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Reviews

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REVIEWS

The Annotated African American Folktales. By Henry Louis Gates Jr. and Maria Tatar, 2018, 752 pp.

This work is a complete collection that reveals timeless tales and those less familiar as it speaks to the unique voices of the African American journey. Henry Louis Gates Jr. and Maria Tatar's African American folktale canon, *The Annotated African American Folktales*, is well researched and depicts honestly the challenges and celebrations faced by African Americans in their lifetime. Included are chapter headers with African-styled borders and museum-quality images that conclude with galleries from African American tale-telling places, along with images that encapsulate the works of Paul Lawrence Dunbar's poetry and Joel Chandler Harris's Uncle Remus tales.

What makes this book unique and a one-of-a-kind treasure is the vast compilation of African American folktales with in-depth annotations and extras that include thoughts on African American lore from the likes of Ralph Ellison, Toni Morrison, and Jacqueline Woodson. Included are over 170 African, African American, Caribbean, and Creole stories that lay the foundation of tales from West Africa, slavery, and the deep-rooted American South, where separation of blacks and whites was the law. The collection begins with the foreword, "The Politics of 'Negro Folklore'" by Gates, that explains the genesis of the historical perspective related to the preservation of collecting African American folktales, myths, and legends. The introduction, "Becoming a Cultural Tradition" by Tatar, discusses the significant factors that are encountered when retelling traditional stories such as those with African origins.

The Annotated African American Folktales is divided into two major sections: African Tales and African American Tales. The African Tales section has four parts (including Anansi Tales) followed by the African American Tales section, which has fifteen parts (including Uncle Remus Tales). The African Tales section begins with explanations and illustrations on the makings of

the famous character Anansi, half human and half creature. Discussed is the spider's evolution from Africa, its survival of the Middle Passage, and its role in the New World. Black-and-white illustrations depict the various forms of the folktale character. "The Two Friends," a famous West African tale about how perception influences interpretations of encounters, is just one of several narratives with a cross-cultural appeal.

The editors provide ample explanations that assist the reader in comprehending the folktales. In some tales, the annotations clarify a word or parts of the folktale. In the margins of a tale by Zora Neale Hurston called "How the Cat Got Nine Lives," the annotation italicizes a line from the story and then explains it: "[T]his was a man dat had a wife and five chillun, and a dog and a cat: The family unit is configured as one in which the wife and child are subordinated through their roles to the 'man.' Dog and cat are included in a way that suggests that they too are family members" (326). In addition to the annotations, each part begins with an opening essay followed by the collected tales, which each conclude with an italicized paragraph that further examines the work.

Part 7 of the African American Tales contains transcripts of *Southern Workman*, a monthly magazine founded in 1872 by Booker T. Washington's mentor, General Samuel Chapman Armstrong. The magazine published speeches delivered under the Hampton Folklore Society, an organization made up mainly of black students and past graduates from the Hampton Institute (currently known as Hampton University). Alice Mabel Bacon—a Hampton Institute teacher, administrator, and daughter of a white abolitionist minister—created the Hampton Folklore Society. The goal of the organization was to capture the traditions and customs of African American life solely written by African Americans. Bacon felt that African American folklore "cannot be done by white people, much as they would enjoy the opportunity of doing it, but must be done by the intelligent and educated colored people who are at work all through the South . . . carrying on business of any kind that brings them into close contact with the simple, old-time ways of their own people" (239). Anna Julia Cooper, a trailblazing black feminist and interim editor of *Southern Workman*, expressed that "[t]he American Negro cannot produce an original utterance until he realizes the sanctity of his homely inheritance. . . . Now is just such a quickening as this that must come to the black man in America, to stimulate his original activities. The creative instinct must be aroused by a wholesome respect for the thoughts that lie nearest. And this to my mind is the vital importance for him of the study of his own folklore" (xxv).

Part 8 of the African American Tales includes stories from *The Brownies' Book*, the monthly magazine (created by W. E. B. Du Bois, Augustus Granville

Dill, and Jessie Redmon Fauset) with uplifting everyday accounts of history and accomplishments of African Americans from 1920 to 1921. Laura Wheeler Waring and Albert Alex Smith's illustrations complement tales like "The Twin Heroes: An African Myth" adapted by Alphonso O. Stafford, which is a story of twin brothers Mansur and Luembur, whose widowed mother, Isokah, gives each of them blessings and magic in pursuit of ultimate destinies.

The text highlights Zora Neale Hurston, known for her groundbreaking work in capturing the traditions and customs of African Americans. In part 9 of the *African American Tales*, Gates and Tatar validate Hurston's dedication to writing *Mules and Men*, a collection of black heritage. Shared are accounts of how Hurston was told to soften her words to make them more palatable for white readers, and how Hurston—refusing to dehumanize her race and unbeknownst to her white mentors and patrons—used a language that is known as signifiers to make sure the personal voices of the storyteller were conveyed. Gates and Tatar's research offers the reader a greater understanding of Hurston's hurdles and a greater appreciation of her work.

