. I would have been interested to see how Hillis Miller's *Illustration* (1992) or Perry Nodelman's *Words About Pictures* (1990) might have nuanced Fièvre's intelligent discussion of style, choice of the "moment" to be depicted, and so on. Nonetheless, this is a fine study that will be of great interest to anyone interested in the fairy-tale tradition, and it is a book that, if translated, might find an audience in the English-speaking world.

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The Idea of Nature in Disney Animation: From Snow White to WALL-E. By David Whitley. 2nd ed. Farnham, UK: Ashgate, 2012. 187 pp.

David Whitley originally published the first edition of *The Idea of Nature in Disney Animation* in 2008, and in 2012 he republished it with a revised introduction, an additional chapter, and a conclusion to the updated edition. Among the futile twenty-first-century endeavors to salvage the Disney industry's reputation from continual sharp ideological and aesthetic critiques—I am thinking here of such simplistic apologetic studies as Mark Pinsky's *The Gospel According to Disney: Faith, Trust, and Pixie Dust* (2004), Douglas Brode's *Multiculturalism and the Mouse: Race and Sex in Disney Entertainment* (2005), and Amy Davis's *Good Girls and Wicked Witches: Women in Disney's Feature Animation* (2006)—Whitley's study, which is sympathetic to the Disney Company, is to be taken more seriously because it is a judicious and sophisticated study of the ecological aspects of the Disney animated feature films from 1937 to the present.

Whitley's book is divided into four parts: "Fairy Tale Adaptations," "The North American Wilderness," "Tropical Environments," and "New Developments." And the films that he examines in close readings are *Snow*

White, The Little Mermaid, Beauty and the Beast, Bambi, Pocahontas, Brother Bear, The Jungle Book, Tarzan, The Lion King, Finding Nemo, and WALL-E. The chapters are organized chronologically in phases: the first is the period in which Walt Disney presided over the films (1937–1966); the second is 1984–2005, when Michael Eisner played a major role in determining the Disney Company’s themes in animated feature productions; and the third, 2006 to the present, is when the Disney Company bought Pixar and John Lasseter assumed responsibility for the major feature animations of the Disney/Pixar corporation. Whitley asserts that “it is clear that both Walt Disney and Michael Eisner saw themselves as having a sustained and strong commitment to wild nature and the environment, whatever line one takes on gaps between professed ideals and corporate practices” (13).

Given the positive depiction of nature and animals in most of the Disney animated films, Whitley selects some of the prominent animated films based on well-known fairy tales, animal tales, and adventure books to explore carefully how the Disney artists created enchanted archetypes that reveal the tensions between humans and the environment. Whitley states:

My central proposition is that there exists, within the whole oeuvre of Disney and Disney-Pixar animated features, a rich tradition of films that are engaged with the question of how we relate to and understand the natural world of which we are ourselves a part. Implicit within this proposition is the view that we have been insufficiently aware of the strengths of this tradition hitherto, and that it should be seen as an emotional and aesthetic resource that may help draw the young towards the kinds of connection, understanding and debate that are vital if we are to come through our current environmental crisis and to learn from it. (161)

This proposition underlies Whitley’s approach to all the films that he studies in his book and leads him to bring out some vital features of the films that, indeed, reveal a sensitive and somewhat sentimental and idealistic portrayal of nature, animals, and even manufactured objects.

This is all well and good, and many of Whitley’s observations about the ecological aspects of Disney’s animated films are insightful and just. Yet it is Whitley’s emphatic focus on how the positive portrayal of nature and animals compensates for the other failings in the Disney animated films that diminishes many of his general observations about the importance of enchantment and wonder in influencing viewers of the films—and not just children but adults as well.

For instance, in his discussion of *Snow White*, he remarks that “Snow White, like Thoreau, undertakes a journey of self-discovery into the wilderness, learning to become more self-reliant” (12). Aside from the fact that the

comparison with Thoreau is ridiculous, this statement is far from the truth. Snow White does not make a journey. She flees and then spends more time in the dwarfs' cottage than in nature and shows off her domestic skills. Moreover, the little men are her helpers, not the animals, as Whitley believes, and they are busy destroying a mountain by digging for gold. Finally, Snow White never really discovers herself in the end because she is in a glass coffin as a result of some stupid choices she made. It is the prince who discovers her and whisks her off to his castle/coffin in the final image of the film, which has nothing to do with ecology but with jealousy, the meaning of beauty, a struggle between young and old women, and elitism. Whitley manages to avoid these topics because he wants to ground the film in Disney's alleged ecological concerns.

He also strains to find the celebration of wild nature in *Beauty and the Beast* and in *The Lion King*. The plots are clearly based on issues of gender and hierarchy, and the films celebrate elitist notions of who should rule a kingdom and a jungle. It is not satisfying to read about the changes in the idea of nature in films influenced by Walt Disney and Michael Eisner when nature serves more as a pristine backdrop and comic relief (animals) than a topic that must be explored in depth and should be at the heart of the animation style and ideology.

Whitley is on safer ground when he discusses the significance of ecology in the two additional chapters, which are highly significant theoretical analyses of present-day films such as *WALL-E* (2008) and other non-Disney films such as *Happy Feet* (2006), *the Bee Movie* (2007), and *A Turtle's Tale* (2011).

All in all, despite my critique of certain gaps and exaggerated claims for the films of the Disney and Eisner period that must also be discussed in socio-cultural context of Disney marketing and commodity policies, Whitley's book is a thoughtful pioneer effort that seeks to reinterpret some basic aspects of nature in Disney films related to present-day debates about the warming of the climate and ecological policies.

