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Reviews

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REVIEWS

The Latin American Story Finder: A Guide to 470 Tales from Mexico, Central America, and South America, Listing Subjects and Sources. By Sharon Barcan Elswit. Jefferson, NC: McFarland, 2015. 318 pp.

With the number of Hispanic students in U.S. schools now standing at more than 12 million, or a quarter of the total student population—and growing—a Latin American story finder worthy of the name would fill a need. Anglo students, for example, share a body of knowledge with which teachers may also be familiar; most know the stories of “Little Red Riding Hood,” “Snow White,” or “Puss in Boots.” But Mexicans or Puerto Ricans may not share this knowledge. Using narratives that Latino students do know, such as tales of the foolish bungler Juan Bobo (John the Fool), well-known in Puerto Rico, or the widely told Mexican legend of the Virgin of Guadalupe, teachers can introduce these stories to those who do not know them and their Latino students can enjoy a sense of give and take. This, then, would be one of the many opportunities opened up by *The Latin American Story Finder*, which was prepared by a New York City children’s librarian.

Each of the 470 folktales included in the collection has these features: a synopsis of the tale, averaging 170 words; a list of up to 25 key words or subjects touched on in the tale (such as bullies, braggarts, class conflict, cheating); the source (in a readily available edition); and the culture (for African or Native American tales) or the country of origin (for tales from Spain or Brazil). In addition, nearly half the stories are accompanied by a list of variants, sources where they can be easily found, and a brief synopsis if the variant is significantly different from the main entry. More than 100 tales are from indigenous groups, including Aymara, Chibcha, Cuna, Guaraní, Mazatec, Mixtec, Yanomami, and Zapotec. Ancient cultures (Aztec, Maya, Inca) are also represented.

The tales are organized into sixteen groups, starting with “Beginnings” and continuing on with “Journeys to Other Realms,” “Winning and Losing with the Gods,” “When Cultures, Classes or Species Collide,” “Tricksters and Fools,” and others.

Although the book includes only tales available in English, it also features many bilingual editions, prominently listed—for example, *The Lizard and the Sun / La Lagartija y el Sol* (from Mexico). But many Hispanic students will say, “I’m not Mexican” or “I’m not Puerto Rican.” For this reason the author is careful to group the list of variants by country of origin. For instance, the tale called “The Two Marias,” from Mexico, is accompanied by a “Variation from Argentina,” three “Brazilian variations” (translated from Portuguese), a “Chilean variation,” and two further “Mexican variations.”

Often the language is layered. A student from Mexico may appear to be Hispanic, yet an inquiry could reveal that the parents or the grandparents speak Nahuatl, the language of the Aztecs, as more than a million Mexicans today actually do. An appendix in the back of the book lists the various native languages that are covered, grouped by country, and these can be located in the subject index together with the stories that originate with them. Moreover, a glossary of special terms includes words not only from Spanish, such as *compadre* (friend, godfather) and *brujo* (wise man who can perform magic) but also from many indigenous languages, such as *tilma* (woven blanket or cloak) and *huipil* (dress).

Not omitting the indispensable Virgin of Guadalupe, as well as Juan Bobo, the book gives what amounts to a short course in the classic elements of Latin American folklore:

El Dorado (the golden man) (Colombia): a chieftain, his body dusted with gold powder, bathes in a sacred lake. (The story, which merged with folklore, may once have been historical.)

The Fifth World (Mexico): Aztec gods create the world four times before they perfect a race of humans who know how to worship them properly.

Juan Bobo (Puerto Rico): The Puerto Rican “noodle,” or numbskull, figures in numerous stories, as in the tale of Juan Bobo and the enormous basket, which he takes with him when he goes to borrow a needle. Once he puts it in, he can never find it.

La Llorona (the weeping woman) (Mexico): the ghost of a beautiful woman wanders, wailing for her lost children.

Pedro de Urdemalas (Mexico, Chile, Argentina, Venezuela, Guatemala, Brazil): the Spanish trickster, who, for example, sells a “money tree” to gullible passers-by.

Popol Vuh (book of council) (Guatemala): called the “bible” of Native America, the *Popol Vuh* was set down in the Quiché Maya language in the sixteenth century by Native scribes, using script learned from missionaries. It opens with an account of how the gods created the

earth, then made four attempts at fashioning humans. Finally, in their fifth try, they establish the people who live in the world today. The Virgin of Guadalupe (Mexico): a poor man named Juan Diego receives from the Virgin of Guadalupe a bouquet of fresh roses (although it is December) and is told to bring them to the bishop, requesting that a church be built in her honor. (Juan Diego has become a saint, canonized in 2002.)

These are the influential tales that spill over into the general culture. Famous gods, goddesses, saints, and heroes, well-known far beyond the borders of a single country—notably Quetzalcoatl, Tezcatlipoca, Viracocha, Pachamama, Saint Peter, Saint Francis of Assisi, Jesus, and the Virgin Mary (aside from her special identification as the Virgin of Guadalupe)—are all represented in the 470 stories.

For teachers who need picture books, a number of good ones, by such accomplished artists as Tomie DePaola and Gerald McDermott, are included in the bibliography. These are among the 300 entries in the bibliography, which is made up mostly of secondary sources available in many libraries but also of some primary sources, such as works by the pioneering nineteenth-century folklorist W. H. Brett and the distinguished twentieth-century anthropologists Melville Herskovits, Robert Laughlin, and Johannes Wilbert.

The book is comprehensive and well organized. It covers the entire field interestingly, serving as an introduction to one of the most engaging domains in world folklore.

John Bierhorst

The Princess and the Goblin and Other Fairy Tales. By George MacDonald. Edited by Shelley King and John B. Pierce. Toronto: Broadview, 2014. 382 pp.

The Princess and the Goblin and Other Fairy Tales is a thoughtfully curated collection of George MacDonald's most popular fairy-tale texts and supplemental materials that provide critical context for the reader. The edition's strength lies in its supplemental materials; the primary texts themselves are readily available online and in many other print editions, but the additional content supplied by editors Shelley King and John B. Pierce offers useful information about the author and the literary culture in which he wrote—and the ways in which his writing went on to influence other authors, most notably C. S. Lewis.

The body of the book consists of an accessible but thorough introduction on MacDonald; a chronology of MacDonald's life and publications; explanatory notes on the illustrations and texts reproduced in the collection; and five of MacDonald's best-known fairy tales (*The Princess and the Goblin* [1872], "The Light Princess," "The Giant's Heart," "The Golden Key," and "The History of Photogen and Nycteris:

A Day and Night Märchen”). King and Pierce also provide four appendixes: “Contemporary Reviews,” “MacDonald on the Imagination,” “Victorian Fairy Tales,” and “MacDonald’s Composition and the Manuscript of *The Princess and the Goblin*.” They close the text with a “Select Bibliography,” divided into primary sources, biographies, bibliographies, selected criticism, and useful websites, a particularly navigable resource for those interested in further study of the author.

The introduction provides basic biographical information about MacDonald and delves into his careers in both the ministry and literature, illustrating how these two passions intertwined through the emergence of his literary fairy tales. Noting his interest in British and German Romanticism and how they informed his personal approach to Christianity, King and Pierce identify the “central tenets of MacDonald’s literary art” as “the elevation of mystery over rationality, the celebration of meaning acquired intuitively through symbol and association, and the insistence on the interconnection of the natural world and the divine spirit” (13). They contrast this to the realist mode that characterizes many contemporaneous literary works. However, they also recognize the active fairy-tale tradition that was thriving in Victorian Britain. By contextualizing MacDonald within the Victorian culture of children’s literature and of a fairy-tale tradition “that owed more to the fantastic than to the didactic,” King and Pierce demonstrate how MacDonald’s writing is integrally bound to the period in which he wrote (17).

The introduction also offers brief overviews of each of the fairy tales included in the book, identifying major themes that resurface across the tales and providing notable information about their publication history, particularly when the tides of the market affected the form in which the stories were made public. In addition, King and Pierce emphasize the importance of the imagination to MacDonald and reiterate his assertion that there is no one meaning to be found in his fairy tales: “Closure of this story, or any story, would mean an end to the world of the imagination and to the intellectual growth that MacDonald always prized throughout his writings. Stories, he indicates, always go on in the mind of the reader, and the final statement—*‘I think I know why, but I won’t say that either now’*—draws the reader’s mind onward to discovery of her own possibilities” (35). A reader with no prior knowledge of MacDonald and little familiarity with the Victorian period would find his fairy tales much more accessible after reading this introduction, making this a particularly useful text for undergraduates. Likewise, the chronology and notes on illustrations and text are helpful for contextualizing MacDonald within his period and illuminate the complexities of publishing, including such concepts as serial publication, in ways that are especially useful for those not familiar with the history of the Victorian literary market.

The next section, the fairy tales themselves, makes up the bulk of the book. The stories are thoughtfully annotated and include, among other things, information on publishing history, narrative frames, explanations of unfamiliar terminology, and occasional supplemental material from MacDonald's personal correspondence. *The Princess and the Goblin* is accompanied by black-and-white woodcut illustrations from its first publication in the children's magazine *Good Words for the Young*; the other fairy tales are not illustrated in this volume. It is notable that King and Pierce chose to include the entire text of *The Princess and the Goblin*—the only novel reproduced in the book—but it is comparatively short, and it is among MacDonald's most notable works for children. The other texts in this collection—"The Light Princess," "The Giant's Heart," "The Golden Key," and "The History of Photogen and Nycteris: A Day and Night Märchen"—are all well-known short stories from MacDonald's repertoire.