This valuable collection tells the remarkable story of an enduring race of people through time. Readers will appreciate having the magnitude of compiled bodies of works about African American folktales in one book. As an excellent read or resource for research, *The Annotated African American Folktales* is a must-have for all libraries and those interested in this vibrant tradition.

Gloria Respress-Churchwell
Simmons College

The Complete Folktales of A. N. Afanas'ev. Edited and translated by Jack V. Haney, University Press of Mississippi, Volume I, 2014, 511 pp., and Volume II, 2015, 555 pp.

Folklorists and casual readers alike will appreciate this readable collection of beautiful Russian folktales. Jack V. Haney's new two-volume translation of the mid-nineteenth century collection of A. N. Afanas'ev folktales is a necessary addition to the bookshelf of any scholar of Slavic folklore. A new, complete translation of the Afanas'ev collection is long overdue; the last, incomplete collection was Norbert Guterman's *Russian Fairy Tales* (1945), old enough that the language is out of date and the text lacks any classification apparatus. The translator and editor of the present volumes is Haney, former professor of Slavic languages at the University of Washington, who sadly did not live to see the publication of the third volume of this collection, which is set to be published in 2020 by the University Press of Mississippi. Haney has made a lifetime of contributions to the field of folklore, most recently his *The Complete Russian Folktale* (1999–2006), a staggering seven-volume collection of tales,

and *Long, Long Tales from the Russian North* (2015), a collection of long-form Russian folk narratives.

Afanas'ev's collection, originally published in Russian from 1855 to 1867, is one of the largest regional collections of folktales in history; the final edition features 575 tales. To compare, the Grimms' collection only has 211 tales. Afanas'ev collected some of his tales directly from informants, but most were gathered second-hand from scholarly publications and collections. Many tales will be familiar to folklorists thanks to Vladimir Propp, who demonstrates his thirty-one functions on one hundred tales from the Afanas'ev collection in his *Morphology of the Folktale* (1928).

The Afanas'ev collection is unique for two important reasons: first, sheer volume—the large number of tales makes this an exhaustive introduction to the variety and beauty of Slavic folktales. Second is its advanced scholarship for a nineteenth-century collection. Afanas'ev includes detailed notes about the collection, origin, and translation of his tales. For many of the more widespread tale types included in this collection, he includes as many as four variants, especially when there is wide divergence between variants or when they merge with other tale types. Afanas'ev developed a classification system for tale types that broadly overlaps with the ATU tale-type index. It is an organic system, based on the theme and content of tales, such that the reader may select a favorite tale by title and find similar tales in the pages before and after, making this collection a pleasure to explore. In this new edition, Haney maintains the same ordering.

Some notable tales included in this collection are “The Magic Mirror,” a familiar variant of “Snow White”; “The Feather of Finist the Bright Falcon,” a romantic variant of “Beauty and the Beast”; the eerie “The Tsarevna in the Underground Tsardom,” a variant of “Cap O' Rushes” where the heroine escapes underground with her sentient dolls; “Gold Slipper,” a variant of “Cinderella” in which the fairy godmother is a fish in a well; and the truly horrific “Up to the Knee in Gold, Up to the Elbow in Silver,” a variant of the always-troubling “The Maiden without Hands” (2018).

Haney includes a brief, yet thorough, introduction to the life and scholarship of Afanas'ev and the legacy of his work. The details of his life lend a somber air to the collection; Afanas'ev was a scholar of philosophy, science, literature, and politics in addition to folklore and mythology, but his career and accomplishments were thwarted by the conservative Russian government of the period, who took issue with his progressive ideals. He struggled to support his family with his intellectual labor. The field of folklore is fortunate indeed that he was able to accomplish so much work in his short life and that his collections remain for our benefit.

In addition to this background information, Haney includes in the present volumes a glossary of Russian terminology and a brief bibliography of sources. A most welcome inclusion is the commentary on each tale type. This commentary, at the back of each volume, includes Afanas'ev's collection notes, as well as Haney's notes on translation, useful historical or contextual information, and an overview of the publication history of the individual tale type. For instance, Haney notes tales that have been historically bowdlerized or excluded all together and enables the reader to compare the texts. The value of these commentaries for the folklorist cannot be overstated; they alone present a fascinating narrative of the nineteenth-century folklorist. Finally, folklore scholars may breathe a sigh of relief; Haney includes the ATU index number of each tale type in the commentary.

The significance of complete, well-edited, and modern translations of folktales is self-evident to the folktale scholar; these volumes are a necessary addition. They are also a delight to read for pleasure and will be for any casual reader of folktales. Whereas many folktale collections feel disjointed due to the variety of sources, a feature of the Afanas'ev collection, and Russian folktales in general, is the thematic unity; again and again we meet the same characters, like Ivan Tsarevich and Beautiful Vasilisa, and the gruesome antagonists Baba Yaga and Koschei the Deathless. The same phrases and themes are repeated over and over: the descriptions of Baba Yaga flying "away in her iron mortar as fast as she could, goading it with her pestle, sweeping away all traces with her broom" (1: 407 and throughout), characters set on perilous journeys to the mysterious "thrice nine land" (1: 393 and throughout), and the lighthearted closing lines to nearly half the tales in this collection: "I was there, I drank mead and beer. It flowed over my moustaches, but none got into my mouth" (1: 172 and throughout). The repetition of phrases, themes, and characters gives this collection a distinct voice and cohesion, which is a testament to the original tales but surely also to Haney's smart and lyrical translation.

