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## Reviews

Marvels & Tales Editors

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## REVIEWS

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**Contes: Charles Perrault.** Edited by Tony Gheeraert. Paris: Honoré Champion, 2012. 466 pp.

This new French edition of Perrault's fairy tales has the immense merit of being a comprehensive collection of Perrault's writings in the genre, including his versified tales, prose tales (found in the 1695 manuscript, the *Mercurie galant*, and the 1697 edition), and prefaces, dedications, contemporary letters, and contemporary articles on the subject. The book is divided into four main parts, followed by outlines and notices of each tale, a bibliography, an index of the main mentioned names, and a table of illustrations. The first section is a long introduction. Next is Perrault's versified tales and their prefaces. They are followed by the published tales of the 1697 *Histoires ou contes du temps passé*, including the dedication, illustrations, and an extract of the king's privilege. The appendix constitutes the longest part of the book, in which the editor reproduces letters, the integral text of Perrault's 1695 manuscript, the *Mercurie galant*'s version of "La Belle au bois dormant," some excerpts of *Mercurie galant*'s articles on Perrault's fairy tales, a prose version of "Peau d'Ane," and a chap-book version of "Grisélidis." The editor has chosen to reproduce the tales with modernized spelling and to signal the numerous typographic and orthographic mistakes and negligence of contemporary editions in the footnotes.

Tony Gheeraert first reproduces Perrault's three versified tales, "Grisélidis," "Peau d'Ane," and "Les souhaits ridicules," from the fourth edition (1695). Because the tales are not introduced, the reader needs to refer either to the introduction or to the bibliography to learn which edition was the fourth, in order to put it into the context of the reprints. All variants from previous editions are indicated in the footnotes. The prefaces and dedications originally published with the tales are also reproduced. The extensive footnotes, indicating variants, regularly refer to Antoine Furetière's dictionary (1690) to explain the vocabulary in its context and give a significant amount of information on historical and textual sources.

Gheeraert reproduces the entire 1697 second edition of *Histoires ou contes du temps passé, avec des moralités*, with the frontispiece and dedication to Made-moiselle signed by P. Darmancour. In the *Histoires* Perrault published his five fairy tales from the 1695 manuscript, and added “Cendrillon,” “Le petit Poucet,” and “Riquet à la Houppe.” The reader must refer again to the introduction to know the addition of these three tales. Each tale is introduced by its vignette as it was in the original edition. The notes include variants from the first edition, historical facts relevant to the understanding of the story, vocabulary explanations, and potential sources.

The longest part of the *Contes: Charles Perrault*—and the most interesting for scholars—is the Appendix, in which the editor publishes texts that are more difficult to find or seldom reproduced. Gheeraert introduces briefly the anonymous letters on “Grisélidis” and “Peau d’Ane” published in March 1694 with their *avertissement*. These letters are of noteworthy interest to scholars because they describe the atmosphere of tale creation in the beginning of fairy-tale publication and demonstrate a criticism of Perrault’s writing that contradicts the more famous Villiers’s *Entretiens sur les contes de fées* published in 1699, toward the end of the first vogue. The 1695 manuscript owned by the Morgan Library and Museum (previously the Pierpont Morgan Library, and not the Morgan Pierpont as Gheeraert says) is reproduced with a quick introduction and a few notes. The punctuation and spelling are modernized, and a code is introduced to understand the changes made to the tales between the manuscript and the 1697 edition. The same is true for the reproduction of the version of “La Belle au bois dormant” from the *Mercurie galant* (February 1696). Gheeraert continues with the reproduction of two excerpts from the *Mercurie galant* that specifically concern Perrault’s fairy tales. These examples of contemporary texts are valuable to have in such an edition, as they give an immediate context to the writing of the genre. The first is an excerpt from *L’histoire de la marquise-marquis de Banneville* (September 1696) that focuses particularly on the poetics of “La Belle au bois dormant.” The second, a book review of *Histoires ou contes du temps passé* (January 1697), is particularly relevant, as Gheeraert explains, because it is inserted between reviews from the last volume of Perrault’s *Parallèle* and the first volume of his *Hommes illustres*. Finally, Gheeraert reproduces the 1781 “Peau d’Ane” in prose and an anonymous chapbook version of “Grisélidis” from 1864. Both are briefly introduced and annotated.

The introduction and the notes for each tale give a historical account of the creation of Perrault’s fairy tales and his possible sources and have the merit of giving a broad overview of the scholarship dating back to the nineteenth century. However, in both cases the editor stays primarily confined to 1980s French scholarship and excludes almost entirely the cutting edge and substantial research that has been done since the 1990s in North America on

the fairy-tale genre in Europe. Because Gheeraert relies heavily on the theses of French scholars such as Marc Soriano, Paul Delarue, and an early Jacques Barchilon, his arguments are unconvincing, for they lack an entire set of new data about Perrault's sources, the relationship he entertained with his fellow female authors, and the two-century-long polemic on his potential inspiration and plagiarism from literature and folklore. Besides Gheeraert's acknowledgment that Perrault was only a small part of the genre's creation (in itself an adventurous thesis for a French scholar), his conclusions are unoriginal and offer little new information for a North American scholar of seventeenth-century French fairy tales.

Disregarding the introduction, parts of the notes, and the bibliography, this edition of the *Contes* is nevertheless valuable to anyone who wants to study or simply read Perrault's contribution to the early modern fairy-tale genre. The fact that the entirety of Perrault's work with fairy tales is unified under one cover, with the addition of a significant collection of contemporary texts that illustrate its creation, is remarkable. The volume is richly annotated, but one can only hope that if there is a second edition, Gheeraert will take the time to research the North American scholarship before making any assumptions.

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***The Golden Age of Folk and Fairy Tales: From the Brothers Grimm to Andrew Lang.*** Edited by Jack Zipes. Indianapolis: Hackett, 2013. 714 pp.

It is somewhat surprising that a collection of fairy tales with the scope of *The Golden Age of Folk and Fairy Tales: From the Brothers Grimm to Andrew Lang* has not appeared until now. The nineteenth century was truly the "golden age," as Jack Zipes dubs it (xvii), of the fairy tale. The form was at its peak of popularity and interest and, spurred on by the somewhat erroneous idea that such tales were quickly disappearing from contemporary life, collection was at an all-time high. Although anthologies of Victorian reworkings of fairy tales exist—see, for example, Michael Patrick Hearn's *Victorian Fairy Tale Book* (1988), Zipes's own *Victorian Fairy Tales: The Revolt of the Fairies and Elves* (1989), and the more recent *Victorian Fairy Tales*, edited by Michael Newton (2014)—a collection dedicated to the variety of traditional oral tales collected across Europe during the period is a welcome addition to fairy-tale scholarship. Those with a particular interest in the early attempts at what is now considered the heart of the discipline of folklore will be delighted by what Zipes has gathered.

More specifically, the tales range from 1812 to 1919, though only seven tales after 1899 appear. The stories are divided by ATU numbers into eighteen

different categories that contain the most well-known tales, including “Hansel and Gretel” (ATU 327A), “Sleeping Beauty” (ATU 410), and “Cinderella” (ATU 510A). Tales appear from countries we have come to expect to be represented in fairy-tale collections—Germany, Italy, and France—but the collection also includes tales from Hungary, Portugal, Poland, and several other European countries not as well represented in collections printed in English. Each category has at least seven tales, often more, and Zipes provides each with a concise but helpful introduction that describes the “general format” (179) of the tale type and an overview of its history. The tales themselves are annotated, always including the precise nineteenth-century (or, as noted for the later few tales, twentieth-century) source in which the text was found. Every category begins with the earliest Grimm version of the text and, if possible, a later version or two from the brothers as well. Also included in the book is a large variety of less familiar versions of tales, including several by Laura Gonzenbach and Giuseppe Pitrè, both of whom Zipes first translated relatively recently in *Beautiful Angiola: The Lost Sicilian Folk and Fairy Tales of Laura Gonzenbach* (2003) and *The Collected Sicilian Folk and Fairy Tales of Giuseppe Pitrè* (2008), respectively. I was excited to discover many tales and tellers I had never come across before—indeed, it is claimed that more than a few texts appear here in English for the first time, though which titles specifically are curiously not indicated. Tales previously unfamiliar to me, however, include Theodor Vernaleken’s “The Release from the Enchanted Sleep” (placed with the “Sleeping Beauty” tales but interestingly full of details from other tale types as well) and Ernst Ludwig Rochholz’s “Death of the Seven Dwarfs” (an odd “Snow White” [ATU 709] in which seven dwarfs are killed for housing a peasant girl presumed to be their mistress).

Although the organizational tactic that privileges the Grimms reveals certain interpretational biases on Zipes’s part regarding the Grimms’ position as inspiration for the rest of fairy-tale collection in Europe, Zipes makes a strong case for this decision in his introduction by arguing that, although “the Grimms were not the first scholars to turn their attention to folk tales,” they “played a significant part in a widespread cultural trend and set high standards for collecting folk tales that marked the work of most European and American folklorists up through the twentieth century” (xvii), facts that few would deny. The text also contains an in-depth introduction by Zipes that mainly covers the reasons behind the Grimms’ study and collection of German fairy tales, their subsequent editing of their collection, and the impact that collection had throughout Europe. He then moves on to discuss the collection of folklore more broadly as a “kind of social and political act” rooted in romantic nationalism (xxx–xxxii) but points out, echoing Johannes Bolte and Georg Polívka, that these tale types

cannot “be defined, studied, and interpreted solely within a particular cultural heritage” because they “could be found throughout Europe and may have come from other regions of the world” (xxxii). Thus this collection is meant to “demonstrate how widespread and diverse these tales were in nineteenth-century Europe” (xxxv), while still acknowledging the profound impact of the Grimms.

The book has an extensive bibliography, which by itself is an enormous contribution to nineteenth-century fairy-tale scholarship, and, helpfully, a section with short biographies of the contributing collectors. Although I do think that the source countries of the oral tales could have been more clearly marked in the text, the combination of this list and the source annotations do make the home countries of specific versions relatively easy to figure out. The illustrations, one for each tale type represented, were done by art students at Anglia Ruskin University and often offer interesting insights into the tales. The wide range of artistic styles represented is also notable and many of the pieces are simply beautiful, inspired work. Three images stand out in particular: “The Maiden in the Tower” (ATU 310) by Esther Cooper-Wood, “The Search for the Lost Husband” (ATU 425) by Simona Ciralo (which cleverly includes a rough sketch of the eighteenth-century statue *Psyche Revived by Cupid’s Kiss* by Antonio Canova as a painting in the background), and “Cinderella” by Dylan Giles.