The appendixes, though quite short, again provide useful information for contextualization for an audience new to MacDonald or the Victorian period. "Appendix A: Contemporary Reviews" includes reviews from Victorian periodicals and demonstrates how MacDonald's contemporaries received his work. "Appendix B: MacDonald on the Imagination" contains two essays written by MacDonald that explicate his views on the importance of the imagination and its connection to the divine and to the natural world. "Appendix C: Victorian Fairy Tales" reproduces excerpts from three Victorian fairy tales by other authors: John Ruskin's "The King of the Golden River" (1851), William Makepeace Thackeray's *The Rose and the Ring* (1855), and Norman Macleod's *The Gold Thread: A Story for the Young* (1861). Finally, "Appendix D: MacDonald's Composition of *The Princess and the Goblin*" includes reproductions of the manuscript form of the novel, making visible MacDonald's editing and creative process.

The Princess and the Goblin and Other Fairy Tales is a carefully composed and readable edition of MacDonald's most significant texts. It would be useful to MacDonald scholars looking for a good critical text, and it would make an excellent classroom text for those planning to teach MacDonald to undergraduates.

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Tales of the Brothers Grimm. Illustrated by Natalie Frank. Edited by Karen Marta. Bologna: Damiani Press, 2015. 272 pp.

Taking on the fairy tales of the Brothers Grimm is a difficult business for artists, in part because it has been done so well by artists and illustrators of the past (e.g., Edmund Dulac and Arthur Rackham) and by more contemporary artists (e.g., Kiki Smith, Paula Rego, and Claire Stigliani). Natalie Frank has

risen to the challenge in her visual reworking of an astonishing number of the Grimms' fairy tales in *Tales of the Brothers Grimm*, a large, handsome coffee table book. The unsanitized stories presented here consist of a large selection of the tales from the 1812 and 1815 volumes. The early versions of the stories are salacious and bawdy, as well as downright bloody, with many thought-provoking or unhappy endings. Inspired by Jack Zipes's translations of these tales, artist Natalie Frank set out to visualize an unprecedented number of them. In an April 2015 interview for *Art Forum*, Frank states that her drawings are not meant to be merely illustrations but rather drawings that build on the stories and expand their meanings to include contemporary feminist concerns and a personal perspective. She also says that she was influenced by favorite artists Mike Kelley and Robert Gober, "who engage with ideas of corporeal transformation, magic, and the everyday, while also bringing in the grittiness and violence of the banal" (*Art Forum*, April 7, 2015). In his introduction to *Tales of the Brothers Grimm*, Jack Zipes suggests that the Grimm brothers appreciated when people changed their stories, as they did not believe the narrative plots of their stories were absolute (4). He goes on to mention that possible "sweetly conventional and Disneyfied meanings" of the tales "are dashed by Frank's carnivalesque approach" (6).

There is much truth to this interpretation of Frank's drawings. Done in gouache and pastel, the images are dark and startling: there is a lurid lasciviousness to this work and an unfettered, rudderless anger at times, reminiscent of Willem DeKooning's primal and terrifying 1950–1952 *Woman* series and of German Expressionist painting. This anger seems to be intentional. After learning that many of the oral tales the brothers collected were passed down by women, Frank decided that "through the mutation of oral tales, women were creating these roles for themselves that were unprecedented in literature. Here, women play the evil, the divine; every single role is accessible to them, whereas at the time, because of the church and state, they wouldn't have been allowed to inhabit those positions" (*Art Forum*, April 7, 2015). This seems a bit of an overstatement; certainly much literature before the 1800s contained these types of roles (e.g., Euripides' *Medea*). And for every Grimm story that has a new role for women, there is an equally patriarchal story, such as Bluebeard's wife having to call to her three brothers to save her. The stories in this volume still have plenty of princes and princesses living happily ever after, though a lot of blood and guts tends to be spilled first.

During a 2015 panel for the book at the Brooklyn Museum of Art (www.youtube.com/watch?v=LoCiXykTTnY), Zipes points out that for the most part the original versions of these tales are patriarchal and that even to this day many Disney films of the tales are terribly sexist. He notes that Frank's drawings

give the tales a more feminist spin, but he adds that Frank's macabre and complex drawings move beyond a strictly feminist interpretation. He refers to her drawings as sensual "retellings" of the Grimms' tales that force the viewer to deal with universal human issues in the tales that are relevant even today, such as the theme of child abandonment in "Hansel and Gretel." Frank's drawings, he says, demand that viewers "start asking questions about themselves and the world."

I agree with Zipes. A strictly feminist interpretation of Frank's drawings is limited. Nor do I feel that her drawings only emphasize feminism or even the feminine. What is thrilling about Frank's drawings is their grotesque and fresh nature. They suggest perhaps a direct lineage from the Brothers Grimm to later German Expressionist painters, most notably Max Beckmann. Some of Frank's claustrophobic scenes recall Beckmann's *Carnival* (1920), which depicts a man and a woman in harlequin outfits crammed into a tiny room with uneven windows and garish walls. A half-dressed monkey creature lies beneath them, legs in the air holding onto a trumpet. Much of Frank's work has this flavor: the grotesque combined with the absurd. Frank uses bright, shocking, almost Fauvist colors, and her work here bears the mark of many other influences: Edvard Munch and his dark, at times garish palette and frenetic mark making; Otto Dix and his painting of Sylvia von Harden with its distortion, dark crimson tones, and eccentric central woman figure; James Ensor and his ghoulish, carnivalesque figures; and, curiously, Edgar Degas and his cramped, claustrophobic, and voyeuristic pastels of women in the bath.

All the usual tropes of fairy tales are present in Frank's drawings: magical powers, powerful animals, transformation, and so on, but Frank's drawings are also filled with gruesome metamorphoses: humans often have two heads, or two humans are combined with an animal. For the "Bluebeard" story, in which a stream of blood pours out of the forbidden closet that hides the corpses and skeletons of the murdered wives, Frank depicts a gruesome torso severed from its limbs and Bluebeard as just a blue severed head, thus emphasizing the bloody demise of the truly evil patriarch and visually joking about the "blue blood" of the wealthy. In "Hansel and Gretel" the witch is portrayed as bloodthirsty, and poor Hansel lies in the foreground like a fallen giant in jester's clothing. One arm seems to be severed from his body, and his head, seemingly decapitated, is composed of two faces: the face of Hans and a jester face; this is Hans, then, as helpless, fallen clown. On the final page of the story, it is Gretel who is powerful, illuminated as she is by red, orange, and yellow flames as she pushes the witch into the oven. In addition, Frank worked with renowned Canadian designer Marian Bantjes; black-and-white drawings unevenly frame each page so that the viewer is never far from a disturbing, eccentric image.

What makes Natalie Frank's interpretation of the stories particularly contemporary is that many of her drawings, and the way her drawings relate to the unsanitized tales in this volume, speak to the lack of direction many young women experience. Women are supposed to make it on their own and enjoy their independence, yet that path can be lonely and difficult. Young women gladly reap the benefits of first- and second-wave feminism, but some still would not mind a Prince Charming and a little bit of wooing. Yet choosing Prince Charming does not always end well either. Although the roles that are available to women today might embody some of the roles in the fairy tales, Frank's drawings suggest that whatever path we follow is bound to have complications, and many things are not as they seem, in fairy tales or in life.

As mentioned, the Brothers Grimm were often pleased when people would change their stories, as they did not believe in an immutable oral tradition (which is, of course, a contradiction in terms and an impossibility anyway). In a very real way, Frank has once again changed the stories, and perhaps unintentionally yet appropriately traced a direct line visually as well as emotionally from the Brothers Grimm to German Expressionism itself.

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***Folktales and Fairy Tales: Traditions and Texts from Around the World*, 2nd ed.** Edited by Anne E. Duggan and Donald Haase, with Helen J. Callow. Santa Barbara, CA: Greenwood, 2016. Four volumes: 388 pp., 364 pp., 376 pp., 462 pp.

Edited by leading fairy-tale scholars Anne E. Duggan and Donald Haase, *Folktales and Fairy Tales: Traditions and Texts from Around the World* is a well-organized, wide-ranging, and near-comprehensive reference work of remarkable breadth and depth. Like its three-volume predecessor, *The Greenwood Encyclopedia of Folktales and Fairy Tales*, published in 2008, this compendium addresses a broad audience composed not only of scholars and specialists but also of students and novices, catering to a large variety of research interests as well as levels of expertise. As such, *Folktales and Fairy Tales* "strives to offer a rich and representative overview of an infinitely diverse worldwide phenomenon, to encourage exploration beyond each reader's individual realm of experience and expertise, and to promote thinking, reading, writing, and discussion about folktales and fairy tales across disciplinary boundaries" (1: xxxvii). Particularly noteworthy is, indeed, the collection's global and multidisciplinary scope, as it brings together detailed entries on tales, traditions, and notable individuals from around the world, written from the diverse perspectives of more than 150 contributors working in the fields of folklore, anthropology, ethnology, children's literature, film, and literary and cultural studies. Folktales and fairy tales are here conceived of not as static and fixed but rather as flexible;

hence entries also discuss related genres, such as the epic or the legend, and a wide range of media, intertextualities, and titles. This updated and expanded second edition reflects the popularity of folktales and fairy tales and their pervasiveness across a variety of media and geographic-cultural locations. The more than 100 new entries, primarily on international traditions and twenty-first-century tales, further augment the encyclopedia's broad scope, and the additional fourth volume complements the entries through a selection of texts, excerpts, and commentaries. *Folktales and Fairy Tales* features nearly 800 encyclopedic entries altogether, a comprehensive introduction that contextualizes the discipline of folktale and fairy-tale studies, and an extensive bibliography and list of resources.