Psyche Z. Ready
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Fairy Tales for the Disillusioned: Enchanted Stories from the French Decadent Tradition. Edited by Gretchen Schultz and Lewis Seifert, Princeton University Press, 2016, 255 pp.

The "happily ever after" fairy-tale ending is perhaps one of the most recognizable motifs of the genre. However, numerous authors in the collection *Fairy Tales for the Disillusioned* use the marvelous to criticize the belief in the possibility of happiness in a modern or industrial society. The tales reflect a cynical reaction to a turbulent and unstable nineteenth century in France by

offering readers a critique of modern notions of progress as manifest in new forms of technology, industry, urbanism, and the rising bourgeoisie. Many of the writers, such as Rachilde, Jean Lorrain, or Catulle Mendès, were chosen by the editors because of the writers' association with the decadent tradition, a literary trend that rose in popularity during the second half of the nineteenth century. Though hundreds of decadent tales were written in French, the fairy tales incorporated into the collection from Guillaume Apollinaire, Charles Baudelaire, and Anatole France present works from illustrious authors who are celebrated for their canonical works outside of this movement.

The volume reawakens and revives such well-known characters as Sleeping Beauty, Little Red Riding Hood, Bluebeard and his wives, and Cinderella, recast in modern, at times urban and industrial, settings. These French decadent fairy tales challenge many modern readers' preconceived notions of the fairy tale as they are entrenched in decadent themes such as decay, mortality, fear of modernity and industry, the femme fatale, and non-normative gender expression and sexuality. Variations of the tale of "Cinderella" are reworked by Emile Bergerat, Claude Cahun, Jules Lemaître, Guillaume Apollinaire, and Marcel Schwob. The tale of "Sleeping Beauty" is revised by Catulle Mendès, Anatole France, and Jacques d'Adelswärd-Fersen, and Bluebeard and his wives by Jules Lemaître, Marcel Schwob, and Anatole France. Yet, these familiar characters are not the stereotypical innocent, virginal, and passive beauties nor the hypermasculine heroes of Charles Perrault's seventeenth-century canonical French tales. Moreover, the French decadent narratives disrupt the classical romantic scripts and myths often found in the seventeenth- and eighteenth-century French tales as the villains are redeemed, fragrant flowers turn deadly, and the classical marriage closure is replaced with the death of the lover, the preference for the illusory love found in dreams, or the desire for money.

Drawing not only from Perrault's cast of characters and storylines but also from Arthurian legends, European traditions, and inventing their own, the tales in this volume offer a wide variety of cynical characters, forgotten forests, and perverse plots. Fairies are no longer the benevolent creatures sometimes featured in French early modern classical tales; as in Pierre Veber's tale "The Last Fairy" in which the fairy's art is unnecessary, ineffective, and even destructive. The fairies in *Fairy Tales for the Disillusioned* are victims of deforestation and industrialization, are dangerous and depraved creatures, are misunderstood, or are rendered useless by modern marvels of the industrial age, such as automation, transportation, and photography.

The volume is organized chronologically by author beginning with Charles Baudelaire's "Fairies' Gifts" from his renowned 1869 work *Le Spleen de*

Paris (Paris Spleen) and concludes with Claude Cahun's 1925 tale "Cinderella, the Humble and Haughty Child." Rather than organizing the tales by tale type, the arrangement chronologically by author allows the reader to gain an understanding of each writer's ideology and style, especially when more than one tale is included for an author. *Fairy Tales for the Disillusioned* includes English translations of thirty-six French tales by nineteen authors. Only four of the tales have been selected and edited from former translations, and fifteen tales have been translated into English for the first time by Seifert and Shultz.

In addition to the translated tales, the volume contains an informative introduction that contextualizes the fairy tales in their sociopolitical, cultural, and literary milieu. The editors discuss the turbulent political structures and events, such as the Third Republic and the Franco-Prussian War, which contributed to the advent of the decadent movement and the literary trends, such as Naturalism with its hyperscientific approach and the growing popularity of science fiction, which were antithetical to the marvelous genre. Therefore, the introduction will be quite helpful to readers who are unfamiliar with the environment of the second half of the long nineteenth century or *fin de siècle* France, which allowed the decadent French fairy tale to thrive. The volume concludes with perhaps too brief yet informative and relevant biographical and bibliographical information on the authors included in the collection.

Fairy Tales for the Disillusioned achieves the editors' goal of providing fluid, accessible translations of decadent French fairy tales to an English-only audience while paying homage to the blend of archaic language of the fairy tale and the anachronistic intrusion of the modern present in the original texts. The volume also provides readers with a more complex and nuanced understanding of the French tradition of *contes de fées* and especially the changing cultural, sociopolitical, and literary developments of the end of the nineteenth century. The tales in this volume may certainly be said to be post-modern before their time, and consequently this volume is an excellent addition to the Princeton University Press series *Oddly Modern Fairy Tales*. The work will delight and possibly disenchant both fairy-tale enthusiasts and scholars of the genre.