*The Golden Age of Folk and Fairy Tales* fills a neglected gap by gathering the brightest examples of oral fairy-tale collection in its golden age. Such a text aids immeasurably in the work of scholars, like myself, who are interested in both folklore and the nineteenth century but is highly recommended for anyone fascinated by the fairy-tale form and its history.

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***Long, Long Tales from the Russian North.*** Translated and edited by Jack V. Haney. Jackson: University Press of Mississippi, 2013. 298 pp.

Fans of Russian fairy tales will want to add *Long, Long Tales from the Russian North* to their shelves, as it contains material that has been translated into English for the first time. It is light on critical content but hefty on tale material, with the shortest of the seventeen tales extending eleven pages. Although the collection is undoubtedly complete in the sense that it contains enough tales to satisfy the hungriest narrative scholar, it felt unbalanced in a handful of other ways that I noticed.

The introduction contains useful material, such as notes on cultural context (the tales being collected in Russian Karelia), biographical information on the narrators (all men), and distinctions between typical Russian wonder tales

(*skazki*) and these *dolgie skazki*, which Jack V. Haney translates as “serial tales.” Of note to scholars rather than laypeople, Haney includes some ruminations on how these tales adhere to Vladimir Propp’s structure. Specifically, many of the tales include Propp’s functions in their usual order, sometimes with replication or tripling. For instance, in “Elena the Beautiful,” the hero Ivan violates an interdiction and loses his wife. He goes on a quest to find her, receiving aid from multiple donor figures. When he finds Father Eagle and enlists his help, Ivan must throw a sword and make it stay aloft for at least six hours. After Ivan works for Father Eagle for (of course) three consecutive years, trying the sword tossing test at the end of each year, he manages this feat, and goes on to defeat Koshchei and win back his wife. Haney also notes some of the intertextual connections with other Russian tales (such as the prominence of Koshchei as a villain and the perplexing absence of Baba Yaga).

The tales themselves are entertaining and, as promised, lengthy: the longest, “The Airplane (How an Airplane in a Room Carried Off the Tsar’s Son),” clocks in at 28 pages. Many elements of epic folk narrative appear in these tales, such as tripling and the intensification of each enemy or quest. Other established folk narrative themes include unfaithful servants or brothers, the youngest son always being the strongest and/or the best, and miraculous resurrections from death. The tale types appearing here include well-known international types, such as animal bride tales (ATU 402) and dragon slayer tales (ATU 300 and 301), populated by Russian characters (e.g., firebirds, tsars, villains with hearts stored in eggs, and talking horses). These are all familiar motifs to those who have read Alexander Afanasyev’s canonical Russian tales, and a handful of tropes from Afanasyev’s bawdy tales also appear here, though they are not highlighted (such as nonmonogamy, with some heroes spending their nights “sleeping” with multiple women in a row). Colorful conventions of folk narrative appear in the characters’ speech patterns too, such as when this donor figure advises the hero:

Listen, Ivan Tsarevich, I’m going to give you my very own horse, one that neither a bullet can touch nor fire burn. This horse won’t drown in water and won’t burn in fire. And he will get you to Koshchei the Deathless himself. And in addition, I’m giving you my sword. And when you gallop up to Koshchei the Deathless, he will become furious with you and say, “Who are you, young man?” And you answer him, “Do you remember how once you sealed me up in a nutshell and threw me into the open steppe?” (“Elena the Beautiful,” 31)

With their formulaic language, their feats of superhuman strength, and their comfortably recognizable plots, it is no wonder that these tales were popular entertainment.

However, as a feminist scholar, I have some concerns about this book. All the narrators are men, and so I was not surprised to see that all the tale protagonists are male, but I felt that Haney could have done a better job of accounting for the gender imbalances of the tales (is this characteristic of Russian serial tales as a whole? of tales of this region? of the collecting era?). Even at the structural level, women's roles are negated: the fifth tale, "Shkip," opens with a sister who must escape her brother's incestuous desire for her (and when she later has a son, the son becomes the tale's protagonist). Yet at the tale's end, Haney identifies it as ATU 516 (the petrified friend), neglecting the fact that ATU 510B (unnatural love) or a related incest-averted tale type with a female protagonist might also deserve mention here. I was also surprised to see Haney uncritically citing Jonathan Gottschall (*Literature, Science, and a New Humanities*, 2008) in his introduction to make a point about attractiveness in these tales, given Gottschall's ambivalent reception in folk narrative studies.

Further, in the tales women barely rank treatment as plot points. Many folktales and fairy tales feature flat characters, of course, but this is mitigated in other collections by presenting a balance of tales with protagonists of each gender, so that we get more fleshed-out characters alternating with the less fleshed-out ones. Not so in these tales, where there are also more instances of violence woven in with less agency: women are cast out naked for being pregnant (257), choked to make them acquiesce (218), and torn in half in their wedding beds (87). They are all beautiful, of course, as Haney notes in his introduction, but they have little authority, and they are usually acted on, in varying degrees of force. How much of this trend is typical of fairy tales as a whole or is unique to this body of tales is an intriguing question.

As a translation of tales not yet seen in English and as a representation of a wonder tale subgenre that has not seen much critical work yet, *Long, Long Tales from the Russian North* is an outstanding collection of texts. I would have liked to see more analysis of these tales, either included in the introduction or woven into the endnotes. I also remain curious whether publications heralding the importance of new translations of Russian women's folk narrative are forthcoming or not: was anyone collecting these texts, translating them, publishing them? Or is the Russian serial tale yet another male-dominated genre? Hopefully future scholarship will tell.

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***Channeling Wonder: Fairy Tales on Television.*** Edited by Pauline Greenhill and Jill Terry Rudy. Detroit: Wayne State University Press, 2014. 450 pp.

As a communication scholar who sometimes dabbles in fairy tales, I was thrilled with the opportunity to review *Channeling Wonder*. The introduction

notes that this book is the first critical collection that specifically examines “how television channels the wonder of fairy tales” and the “increasing role of other mediated forms such as websites in the distribution, textualization, performance, and reception of traditional and literary tales on TV” (5). These essays provide international (though largely Western) perspectives of stories that are highly familiar and ask readers to look beyond the pleasure found in watching the boob tube toward a more nuanced and critical understanding of the functionality of fairy tales. The book could be an ideal pedagogical companion in teaching the long-reaching effects of these stories.

The text is split into four analysis sections and one section devoted to teleography. The introduction is thorough, covering earlier-trod scholarly ground pertaining to the interactivity of fairy tales and TV. The editors wisely include a discussion of the dissension in folklorists’ ranks concerning whether or not the medium is the enemy and/or the death knell of the traditional folktale. The analysis chapters, which are frequently pointed to in the introduction beyond the obligatory chapter recaps, embrace TV as the conduit through which the stories are communicated. I appreciated this as a primer, but the editors and contributors clearly took some things for granted, specifically the inclusion of largely unexplained folklorist lingo, for example, *märchen* and the ATU index. For my taste, the footnotes do not quite convey their importance, and for the uninitiated reader, this might give the impression that the text as a whole is perhaps too specific for more general media studies purposes.

Part I (“For and About Kids and Adults”) “underline[s] how television’s time segmentation, as well as its ideology, presumes specific age groups as audiences” (18). The chapters in this section appear to mark the progression of who televised fairy tales are marketed for, beginning with young children, transitioning to young adults, and finally moving toward an adult viewership. Each essay addresses how both children and adults pick up on the repetitive cues in retelling fairy tales that solidify the conventions for the stories, and more important, when those conventions are purposefully manipulated to produce different meanings for stories. Rudy’s wonderfully dense essay, “Things Jim Henson Showed Us: Intermediality and the Artistic Making of *Jim Henson’s The Story Teller*,” deeply examines the interworkings of spoken speech, sounds, and visual effects as components that ultimately broaden the experience the viewer has while watching *The Story Teller* in ways far beyond the capabilities of the printed or read verbatim tale.

The chapters in Part II (“Masculinities and/or Femininities”) scrutinize interpretations of sex and gender through both textual analysis and real-world examples. The four essays directly use “Cinderella” or “Sleeping Beauty” as the stepping stones to engage sex and gender problematics and politics. Particularly, each essay discusses how these two staple tales can be

reimagined and reinterpreted to produce a potentially more empowered, agency-oriented experience for viewers. This part also significantly includes two essays that focus on non-Western, Japanese texts—Christie Barber’s “Appearance Does Not Make the Man: Masculinities in Japanese Television Retellings of ‘Cinderella’” and Kirstian Lezubski’s “The Power to Revolutionize the World, or Absolute Gender Apocalypse? Queering the New Fairy-Tale Feminine in *Revolutionary Girl Utena*.” These two essays specifically tackle masculinities and queer identities, subjects that are largely absent from the other chapters that also examine gender, making them valuable additions to the book.

Part III (“Beastly Humans”) focuses around texts “that arguably operate on the edge—if not directly in the middle—of the horror genre” (19). Each essay troubles traditional notions of monstrosity and the ways tales are sometimes adapted to interpret and explore the darker themes more in keeping with “original” texts. Shuli Barzilai’s exceptional essay analyzes the French TV movie *Bluebeard* (2009); the analysis of the movie’s diegesis with the stories of Judith and Holofernes and Salome and John the Baptist is intriguing and well crafted. In addition, this is the one chapter where the embedded photos make the most sense and truly add to a better understanding of the author’s arguments.

The last analysis section, Part IV (“Fairy Tales Are Real! Reality TV, Fairy-Tale Reality, Commerce, and Discourse”), looks at the tensions between magic and realism in texts and how general understanding of fairy-tale tropes is interpreted and co-opted by corporations and people in other mediated formats, such as Facebook. Linda J. Lee’s essay delves into reality TV, specifically the shows *Extreme Makeover: Home Edition* and *The Bachelor*. The genre’s highly constructive nature often depends on fairy-tale themes and “textures” in order to “magically” produce the narrative (280). Rather than focusing on one-for-one correlations of character archetypes and plotlines, Lee explains that the connections are more nuanced, which differs from other applications of fairy tales to popular culture texts.