The first pages of each volume present the table of contents for the entire work, as well as a guide to related topics that groups entries into the following nine categories, which speak to the collection's broad and far-ranging scope: critical terms, concepts, and approaches; cultural/national/regional/linguistic groups; eras, periods, movements, and other contexts; genres; individuals (such as authors, filmmakers, and illustrators); media, performance, and other cultural forms; motifs, themes, characters, tales, and tale types; television, film, animation, and video; and titles. Each of the alphabetically organized, signed entries, which showcase multi- and interdisciplinary approaches, contains cross-references to related topics in boldface, a "See Also" section following the entry where appropriate, and a list of further readings that is not limited to printed books and articles but also refers users to online and visual resources. Readers who follow the boldface or "See Also" cross-references down the proverbial rabbit hole will enter a world full of fascinating connections between individual creators, geographic regions, time periods, media, and genres. Although the entries use a scholarly tone, they are written in accessible rather than technical language that will appeal to a broad range of readers. Black-and-white images accompany many of the entries and range from author photographs and reproductions of tale illustrations to film stills and paintings. Even as this reference work remains necessarily finite and cannot address every distinct tale or tradition, the entries cover an extraordinary historical, geographic, cultural, topical, and disciplinary range, which sets *Folktales and Fairy Tales* apart from other English-language collections that focus on the European and North American traditions. Entries on individual writers, filmmakers, and illustrators, for instance, discuss both those who have attained international acclaim and canonization and those who have been underrepresented or overlooked in a global context. Readers will thus find entries on individuals such as Charles Perrault and Angela Carter alongside Epeli Hau'ofa and Miyazaki Hayao.

The texts included in Volume 4 further underscore the compendium's aim of inclusiveness and global scope. For example, a section on classical tales, which contains selected versions of "Cinderella," "Sleeping Beauty," "Bluebeard," spinning and naming tales, and mermaids and mermen, foregrounds the various cultures and genres through which these tales have traveled and where they continue to be adapted. In another section on related narrative genres, readers will find a Hawaiian legend, a Native American myth, and Icelandic sagas, among others. An introduction by the editors precedes each main section of texts, with categories including foundational and frame narratives; tales about tricksters, hags, ogresses, and fairies; classical tales; the fantastic and fantasy; related narrative genres; and reflections on fairy tales by writers such as Jorge Luis Borges and Margaret Atwood. Each individual text in this anthology further features a brief introduction with cross-references that enhance the manifold connections between these selections and the other three volumes' encyclopedic entries. As a whole, then, *Folktales and Fairy Tales* presents readers with myriad pathways of exploration and discovery.

The compendium's users may begin, for instance, by perusing the "Bluebeard" tales in Volume 4, where Charles Perrault's "Bluebeard" (1697) is reprinted alongside Joseph Jacobs's "Mr. Fox" (1893), Flora Annie Steel and Richard Carnac Temple's version of "Bopoluchi" (1884), James Robinson Planché and Charles Dance's one-act play *Blue Beard: An Extravaganza* (1839), and Gwen Strauss's "Bluebeard" from her poetry book *Trail of Stones* (1990). The section's cross-references point readers to entries on other relevant authors and collectors, including Angela Carter, Margaret Atwood, and the Grimm brothers; to entries on themes and motifs such as "marriage" and "forbidden room"; and of course to the "Bluebeard" and "Bluebeard films" entries. Users who follow this trail to the main entry on "Bluebeard" in the first volume will find Shawn C. Jarvis's succinct, informative discussion of the tale tradition that further contextualizes the anthology's texts and establishes connections between different authors and variants. From there, some users may continue down the page to read about Bluebeard films, whereas others may follow the "See Also" suggestions to, for example, explore the entries on feminism and feminist tales. Boldface cross-references in Jarvis's entry to topics, characters, authors, motifs, genres, and titles present yet additional opportunities for in-depth study of the material. Possible paths for using this compendium are multifarious and will be shaped by each reader's specific interests and knowledge base.

Readers looking to explore narrative traditions distinct from European and North American tales will find detailed coverage as well. For instance, Reina Whaitiri's entry on Pacific Island tales presents information on such topics as genesis and families as well as on the demigod Maui and demigoddess

Sina from an Indigenous perspective that challenges Anglo-European approaches to folktales and their distinctions between narrative genres; as she emphasizes, the stories of the Pacific are also histories. Whaitiri's discussion of contemporary literature then points readers to the encyclopedia's entries on Pacific authors Patricia Grace and Witi Ihimaera, from Aotearoa/New Zealand, and Tongan writer Epeli Hau'ofa, and the "See Also" section guides users to entries on Australian and Aotearoan tales and the 2004 film *Pear ta ma 'on maf* (The Land Has Eyes). Following their perusal of such entries, users can turn to Volume 4 to read a Hawaiian legend, "Kahaloopuna, Princess of Manoa," as told by Emma Kaili Metcalf Beckley Nakuina and published by Thomas G. Thrum in 1907. Those users looking for in-depth analyses and studies beyond the scope of *Folktales and Fairy Tales* will find the suggested readings helpful; for instance, the introduction to the Hawaiian legend notes Cristina Bacchilega's detailed exploration of Hawaiian folklore collections in *Legendary Hawai'i and the Politics of Place* (2007), an excellent source for readers who want to learn more about Nakuina and Thrum. In addition, the 70-page bibliography and list of resources at the end of this compendium, though of course not exhaustive, offers a wealth of texts for further reading that are conveniently organized into four sections, ranging from folktale and fairy-tale collections and scholarship to important journals, serial publications, and websites.

In short, this reference work is an invaluable resource for scholars and students alike, and it should not be missing from the library shelves of institutions that offer courses in fairy-tale studies and related fields. As the editors put it, "These four volumes are offered as a resource for users interested not only in looking back at the history of the folktale and fairy tale but also in looking forward to a new century of fairy-tale production and scholarship" (1: xxxvii), and their compendium has certainly laid the groundwork from which new and innovative explorations of folktales and fairy tales may spring in this twenty-first century.

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The Edinburgh Critical Edition of the Selected Writings of Andrew Lang. Edited by Andrew Teverson, Alexandra Warwick, and Leigh Wilson. Edinburgh: Edinburgh University Press, 2015. Two volumes: 452 pp., 415 pp.

Andrew Teverson, Alexandra Warwick, and Leigh Wilson have succeeded in a daunting task: condensing the works of prolific writer Andrew Lang into just two volumes. Although many may know Lang best from his fairy-tale collections, he was also a folklorist, poet, essayist, novelist, literary critic, historian, anthropologist, biographer, and a scholar on religion and psychic phenomenon. With such a vast panoply of writings, the editors had to choose

wisely to give a fair treatment to the broad scope of Lang's scholarship. The collection does not cover all genres (Lang's poetry and fiction are absent), but the editors make a strong case for the inclusion of each piece or category in the collection.

The volumes are divided by topic. The first showcases Lang's writings in anthropology in the categories of fairy tale, folklore, origins of religion, and psychical research. Volume 2 covers Lang's forays into literary criticism, history, and biography. Neither volume is exhaustive in its treatment of the topics, and often individual selections are condensed. However, the offerings provide a clear picture of Lang's style, methodology, and scope.

In addition to Lang's writings, *Selected Writings* contains helpful resources. Each volume begins with the same brief general introduction to the set, which highlights the fact that after his death, one of the chief criticisms brought forth was that Lang should have focused his talents on one area instead of dispersing them among so many fields. This view is encapsulated by Lang lecturer Adam Blyth's comment, "The wonder, regretful or complaining, not that he should have done so much, but that, it seemed, he had failed to do more" (1: 9). The general introduction is followed by a volume-specific introduction in which the editors carefully highlight their reasoning behind the selections in each volume and give a summary of the theories and works to follow. These introductions are followed by the "Chronology of the Life and Major Works of Andrew Lang," which primarily highlights his professional affiliations and dates of publication rather than memorable personal experiences, which seems fitting for a man with an "intense aversion to emotional expression, self-revelation, and the revelation of the self in others" (2: 23). The "Note on the Text" that follows explains basic editorial decisions about spelling, punctuation, and foreign phrases. Each volume also contains an appendix of about 100 names of individuals mentioned in the specific volume and gives a brief biography of each individual so that readers are not left wondering who Margaret Hunt or Walter E. Roth might be. A second appendix included only in Volume 1 lists the ethnic groups cited by Lang (such as the Epirote and the Wolufs) and contains some brief information about each group. Extensive explanatory notes organized by selection and a thorough index complete each volume.

Volume 1 underscores how "Lang destroys his opponents (and sometimes his allies) by a precise and assiduous concern for the primacy of scientific method" (1: 17). Lang refutes both the Vedic (Indian) and sun-worship origins of folklore and proposes comparative textual analysis as a better method of interpretation. Although his theory that all societies go through the same stages of development is not universally held by modern anthropologists and although his idea that folklore is just the vestige of previous societal development may

also be passé, his emphasis on looking at the available facts and comparing them to current models (particularly when it came to “spooks” and the origin of religion) shows Lang to be an anthropologist who advanced the methodology in his field. Lang challenges his contemporaries by name—James Frazer, Max Müller, E. B. Tylor—and minutely questions and disproves their anthropological theories.