Adrion Dula
Wayne State University

A Hundred and One Nights. Edited and translated by Bruce Fudge, New York University Press, 2016, 402 pp.

A Hundred and One Nights is the first English translation and bilingual edition of the *Mi'at Laylah wa-laylah*, a collection of sixteen stories written in Middle Arabic in Maghribi script. This collection exists in seven known

manuscripts in which most of the material is virtually identical, a consistency that sets *A Hundred and One Nights* in the written transmission of semipopular storytelling of the premodern Arabic literary culture. Five of the seven manuscripts contain the same sixteen tales in consistent order and may present additional tales at the end. The other two manuscripts contain the core stories but in different orders, with additional tales among them. Fudge chose to translate manuscript A, published in Arabic in 1979. However, he supplemented or replaced A's wording with that of another manuscript to clarify or improve the story, and all substitutions are signaled in the endnotes.

The collection of tales is preceded with a foreword by Robert Irwin and a rich fifteen-page introduction explaining what makes *A Hundred and One Nights* distinct from and probably older than the *Thousand and One Nights*, as well as the origins and variants of the frame story (which consists of an opening story but not an end one) and an overview of the tales told by Shahrazād. Then, a fascinating thirteen-page note on the text comes that explains the differences between the manuscripts, lists the other translated editions up to date, and presents a knowledgeable study of the characteristics of a Middle Arabic written text, seldom studied in Arabic literature, enabling the reader to fully understand the distinction between the two levels of language. After a couple of pages of endnotes related to the introduction, come the stories themselves, with the script on the left page and its linear English translation on the right page. The paragraphs are numbered to easily follow both languages.

The collection is introduced by Shaykh Fihriās, the philosopher and first narrator. He was called to the court of King Dārim, who heard about the book, and, after a month of festivities, Fihriās starts telling the stories from beginning to end. He then introduces the second narrator, Shahrazād, and how she came to tell the stories to her king in India. The transition from one narrator to the next is not always consistent: sometimes, the new night starts with "Fihriās the philosopher spoke:" and either the Shahrazād frame story is reintroduced or she speaks directly: "She said." Other times, Shahrazād introduces the night without the support of the first narrator. Whether the philosopher or Shahrazād speaks first, the end part of the story from the night before is retold. At the end of each night, consistently the same sentence closes the story: "And here the dawn reached Shahrazād, so she ceased to speak." As many secondary narrators are also introduced in the stories themselves, it is sometimes confusing for the reader to know who the narrative voice is, but this confusion is part of the reading experience.

A Hundred and One Nights has only two stories in common with the *Thousand and One Nights*: "The Ebony Horse" (tale 14) and "The Prince and the Seven Viziers" (tale 12). The latter also features a series of twenty narrators who are trying to convince the king of the treachery of women. Two other

stories are rudimental versions of the ones found in the *Thousand and One Nights*, prompting Fudge to think that they are in an earlier phase of development: “[T]he first part of ‘The Story of the Young Merchant and His Wife’ is clearly based on the same tale as ‘The Story of the Three Apples,’ one of the most carefully crafted episodes of the *Thousand and One Nights*. Similarly, ‘Ghar bat al-Husn’ is a skeletal version of the story of ‘Nu m and Ni mah’ in the *Thousand and One Nights*” (xxi–xxii).

All stories are generally taken from a stock of Arabic popular epics and revolve around three main components: romance, adventure, and cleverness. They share commonalities with early modern European fairy tales: they end well, generally with the hero or heroine reunited with or married to their beloved; the heroes are often from the high Eastern society of kings, princes, and merchants; the world portrayed is simple and generally self-contained in the tale; and, most of the time, the end of the story is revealed from the beginning. In many tales, poetry is inserted, either as a parallel between a poet and the tale’s situation or as verses recited by one of the characters.

Many motifs are reminiscent of early modern European fairy tales, as for instance the possession of a home/store in front of the king’s castle/balcony characteristic of Basile’s tales. Descriptions of people and places could almost be considered as a precursor of the European baroque style: when the beauty described is not specific to the Eastern world, it consists, for example, of candelabras of gold, silks, brocade, fine jewelry, “precious stones worth the whole of the world” (43), “a ruby so dazzling that it almost blinded the eyes,” and “Palace of Lights . . . made from crystals” (101), all details that abound in tales from Straparola to d’Aulnoy. There are also some differences in the corpi: the world in *A Hundred and One Nights* is intricately linked to Islam, even though, as Fudge states, the stories do not have a religious implication as found in the *Thousand and One Nights*. Places are generally recognizable as part of the real world (from India to Egypt). There are also many more cross-dressed women warriors with a lead role than in the European tales.