Part V (“Fairy-Tale Teleography”) is preceded by Kendra Magnus-Johnston’s critical introduction. She says, “I describe attempting to compile a fairy tale-themed television archive as an arduous, quixotic endeavor. It is arduous because the task is both interminable and limitless; . . . The project is quixotic because despite the many, many problems of crafting it, I retain the excessively romantic position that a fairy-tale teleography is a wondrous idea” (365). I agree with her on both counts. The well-organized lists that follow the essay are filled with possibilities for researching scholars and students who are studying fairy tales at the behest of professors. What is printed here will no doubt be updated in subsequent editions, further extending the usefulness of the text as a whole.

In general, the chapters in *Channeling Wonder* are excellent, inviting the reader to deeply consider fairy tales' longevity and how TV has fostered and irrevocably changed them. As the first of its kind, the book could well become, dare I say, the first pebble in the trail to other texts that give mediated folktales the critical scrutiny they deserve. It is clear that new generations of scholars are deeply invested in the medium for its pleasure and its academic potential. I agree with Jack Zipes, who is cited in nearly every essay, when he writes in a book blurb, "This is a pioneer book, and I hope the beginning of more fruitful analyses to come."

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***The Disney Middle Ages: A Fairy-Tale and Fantasy Past.*** Edited by Tison Pugh and Susan Aronstein. New York: Palgrave Macmillan, 2012. 283 pp.

*The Disney Middle Ages: A Fairy-Tale and Fantasy Past*, a volume in the New Middle Ages series of criticism, is an uneven but overall thought-provoking collection of essays that examines the conjunction between Disney and medievalism from several angles. One major strength of the collection is that it does not concentrate wholly on the most expected angle, the Disney princess phenomenon. However, this strength is simultaneously a weakness, because the most problematic chapters here seem to be trying too hard to discuss anything but princesses, in the process shoehorning Disney's properties into "medieval" topics that do not entirely fit them.

The book is divided into three theme-based sections. The first deals with the Disney theme parks, the second with a number of nonprincess films and their approaches to history, and the third with the figure of the Disney princess. Part I is the shortest, containing only three chapters, all quite strong. Stephen Yandell examines the layout and mapping of the theme parks in light of the properties of the Hereford T-O map. At times, the argument seems to be a stretch, but it is ultimately convincing in its discussion of how the maps function to create control out of chaos, writing a "perfect" story meant to obscure an imperfect world while simultaneously drawing attention to the "forbidden" areas of the park by obscuring their content. Yandell does, however, skim over certain issues—such as his Christ/Mickey Mouse parallel—that threaten to complicate his thesis. Martha Bayless's "Disney's Castles and the Work of the Medieval in the Magic Kingdom" is more complex in its approach, offering an exploration of the provenance of Disney's castles by way of King Ludwig II of Bavaria's fairy-tale castles while also illustrating the parallels between the physical function of the theme-park castle and the social function of the princess-as-cultural-regulator. Bayless does not take the easy route of outright condemning Disney's approach, instead admitting that the celebration

of the possibilities of domestic spaces does not have to be negative. In the final essay in this section, Susan Aronstein looks at Disney's parks through the idea of pilgrimage. She uses pilgrimage as a touchstone in a deeply interesting comparison of the original Disneyland to its current incarnation, where the impetus has shifted away from the construction of a social narrative meant to turn Americans into good citizens with clearly defined social roles and toward the glorification of consumerism by means of entertainment. Altogether, Part I holds together well.

Part II is much less successful. Of the five chapters here, three need substantial work, though their subject matter initially seems promising. Paul Sturtevant's examination of how young British people perceive Disney's portrayal of the Middle Ages and Kevin J. Harty's look at Disney's treatment of the Robin Hood legend have similar problems. Sturtevant presents strong data but derives from it only the pedestrian assertion that children are influenced by what they see in films, and Harty's essay consists of little more than mildly analytical plot summary designed to argue simply that Disney tends to go the safe route. Erin Felicia Labbie's chapter, "The Sorcerer's Apprentice: Animation and Alchemy in Disney's Medievalism," has the opposite problem; Labbie's scattered comparison of how Disney uses "The Sorcerer's Apprentice" in *Fantasia* (1940) and *Fantasia 2000* (1999) ends up obscuring her ultimate point. The other two essays are stronger. Although Rob Gossedge's "*The Sword in the Stone*: American *Translatio* and Disney's Antimedievalism" is also rather scattered, Gossedge makes some telling points about the American relationship to the Arthur myth and includes an excellent close comparison of the film with T. H. White's *Sword in the Stone* (1938). Part II ends on a high note with Amy Foster's analysis of the *Man in Space* TV trilogy (launched in 1955) and *Unidentified Flying Oddball* (1979), which centers on the idea that the Disney films tend to rewrite both the past and the future to make them conform to the American view of the present.

Part III is the most predictable in its subject matter, as all of its five chapters deal with Disney princesses. However, perhaps because of the familiarity of this theme, the authors tend to concentrate less on summary and explanation and more on analysis. Angles range from Clare Bradford's general approach, in which she examines the Disney princess phenomenon as a whole and posits that the regressive framing of the Middle Ages in the films acts to shore up the presentation of a progressive American present, to Maria Sachiko Cecire's specific close reading of *Enchanted* (2007) and its construction of a new model of princess within the preexisting patriarchal model. Both Bradford and Cecire take nuanced approaches that avoid easy conclusions. Ilan Mitchell-Smith's "United Princesses of America: Ethnic Diversity and Cultural Purity in Disney's Medieval Past," though equally involved in its

exploration of how Disney's "ethnic" princesses tend to represent a negative ethnic past, does avoid some of the complexities of the issue through careful evidence selection. Kathleen Coyne Kelly's look at nature in *Snow White* (1937) and *Sleeping Beauty* (1959) works well but seems less connected to medievalism than its title implies; Allison Craven's "Esmeralda of Notre-Dame: The Gypsy in Medieval View from Hugo to Disney" is more about Victor Hugo's story as a whole than it is about Esmeralda, but it provides a series of character studies that ultimately hint at the implication that Quasimodo is the real "heroine" of the Disney film.

As a whole, *The Disney Middle Ages* offers several new spins on Disney through a concentration on its approach to the Middle Ages or, more pertinently, its approach to the ideas that twentieth- and twenty-first-century American society has had about the Middle Ages. Where it fails, it does so because the contributors seem to be trying too hard to cram their subject matter into the book's overarching topic. Where it succeeds, it provides food for thought and a nicely nuanced look at Disney's inspiration, influence, and effects.

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***Entranced by Story: Brain, Tale, and Teller from Infancy to Old Age.*** By Hugh Crago. New York: Routledge, 2014. 269 pp.

*Entranced by Story* is a fascinating account of the evolution of the storytelling brain in its seven developmental stages: early childhood, preschool childhood, middle childhood, adolescence, young adulthood, maturity, and old age. Because most chapters concern stories we tell or read between childhood and young adolescence, it would seem that Hugh Crago's argument is of particular relevance to students of children's literature. The overall focus, however, makes this book eye-opening to anyone interested in how stories engage real readers.

Crago's premise is that the structure of the human brain explains surprisingly many aspects of the literary experience. The key lies in grasping the interaction of the two hemispheres and the relationship among the three layers of the brain, which perceive and represent the world in fundamentally different ways. Crago coins the term *Old Brain* to describe the archaic functions of our prehuman brains mediated mostly by the right hemisphere as they operate *as* and *in* stories. *New Brain*, in turn, is his term for the more detached and self-conscious experience of the world—and narrative—offered by the cortex and mediated predominantly by the left hemisphere. This framework of Old and New Brains in extremely complex interaction is the lens that Crago applies to examine the stories we are attracted to at different stages of our lives.

Chapter 1 looks at songstries and narratives composed by 2- to 4-year-olds, presenting them as quintessential Old Brain creations: concerned with the here and now, external actions, repetition, and formulas. Chapter 2 moves to stories that attract preschoolers, in which 4- to 5-year-olds begin to grapple with existential threats but remain dominated by Old Brain patterns. By middle childhood, the focus of Chapter 3, 7- to 9-year-olds have already made the Piagetan shift to the standards of realism, but the most appealing stories for this age group either describe “places of greater safety” (88) or offer what Crago calls “outlift”—the experience of being ‘taken out of oneself’ . . . into something strange, intense, and gratifying” (86). In Chapter 4 Crago deals with the special affinity between adolescence and romance—both as a search for love but also as a quest for the meaning of one’s life. The stories of young adulthood, examined in Chapter 5, reflect “the ebullience, the optimism, and the self confidence of young adulthood” (121). It is during this period that the New Brain finally comes into its own, so paradoxically young adults are also drawn to stories where wrongs are *not* righted and dreams do *not* come true. Chapter 6 deals with stories we create in midlife, as we are pulled back into our own pasts to recreate our own, “wish-we-had” childhoods. Chapter 7, finally, deals with storytelling in old age, when even mentally healthy people are drawn toward stories “like the Old-Brain-dominated narratives of early childhood” (192). This trajectory of the rise and fall of our storytelling capacities implies that we start with Old Brain narratives, develop the ability to enjoy New Brain narratives in young adulthood—when our cognitive and physical powers are at their peak—and then regress into Old Brain patterns again.

Why is the Old Brain so dominant in the field of stories? Crago’s answer is that entranced reading—like its flip side, inspired writing—is essentially an Old Brain phenomenon that sweeps us into something bigger than we are. Our brains are hardwired for story-generated experiences of “immersion in a dramatic, significant present-ness” (222), and this immersion, according to Crago, can best be experienced through traditional tales. In his 2003 “What Is a Fairy Tale?” Crago asserted that the genre works through its *effect* and posited a close match between the fairy-tale consciousness and the level of consciousness displayed by children in Piaget’s pre-operational stage. In *Entranced by Story*, especially Chapters 1 to 3, he expands this claim, suggesting that older children’s and adult’s enjoyment of fairy tales is a function of their resonance with our Old Brain emotional logic, which understands the plot “not as events, but as *possibilities*” (48). Folktales and fairy tales are structurally “Old Brain narratives” (70) in the same way we are, at heart, Old Brain-dominated creatures. Although these tales sometimes jar with our ideas of rationality, they affect us so powerfully because even “while we *think* we are reading about someone else, to the Old Brain, we are reading about *ourselves*” (153).