Volume 2 emphasizes Lang’s view on literature and Romance. He had great disdain for “novels with a purpose,” novels with a moral to them, and for realism (2: 20). Lang writes, “The tendency of Realism in fiction is often to find the Unpleasant Real in character much more abundant than the Pleasant Real” (2: 97). In addition, Lang thought that literature was not an appropriate subject for university study and considered the classics to be the only writing deserving of serious literary criticism. This view stemmed partly from his view that literature was too feminine and filled with emotion. Lang did not disdain all women; he idolized Jeanne d’Arc (Joan of Arc), seeing her as an example of both a strong leader and someone whose miracles were worthy of study. This volume also contains numerous “At the Sign of the Ship” columns from *Longman’s Magazine*, a literary publication that Lang helped to edit. These pieces point out Lang’s wit and disregard for pleasantries and call out specific people or practices for failing to live up to Lang’s high expectations. He does not spare himself from such criticism, as can be seen in the transcript of his lecture “How to Fail at Literature,” which the editors describe as “an odd mixture of stylistic and professional advice where failure . . . [is] the deserved fate of the talentless, but also a mark of honor for the genuinely inspired” (2: 35–36).

Both Volumes 1 and 2 give an excellent picture of the scope of Lang’s work, but the books work well individually. The introductions, index, and appendix function for each volume alone. One criticism of the volumes is that the explanatory notes do not include page numbers. The only way to find the explanatory notes for a specific essay is to flip through seventy-five pages of notes until one finds the essay’s title. These volumes would be an insightful addition to the library of any scholar of folklore, anthropology, or fin de siècle. Although the selections from Lang’s works are comprehensive and encompassing, the editors hope “that the reader will be unsatisfied and so look further into the wealth of material that remains” (1 and 2: 15).

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Fairy Tales in Popular Culture. Edited by Martin Hallett and Barbara Karasek. Peterborough, Canada: Broadview Press, 2014. 217 pp.

In *Fairy Tales in Popular Culture*, editors Martin Hallett and Barbara Karasek face the task of assembling “a new anthology that reflects the evolution

of the fairy tale over the last half-century” by providing examples of—or at least discussing—relatively recent prose, poetry, lyrics, comic books, graphic novels, illustration, art, theater, film, television, advertising, and new media that draw on the fairy-tale form (11).

The volume begins with a preface, an introduction, and a short essay called “The Art of Retelling.” Each of these concise pieces sets up the rest of the book nicely, but several significant mistakes distract the knowledgeable fairy-tale scholar from enjoying them completely. How can one describe fairy tales as “memes,” for example, without at least mentioning Jack Zipes’s work (14)? How, after the abundance of scholarly discussion on the topic, can a text of this kind earnestly use the word *original* to describe a fairy tale (27) and then note that the word should not be used later in the text (120)? These issues unfortunately continue into the “Prose” section’s introduction, an otherwise well-done, if somewhat brief, overview.

The first two parts of the book, “Prose” and “Poetry and Lyrics,” each feature several examples of attempts to retell particular fairy tales. The editors note in the preface the risk inherent in choosing fairy-tale adaptations that could be described as “radical revisions”—they believe that some readers will feel that such selections destroy “treasured memories of childhood” but hope that they will open their minds to them (11). Unfortunately, this worry seems to have prompted restraint with their choices, resulting in a somewhat confusing selection of prose, poetry, and lyrics for an anthology of this type. The editors favor retellings that do not seem to transform the tales much at all or those that do so only in gimmicky ways—for example, using the voice of Bugs Bunny, as in Tim Seibles’s poem “What Bugs Bunny Said to Red Riding Hood” (1999), or exchanging pigs for penguins, as in Gregory Maguire’s short story “The Three Little Penguins and the Big Bad Walrus” (2004). Part of the issue is that the editors seem to have thought it necessary to include short pieces from certain authors who do not primarily write them, such as Gregory Maguire and Robin McKinley, whose fairy-tale novels are exquisite but whose short stories in this volume do not do their skill with the form justice. There are notable gems among the selections of course—Neil Gaiman’s “Snow, Glass, Apples” (1994) and Kim Addonizio’s “Ever After” (2006) are both excellent twists on “Snow White” (ATU 709)—but for those of us well versed in fairy-tale adaptation, the choices are, if anything, far less subversive than they might be. Why not include some of the contemporary authors who twist their short story retellings of fairy tales in truly new and exciting ways? Catherynne M. Valente and Nalo Hopkinson come to mind.

The sections devoted to theater, film, and television are, understandably, quite short and almost perfunctory. Full-length monographs and essay collections have been devoted to these topics and, though I would have appreciated a

little more depth regarding theatrical productions in particular, the brevity of these essays clears the space for what is perhaps most notable about this particular anthology: the editors' attention to still visuals—comics, graphic novels, illustrations, artwork, and ads. The book features several full-color pages, and it is wonderful to be able to actually look at examples of the kinds of advertisements, paintings, comics, and so on being discussed. Each of the essays on these topics explores numerous texts that were new to me and that I now hope to read. Although I am not as well versed in the media of these sections, the essays seem quite comprehensive, and I was delighted to find a large variety of texts discussed. That said, in these sections too, there are numerous problematic lines. In the essay on comics, for example, the editors write that the *Damsels* comic book series (2012–present) “exploit[s] . . . militant feminism, although it's quickly apparent that these characters owe much more to Victoria's Secret than to the Brothers Grimm” (98–99). Not only is this statement more than a little sexist and dismissive, it also perpetuates the almost entirely fictional patriarchal construct that princesses who want to save their kingdom on their own (or simply be treated equally?) are really femme fatales bent on dismissing and/or destroying all men. These straw(women) have no place in fairy-tale scholarship.

The editors make the compelling argument in their preface that “the proliferation of social media has provided us with an opportunity, lost with the passing of oral culture, to regain an active role in telling our stories,” but the section of the text devoted to new media does not engage much further with this concept (12). I was excited to read about the use of fairy tales in video games, but I do wish that the editors had more deeply explored both social media and digital adaptations beyond fan fiction. I would have liked, for example, at least a short acknowledgment of the numerous fairy-tale blogs and digital media projects currently available online.

After a short but interesting section devoted to fairy-tale weddings, the volume transitions into a larger part (“Criticism”), more akin to the “Prose” and “Poetry and Lyrics” parts, to showcase several essays of fairy-tale criticism that engage with popular culture. Some of these essays are the kind you might expect—excerpts from scholarly books such as Jessica Tiffin's fantastic *Marvelous Geometry: Narrative and Metafiction in Modern Fairy Tales* (2009)—but more of them are from far less traditional sources, such as *Time Entertainment* and the *Los Angeles Times*. Although I question the use of the word *criticism* to describe these particular texts, I do think the decision to include them was an inspired choice that subtly shows how much the fairy tale and popular culture have become entwined. Publications that must make a profit are paying attention. Of these articles I particularly enjoyed “The Fairest of Them All” by Alex Fury, a *Financial Times* article that explores fairy tales in high fashion (196–97).

Although such an ambitious project is an extremely difficult undertaking that is bound to please no one completely, *Fairy Tales in Popular Culture* ultimately falls short of the anthology it hopes to be in several frustrating ways. Even though the variety of materials discussed and some of the selections are useful, I would hesitate to recommend the text overall, even to high school or undergraduate overview classes. Those with a significant stake in fairy-tale scholarship should certainly look elsewhere.

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New Approaches to Teaching Folk and Fairy Tales. Edited by Christa C. Jones and Claudia Schwabe. Logan: Utah State University Press, 2016. 252 pp.

When I first started teaching an undergraduate course on fairy tales, I was astonished to find that there were almost no resources on fairy-tale pedagogy at the university level. In his foreword to *New Approaches to Teaching Folk and Fairy Tales*, Donald Haase describes experiencing this dearth of resources, despite the popularity of fairy-tale courses and the recent explosion of innovative fairy-tale scholarship. As Haase states, “The new possibilities for teaching the fairy-tale” opened up by that scholarship “remind us that it is time to take stock of the present state of our teaching” (x). This volume does exactly that in a thorough and informative way that will be useful to any teacher of fairy tales and to fairy-tale aficionados in general.

As described in the excellent introduction, a central aim of the volume is diversity: in terms of the contributors, who come from a variety of institutions in the United States, Canada, and Europe; in terms of the departments in which they teach and their disciplinary backgrounds (including folklore, literature, history, psychology, anthropology, women’s and gender studies, linguistics, and second-language [L2] classes); and in terms of the material taught, which includes classic folk and fairy tales, literary and popular fiction, and visual media such as art and film. Although the focus remains primarily on European fairy tales, there is welcome attention to other traditions, such as the *One Thousand and One Nights*. One of the most useful aspects of this volume is the detailed discussion of methodology: all the contributors provide information on their central texts and assignments and their reflections on the practices that worked (and sometimes did not work) for them. Any teacher of fairy tales will take away ideas for what to try in the classroom and a renewed sense of the many different ways in which fairy tales can be taught.

The volume is divided into four parts. The first, “Fantastic Environments: Mapping Fairy Tales, Folklore, and the Otherworld,” includes the more traditional courses described in the volume, focused primarily on folk and fairy tales. In their class “Fairy Tales, Myth, and Fantasy Literature,” Christina

Phillips Mattson and Maria Tatar explore the intersection of these genres, demonstrating how tropes from myths and fairy tales migrate to children's novels such as *Alice in Wonderland* and *Peter Pan*. Folklorist Lisa Gabbert discusses how teaching fairy tales in the first few weeks of "Introduction to Folklore" can introduce students to the terminology and central concepts of folklore as a discipline. Juliette Wood's course "At the Bottom of the Well: The Otherworld as Folktale Environment," which focuses on fairy tales and Irish mythology, includes one of the many innovative assignments described in this volume: students must create their own Otherworlds.