In conclusion, this edition is a must read not only for students, scholars, or amateurs of Arabic literature, but also for anyone interested in understanding the roots of Western fairy tales. It is certainly an important and maybe missing link between the Indo-European origins of the tales and their early modern European counterparts.

Charlotte Trinquet du Lys
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Le Conte populaire français: Contes merveilleux. Supplément au Catalogue de Paul Delarue et Marie-Louise Tenèze [The French Folktale: Fairy Tales. Supplement to the Catalog by Paul Delarue and Marie-Louise Tenèze]. *Prepared*

by Josiane Bru, edited by Bénédicte Bonnemason, afterword by Nicole Belmont, *Presses universitaires du Midi*, 2017, 712 pp.

The first volume of *Le Conte populaire français: Catalogue raisonné des versions de France et des pays de langue française d'outre-mer* (The French Folktale: Catalog Raisonné of the Versions of France and the Overseas French-Speaking Nations) was published by the great folklorist Paul Delarue in 1957. As a teacher in Nièvre, a rural region of central France, he dedicated himself to the patient work of collecting and studying the manuscripts of Nivernese folklorist Achille Millien while also creating his own collections of stories and songs. He devoted most of his time to build this catalog structured on the model of the classification system of Anti Aarne and Stith Thompson. The first volume was published a few months after his death, and his academic undertaking was continued by Marie-Louise Tenèze, ethnologist and researcher at the Centre national de la recherche scientifique (CNRS), attached to the Musée national des Arts et Traditions populaires de Paris (National Museum of Popular Arts and Traditions in Paris).

Delarue and Tenèze identified and classified the stories according to Aarne and Thompson's classification, which is an international reference taken up and adapted to the French domain. Each type was therefore announced according its AT number; its traditional French title was noted even and especially if it did not coincide with the title of the international classification. Then a version was presented in extenso or barely abridged; this version type was selected based on several criteria: its novel character or that it was difficult to access, its high degree of conformity with the general structure of the type, and finally its aesthetic qualities. The catalog provided a detailed outline of the elements present for the tale, integrating it with its cultural area; Delarue listed and analyzed a large number of versions collected in France and French-speaking countries. As a result of this decomposition into motifs, precious indications were noted on the ancient literary attestations of the themes, as well as other tracks of sociohistorical research, unlike the other national or regional catalogs, which were more or less succinct lists. In particular, the scholarly and popular paths of the narratives, their intertwining with one another, and the oral and writing practices that gave an account of their evolutions and their diffusion were specified. Delarue and Tenèze thus restored the skein of literary and popular entanglements, questioning, well before Paul Zumthor, the tensions that have crossed the history of state societies between hegemonic culture and subordinate cultures.

Five volumes of this vast undertaking have already been published: the first two concerned the wonder tales, which, in the eyes of Tenèze, were the tales par excellence. The following volumes dealt with animal tales, religious tales, and short stories. A sixth volume has just been published on the wonder

tales, which is a supplement prepared by Josiane Bru and published by Bénédicte Bonnemason, with an afterword by Nicole Belmont. This book is both a reference scientific work and a working tool for as wide a public as possible, amateurs and professionals alike. It constitutes for the general public the best possible introduction to the field of oral literature and more particularly to wonder tales. It updates and extends the first two volumes of the catalog published in 1957 and 1964, but, for researchers, students, teachers, and storytellers, there is more: it offers a critical apparatus based on stories collected directly from oral sources. Due to its scientific ambitions, it is a full-fledged book that can be operated independently from the earlier volumes.

The publication of this book is inseparable from its scientific and institutional history, and it is necessary to reproduce the course if we want to conceive and understand the organization and purpose of this book: in agreement with Tenèze, the Centre d'ethnologie française (Center of French Ethnology) of the CNRS, and the Musée national des Arts et Traditions populaires accepted at the end of the 1980s the partial decentralization of collections of stories at the Centre d'Anthropologie, Ecole des hautes études en sciences sociales (Center for Anthropology, School for Advanced Studies in the Social Sciences) in Toulouse. The initiative came from Daniel Fabre, director of studies at EHESS (École des Hautes Études en Sciences Sociales [School of Advanced Studies in the Social Sciences]) and founder of the center, recently deceased; the company was then entrusted to Josiane Bru, ethnologist and librarian, researcher at EHESS. A few years later, the methodological contribution of Alice Joisten, a researcher at the Musée Dauphinois in Grenoble, enabled problematic choices ignored in the 1950s and 1960s.

The recovery of this intellectual adventure by ethnologists, librarians, and museologists, who had experience with the ethnographic field in Occitania, explains the concern for collecting practices and the use of stories. Thus, one of the debates that animated the first team meetings was the integration of collections recorded since the 1970s by ethnologists, linguists, associations for the defense of the various languages and cultures of France, etc., archived in personal or associative funds. Beyond the intellectual and practical difficulties of integrating recorded collections, however, it was the disparity between the typology of the analysts and the autochthonous typology that led Bru to limit her investigations to oral literature transcribed into collections. She therefore continued to list only transcribed tales, both in the form of manuscripts and publications, but, where possible, she restituted the contexts of oral performance and the identities of the storytellers. This choice preserves the coherence of the catalog as it was conceived in the 1950s as an inventory of tales separated from the rest of the storyteller as they were transmitted to us in writing.