This absolutely original book is worth careful study, but it also raises unanswerable questions. For example, Crago deals predominantly with *inspired writing*, explaining it as an “onrush” phenomenon channeled through the Old Brain. But he spends much less time on *professional writing*—creative or academic—as a frustrating process of endless revisions that runs on New Brain steam. Likewise, his focus on Old Brain–fueled *entranced reading* leaves little space for discussion of a New Brain activity called *avid reading*: reading widely, experimentally, and also for knowledge—as all academics do. Avid reading is not entranced reading: we do not identify with characters and are not swept into their worlds. In fact, the whole pleasure of such reading—including the possibility of developing empathy for others who are *not* like us—rests on that sense of reflective distance that only the New Brain can offer. This is also true of avid reading of nonfiction, which is reading for thought-provoking ideas. Even though I tremendously enjoyed Crago’s book, I read it with my New Brain. I wished Crago would have spent a bit more time explaining how our New Brain capacities contribute to the pleasure of reading. There are a few other places where the questions Crago raises are not answered, but even with these gaps, his book carries all the markers of a true classic. It is indispensable reading to anyone interested in why we are so hooked on stories and how stories make us human.

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***Fairy Tales with a Black Consciousness: Essays on Adaptations of Familiar Stories.*** Edited by Vivian Yenika-Agbaw, Ruth McKoy Lowery, and Laretta Henderson. Jefferson, NC: McFarland, 2013. 235 pp.

The study of folklore has always been both local and global, intensely focused on a single culture yet also deeply engaged with what goes on in the world at large. In many ways, anthropologists modeled how to access the local, traveling to remote regions, learning languages, and setting up camp in the cultures they study. And, like Claude Lévi-Strauss, they also put the local in conversation with the global as a way of understanding the culturally specific. But there is also something to be said for scholars who labor in libraries and archives, digging into narratives and excavating information from them. After all, Freud wrote one of the great landmarks of anthropological research, *Totem and Taboo* (1913), without ever venturing from his desk.

These days, scholars in the field of fairy-tale studies have been less invested in fieldwork than in literary and cultural studies. When Bruno Bettelheim argued for the revival of fairy tales in *The Uses of Enchantment* in 1976, scholars were drawn into the orbit of the agenda he set, studying the magic, mystery, and violence of tales in the European canon. Given Bettelheim’s

orthodox Freudian readings of fairy tales, there was much to challenge and contest. Since then, there has been a powerful reorientation of the field toward multiple issues, ranging from the sexual politics of fairy-tale stereotypes to the cultural politics of fairy-tale adaptations. Yet the canon interrogated has remained fiercely Eurocentric, despite some efforts to expand the discipline into new areas of the world and to reach out to colleagues across geographic and disciplinary borders.

The editors of *Fairy Tales with a Black Consciousness* approach their work with the recognition that race has not occupied center stage in the study of fairy tales and children's literature. They are also keenly aware that cultures which preserve their poetry in oral traditions have been excluded from the canon, nowhere more flagrantly perhaps than in the case of African American folklore and the lore of African cultures. Multiculturalism often comes, at least in schools, in the form of celebrating ethnic food, song, and dances, with the result that children in those classrooms begin to see two camps of people: "those whose culture is alien and weird and those whose culture is familiar and superior" (7). In thirteen essays, the contributors seek to show how Blackness is represented in fairy tales and to identify stories that encode Afrocentric ways of experiencing and knowing.

Black consciousness manifests itself in a range of ways. One set of essays ("Constructing Race in Traditional European Tales," "Pinkney's Aesop Fable," and "Old Tales in New Clothing") takes up attempts, failed and successful, to bring diversity to books for children. Jerry Pinkney, for example, unsettles race, class, and gender by taking familiar stories such as "Little Red Riding Hood" or "The Nightingale" and hitting the refresh button with illustrations that give us characters with racial backgrounds that run counter to our expectations. In his award-winning *The Lion and the Mouse* (2009), he chooses Tanzania as a setting and raises questions about our ecosystem, turning the story into an allegory about a larger struggle on a global level. On the other hand, Rachel Isadora's work is condemned by Vivian Yenika-Agbaw and Laura Anne Hudock for "peddling" an "exotic image" of Africa to her audiences and for exploiting the continent and its people in opportunistic ways (45). And Tyler Scott Smith similarly condemns Marilyn Shearer for failing to explore the full cultural implications of recasting Snow White as an African princess and producing a text that "falls short of being an important vehicle of inclusionary multicultural practices" (198).

We often forget that tales like "Little Red Riding Hood" and "Cinderella" are part of a global narrative tradition. Black Cinderella stories are not at all rare, and Deborah L. Thompson's inventory of variants is compelling, reminding us of the many missed opportunities to shake off the dominant Disney image of a blue-eyed, fair-haired young woman. Dianne Johnson similarly

argues for a more capacious understanding of “Cinderella” and makes the case for including Joyce Carol Thomas’s *When the Nightingale Sings* (1994) in the canon. Through a postcolonial reading, Barbara A. Lehman discovers in *Pretty Salma* (2006), a variant of “Little Red Riding Hood,” themes of “dominance and resistance, naïveté and cleverness, obedience and independence, and wildness and civilization” (170).

A trio of essays takes up syncretic storytelling in the Caribbean and Latin America, with a body of narratives made up of African, European, and Indigenous lore. Richard Dorson asked many years ago (“A Theory for American Folklore,” 1971), “One question that has always intrigued me is what happens to demonic beings when immigrants move from their homelands? Irish-Americans remember the fairies, Norwegian-Americans the nisser, Greek-Americans the vrykólakas.” Ruth McKoy Lowery, Dellita L. Martin-Ogunsola, and Nancy D. Tolson find answers in the creolized narratives constructed by a multiplicity of New World identities. In a related essay, Katharine Capshaw Smith brilliantly analyzes the Caribbean immigrant experience in Colin Bootman’s *Steel Pan Man of Harlem* (2009) through the lens of Svetlana Boym’s distinction between restorative nostalgia and reflective nostalgia.

Richard M. Breaux uses a broad brush to look at Black animated fairy tales, taking us from Disney’s offensive *Coal Black and de Sebben Dwarfs* (1943) to more enlightened productions, all the while noting how much of African and African American lore has remained “untapped, untouched, and underutilized” (183). Laretta Henderson’s essay on Black aesthetics in African American fairy tales indirectly makes the same point as she analyzes a shockingly small corpus of stories that engage with the African American experience.

What all these essays make clear, in the aggregate, is the need to move African and African American lore from the periphery to the center, to make visible and available rich storytelling traditions that have been forgotten, suppressed, and repressed in part because they did not take hold in print cultures, in part because of their associations with slavery and lack of formal education, and in part because reviving them seemed too close to the kind of literary minstrelsy practiced by Joel Chandler Harris. This volume challenges us to reclaim those traditions—to continue the work of Richard Dorson, William Bascom, Langston Hughes, Roger Abrahams, Virginia Hamilton, and other folklorists and collectors, making the lore of times past and the wisdom of ancestors available to future generations as a source of knowledge, pride, and inspiration.

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*Film and Fairy Tales: The Birth of Modern Fantasy.* By Kristian Moen. London: I. B. Taurus, 2013. 279 pp.

Kristian Moen's fascinating book provides a worthy addition to the growing number of publications investigating the convergence of fairy tales and cinema. As a film historian interested in the relationship between early cinema and modernity, Moen draws his fairy-tale framework from Jack Zipes and Marina Warner and infuses it with theory from film scholars such as Miriam Hansen and Vachel Lindsay. A refreshing archival contribution to fairy-tale studies, the book is tightly knit, innovative, and well researched and provides a historical context for thinking about a wide expanse of fairy-tale films.

Moen focuses on the earliest years of cinematic production, 1900 through 1940, to draw conclusions about the very foundations of the medium. He argues that cinema's hybridity and intermedial tactics were mobilized in the earliest adaptations of fairy tales, rendering filmgoing even more fantastic. With a focus on the formal mechanics of early film, Moen does not simply argue that "cinema made fairy tales modern" (xiii); he proposes that the medium expanded fairy tales' association with transformation, which helped a viewing public negotiate and contend with modernity.

Apart from the introduction and afterword, *Film and Fairy Tales* is divided into six chronological essays. The first chapter chronicles the popular rise of the *féerie*, late nineteenth-century French theatrical productions that merged spectacle and technology and predated the visual marvel of early cinema. When Moen contextualizes the *féerie* within its contemporary reception by noted dramatist and critic Théophile Gautier, it quickly becomes apparent that Moen's principal focus on form over narrative adaptation is influenced by Gautier's own exaltation of the *féerie*'s technical feats of transformation. This restriction to form, however, means that most of Moen's examples are related to the fairy-tale genre only through their shared etymology and general emphasis on transformation. He outlines a more precise connection in the second chapter. Tracing the influence of the *féerie* through Georges Méliès's early work, Moen explores how the substitution splice technique in films like *Cinderella* (1899), *Bluebeard* (1901), and *Kingdom of the Fairies* (1903) built on the *féerie*'s technical feats and stood as a metaphor for the chaotic transformation that marked early modernity.

The third chapter draws on contemporary critical, news, and fan publications to demonstrate that fairy-tale motifs of transformation were integral to the development of early cinema. Through the critical work of Lindsay, Hugo Münsterberg, and Émile Vuillermoz, Moen argues that *The Blue Bird* (1918) used aesthetics from the modernist tradition alongside its scenes of transformation to create an intermedial cinema fantasy through which the public could begin to grapple with modernity.

Chapter 4 presents Moen's more compelling observations: that the rhetoric of celebrity culture and film promotion in the early 1900s utilized fairy-tale tropes to capture consumers' imagination. Through Mary Pickford's roles in such films as *Cinderella* (1914) and *The Little Princess* (1917), Moen illustrates that by reinforcing nostalgic ideals of femininity on-screen, Pickford assuaged pervasive concerns about modern femininity. Moen also points to the discourses of stardom surrounding Marguerite Clark as support.