The second part, "Sociopolitical and Cultural Approaches to Teaching Canonical Fairy Tales," includes courses that highlight the social, historical, and cultural background of the tales. Doris McGonagill's German-language course examines the Grimms' tales from an ecocritical perspective, focusing on the trope of the fairy-tale forest in nineteenth-century Germany. Also in a German-language classroom, Claudia Schwabe examines the socialist, anticapitalist messages of East German fairy-tale films, which transform the feudalistic lessons of the tales to serve a twentieth-century political purpose. In her French-language course, Christa C. Jones contextualizes the fairy tales of Charles Perrault with historical and cultural material from the reign of Louis XIV that reveals their underlying complexity. Anissa Talahite-Moodley's course on the *One Thousand and One Nights* focuses on the frame tale of Shahrazad as an example of cultural dialogism and examines how her story has been reinterpreted in a variety of media, including literature, art, and dance. Talahite-Moodley uses this dialogic approach to "deconstruct the us-versus-them mindset" that students often bring to non-European tales (114).

The third part, "Decoding Fairy-Tale Semantics: Analysis of Translation Issues, Linguistics, and Symbolisms," includes courses in translation and linguistics. Asserting that "fairy tales are not only polysemic, but . . . also polyglot," Christine A. Jones describes teaching various translations of Perrault's tales to illuminate aspects of the French language in an L2 classroom and examines how the tales can change in translation (135). Armando Maggi's course on Baroque fairy tales focuses on how the Grimms translated and revised material from Basile's *Pentamerone*, turning witty, cynical tales meant for adults into appropriate fare for a nineteenth-century bourgeois audience. Taking a linguistic approach, Cyrille François asks students to compare various translations of Hans Christian Andersen's tales to gain a better understanding of how his unconventional style revolutionized Danish language and literature. In a course for anthropology students, Francisco Vaz da Silva demonstrates how the Perrault and Brothers Grimm versions of "Little Red Riding Hood" as well as the oral "Tale of Grandmother" are based on a series of shifting but equivalent allomorphs that reveal the deeper symbolic meanings of the tale.

The fourth part, "Classic Fairy Tales Through the Gendered Lens: Cinematic Adaptations in the Traditional Classroom and Online," includes women's and gender studies approaches to fairy tales. Anne E. Duggan draws on queer theory to help students understand French fairy-tale films that challenge and subvert the heteronormativity of the typical fairy-tale narrative. Pauline Greenhill and Jennifer Orme discuss teaching an online course, "Gender in Fairy-Tale Film and Cinematic Folklore," that examines fairy-tale films and television shows from Europe, the United States, and Canada, including films on indigenous cultures. Jeana Jorgensen describes a series of group exercises used in her course "Dark Desires in Fairy-Tale Fiction" that allow students to make the tales their own and to become part of the tradition of fairy-tale retellings.

Haase begins his foreword with the statement "It's about time. Time, that is, for a collection of essays like this" (vii). He is absolutely right. As a teacher, I found all the essays in this volume useful and inspiring, even when the subject matter and pedagogical approach were quite different from mine; they are a treasure trove of ideas. Together, they reveal the rich variety of approaches and methods in contemporary courses based on or incorporating fairy tales and amply demonstrate the value of fairy tales in the university classroom.

Theodora Goss
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From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West. By Mayako Murai. Detroit: Wayne State University Press, 2015. 178 pp.

Mayako Murai's *From Dog Bridegroom to Wolf Girl* is an engaging academic text that, like many of the works Murai discusses, straddles cross-cultural boundaries by integrating Western and Japanese fairy-tale theory, analysis, and stories. Indeed, a lucid thread runs through the first half of Murai's analysis, which explores the prominence of multilingualism in these texts as a result of their European beginnings, Japanese adaptations, and global reception, not to mention a range of intratextual language choices by the analyzed authors themselves. Murai takes an "antiessentialist approach, informed particularly by Euro-American post-structuralist feminist literary criticism," which crosses boundaries by applying critical theory that comes predominantly from one part of the globe to texts and visual works emerging primarily in another (142). She takes the stance that these modern Japanese interpretations of fairy tales are distinctly feminist, despite the fact that, as she states in the first chapter, "contemporary Japanese female writers and authors rarely describe their works in terms of feminism even though the experience and expression specific to women have often been one of the chief concerns of their works" (35).

Chapter 1 serves as a map of the history of the Western fairy-tale corpus in Japan. For those who work principally on Western fairy tales or are generally new to the cross-cultural approach, this chapter is an excellent introduction to how the European corpus, primarily from the Grimms and Charles Perrault, found its way into Japanese literature. Murai sheds light on the timeline of Japanese translations and adaptations of European fairy tales and discusses the reception of these in a variety of time periods as the tales moved fluidly between both adult and child readership. The broad scope of how Japanese folklorists and scholars interpreted fairy tales offers an important intermingling of cultures that may seem disparate but indeed has powerful effects. Murai's history of the tales leads to the *Gurimu būmu*, or "Grimm Boom," at the end of the twentieth century, which represented a dramatic production of and interest in Japanese material based on or adapted from fairy tales and intended for adult audiences.

Beginning her author-specific analysis with Chapter 2, Murai explores the works of the cross-cultural and multilingual author Tawada Yōko, specifically the novella "The Bridegroom Was a Dog" (2003). It seems that Murai is aware of the unfamiliarity an intercultural and interdisciplinary audience might have with the text, despite its translation into English. Thus, as in the following chapter, Murai necessarily includes a large amount of summary. Nevertheless, she is able to make interesting comparisons between Japanese and European animal bride and bridegroom tales and to integrate analysis into the summary. Primarily building on the work of the Japanese folklorist Ozawa Toshio in this chapter, Murai is able to distinguish the cultural divisions between nature and man as they are depicted in animal bride and bridegroom tales. Western tales, she argues, separate the two by having animal transformations—the beast becomes a man and perhaps was one all along. In Japanese tales the bride or bridegroom may take a human form but is ultimately the animal.

Chapter 3 discusses another Japanese author, Ogawa Yōko, with a focus on her tales that reimagine "Bluebeard" and use the "forbidden chamber" or "forbidden door" motif. However, the emphasis of the book's title, referencing *conversations* with the West, and the title of the chapter itself, which includes the phrase "Bloody Chamber," means that this chapter could have benefited from further comparison with Angela Carter's "Bluebeard" tale, "The Bloody Chamber," and Ogawa's *Hotel Iris* (*Hoteru airisu*, 1996). The reference to Carter's setting and the liminal topography of the Breton island that is echoed in Ogawa's work perhaps should not have been relegated to an endnote and could have been used to open a dialogue about how Carter influenced Ogawa (152n9). The conversation may have also benefited from a more in-depth connection to Ogawa's travels in France and the juxtaposition of a re-Orientalized

Japanese adaptation of a French story compared with the Orientalized French versions of Perrault (74).

Chapters 4 and 5, on Yanagi Miwa and Kōnoike Tomoko, offer a discussion on the striking and supernatural images and installations of these two artists, images that arguably deserve to be part of a global canon of fairy-tale visuals alongside other contemporary artists such as Kiki Smith. Yanagi's images of grandmothers and girls are inspired by both European fairy-tale crones and the Japanese *yamauba* (translated as "mountain witch" [20]). Murai's interpretations of the images with regard to the grandmother figures are well argued, although more theoretical groundwork would not have gone amiss. In the chapter on Kōnoike, the detail given to the artist's craftsmanship is absorbing with regard to feminist interpretations of traditionally domestic arts and their relationship to storytelling (117–21). Murai argues, with a mix of Japanese and Western scholarship, that Kōnoike's innovative wolf and girl works, juxtaposed with the obvious influences of European "Little Red Riding Hood" stories, are "reaffirming the significance of the fairy tale as a rich repository of stories of interactions among human beings, animals, and nature" with a local focus that is "remapping the genre's book-centered and Eurocentric canon" (139–40).

Murai's work would be strengthened by further explanation of non-Western ideas for readers unfamiliar with Japanese culture. More elaboration about concepts that are posited as specifically Japanese would be helpful; for example, Kawai Hayao's revision of Jungian models to include *mu*, *aware*, and *urami* is referenced only briefly in the first chapter but is used sporadically afterward without supplementary explanation (22–23, 55, 80, 111, 142). In addition, the work would benefit from expansions of both the theoretical framework and the intriguing but sometimes fleeting analyses. For example, the use of re-Orientalism by Ogawa to repurpose the sometimes Orientalized "Bluebeard" is a fascinating treatise by Murai that does not receive its due in this book. However, all things considered, Murai's perspective on these texts and images is fresh and valuable. Encouraging scholars and students to listen and contribute to the dialogue of tales cross-culturally will only improve research in the field, and Murai's exemplar of *From Dog Bridegroom to Wolf Girl* is engaging and eye-opening.

Rose Williamson
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The Irish Fairy Tale: A Narrative Tradition from the Middle Ages to Yeats and Stephens. By Vito Carrassi. Translated by Kevin Wren. Lanham, MD: John Cabot University Press, 2012. 207 pp.