Several other questions have crossed this new work of collation and cataloging: Was it necessary to republish the even today almost inaccessible stories from the great classics of oral literature? Should they republish, despite their literary style, collections of writers firmly rooted in the oral tradition of their regions? Take a tour of France of parish bulletins and other marginal publications whose status is uncertain? Report anecdotes where only one motif appears even though the presence of a motif in a story is not enough to constitute a fairy tale in itself? The variants, long or short, were then considered as also significant—that is to say, that the “fragment” collected was judged as worthy of interest as the “complete” version, contrary to the opinion of ancient ethnographers who recomposed narratives from the testimony of several storytellers, and theoreticians for whom short forms were alterations and degraded forms of complete narratives that they thought more authentic. The question of the treatment and identification of “fragments” is indeed all the more crucial as far as sound documents are concerned because they evoke tales that were not the subject of transcription before the time of recorded collections.

Little by little, a new catalog has been re-created, the classification of which is neither identical to that of the first volumes nor quite different. This is how the variability and the multiple modalities of passage from one type to another, and sometimes even from one category to another, are reported according to the various versions of stories. The rigid identification of the tale prescribed by the first volumes of the catalog and, in general, by the classification by Aarne and Thompson, gave way to the presentation of a complex narrative assemblage and a living organic creation. If this so welcome publication is to be criticized, it is unfortunate that the comments are so brief and sometimes incomplete. But the reader will find the missing analyses and references elsewhere.

Catherine Velay-Vallantin
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Dæmon Voices: Essays on Storytelling. By Philip Pullman, edited by Simon Mason, David Fickling Books, 2018, 480 pp.

In the past year, three books by three very different, major writers of fantasy and storytelling have appeared that deserve our attention: Ursula Le Guin's *No Time to Spare: Thinking about What Matters* (2017), Robert Bly's *More Than True: The Wisdom of Fairy Tales* (2018), and Philip Pullman's *Dæmon Voices: Essays on Storytelling* (2018). They all seem to be a reckoning with the significance of writing and stories of all kinds—a settling of urgent ontological matters with words written before the gifted writers and their words die and fade away. Indeed, shortly after Le Guin published her soul-searching memoir, the eighty-one-year-old passed away and left us with a desire to learn more

from her. The ninety-one-year-old Bly is still alive and feels impelled to leave some insipid remarks based on even more insipid Jungian jargon as his legacy before he dies. And young seventy-one-year-old Pullman is concerned that the messages he has conveyed in over thirty essays and reviews will reach the minds of people so that his words might challenge or alter the views of readers before he bites the dust.

Of the three books, only Pullman's *Dæmon Voices* is worth perusing for readers of fairy tales and folklore because Le Guin focuses more on her desperate endeavor to draw meaning from her poems and daily life and because Bly's summaries and comments on six stories are simplistic interpretations that other devoted Jungians have mis-conceived much clearer than he has. It is Pullman's book that is refreshing and presents ideas with which we must still cope if we are to understand what it is exactly that we must revere in provocative imaginative writing.

Thanks to Simon Mason, who collected the articles and reviews, readers may easily access the essays that appeal to them most. Mason has categorized the materials according to fourteen topics that include children's literature, education and story, folktales, fairy tales and epics, science and story, reading, among other themes. It is not widely known that Pullman, famous for his trilogy *His Dark Materials* (1995–2000), has spent the past thirty or more years writing for various newspapers and journals. That is, Pullman is a politically engaged writer who is not afraid to change his views and challenge accepted authoritative views of literature and life. Almost all the articles printed in this book include a postscript by Pullman in which he comments on the past to bring the article to the present.

Given the size of the book and the numerous topics covered by Pullman, it is difficult to review or squeeze all the articles into a unified ideological box. Instead, I would like to comment on a few of the essays that are fundamentally Pullmanesque. In fact, Pullman's own writing is stamped by his moral integrity, humor, and pursuit of truth. For example, in his essay "Imaginary Friends: Are Stories Anti-scientific?" Pullman refutes Richard Dawkins's positivist assertion or question as to whether fairy tales might be pernicious. After citing studies and research on how children respond to the world around them through stories that enable them to cope with experience, Pullman recounts his own childhood readings in which he interacted with such figures as Davy Crockett, King Arthur, Dick Tracy, and the Moomins. Then he states, "Now I think that those experiences were an important part of my moral education as well as the development of my imagination. By acting out stories of heroism and sacrifice and (to use a fine phrase that has become a cliché) grace under pressure, I was building patterns of behavior and expectation into my moral understanding. I might fall short if ever I were really called on, but at least I'd know what was the right thing to do" (309–10).