Chapter 5 covers the presentation of fantasy, masculinity, and consumerism in *The Thief of Bagdad* (1924). Reviewing Douglas Fairbanks's role and the film's framing narratives, Moen pinpoints how the film's promotion, presentation, and press coverage focused on fairy-tale elements. The film capitalized on a burgeoning consumer culture while also imbuing the cinema-going experience with fantastic characteristics, influencing films of the era to emphasize spectacle over narrative and wonder over morality. Moen's coverage of paratextual elements in this chapter is exceptional; he illustrates how the film's exhibition enhanced its romantic, exotic, and fantastic elements alongside the gendered rhetoric manifest in the popular press.

In Chapter 6 Moen presents a close reading of Disney's *Snow White* (1937), arguing that the film limited its fantastic marvels in an effort to present fairy tales as stable, timeless, and invaluable. At least a third of the chapter teases out the antiquated book that serves as the narrative introduction to *Snow White* and that, according to Moen, fosters associations as varied as artisanal production (paradoxically, considering the mass production inherent in Disney's enterprise), stability, and comfort. He also draws attention to the parallels to modern advertising in the disguised peddler and the vision that attracts the prince to Snow White, tantamount, he says, to a mannequin in a display case. Moen concludes by looking at *The Good Fairy* (1935), *Midnight* (1939), and *Bluebeard's Eighth Wife* (1938) as counterpoints to the other films in the book, proposing that these and other films from the 1930s and 1940s treated prescriptive fantasies as oppressive, using reflexivity and irony to mock the conditions for transformation and the cliché of wealth typical in fairy tales.

The short Afterword fast-forwards through the latter half of the twentieth century to present some recent films as representative examples of a wider expanse of recent fairy-tale blockbusters. According to Moen, *Sleepy Hollow* (1999), *Shrek 2* (2004), and the *Harry Potter* films continue to reflect the social and technological context of film-going and use fantasy to navigate modernity. Although these brief examinations are intriguing and hold remarkable promise, particularly Moen's connections between the cinematically centered intertextual reference points and the cinematic technological touchstones offered in each film, it is challenging to enjoy this chapter, given the relatively short-shrift elaboration offered.

Moen's book is a worthwhile read for any scholar seriously interested in fairy-tale cinema. Moen's keen focus on scene-level analysis, shooting techniques, and the nuances of cinematic paratexts presents an exemplary archival and textual analysis. Unlike many other works investigating cinematic fairy-tale adaptations, Moen's approach is first and foremost that of a film scholar, with attention devoted to both sociohistorical and technological details. At times this limits his scope; the book as a whole would benefit from its contextualization within contemporaneous fairy-tale scholarship in addition to its focus on early film criticism. In addition, its fixation on European and American film history raises the question of whether Moen's thesis applies to adaptations from outside the West. Nonetheless, as a historical overview of some of the most important techniques and practices in early fairy-tale filmmaking, *Film and Fairy Tales* provides an essential background for scholars conducting research on cinematic fairy tales.

*Kendra Magnus-Johnston and Kirstian Lezubski*  
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***Grimm Legacies: The Magic Spell of the Grimms' Folk and Fairy Tales.*** By Jack Zipes. Princeton, NJ: Princeton University Press, 2015. 267 pp.

*Grimm Legacies* is a must read for anyone with a sincere interest in the lives of the Brothers Grimm and fairy-tale scholarship. Internationally renowned expert and esteemed fairy-tale guru Jack Zipes explores seminal questions in his erudite work, such as "What is legacy, and what was the corpus of folk and fairy tales that the Brothers Grimm passed on to the German people? Why have the Grimms' so-called German tales spread throughout the world and become so universally international?" (2–3). Divided into an insightful introduction, six comprehensive chapters, and a concise epilogue, *Grimm Legacies* provides a formidable overview of the origins, evolution, reception, and impact of the Grimms' world-famous stories.

Zipes offers a compelling opening for the reader by explaining the intentions and concepts of the Grimms in writing their *Children's and Household Tales*. Drawing on works by André Jolles, Jeffrey Peck, and Jens Sennewald, Zipes carves out fundamental aspects of the Grimms' works and lives that elucidate their legacy of tales and how this legacy spread beyond German borders. Interspersed with excerpts from authentic sources and private correspondence by the Grimms, a portrayal of the "mythic" peasant *Märchenfrau* Dorothea Viehmann, and a comparison between three different beginnings of "The Frog King," the introduction serves as an *amuse-gueule* to titillate intellectual appetites.

The first chapter highlights the pivotal role of Edgar Taylor as pioneer, that is, the first English "translator" of the Grimms' tales. Zipes convincingly

argues that Taylor's *German Popular Stories* (1823, 1826) radically changed the destiny of the "German" fairy tales and therefore deems his work "revolutionary" and "extraordinary" (37). Chapter 2 focuses on the mass-mediated hype of fairy tales and presents the reader with some juicy tidbits. Zipes critiques that fairy tales are "too often transformed into trivial pulp by the globalized culture industry" (58) but partly also blames the Grimms for hyping their own tales. By shaping their second edition of 1819 with new paratexts, such as the preface and the use of Dorothea Viehmann's portrait, the Grimms wanted to make their collection more accessible to a larger bourgeois reading public and attract a younger target audience. Zipes then moves on to sharply criticize the contemporary hyping of fairy tales, denouncing Catherine Hardwicke's *Red Riding Hood* (2011), Tommy Wirkola's *Hansel & Gretel: Witch Hunters* (2013), and many Disney productions as films that "'thrive' parasitically by draining meaning and from warping memetic stories" (73). To truly read a literary work of art, Zipes calls for a critical "deflation" of hype.

The Americanization of the Grimms' fairy tales is at the heart of the third chapter. In painstaking, almost encyclopedic detail, Zipes concentrates on the English and American literary translations of the Grimms' tales from 1823 to the present and then casts a critical eye over their cinematic adaptations in the age of globalization. Although Zipes looks favorably on some filmmakers, such as Jim Henson and Tom Davenport, he strongly laments the tendency of American film and television adaptations to dumb down, distort, and fracture the Grimms' stories beyond recognition. In his thought-provoking assessment of the ongoing Americanization of the Grimms' tales, Zipes raises essential questions about the consequences of such a development, ranging from fairy tales as commodities in American popular culture to the dominance of Americanized, homogenized fairy-tale retellings in the world.

Chapter 4 zooms in on the legacy of the Brothers Grimm and their tales in Germany. Zipes surveys a small selection of diverse books that have been cast onto the book market in recent years, from picture books and pedagogical works to fiction novels, and from pornographic and erotic retellings to more serious adaptations by Cornelia Funke, Karin Duve, Florian Weber, and Günter Grass. A special section is devoted to DEFA cinema and post-Wall fairy-tale films in Germany. Although most DEFA live-action fairy-tale films and Christoph Hochhäusler's *Milchwald* (2003) stand out for Zipes as earnest adaptations of higher aesthetic quality, they contrast starkly with kitschy productions by Doris Dörrie and Sven Unterwaldt. Because of such superficial, trivial, and at times insipid uses of the Grimms' tales in the past twenty-five years, Zipes observes with acerbic wit that "it is a wonder that the Grimms' legacy has survived" (123).

In the fifth chapter, Zipes pays tribute to his favorite Grimms fairy tale “How Six Made Their Way in the World.” In the larger context of the volume, this chapter might seem somewhat disjointed from the rest, but it allows the reader a rare glimpse of Zipes’s passionate and personal relationship to fairy tales and why he calls himself a “fairy-tale junkie” (132). Especially enlightening is his discussion on literary variants written by Apollonius, Sercambi, Basile, Mme. d’Aulnoy, and Asbjørnsen, and the many different ways they reflect the same relevant story of Grimms’ tale about six collaborating, extraordinary heroes. Zipes sees the allure and strength of such tales promoting cooperative action in the fact that they offer a more just counterworld to inequitable, real-existing societies. Brimming with Zipes’s impressive expertise in the field of fairy-tale scholarship, the final chapter centers on the “grimmness” of contemporary fairy tales and examines the linguistic origins and symbolic appeal of the word *Grimm* in connection with the legacy of the Brothers Grimm in the twenty-first century.

In all, this innovative landmark work on the Brothers Grimm comes highly recommended. Zipes’s scope of research, analytic ingenuity, and expert knowledge are truly remarkable and inspiring at the same time. Although there are occasions where some of that knowledge is repetitive (e.g., see paragraphs on page 49 and page 67) or in the form of long-winded lists, these marginal concerns detract little from what is indeed an excellent study. The appendix and filmography at the end of the volume are a special bonus. Another gratifying aspect of the book is Zipes’s clear, articulate language and vivid writing style. Although *Grimm Legacies* is accessible to a general reading audience, it primarily caters to a specialized or academic readership with an interest in fairy-tale scholarship and folklore. The study will undoubtedly become a standard reference work and major research companion in the field, but it will also be a wonderful resource for teaching students at the undergraduate and graduate levels.

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***Here Be Dragons: Exploring Fantasy Maps and Settings.*** By Stefan Ekman. Middletown, CT: Wesleyan University Press, 2013. 284 pp.

*Here Be Dragons* is an exceptional study of fantasy literature that pays critical attention to fantasy landscapes and argues that setting-based readings, which Stefan Ekman terms toposfocal readings, offer a rich, unexplored area of critical investigation. Ekman’s study is well grounded in fantasy scholarship, and he demonstrates that although setting has been the focus of several studies, it is still an understudied area that typically emphasizes the connections of setting to character and plot rather than focusing on setting as the primary

point of interest. Ekman argues that settings deserve equal critical attention and that fantasy settings in particular are important because of “fantasy’s characteristic ability to create, within its fictive worlds, new rules for how things work” (214). Ekman offers four topofocal approaches—maps, borders and boundaries, nature and culture, realms and rulers—which he demonstrates with extensive close readings of several fantasy texts.

The book is organized around the four approaches, with a chapter devoted to each, and includes an introduction, a conclusion, and an appendix for the methodology of Chapter 2. The individual chapters are meant to be understandable as stand-alone studies, which would make them easy to use in a classroom. The introduction convincingly argues that topofocal readings can illuminate elements of individual texts and fantasy as a genre that are missed in traditional approaches. Ekman’s “What Is Fantasy?” section is noteworthy for its clear and concise synthesis of the most commonly used critical definitions of fantasy as a genre; it would be an excellent selection for undergraduates as an introduction to the genre.