The Irish Fairy Tale: A Narrative Tradition from the Middle Ages to Yeats and Stephens uses fairy-tale structure to unpack the nature and relationship of both oral and written narrative in Irish literary history. Even within the bounds

presented, from the Middle Ages through the early twentieth century, this is not a small task, to be sure. The introduction provides the necessary vocabulary and background for the coming arguments and assertions on the Irish fairy tale. The illustrations throughout the text help clarify for readers the textual mechanics of the author's literary theories. Readers will appreciate the definitions and scaffolding placed to support the author's ideas. For instance, the succinct chronology on the evolution of storytelling helps frame Carrassi's ideas on how oral and written narratives diverge. He concedes that "one has to deal with a fully fledged corpus of terminology" to understand the volumes of research and material that he incorporates into the text (13). The author compares and contrasts respected narrative works in Irish culture and analyzes Irish narrativity in the fairy tale. As readers will see, the Irish narrative tradition is the most useful for the author to explore his ideas.

The introduction and the opening chapters illustrate the breadth and depth of scholarship that Carrassi has in both folklore and Irish narrativity. Beginning with the Middle Ages, the author discusses how Irish storytelling tradition merged pagan ideals with Christianity and how Irish storytelling continues to influence the culture today. In Irish culture the supernatural is never removed from reality in storytelling: "My argument is that the Irish context, as shall be seen, is the most congenial to the verification of how a fundamental principle operates (identified in a specific conception of the fairy tale), and is capable of lending unity to a complex storytelling tradition" (13). In other words, beginning with oral texts from the Middle Ages and ending with William Butler Yeats, Carrassi uses the fairy-tale genre as a way to discuss literary culture as a bridge of sorts between Ireland's past and present.

Chapters 4, 5, and 6 discuss the basic dynamic analysis forms that make up Irish storytelling composition and fairy-tale structure. Carrassi states, "Thus, the fairy tale becomes the privileged point of communication between the narrative act and the element of folklore or, more precisely, it is the most important product of the interaction between the two, the most explicit manifestation of the persistence of a tradition, albeit in a framework of continual innovation" (45). Simply put, Carrassi's deep analysis provides the aforementioned bridge between past forms of storytelling and current literature, which is highlighted in the closing chapters.

Referencing traditional Celtic stories and using Revivalist authors such as William Butler Yeats, James Stephens, and James Joyce to support his assertions, Carrassi concludes the book by using his background to emphasize how folklore is the appropriate lens through which to analyze not only "historical truth" in story but also the more important "human truth" (151). In other words, the end of the text highlights the intersection of Irish narrativity specifically and the study of culture generally. The isolation of Irish culture gives

Carrassi the perfect petri dish to grow his ideas and assertions on narrative structure and to show the importance of both oral and written narrative traditions, which, he asserts, transfers to other cultures.

Some readers may quibble with the formal and stilted language of the text, which at times makes the flow of ideas difficult to follow, thus narrowing the audience for the book. One could argue that the audience for this book is individuals well versed in narrative theory and studies; this is not a lighthearted read. The overformal language could be due to the complications in translation or just the nature of the author's specific academic discourse. Either way, the result is a dense and at times difficult read, not because of the author's assertions but because of the way the ideas are expressed. Another complication is in the introduction, where Carrassi's opinions on the development of oral storytelling in socioeconomic terms seems problematic: "Oral narration survived naturally among the economically and culturally lower classes, among those people who had neither the chance *nor the inclination* to take up writing and thus had no alternative but to continue handing down their tales through traditional channels" (7; emphasis mine). The notion that folks did not have the inclination to learn to write may seem outdated and unusual. Folklore studies have grown inclusive to economic diversity, regardless of era, while still attending to economic realities. However, the author's respect for the history of oral and written narrative is evident throughout the text. Readers will be given a fundamental history of storytelling. To Carrassi's credit, he provides background material for the examples of texts he uses. Given the author's vast foundation in the Irish narrative tradition, his ideas are worthy of study and reflection.

Deanna Allred
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Japanese Mythology in Film: A Semiotic Approach to Reading Japanese Film and Anime. By Yoshiko Okuyama. Lanham, MD: Lexington Books, 2015. 244 pp.

Yoshiko Okuyama's *Japanese Mythology in Film: A Semiotic Approach to Reading Japanese Film and Anime* is a much-needed text that may well serve those who teach undergraduate-level courses on folklore, myth, popular culture, and film within the context of Japanese language, literature, and religious studies. The book is aimed at an undergraduate reading audience; Part I (Chapters 1–5) introduces basic vocabulary, concepts, and key theorists of semiotic film analysis, and Part II (Chapters 6–9) provides an in-depth semiotic film analysis of eight contemporary Japanese novel- and *manga*-inspired films and anime. Through this eclectic selection of visual texts, Okuyama reveals the rich intertextuality of referenced Japanese sacred texts, legends, mythological themes, symbols, and motifs shaped by Taoism, Shinto,

Buddhism, animism, and other Japanese folk beliefs that are encoded in the works.

Chapter 6 explores the mythical elements of Taoist and Shinto beliefs balancing the opposing forces of darkness and light in the live-action films *Onmyōji* (2001) and *Onmyōji II* (2003) based on Baku Yumemakura's novels that inspired Reiko Okano's *manga* series. The films center on the friendship between canny Japanese folk practitioner Abe no Senmei and bumbling courtier Minamoto no Hiromasa, as Senmei battles evil spirits using spells based on *Onmyō-dō* (yin-yang principles) to protect the Heian emperor and his son. Okuyama contrasts the Taoist cosmological concepts and key texts with the indigenous Shinto beliefs and symbols in her analysis of voodoo dolls, spirit possessions, exorcisms, and so on and the contentious link between humans and what goes on in the unseen world in the films.

Chapter 7 further delves into folkloric antecedents of humans versus nature found in Hayao Miyazaki's anime films *Spirited Away* (2001) and *Princess Mononoke* (2000). The first features a young heroine's quest to save her parents, who have been transformed into pigs as the threat of human pollution spills over into the spirit world, and the second revolves around a Muromachi Period eco-rebellion leader raised by wolves who battles a physical and metaphorical sickness overtaking the land. Okuyama's semiotic film analysis covers a wide range of motifs and legends examining danger posed to mortals in the twilight realm of the supernatural *kami* spirits, the consequences of human damage to the environment, and the development of the anime storyboards based on other extant texts.

Chapter 8 compares Shinto and Buddhist beliefs and motifs on the cycles of birth and death in the live-action films *Dororo* (2007) and *Departures* (2008). The first focuses on the friendship and quest between two orphans, each seeking revenge on the person responsible for their present situation. The second traces the unlikely apprenticeship of a twenty-first-century cellist-turned-encoffiner. Highlighted in the analysis of *Dororo* are the Japanese narrative devices of the *biwa hōshi* (the blind musician-storyteller/protagonist) and *kishuryū-tan* (a person of noble birth who is forced to wander in search of his or her own true identity). Okuyama untangles the intertextual relationship between Aoki Shinmon's autobiography *Nōkanfu Nikki* and the development of Koyama Kundō's screenplay for the film *Departures* and sheds light on the roots (Shinto attitudes toward death as spiritual defilement) of the supporting characters' abhorrence toward the protagonist's new job as an encoffiner, juxtaposed against the Buddhist understanding of death as an integral part of life's journey.

Chapter 9 raises existential questions from the two films *Mushi-shi* (2006) and *Ghosts in the Shell 2: Innocence* (2004): are the causes of human suffering internal or external? And wherein lies human fascination for facsimiles such as

shape-shifters or dolls or robots? *Mushi-shi* follows an aloof, Edo-Meiji Period itinerant master who reluctantly relieves people's suffering caused by *mushi*, or spirits with supernatural powers. *Ghosts in the Shell 2: Innocence* centers on a dystopian cyberdetective on the trail of a malfunctioning sex doll turned killing machine. Okuyama's analysis provides a provocative discussion on the signifiers of Japanese animism, focusing on pictures that come alive, shape-shifters, straw and paper voodoo dolls, mechanical dolls, and robots and whether inanimate objects possess souls. Okuyama examines antecedents for *Ghosts in the Shell 2: Innocence* by tracing the influence of Ridley Scott's *Blade Runner* (1982), Jean-Luc Godard's *Alphaville* (1965), Auguste Villiers de l'Isle-Adam's *L'Ève Future* (1886), Raymond Roussel's *Locus Solus* (1914), Donna Haraway's *A Cyborg Manifesto* (1985), and the dolls of Yotsuya Simon and Hans Bellmer.

Much of the target audience's experience of watching the films may solely be as entertainment without any background knowledge of the Japanese myths and storytelling traditions. Okuyama's scholarly explications provide the readers with a richer understanding of the films' encoded significance. The insights are multidirectional and serve as a guide for the uninitiated and specialist alike. Those familiar with the traditional sacred texts will find the deeper connections that Okuyama makes to the popular-culture films and anime revelatory. One caveat is that the analysis covers a great range of material in sufficient detail that may engross the specialist but perhaps at times overwhelm the student. It is definitely a text that requires some expertise in Japanese cultural studies to unpack some of the information for students.

One of the strengths of Okuyama's text for classroom use is the way in which she models scholarship for student readers by making theoretical semiotic concepts accessible, followed by a direct application of film analysis. She highlights the contexts under which a film is produced to better understand the values encoded in the visual reference: primary texts such as myths, legends, novels, and *manga* that inspire writers and filmmakers to create their own texts (screenplays, scripts, and storyboards); the metatexts of the filmmakers' own visions along with the production teams' struggles to trace the evolution of a production; and the discussions surrounding the reception of the works (e.g., historical authority and veracity versus artistic license that filmmakers and production teams may take to create an adaptation or work of their own). Okuyama's own scholarship includes current English-language research in fairy-tale, myth, and popular culture studies as well as work that is available only in Japanese at this time. Her list of suggested further readings is also particularly helpful. I highly recommended this text.