In another essay, “Writing Fantasy Realistically,” Pullman confesses that he did not read much fantasy as a youngster and did not care much for *The Lord of the Rings* (1954–55). However, as he developed as a writer, he realized that he had to find a way to make fantasy serve his specific purposes. As he writes,

“I saw that it was possible to use fantasy to say something important, and clearly I’d have to do that, or try to, in order to get through the next seven years [of writing *His Dark Materials*]. I had to try to use all my various invented creatures—the dæmons, the armoured bears, the angels—to say something about being human, about growing up and living and dying. My inventions were not real, but I hoped I could make them non-real, and not unreal. This finally, is what I think the value of fantasy is: that it’s a great vehicle when it serves the purpose of realism, and a lot of old cobblers when it doesn’t.” (354)

More than any other writer of fantasy and fairy tales I know, Pullman is among the most introspective and profound. His clear explanation of how he came to write stories in “The Writing of Stories” enables us to comprehend the exhaustive exploration of human souls who wish to contend with the reality of their experiences. Significantly, he describes the moral role of the dæmon as “an aspect of your self which has a physical existence outside you, in the form of an animal. Your dæmon is often, but not always, of the opposite sex to you, to your body; and when you’re a child it can change shape. In adolescence it loses the power to change, and acquires one fixed animal form which it will keep for the rest of your life” (31).

The *demonic* in our lives is perverse because it is what we call *normal* and has absolute religious laws that Pullman strongly opposes. It is through the dæmon and with the help of the imaginary dæmon in our lives that we can adjust our vision and grasp the contradictions of reality. This has been and is Pullman’s mission as a writer who sees the journey through narrative as a loss of innocence. The loss, however, is a gain when we return clear-sighted from Pullman’s articles and stories.

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Fairy Tales in the Postmodern World: No Tales for Children. By Daniela Carpi, Universitätsverlag Winter, Heidelberg, 2018, 188 pp.

Daniela Carpi’s *Fairy Tales in the Postmodern World* delves deep into the murky waters surrounding questions of genre, audience, and the fairy-tale canon. Fairy-tale scholars or anyone interested in exploring these perhaps unanswerable questions are sure to find Carpi’s book worth perusing. Carpi sets out to investigate the vast fairy-tale tradition but seeks to put it in conversation

with topics central to exploring the postmodern genre. Foregrounding the importance of rewriting in fairy-tale tradition becomes central to many of Carpi's claims, as does the role of the "user," who Carpi asserts is both the writer and reader of the fairy tale (11). Whether the user is an adult or child can influence the intended purpose of the fairy tale, as well as any potential retellings or revisions, and Carpi believes this concept is one that makes the study of fairy tales necessarily interdisciplinary (11). Furthermore, Carpi asks readers to consider how contemporary fairy tales position themselves both in relation to classic fairy tales and to literary traditions at large. These relationships to contemporary novels may occur in three distinctive ways: the novel's plot shaped as a single fairy tale, the novel's plot combining more than one fairy tale, or the novel containing a collection of fairy tales as subplot (17). Last, Carpi sets out to explore the ways in which new media and advertising use fairy tales to communicate certain ideas and feelings to their audiences (17).

In *Fairy Tales in the Postmodern World*, Carpi engages with a variety of late-twentieth-century and early-twenty-first-century novels that work to demonstrate the ever-growing scope of the fairy-tale genre. By analyzing these texts, including A. S. Byatt's *The Djinn in the Nightingale's Eye* (1994), Angela Carter's *The Bloody Chamber* (1979), James Finn Garner's *Politically Correct Bedtime Stories* (1994), Sherri Tepper's *Beauty* (1991), and J. K. Rowling's *Harry Potter* series (1997–2007), Carpi seeks to support the idea that fairy tales remain irrevocably linked with humanity's collective unconscious (180). However, Carpi's textual analysis is sometimes lost or diminished next to the bigger questions regarding genre, audience, and canon that loom over her writing. Despite this, Carpi continually makes noteworthy points such as the long withstanding role the patriarchal society has held in the fairy-tale genre, as well as the way feminism has aided in paving the road for these postmodern retellings.

Though Carpi makes some compelling claims, the book regularly suffers from organizational and developmental issues that detract from those ideas of Carpi's that are truly worth reading for. Whereas some chapters find balance between summary of texts and analysis, others include so much summary that Carpi's own voice and assertions become lost. Carpi does herself no favors as she frequently ends chapters with large quotes from the work of others rather than letting her own voice and often remarkable ideas shine through.

Some of Carpi's most thought-provoking claims come from those chapters where the reader can clearly see she has a personal connection with the text she is analyzing. Among these highlights are chapter 3, "Antonia Byatt's Metaphorical Perspective," where Carpi explores how Byatt's writing reworks the fairy-tale form, and chapter 7, "The Forgotten Garden by Kate Morton: The Novel as Fairy Tale," where she analyzes the intertextuality of the text, as well

as its “temporal shifts” (111). Foremost among these highlights of the book is chapter 2, “Angela Carter: On the Ruins of Tradition? No Tales for Children,” where Carpi thoughtfully examines the way in which Carter’s work capitalizes on the fairy tale as “cultural product” (20). In this chapter, Carpi’s exploration of the role of food in *The Bloody Chamber* stands out. Not only is the section compelling in its argument that “the metaphor of writing . . . is here expanded through the metaphor of food of nourishment of the soul, and of tradition as the food that nourishes the new writer and makes him/her thrive,” it is compelling because of the attention to detail that Carpi executes as she chooses textual evidence and explains its significance to her readers. If attention like this had been applied to the texts throughout the book, Carpi’s claims would arguably have had more room to grow and flourish.