Chapter 2 surveys fantasy maps, a ubiquitous feature of the genre. Ekman clarifies that fantasy maps are not maps in the traditional sense because they do not show real places. Rather, in fantasy, “To create the map means, largely, to create the world of the map” (20). Ekman distinguishes between maps that reflect the fantasy world and those that are artifacts of it, which results in two functions: paratext and doceme. He draws on the work of Niels Winfeld Lund to explain that docemes are part of a document or documentation process that can be “isolated” and analyzed (20). Ekman’s focus on reading maps as part of the world-building process reveals a great deal about the fantasy worlds and the worldviews they contain. The chapter surveys a number of fantasy maps and ends with a thorough close reading of the “Part of the Shire” map in J. R. R. Tolkien’s *Fellowship of the Ring* (1954). Even though *Here Be Dragons* includes an appendix outlining Ekman’s methodology in this chapter, the chapter itself could use a more detailed explanation how his sampling was randomly chosen.

Chapter 3 explores divisions between different areas, offering a compelling explanation of how narration dictates the description of landscape. In this chapter Ekman examines borders and polders that separate mundane and otherworldly domains, and Ekman argues that these boundaries are more about connections than divisions. He examines thresholds in works by Steven Brust, Neil Gaiman and Charles Vess, Garth Nix, Tolkien, Robert Holdstock, and Terry Pratchett. The discussion of Nix’s *Old Kingdom/Abhorsen* series does not mention death as a domain, which is an odd omission given the chapter’s earlier examination of borders that divide the lands of the living from those of

the dead. The attention to Faerie as a realm, however, makes this chapter particularly interesting for those working with fairy lore or contemporary fairy tales that include Faerie as a place as well as fairy tales where quests lead characters into other realms.

Chapter 4 complicates the nature-culture binary, introducing a continuum that accounts for human control of nature and nature reclaiming human structures. Ekman traces the philosophical debate of whether humans are a part of nature or distinct from it, and he posits that fantasy works are able to construct nature and culture outside this duality because the worlds themselves are constructed: fantasy means options. He provides four case studies of imaginary cities from Tolkien, Charles de Lint, China Miéville, and Patricia A. McKillip. His analysis demonstrates that the configuration of nature and culture in the cities reveals a major theme of each work, further demonstrating how topofocal approaches can open up texts in new ways.

Chapter 5 links narrative structure to setting by examining the different connections between ruler and realm, including the restoration of a rightful ruler as a happy ending. Ekman touches on Vladimir Propp's *Morphology of the Folktale* (1928) to place happy endings into the context of fairy-tale tradition. This chapter benefits from the connections to taproot texts by writers such as T. S. Eliot and Robert Browning, but fairy tales are not invoked, making the mention of them in the beginning of the chapter inconsequential to Ekman's argument. Although this is not a problem, given his focus on genre fantasy, it is a missed opportunity. Ekman argues that conventional readings of settings as metaphorical representations of a ruler's mental and emotional state ignore fantasy's inventiveness. In addition to various ruler-realm relationships, in this chapter Ekman examines Fisher Kings and Dark Lords in works by Alan Garner, Tolkien, Tim Powers, Lisa Goldstein, Stephen R. Donaldson, and Robert Jordan.

Tolkien's *Lord of the Rings* is a part of every chapter, and although Ekman argues that this demonstrates how "analysis of a single text can benefit from all four approaches" (220), the reading becomes repetitive. It makes logical sense to use Tolkien's work as a touchstone because of its profound effect on the genre and reader familiarity with it, but fantasy is a vast genre with many interesting landscapes to explore. That is not to say that Ekman does not look at a variety of texts; he does, and that is one of the strengths of this study. The texts analyzed are considered genre fantasy, and Ekman specifically avoids books from before fantasy was an established publishing genre. Readers looking for direct references to fairy tales or fairy-tale scholarship in *Here Be Dragons* will be disappointed. Folklore and fairy tales are invoked, but briefly and without consequence. However, Ekman's approach in reading fantasy texts would be invaluable for readers thinking about how modern fantasy novels rework fairy

tales' dark forests and enchanted kingdoms. It is an outstanding book that breaks new ground in the study of fantasy literature.

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***Moonshot: The Indigenous Comics Collection, Volume 1.*** Edited by Hope Nicholson. Toronto: *Alternate History Comics*, 2015. 174 pp.

Buffy Sainte-Marie's iconic 1970s song "Moonshot" frames the same vision that inspires Hope Nicholson's edited anthology, *Moonshot: The Indigenous Comics Collection*. The mixture of science fiction imagery and ecology, of earth-bound futures and space-bound history, permeate this sublime collection of folktales. The story behind the song is that Sainte-Marie wrote it after "a conversation with Christian scholars who didn't realize that indigenous people had already been in contact with the Creator before Europeans conquered them" ([buffysainte-marie.com](http://buffysainte-marie.com)). From the foreword, Nicholson writes that she chose the title because the song "details the concepts of extraterrestrial and religious contact present in . . . native communities across North America long before colonization." As a collection, the visual impact of comic art reaffirms the visceral impact of these traditionally oral stories, allowing the Indigenous authors and artists to guide these cultural artifacts through new audiences and generations.

The anthology begins with an excerpt from a series starring the Marvel superhero Daredevil, a blind lawyer who fights crime in New York City's Hell's Kitchen. Written and illustrated by David Mack, "Vision Quest: Echo" gives a strong sense of what is visually and textually possible in what has been a homogenizing medium through much of comics' early history. Told through the words of Echo, a Native and Latin superhero, the striking visuals resemble a collage, incorporating Indian sign language, children's drawings, detailed surveillance sketches, and watercolors. Balancing the visual imagery and the text, when Echo says in the beginning, "My life is a foreign film with no subtitles, you are forced to learn the language," the words and art on the page become more fragmentary. From there Echo's writing engages the physical space of the page, flowing in the margins and dictating at odd angles, forcing the reader to turn and twist their vision as the textual interaction becomes tangible and we are forced to "learn her language."

Curiosity functions as motivation in many folktales, and here we are given different takes on this folklore archetype. In "Coyote and the Pebbles," writer Dayton Edmonds and artist Micah Farritor present the coyote as a trickster, conflagrating the constellations with his carelessness just as the creatures of the night get permission to fill the dark sky with their portraits, setting the stars in place with shiny pebbles. Whereas all the animals shift between human

and animal form, each is represented in distinctly diverse ethnic visages, affirming the varied aesthetics of Indigenous people in the global community. David Robertson and Haiwei Hou's story "Ochek" follows a young fisher who, after a squirrel tells him a secret in return for letting the rodent live, persuades his father that there is warmth "in the place where the skyland meets the earth." In "Ue-Pucase: Water Master," writer Arigon Starr and artist David Cutler retell a Muscogee Creek story about two men who are warned not to eat found eggs on the riverbank, and soon one of them becomes a snake after disregarding the warning. Cutler's artistic style choices evince the comic style of the late 1980s and early 1990s, which lends to the science fiction theme of the piece and reinforces its timeless quality. The traditional story is reset in the distant future, and the two hunters are cast as space salvagers roaming distant planets in search of space junk to scavenge; the eggs become an ancient can of Spam, and the warning is remembered as a story told by their grandmother.

Supernatural elements are also a strong part of these selections, for example, in the case of Elizabeth LaPensée and Gregory Chomichuck's "The Observing," which tells of an encounter with Star People. Incorporating a visual style described in the introduction as "indigenous steampunk," the striking art evokes sand painting and shadow imagery with a fluid water motif that creates a precise, dreamlike quality to this "true account of a traditional story that has not been seen before" (73). In "Home," written by Ian Ross and Lovern Kinzierski and illustrated by Adam Gorham, the Manitoba Museum in Winnipeg is the site for spiritual possession and ancestral communication. After the museum is closed, a Native American doctor confronts an archaeologist who does not want his "work" to be returned "home" where it belongs, and their struggle leads to spiritual possession.

All these stories resist the expectations that we have of Native culture and art, and the book layout and design editor, Andy Stanleigh, has done a fine job of accentuating the paratextual elements. With beautiful full-page illustrations in between the stories and the introductory text before each story, there is a smooth rhythm and fluid ease to the reading experience.

The final artistic piece consists of Saint-Marie's lyrics to "Moonshot" with a brief description of her accomplishments as a humanitarian and activist. As an Indigenous Hawaiian, I am proud that she has found a place here to continue her historic work, living on a farm on the island of Hawai'i. This anthology is billed as Volume 1, and I think that it would be exciting to see the editors of Volume 2 follow their matron saint across the Pacific. Retelling these stories in comics form not only reclaims a primarily modern American form of storytelling that has degraded Native American culture but also begins to redefine the image of the Indigenous people in a genre that has become a gateway to the global audience of American popular culture. This is an important

project, and it is essential that Indigenous peoples engage their cultures across the globe to tell all our own stories. As a literary movement, the representation of Indigenous people around the globe in this evolving field of comics is as vital a place to start as any.

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*The Dead Lands*. Directed by Toa Fraser. Performed by James Rolleston, Lawrence Makoare, and Te Kohe Tuhaka. KYZ Films, 2014.

As a Māori I was taught that the kōrero (stories) of my tupuna (ancestors) can serve to guide my understanding of the world around me, just as the currents of te moana (the ocean) guide the ocean vessel. Even so, whereas the ocean currents assist us inconspicuously, that is, without necessarily being seen, our tupuna also guide us from a place just beyond our ability to see yet not beyond our ability to communicate. With regard to Toa Fraser's *Dead Lands*, an understanding of the relationship between the past and the present in this way is vital to identifying the values of Māori culture that steer the film's story.

Set in a small village in precontact Aotearoa (New Zealand), *The Dead Lands* is an original story that follows the journey of a young Māori boy named Hongi in his quest to avenge the death of his father, the chief of the village. Knowing that his father was killed unjustly, Hongi resolves to go after Wirepa, the warrior who murdered his father. Young and untrained as a fighter and knowing he would be no match against Wirepa alone, Hongi seeks the aid of an entity referred to only as the Warrior: the guardian of the infamous Dead Lands. Once he finds the Warrior, through a series of intense battles they track down Wirepa and his men and kill them. By the end of the film the Warrior is also killed, Wirepa's life is spared, and Hongi leaves the Dead Lands successful in his bid to avenge the death of his father.