Micheline M. Soong
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The Politics of Magic: DEFA Fairy-Tale Films. By Qinna Shen. Detroit: Wayne State University Press, 2015. 311 pp.

Fairy tales have been intertwined with film since its invention. From Georges Méliès's 1899 *Cinderella* to Cedric Nicolas-Troyan's 2016 *The Huntsman: Winter's War*, fairy tales have inspired films for well over a century. As early as the 1920s, fairy-tale filmmakers in Europe were beginning to reference "movie magic." In *The Politics of Magic* Qinna Shen examines an often forgotten but fascinating chapter in the history of fairy-tale film, the *Märchenfilme* of DEFA, the state-owned film studio of the German Democratic Republic (GDR). A traditional Christmas treat, *Märchenfilme*, or fairy-tale films, were released nearly every year from 1950 until the fall of the Berlin Wall in 1989. Many were popular at international film festivals and even played to audiences in West Germany and beyond. More than simple entertainment, however, these films communicated the ideology of the GDR. Shen quotes the deputy minister of culture, Alexander Abusch, who in 1958 explained that "the adaptation of fairy-tale material should not spread mysticism, but educate children in the spirit of social justice and to love the working people" (16–17). A tall order to ask of any story, let alone a genre full of royal protagonists, fantastical rewards of wealth, and happy endings that uphold a feudal societal structure. One would think that such a complex and rich collection of film would have been long explored at this point, but Shen's text is the first monograph to exclusively examine the DEFA *Märchenfilme*.

Each chapter of the study demonstrates through careful case studies the fascinating tightrope filmmakers had to walk to produce fairy-tale films in a socialist state. Elements that seem essential to the genre, such as magic, the pursuit of wealth, and the depiction of royal protagonists, had to be reimaged to fit within the framework of socialism. Magic was deemphasized and "didactically replaced by protagonists' self-confidence and self-agency" (249). Princesses were required to demonstrate a strong work ethic and an affinity with the working class. This was easier for characters like Snow White (*Schneewittchen*, 1961) and Cinderella (*Drei Haselnüsse für Aschenbrödel*, 1974), but others, such as Rapunzel (*Rapunzel oder der Zauber der Tränen*, 1988), were sent to the kitchens to prove their worth and their love. Young peasants in the DEFA films refused marvelous monetary rewards and instead sought "love as the true wealth" (249).

Although magical and fantastical elements were often subverted or replaced, early filmmakers were criticized for modernizing beloved Grimm tales. For instance, reviews of *Das tapfere Schneiderlein* (*The Brave Little Tailor*, 1954) chastised the filmmakers for disrespecting German tradition with a new happy ending in which the tailor chooses to marry a royal maid rather than the traditional royal bride. This led to the adaptation of more obscure fairy

tales that represented socialist elements more organically, such as the Grimms' "Das Bürle," adapted into *Das hölzerne Kälbchen* (The Wooden Calf) in 1959. As the years went on, however, royal suitors were often swapped for clever and hardworking peasants, and by the 1970s and 1980s this had become common practice.

There were many changes over the many decades of DEFA film. Censorship, for instance, ebbed and flowed with changes in the political climate. Fairy-tale films sometimes managed to fly beneath the radar. This was the case with *König Drosselbart* (King Thrushbeard, 1965). Although the film featured a ballad that appeared to call out the economic destitution of the GDR, it was one of the only DEFA films of 1965 to survive the *Kahlschlag*, or shelving of films because of the Eleventh Plenum. Meanwhile, four years earlier, in 1961, *Das Kleid* (The Robe) had been banned for depicting a walled city, though the film had already been completed before the Berlin Wall was built. Shen quotes its screenwriter, Egon Günther, in 2000 about the wall: "I could not have known that. Neither can I claim that I ingeniously foresaw it" (179). Timing, it appears, was everything.

On the other hand, many films did carry subversive critiques of the socialist state. The legacy of the fairy tale continues to be one of subversion, and DEFA films were no different. Shen utilizes the Brechtian term *Sklavensprache*, or slave language, to describe these moments, drawing from the work of Jack Zipes in his analysis of Eastern European film in *The Enchanted Screen* (2010). Shen defines *Sklavensprache* as a code that oppressed speakers use to communicate with each other. Only members of their community have the life experience to properly decode the message. For instance, Shen points out that a line in *Das Kleid* about the infamous wall has an odd wording: "This is the wall that runs straight through. Behind it lies the city and happiness" (178). The line describes the walls of the royal city in the film, but a city wall would go around, not through the city. As suspected, this could have been a coded reference to the future Berlin Wall dividing East and West. Claiming that happiness resides on the other side of the wall, is therefore, quite controversial. Considering the screenwriter's ambivalence, however, it may be useful in moments like this to consider the folklore lens of implied coding that Susan Radner and Joan Lanser described in *Feminist Messages: Coding in Women's Folk Culture* (1993). Implied coding also describes how oppressed groups communicate with one another by means of mainstream storytelling but removes the need for clear intent. This makes a film like *Das Kleid* just as viable a representation of critique, regardless of the screenwriter's motives.

In addition, the study would have been enriched by more visual analysis of the films. Although Shen comments on major style choices, such as Brechtian aesthetics and *Bilderbuch* films, there is little visual analysis of scenes.

Shen is clear in the introduction that this is not the goal of the work, but perhaps a companion or second volume could complete the picture. One would imagine that there may be many more instances of *Sklavensprache* to be interpreted from the visual representations of these stories.

On the whole, *The Politics of Magic* is a fascinating exploration of the role of fairy tales, film, and art in the German Democratic Republic. As the first monograph to explore DEFA fairy-tale films, the study is a much needed addition to scholarship on fairy-tale film in general and on East German film in particular. Shen's writing is clear and manages to speak intelligently to a variety of disciplines without falling prey to jargon. The text would be useful to scholars of fairy-tale studies, cultural studies, and cinema studies alike. The study is an excellent step toward a more complete scholarly investigation of this unique time in the history of the fairy-tale film.

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Preserving the Magic Spell: Basile's "The Tale of Tales" and Its Afterlife in the Fairy-Tale Tradition. By Armando Maggi. Chicago: University of Chicago Press, 2015. 401 pp.

Armando Maggi takes an in-depth look at the transformation of fairy tales from Basile to modern and postmodern retellings. The book is divided into three main parts, and it focuses first on *The Tale of Tales* (1634–1636) by Giambattista Basile and its impact on oral narratives in Italy and Spain. The second part discusses interpretations of Basile's writing made by three figures of German Romanticism (Clemens Brentano, the Brothers Grimm, and Novalis). Finally, the last section examines postmodern fairy-tale interpretations and the connection between fairy tales and memoirs. An appendix of Maggi's interpretations of the Grimms' German translation of Basile's stories is included at the end. In his overall analysis, Maggi questions what society considers "classic" fairy tales, indicating that the term is often attributed to the tales of the Brothers Grimm as well as those adapted by Disney. If indeed these forms of the fairy tale are generally accepted as the dominant versions, then Maggi argues that it is time to reverse the story and revive the magic that has been lost.

At its beginning, Maggi discusses the differences between oral and written fairy tales—oral transmission allows for more variation, whereas written transmission is more permanent. Oral versions of fairy tales during Basile's time may have seemed disconnected and rushed compared with what audiences expect today. With the onset of written fairy tales (beginning with Basile and continuing with the Brothers Grimm), storytellers gained the luxury of reflection and the possibility of tying up loose ends. Maggi paraphrases Nicole

Belmont by using her definition of Basile's work as oral literature—a hybrid that, though written, expresses itself in a manner similar to oral transmission (28). As Maggi follows tales across time and variation, he explores the transformations brought about by different collectors and writers as well as the changes across media.

Maggi focuses largely on “Cupid and Psyche,” or rather, he analyzes two different tales of Basile that both relate a different (but equally important) variation of this tale. Maggi states, “The center of Apuleius's tale is the human soul” (32), but he notes that Basile was writing “*against* the conventional view of Psyche as the Christian soul in search of God” (33). Maggi argues that Basile was aware of the nature of orality in regard to fairy tales—that he saw potential for change and adaptation. In addition, Basile imbued the tales with what Maggi terms “the macabre reality of the people” (67). Although fairy tales are filled with marvel and fantasy, Basile also incorporated within them a realistic nature that connected very well with his audience.

After extensively analyzing Basile's tales, Maggi examines retellings by Laura Gozenbach, the Brothers Grimm, Clemens Brentano, Novalis, and Robert Coover, noticing the variations enacted by each of them. His critique of the Grimms is an interesting one, noting that although they were able to add details, other important aspects of the stories were changed. Maggi points out the changes in the female characters in particular—transforming their roles from active and often powerful to submissive and passive. These stories lacked the irreverent undertone of Basile's writing, which (though fitting for their time period) made them less lively.

However, the heaviest critique by far lies with Maggi's discussion of Disney fairy-tale adaptations. He argues that, because fairy tales need to adapt, it is unnatural that “the marvel of the fairy tales reflected in familiar Disney movies . . . is forever stored within the walls of the Magic Kingdom” (248). Disney World begins to sound like a parasite that feeds on the fantasies of those who go there, offering them incomplete satisfaction because those fantasies can never be realized. These tales become hollow and stale, unable to change because fans of Disney adaptations tend to hold rigid views of how the fairy tale should be. Taming fairy tales, according to Maggi, is an abomination that lies contrary to their very nature (250). As a result of their dissatisfaction, people long for something outside this canon that harkens back to a time when fairy tales had free reign to change.