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Into the Woods. Directed by Rob Marshall. Written by Stephen Sondheim and adapted by James Lapine. Walt Disney Pictures, 2014. Theatrical release.

Disney's *Into the Woods* is a cinematic adaptation of the 1987 Broadway musical written by Stephen Sondheim and James Lapine. Although initially a faithful retelling, Disney's reworking of key scenes to accommodate a PG audience causes some themes from the original musical to fall apart. The film's visual presentation and spoken dialogue (near word-perfect to the original lyrics) also present contextual incongruities between what young audiences see visually and what adults perceive through words. However, the overall story otherwise remains intact, and Disney effectively challenges the function of sto-

ries as tools of socialization and (halfheartedly) subverts the trope of happily ever after.

The film begins with a chorus of wishes, drawing from the worlds of different fairy tales, including “Rapunzel,” “Little Red Riding Hood,” “Cinderella,” and “Jack and the Beanstalk.” But what Jack (Daniel Huttlestone) really wants is approval from his mother, whereas Little Red (Lilla Crawford) symbolically feeds her curiosity by devouring bread intended for Granny. Socialized by her mother to be good and kind, Cinderella (Anna Kendrick) is a stepping-stone for her stepmother and stepsisters’ desires; her father is dead in the Disney retelling. And the baker (James Corden) and his wife (Emily Blunt) are childless because once upon a time his parents stole greens from the witch next door (Meryl Streep). Sating present desires at the cost of the future is a central theme in *Into the Woods*, and it is most potent in the baker’s tale. In exchange for his parents’ wishes, the witch had claimed his baby sister (Rapunzel) and cursed his “family tree [to] always be a barren one.” But the witch is not wicked; she is simply a caretaker of the garden (both literally and allegorically), tending the seeds of desire.

The witch agrees to rescind the baker’s curse if he steals a white cow, a red cape, a gold slipper, and yellow hair before the blue moon rises. These items, representing human desire, would grant one wish by objectifying the wishes of others. Although the baker’s wife has no qualms about using other people as a means to an end, the nature of the couple’s quest ultimately forces them to cooperate with other people instead of using them. When they succeed and have their child, the story appears to be a didactic one, reinforcing hegemonic promises of classic Disney stories where wishes come true if only one desires something strongly enough. Jack’s gamble pays off, Little Red gets a second chance, Cinderella attracts royalty, and Rapunzel escapes her cloistering by catching a prince simply with a fishing line of yellow hair baited with the lure of her innocence, beauty, and song.

But the seeds of desire planted in the first half of the story take root in the second half, when the lady-giant descends from the sky. Embodying consequence, the lady-giant dispels the “magic” of wishes, destroying the village and the kingdom, and in her wake, Little Red’s family, Jack’s mother, and the baker’s wife die. The wood too becomes vengeful, transforming from Disney pastels to livid (in both color and mood), estranging those whom it once showed clemency. The witch is also livid, and her words in “The Last Midnight”—“I’m the witch / You’re the world”—raise questions about her relationship to the woods, because like the woods, she transforms desire. The woods are a place of action and consequence, a place “to mind, to heed, to find, to think, to teach, to join, to go to the Festival!” However, the forest is also a place to prey, to make mistakes, to blame, to change, to learn, to stray, and to die.

It is here that Disney diverges from the original musical; deaths are implied off-screen, the profound effect parents have on children is largely dismissed to make the film suitable for young audiences (and not offend their parents), and several scenes elaborating on the consequences of choices and the problems associated with instructing children rather than guiding them are omitted. Interaction between the baker and his father, for instance, is reduced to a single uninspired line, whereas in the original musical, deep regret is expressed in the song “No More,” which tells us that as parents “we disappoint, we disappear, we die, but we don’t.” Within this framework, one must wonder, is Cinderella’s tree simply the spirit of her mother, or is it the symbolic remnant of her mother that lives within herself?

The most salient disparity, however, is Rapunzel. In the original musical she has given birth to twins and is hysterical; she flees from an unfaithful prince and then is killed by the lady-giant. Her accusation, “Because of the way you treated me, I’ll never, ever be happy,” to which the witch responds, “I was only trying to be a good mother,” is absent in Disney’s retelling. The film also dismisses the effect sheltering has on children’s ability to cope and survive; Rapunzel is rescued by Prince Charming on a white horse in classic Disney fashion and escapes the woods, creating a displaced “happily ever after” that antagonizes the overall tone of the story. This change also distorts the witch’s character; lacking Rapunzel’s death, the emotional fire of “The Witch’s Lament” loses meaning, and her final curse and desire to look monstrous in order to escape the company of those who act monstrous (in their need to blame and inability to face reality) makes little sense.

Disney’s adaptation primarily omits scenes that frame children’s interdependence and emphasize how choices made by parents can take root and grow to curse children for their entire lives, even after those parents are gone. Although the film undermines the second half of the original musical, it still effectively forces an excavation and evaluation of the ideological and instructional messages behind the stories told to children by showing the audience that choices and actions are not made in isolation and are (almost) never without consequence. It also conveys how people are interconnected in a world where seemingly small but careless choices can reverberate, retaliate, and linger. Sadly, the song “Children Will Listen,” which summarizes these issues, was relegated to the closing scenes where the camera pans to the sky. Considering what was lost in Disney’s woods, perhaps the film would have been more suited to a PG-13 audience.

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