Although other reviews of *The Dead Lands* might predictably focus on the warring aspect of the film, the most compelling facet of the film is the representation of Māori culture and values that circulates beneath the surface of machismo created by the film's gore. Here, at last, is a film where warring is not rooted in colonization: money, greed, jealousy, envy, and the subjugation of the Indigenous peoples of the land. The desire for revenge here is spawned by injustice, not exploitation. Absent from Hongi's vengeful pursuit is the acquisition of lands, plundering, misogyny, and the sexual exploitation of women, which are all themes the typical viewer has come to associate with vengeance-driven tirades.

In fact, the role of women in the film is one of its driving forces. In the wake of the murder of his father and the rest of the men in his tribe, Hongi

comes across one of the women of the tribe who blames him for the tragedy that has befallen them. After all, it was Hongi's testimony about witnessing Wirepa defile his own ancestor's remains that ultimately causes the war. But it is not the accusation of the woman, and thus the defense of his pride, that moves Hongi to seek revenge on Wirepa. Rather, the accusation of the woman appears to simply reinforce the need for Hongi to restore glory to the tribe—not that, as a woman, she is incapable of exacting revenge herself, but that the responsibility is not hers to begin with.

In addition to this encounter, Hongi comes across a young girl who, while not accusing him as the woman did, expresses her willingness to kill Wirepa if she could. Given the girl's young age and petite stature, viewers gather these are the reasons she is citing as her inability to kill Wirepa. Certainly the mana (power) in the girl's spirit, evident in her words, is an indication to Hongi that she would indeed kill Wirepa if she was physically able to. The burden of the woman's accusation, then, coupled with the girl's willingness to kill Wirepa if she could, serves to reinforce to Hongi the notion that as the son of the chief, the responsibility for restoring honor to the tribe is his own, and he must accept the challenge.

Speaking to honor, the reverence of Māori toward their tupuna is on full display in this film. Whereas most non-Indigenous representations of the dead are presented in film as, well, lifeless, *The Dead Lands* presents a more nuanced perspective of the past where the dead live. The film is void of the typically discolored, slightly deformed, or improperly proportioned bodies or, as is the case with most "dead" characters, those who merely have a voice and no body. The dead in this film are very much whole, both physically and in spirit. They are consistently presented as inseparable and deeply connected to the present, to reality, and to life.

The notion that Māori consider the past and present to be inseparable in this way is highlighted by the character of Grandmother (Rena Owen), who is presented as very much alive and certainly conscious of the physical, terrestrial world. She is neither deformed nor grimacing-looking, as one might expect the dead to appear, but is instead beautiful and wise. Grandmother is integral to keeping Hongi's motive for revenge honest and true. Her counsel serves a twofold purpose: to remind Hongi of his duty to restore glory to his tupuna and to remind him that the dead are never *truly* departed from the living.

Despite what reputation it may have garnered as being a film about bloodshed and barbarism, *The Dead Lands* is about more than war and violence. It is a film that draws out the ngako (marrow) of Māori culture and values long held prisoner inside the body of colonial discourse. Of its many achievements, it is a film that interrogates the meaning of honor, asserts the power of women

in Māori society, and instigates a reevaluation of the responsibility and commitment the living have over the dead. It tells a story that guides my understanding of the world around me, just as the currents of te moana guide the ocean vessel.

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*Never Alone (Kisima Ingitchuna)*. Upper One Games, 2014.

As I write this review, a new note on the online announcement board for the Cook Inlet Tribal Council (CITC) website, a not-for-profit organization of Inupiat cultural leaders based in Anchorage, Alaska, reads: "Never Alone: Fox-tales Expansion Now Available" (citc.org). In the video game world, the technical term used for this type of expansion is downloadable content, or DLC, and traditional DLCs are essentially defined as additional content created for an already released video game, usually distributed over the Internet by the game's official publisher (think of that new installment of your favorite adventure story that you cannot wait to read or a new episode of that TV drama you are unashamedly addicted to). This recent announcement from the CITC appears between two other announcements: "Recovery Month Wellness Walk Sept. 20," and "Give a Suit, Change a Life." So what is so important about this new DLC? And why was it worthy of an announcement on the website for a tribal nonprofit organization whose exclusive mission, since 1983, is "to help Alaska Native and American Indian people residing in the Cook Inlet region of southcentral Alaska reach their full potential"?

Let me tell you a story.

One day, a group of tribal elders came together to confront a troubling observation they had about the lives of their people. The social threads that had helped bond their generations together—despite the "progress" of the modern world—were becoming increasingly distressed. The swelling saturation of digital and social media had been severing young ones from the elders of their communities for some time, and as a result, their culture and language were melting away like the glaciers, praying under warmer suns. After long hours and longer days of deliberations (some of those deliberations included the strong possibility of investing their money in funeral homes), the elders emerged with a plan: they were going to use the very same technology that was taking their children away to bring them back. They were going to make a video game.

On November 18, 2014, *Never Alone* was released in North America across multiple gaming consoles, including the PC computer, Playstation 4, and Xbox One. The CITC had created a for-profit subsidiary within their organization, Upper One Games, two years earlier and had begun working with

the video game education company E-Line Media. “We really focus on the advancement of people and their lives,” CITEC president and CEO Gloria O’Neill explains. “About six years ago we really started thinking deeply about what self determination looks like. What does it mean to truly be in charge of our own destinies?” ([www.engadget.com/2014/03/19/sharing-legends-with-the-world-in-never-alone-a-game-inspired-b](http://www.engadget.com/2014/03/19/sharing-legends-with-the-world-in-never-alone-a-game-inspired-b)).

*Never Alone*, or *Kisima Ingitchuna* (I am not alone), is a side-scrolling puzzle platformer that has already enjoyed a variety of positive reviews and encouraged blog posts from many video-game-critiquing communities around the world. In short, the game is a success on multiple levels. Some common chords of praise reverberating out of most of those critiques include the game’s stunning visual beauty, its emotional, enriching narrative delivery (which is based on the traditional Inupiat story of Kunuuksaayuka, a young boy, and his journey to discover the source of an unrestrained blizzard that is destroying his village), and its position as the first example in a new genre of video games. Although the video game world enjoys this new genre of gaming, currently labeled World Games—“Games that bring carefully-selected stories from indigenous cultures from around the planet to life in compelling, innovative ways that are accessible and entertaining for global 21st century audiences” ([neveraloneygame.com/world-games-inclusive-development/](http://neveraloneygame.com/world-games-inclusive-development/))—*Never Alone* is also gaining the attention of other Indigenous communities, beyond the tundra land of Nuna, the young heroine of *Never Alone*, and her spirit animal companion, the arctic fox.

The visual aesthetics of the cut scenes in *Never Alone* take their inspiration from the traditional scrimshaw carvings that Inupiaq use to record and share their stories across generations. Scrollwork, engravings, and carvings done on bone, teeth, or ivory, these pictorial story scenes represent markers for the storyteller. They are timelines of a people’s history, etched into the baleen of whales. And in *Never Alone* these etchings become animated scenes that take Nuna (the player’s character) and her fox companion (also the player-character or a friend playing beside you) to her next obstacle along the frozen tundra. Every puzzle the player solves is rewarded not only with the satisfaction of learning to time jump and crouch with the patterns of the blizzard winds or the brutal swipe of a polar bear’s claw but also with short, beautifully produced minidocumentaries in which tribal elders and leaders provide the cultural context of the obstacles just overcome or a traditional story behind a character met along the way.

Several of those obstacles come in the form of wide gaps of biting-cold sea between broken glacial shards. To successfully traverse the landscape, the player must switch to Nuna’s spirit arctic fox friend so that he can call on the spirits to gently carry Nuna across the dangerous currents. As I learned to read

the patterns in the digital harshness of *Never Alone's* natural world, I felt a sense of collaboration between the human world and the realm of the spirits and nature. As someone who spends so much time reading, hearing, and being inspired by ancestral stories, this was a welcome experience. When my characters kept dying because of my own impatience or an ill-timed cliff leap, it felt odd to experience a gratefulness for the stories that the ancestors have kept alive. Nuna's ability to grip rare tufts of earth in an ice blizzard is not just a video game move.

*Never Alone* is not just a beautiful example of how Indigenous stories can exist—no, thrive—in a world where technology seems to estrange us from each other rather than bringing us together; it is also a reminder that the sacredness of our stories can still move us in ways we never knew we could be moved.

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**Pinocchio.** Directed by Enzo D'Alò. Performed by Gabriele Caprio, Mino Caprio, Rocco Papaleo, Paolo Ruffini, Maurizio Micheli, Maricla Affatato, and Lucio Dalla. *Lucky Red*, 2012.

During the whole period of its long existence, the story of Pinocchio has seduced and enchanted writers, poets, artists, photographers, actors, and filmmakers (the story was first issued in magazine installments 134 years ago, and the first installment appeared on Thursday, July 7, 1881, a holiday for Italian children). This explains why Enzo D'Alò, one of the rare high-level professionals of the European cinematographic landscape producing top-quality animated films, decided to deal with this story, which is also one of the most fertile myths of literary history.

It is not the first time that D'Alò has produced a film based on children's literature. He began his career in 1996 with the cartoon *La Freccia Azzurra* (The Blue Arrow; the English title is *How the Toys Saved Christmas*), based on the novel of the same title by Gianni Rodari. In 1998 he created a brilliantly animated version of the famous *Story of a Seagull and the Cat Who Taught Her to Fly* by Luis Sepúlveda (*La gabbianella e il gatto*; also known as *The Little Seagull and the Cat* or by its English title, *Lucky and Zorba*). Then, in 2001, he transposed Michael Ende's novel *Momo* (1973) into a full-length animated feature film: *Momo alla conquista del tempo* (Momo, The Conquest of Time). *Pinocchio* appeared in 2012, after a twelve-year gestation period filled with studies, research, hesitations, and new beginnings. It was D'Alò's fourth literary transposition, with the precious cooperation of the well-known Italian cartoonist and illustrator Lorenzo Mattotti, who created the characters and extraordinary settings.