In addition, Maggi makes an intriguing argument about the similarities between reality television and memoirs to fairy tales. Although both of these genres are heavily steeped in reality, they also bear some elements of fantasy and sometimes even follow the form and structure of fairy tales, such as “an abusive mother or the death of a daughter or husband . . . and often unfold

according to fairy-tale format” (22). It may be a bit of a stretch to include reality television and memoir within the realms of the fairy tale, but Maggi follows through with a comparison and thorough analysis of magic and transformation in both of these genres.

Maggi’s book is a fascinating look at the transformation of fairy tales through time, beginning with Basile’s transformations of “Cupid and Psyche” and moving through to the Brothers Grimm and into the postmodern fairy tale. Maggi does an excellent job of analyzing the differences between these variations. He argues quite well his point that fairy tales need to adapt to satisfy our changing needs. His analysis of oral versus written fairy tales is not a new idea in fairy-tale scholarship, but Maggi’s focus on Basile as a more preferable model to the Brothers Grimm opens up the idea that a return to stories reminiscent of oral storytelling may revive fairy tales that written transmission has stagnated. Although we may want to hold on to these “classic” fairy tales, perhaps truly classic ones are those that were once told orally among us. Basile was able to invigorate his fairy tales with magic and still make them applicable to reality. Maggi ends on a hopeful note that people are still capable of doing the same and may yet imbue the fairy tale with new life.

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Seven Miles of Steel Thistles: Reflections on Fairy Tales. By Katherine Langrish. Oxfordshire, U.K.: Greystones Press, 2016. 294 pp.

Katherine Langrish’s collection of reflections on fairy lore, fairy tales, and folklore falls somewhere in the whimsical space between anthology and essay. She positions her reflections among selections of primary texts, so that the line between the two seems to disappear in places. This book maintains the tone of Langrish’s blog of the same title, and all the reflections work toward Langrish’s concluding statement: “Fairy tales, contrary to what many people suppose, are not naïve” (281). Although numerous scholars have expressed this idea in different ways, it always bears repeating in a culture that rarely gives fairy tales their due.

Langrish’s unconventional selection of primary texts makes her reflection particularly refreshing. For example, in the chapter on fairy brides, she includes the Carmarthenshire story “The Lady of Llyn y Fan Fach,” in both the original Welsh and Modern English (23–24). The tale not only creates a multi-lingual texture for the discussion but also brings a new element to the construction of the fairy bride tradition with the revival of dead animals (24–25). Although most of Langrish’s tales come from Western Europe, she includes a few tales from Japan and the Middle East in her discussion. Even when

Langrish explores the Grimms' fairy tales, she touches on rarely anthologized fairy tales, such as "The Peasant's Wise Daughter."

The unorthodox collection of texts is complimented by fresh subject matter. Langrish pairs her discussion of fairy brides with the forgotten fairy kings and consorts. Instead of exploring the gendered treatment of these characters, Langrish demonstrates their surprising connection to the undead: "Implicit in early medieval fairy tales was the belief that fairies are in a literal sense the dead. Wild Edirc accuses his wife of coming 'from among the dead.' Melusina becomes a death omen, a banshee. Lanval's fairy appears at the point of his death to bear him away to Avalon" (30). Although no single theme unites the reflections in this collection, they all seem to resonate with the (rather dreadful) idea of crossing seven miles of steel thistles.

The final section on folklore begins with the question, "Do you believe in fairies?" (213). Langrish defines folktales as a literary tradition that asks for "half-belief" (213). Although I believe that fairy lore is a fluid genre that easily fits into different categories, it would be interesting to read Langrish's thoughts on why she includes it in discussions of both fairy tales and folklore. In fact, her earlier discussion of fairy kings and consorts is included in the fairy tales section but seems to fit her definition of folklore. At the beginning of her reflections on folklore, Langrish makes an interesting biographical reading of William Butler Yeats's fairy lore to demonstrate the relationship between fairy lore and belief. For example, she analyzes Yeats's experience calling up the fairy queen from a seaside cave and concludes with a series of evocative questions: "What are we to make of this? Are you, like me, tempted? Do you acknowledge a secret longing to believe?" (215). These sorts of questions keep Langrish's reflections in a more creative space than scholarly texts.

Langrish's reflections would be an excellent companion for any fan of her fiction. She frequently comments on the way she has used fairy-tale and folkloric tropes in her fiction. For example, her chapter on water spirits concludes with a discussion of the way the Norwegian draug was featured in two of her novels, *Troll Mill* (2005) and *West of the Moon* (2011). She does more than state the connection; her description of the draug makes the reader understand why she found it captivating: "Scandinavia, with all its fjords, lakes and mountain streams, is home to a wide variety of dangerous water spirits, including the deadly Norwegian Draug who roams the seas in half a boat crewed by corpses. . . . To see the draug's boat or to hear his chilling scream is a death-omen, and I used his legend along with others in *Troll Mill*, the second part of my children's fantasy trilogy *West of the Moon*" (270). Quotes from her novels are interspersed with quotes from the primary texts that she analyzes. The reflection creates a mosaic of Langrish's thoughts about fairy tales and folklore, her fiction, and the primary texts that inspired her work.

Instead of creating a scholarly conversation or providing a material and social context for fairy tales, Langrish's reflections rest on her close reading of an eclectic range of tales, although it particularly focuses on Celtic fairy lore. From these close readings Langrish draws both material and social context, but there are few references to outside sources in the book. For example, she looks at the use of ordinary material objects in fairy tales and makes conjectures about the use of these objects when the tales were written. However, she does not include outside sources to support these conjectures. This makes *Seven Miles of Steel Thistles* a distinctive reading experience. Although Langrish's reading of hardworking fairy-tale heroines resembles the scholarship of earlier feminists like Kay Stone and Ruth Bottigheimer, this is an enjoyable nonfiction response to fairy tales that escapes the boundaries of a scholarly text. The book makes an innovative contribution to fairy lore with its discussion of forgotten fairy kings and variations of regional selkie narratives. The comparative close readings and selections from primary texts included in Langrish's reflections are creative and refreshing, especially for fans of her creative work.

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Transforming Tales: Rewriting Metamorphosis in Medieval French Literature.

By Miranda Griffin. Oxford, U.K.: Oxford University Press, 2015. 270 pp.

The title of Miranda Griffin's study of transformation in medieval French literature is misleading—not that she does not deal with French medieval literature and the moralized adaptation of Ovid's *Metamorphosis*. Her book certainly does this with great acumen. However, she goes much further. Her book is a dense, complex, and enlightening theoretical study about the significance of transformation for writing, identity formation, gender relations, and philosophy.

Griffin's book focuses primarily on how the fourteenth-century *Ovide moralisé* influenced in one way or another a number of fascinating medieval narratives that involve aspects of metamorphosis. Her book is composed of six chapters, each exploring various texts that are related to physical and metaphysical transformation. In Chapter 1 she argues that the anonymously written *Ovide moralisé* provides a means for understanding the truths of Christian history and doctrine. In Chapter 2 her primary interest is in one tale, "Narcissus and Echo," because it sheds light on poetic production in French poetry in the Middle Ages and how voice became a figure for the impossible object of desire. Chapter 3, "The Beast Without," and Chapter 4, "Sex and the Serpent," are separate gender studies of the transformations between human and animal, and here Griffin applies the theories of Jacques Derrida and Giorgio Agamben to grasp why the animal is always outside in certain tales and supports human

identity. The narratives she analyzes in Chapter 3 are thirteenth-century werewolf tales or *lais*, “Bisclarvet,” “Melion,” “Guillaume de Palerne,” and an episode from the romance cycle, *Perceforest*. In Chapter 4 she uses the work of Julia Kristeva and Judith Butler to understand the connection between the feminine and the serpent. Chapter 5 is dedicated to Merlin, whom Griffin considers “synonymous with transformation and hybridity throughout the Arthurian texts and cycles” in the thirteenth and fourteenth centuries (28). In her conclusion, “The Stuff That Dreams Are Made On,” Griffin discusses Morpheus as a key figure in visual art that has inspired literary creativity that can only be understood if we appreciate how transformation is central to the way we live our lives and deliberate on our lives.

Although Griffin is meticulous in analyzing the specific elements of French medieval texts that emphasize an unusual concern with bodily and spiritual transformation, her particular explication of the texts must be understood as part of a larger conceptual and philosophical concern. Throughout the chapters in which she examines linguistic and philological elements pertaining to notions of metamorphosis, Griffin deftly interweaves the ideas and concepts of such French thinkers as Lacan, Derrida, and Kristeva as well as notions of the American Butler and the Italian Agamben to stress the relevance of medieval literature to our present modern thinking. As she states toward the end of her book, “It is via the effort, the attempt to visualize a human body becoming a plant or an animal or another human, and the attendant emotions, be those shock, enjoyment, fear, revulsion, or wonder, that the medieval and modern reader is prompted to think through his or her relation to embodiment and narrative. Our bodies and the stories we tell about ourselves are bound up with one another; this is the way in which both cultural and individual identity is created” (214).

Although Griffin does not directly address the significance of transformation in fairy tales, many of the works she discusses can be considered fairy tales or works that inspired fairy tales, and consequently her book is food for thought. There is a profound belief in magic and transformation that lies at the root of all folktales and fairy tales and how they have changed throughout the centuries. Griffin’s book makes a valuable contribution to our understanding of an ancient epoch of storytelling that still touches us today.

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