The result is a joyful and passionate, albeit not exactly flawless, cartoon. D'Alò is successful in bringing to the big screen the friendly, free, and wild marionette Pinocchio, constantly erring through appealing Tuscan landscapes, together with the whole repertoire of Carlo Collodi's extraordinary characters: the Cat and the Fox, Mangiafoco, the dog Alidoro, and the Green Fisherman. The complexity of the original plot, however, poses significant problems in D'Alò's version of *Pinocchio*, where the narration remains suspended and unfinished. The least convincing aspect is the screenplay, which seems weak and disaggregated. The marionette's adventures are hilarious and entertaining, but the narration lacks incisiveness and cohesion. In several sequences there is no trace of Collodi's original ambivalent storytelling, and only in a few funny gags does D'Alò's typical narrative vitality emerge (e.g., Pinocchio's dialogue with Mangiafoco).

The opening scene of the movie shows a child, little Geppetto, who is happily flying a kite. At a certain point, the kite flies away. Only many years later will it reappear and land on Geppetto's attic window. Geppetto is now an old and lonely man, but this sudden touch of color, which has come back into his life after so many years, awakens his unexpected wish for paternity. He carves a piece of talking wood, dresses it with the kite paper, and draws its eyes, mouth, and nose. This is how he gives life to Pinocchio's adventures. The movie is based on the marionette's continuous escapes and on loving, careful, and sweet Geppetto's search for his wildly naïve son.

D'Alò's protagonist is quite similar to the original Pinocchio: untamed and unpredictable in his actions, words, and thoughts. He wanders about in a breathtaking Tuscan landscape, running back and forth, as fast as a hare, swimming like a fish, reaching vertiginous heights on the back of pigeons. He meets wonderful and surreal characters, who interact with his lighthearted and wild temper and, at the same time, his profound humanity. Geppetto's house is simply the place where Pinocchio's basic needs (eating, sleeping, and finding a shelter) are satisfied. There is no rest in his never-ending and wonderful peregrination.

And this is the point. When Collodi created Pinocchio's fantastic adventures, he gave origin to an extremely effective dialogue between the wonderful and optimistic dimension of fantasy and the much more cruel and pessimistic dimension of reality. He was thus able to offer an extraordinary portrayal of Italian rural life at the end of the nineteenth century. In presenting Pinocchio's fantastic adventures, Collodi describes in a domestic and ironic way an extremely miserable rural Tuscany—embodied in such characters as irritable old people, Machiavellian innkeepers, ruthless peasants, cruel and mealy-mouthed swindlers—and the troubles of a nation—the Italian people, hungry and abused by social injustice where policemen put innocents in jail.

Mattotti's design is extremely brilliant in mixing fantastic elements (such as Mangiafoco's circus or the fabulous Wonderland) with realistic Tuscan settings (wavy, sinuous landscapes, tiny hilltop villages, and long cypress alleys), but D'Alò's screenplay is not equally successful in dealing with the intricate and multifaceted aspects of the story. From the narrative point of view, D'Alò's *Pinocchio* rushes from action to action. The audience is constantly forced to follow Pinocchio through a series of acrobatic and colorful sequences and does not have the opportunity to stop and think. This constant rushing ends up overshadowing the dark realistic dimension (which is present in Mattotti's design) and narrative pathos of Collodi's terrible tragedies and unforeseen catastrophes. The result is an extremely fluctuating movement, between beautifully constructed sequences, where words and pictures form an enchanting dialogue, and other weaker and unaccomplished scenes (e.g., when Pinocchio is released from prison and when he escapes from the terrible Dogfish). The ending, in particular, is hasty and weak. Although some characters are extremely effective and fascinating—especially marginal ones like Mangiafoco, the Red Prawn innkeeper, and the Green Fisherman—other more relevant figures (e.g., the Talking Cricket, Pinocchio's friend Candlewick, and, above all, the Fairy with Turquoise Hair) are rendered in a simplistic and superficial way.

The movie may ultimately be described as a colorful and overwhelming visual machine. It is not flawless from the narrative point of view, but it still deserves being watched. In particular, Mattotti's lively landscapes and visual imagery are quite different from the dominating American and Japanese models and draw inspiration from the artistic wealth of Italian traditional painters, such as Giotto, Beato Angelico, and De Chirico.

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**Sinalela.** *Written and directed by Dan Taulapapa McMullin. 2001.*

*Sinalela*, created by the Samoan visual artist, filmmaker, and poet Dan Taulapapa McMullin, is a fa'afafine retelling of Cinderella. It won the Best Short Film award at the Honolulu Rainbow Film Festival in 2002. Fa'afafine (in the manner of a woman) is an identity defined relationally in Samoa. Comparable to the māhū of Hawai'i, fa'afafine are often erroneously glossed as transgender or gay.

There is a long tradition of palagis writing Islanders into their stories on print, stage, and screen, a long history of palagis making spectacle of Pacific bodies, gender, and sexuality. This is especially true for Samoa, with which the name Mead has become synonymous for non-Islanders and Islanders alike. Much of McMullin's work plays with and resists representations of Samoan culture, gender, and sexuality, including fa'afafine identity, in missionary,

colonial, and anthropological texts and in popular culture. As a case in point, a year before *Sinalela* was made, Heather Croall's documentary *Paradise Bent: Boys Will Be Girls in Samoa* was released; it reached large audiences and influenced professional and lay audiences' (including Islanders ourselves) views and understanding of fa'afafine, gender, and sexuality in Samoa.

"My name is Sinalela and this is my movie." *Sinalela* begins, crucially then, with this declaration of self-naming and narrative authorship. A film about fa'afafine by a fa'afafine, *Sinalela* speaks back to (throws shade on) the writers, scholars, and filmmakers who have presumed to tell t/his story. In his vision for a decolonial Oceania, Albert Wendt decries the ability of "mundane fact" and "detached/objective analysis" by the "uncommitted" to describe Oceania; indeed, "only the imagination in free flight can hope—if not to contain her—to grasp some of her shape, plumage, and pain" ("Toward a New Oceania," 1976). *Sinalela* reveals narratives like *Paradise Bent* as not just uncommitted but dangerous in the absence of stories of fa'afafine by themselves. *Sinalela* asserts fa'afafine identity, complexity, and survival against narratives that mis-translate, misrepresent, and erase Indigenous sexuality and gender.

Although the fa'afafine voices in *Paradise Bent* are many and diverse, Croall's voice-over and authoritative theorizing about fa'afafine by anthropologists Jeanette Mageo and Tom Pollard frame the narrative. Further, Mageo problematically elides the differences between fa'afafine and transgender and casts doubt on fa'afafine existence before European contact. In addition, the documentary genre lends Croall's film the air of truth. McMullin's choice of the imaginary, the fairy-tale fagogo (Samoan folk storytelling), allows his film to represent one narrative among many with multiple genealogies and possibilities for interpretation.

McMullin's *Sinalela* grounds fa'afafine identity in Samoan Indigeneity. The film's narrative voice-over recalls Samoa's fagogo tradition in its inclusion of Indigenous folktales, the supernatural, and chant and dance. *Sinalela* participates in a tradition of indigenizing European narratives, which McMullin also queers, and refers to multiple texts besides the European folktale: Sina and the eel, genealogical stories of Sina/Hina, and several iterations and variations of a narrative poem of this name/story by McMullin. The film refers playfully to itself, subverting linear time (in one scene a film still of Sina's triumphant ending sits on the office desk of her stepsister Graham).

This is a film homemade in Samoa, featuring the filmmaker's community and friends and the Samoan landscape. *Sinalela* is filmed with a hand-held camera and begins following the bracts of a stem of heliconia on a backdrop of fala (mat). The heliconia is a flower pollinated by bats in Samoa, an atua (god) that features prominently in McMullin's work, and the fala refers to women's creative work. Cinematographically, McMullin's choices feature a Samoa

familiar to Samoans, disavowing the touristic. “Sinalela” stretches across the entirety of the opening frame, making yet another claim to filmic authorship and autobiography alongside its oral declaration; further, while Sina is a character in the film, the autobiographical voice-over suggests that Sina is both in front of and behind the camera.

“Without relationship, there is no identity,” writes McMullin in “Fa’afafine Notes: On Tagaloa, Jesus, and Nafanua” (2011). Fa’afafine are defined within an Indigenous epistemology of belonging in relationship to aiga (family), fanua (land), and aitu (spirits). *Sinalela* plays with the name and story of Cinderella, but her name’s genealogy begins with Sina, the goddess/heroine of many Polynesian stories, and she defines herself apart from the queens who are her stepsisters and stepmother—she is not a queen (or trans or gay); she is fa’afafine, Samoan.

The film’s initial scenes of *Sinalela* take part primarily in domestic spaces and portray Sina engaging in domestic chores, echoing Cinderella and the stereotypical “place” of fa’afafine. However, with the appearance of the one-eyed fish, Sina is transported to the seawall at night and to the poula (night dances censured by missionaries for their overt sexuality). The victorious end scene (indigenizing and queering Hollywood’s iconic *From Here to Eternity* kiss between Burt Lancaster and Deborah Kerr) takes place by/in the ocean. Liberation (and happily ever after) in *Sinalela* is imagined as Indigenous and outside the realm of the domestic. *Sinalela* firmly resists the patriarchal and colonial order which seeks to domesticate the (neo)colonial subject, in particular, the sexual and gendered other. Sina’s transformation, somewhat like Cinderella’s, is due to her genealogy—she is Sina, after all—and sex/uality and Indigenous spirituality are her transports.

As is characteristic of McMullin’s work (and in keeping with queer Islander aesthetics), this film story is filled with dry humor, sexual innuendo, and sharp political commentary. *Sinalela*’s stepsister Graham works for the Samoan government, overseeing missile shipments to Kwajalein, and Mealele mismanages a hotel. McMullin’s ugly stepsisters are complicit in American nuclearization and militourism in Oceania. This is no regular Cinderella remake; *Sinalela* is a story about sovereignty, and one that intimately links the decolonization and sovereignty of Samoa to sexual and gender liberation. *Sinalela* models a decolonial Oceanic imagining that seeks to revitalize Indigenous tradition, sexuality, and connection to land. As a Fijian-Tongan queer-identified woman who watched my first film “about” the Pacific, Brandon’s *Mutiny on the Bounty*, at a tender and formative age, I am thrilled that *Sinalela* exists in the world to tell a story of Indigenous queer belonging and liberation.

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