On the other hand, some chapters struggle to make clear or do not reference the overall claim that Carpi asserts about the fairy-tale genre and post-modern texts. Among these less persuasive chapters is chapter 4, “Politically and Legally Correct Fairy Tales,” which provides useful information on the history of the term *politically correct*, yet a significant amount of the chapter is devoted to paraphrasing moments from the texts it discusses. Although paraphrasing or summary can be fruitful, Carpi’s chapter becomes ineffective because it ends without any conclusion or reflection on the texts in relationship to the book’s or the chapter’s main ideas. Chapter 8, “Harry Potter: The Fairy Tale and the Law,” struggles for different reasons. Though Carpi’s argument that “the saga hides an amazing multiplicity of significance” and that it “includes a sophisticated mixture of genres” is persuasive, it becomes lost as she unpacks her idea that the series’ association with both the real and the unreal is evident in the Wizarding World’s laws (136). Despite these issues, this chapter surpasses other problematic ones in that it includes a fairly effective conclusion reminding readers of the main point.

Although Carpi is aware that the topics of genre, audience, and canon are difficult to navigate and impossible to provide definitive answers to, issues of development and purpose may fail to entrance readers. Those who can look beyond these issues will be rewarded with discovering Carpi’s obvious love for the texts she is analyzing, as well as some truly thoughtful observations about the fairy-tale genre, as it continues to be read and reread by its users.

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Fairytales and Gothic Horror: Uncanny Transformations in Film. By Laura Hubner, Palgrave MacMillan, 2018, 195 pp.

In Laura Hubner’s close reading of horror cinema, the tradition of classical fairy tales as a literary convention intersects with the modalities of gothic

fiction. The meeting of the two influences transcends either genre, Hubner explains, because both rely upon the presence of the uncanny to shape narrative in transformative, unsettling ways. Hubner emphasizes how fairy tales and gothic narratives negotiate the resolution of tension introduced by uncanny elements such as werewolves, secret murders, and cannibalistic creatures at underworld feasts. Fairy tales, she argues, may “shake up or restore order” depending on their contexts, whereas horror films in the gothic vein provide “a predictable format for licensing expressions of desire and anxieties” (28). Her focused analysis dissects three major horror films in which fairy tales play a primary role: Alfred Hitchcock’s *Rebecca* (1940), Neil Jordan’s *The Company of Wolves* (1984), and Guillermo del Toro’s *El laberinto del fauno/Pan’s Labyrinth* (2006). Hubner’s analysis draws in a number of other films as she unpacks the gothic symbolism and narrative methodologies drawn from fairy tales that, she claims, make the tradition of uncanny cinema psychologically resonant and transformative.

After a general introduction covering the broadest themes of fairy-tale renderings in horror cinema and the potential use of gothic tropes as a way of emphasizing the Märchen (fairy tale)-like quality of the stories, Hubner introduces the concept of the uncanny as the guiding force behind her selected texts and the broader cinematic and literary traditions behind them over the course of the remaining six chapters. She uses a particular definition of *uncanny* derived from Sigmund Freud requiring the presentation of two apparent opposites or conflicts reconciled in an unexpected, often uncomfortable way. She also incorporates a vision of the *gothic* as something exaggerated and artificial that reveals real, compact truths. Hubner recognizes that what is gothic depends on context: “Gothic is an ever-evolving, decaying monster, dying or long dead, and reviving often when it is at its most corpse-like” (44). As the hyperbolic symbolism of the gothic intersects with the psychologically resonant symbolism of fairy tales, Hubner sees acts of transgression unfolding in ways that change the characters and the audience of the films in question.

After establishing her definitions, Hubner turns to Jack Zipes and the concept of the *hypotext* to untangle the psychological roots of fairy-tale narratives. Then she presents an outline of the theoretical constructs that inform her analyses, mostly building upon psychoanalytical theorists like Bruno Bettelheim. Hubner uses her third chapter to unpack the way that gothic elements in cinema are specifically used to transgress cinematic expectations and create an allegorical dialogue between audience and film. She points to the tradition of the double or *doppelgänger* in films like Hitchcock’s *Strangers on a Train* (1951) to emphasize how opposites create and resolve tensions, even if those resolutions are not always definitive enough to provide a sense of closure.

Once Hubner has explored definitions and theoretical underpinnings, she turns her attention to her primary selection of films. She begins in chapter 4 by exploring the tradition of Bluebeard films involving an imperiled wife living in a home haunted by the presence of previously murdered wives. She primarily investigates *Rebecca*, incorporating Cristina Bacchilega's reading of the "Bluebeard" fairy tale to de-emphasize the role of the bloodied key and elevate the relevance of the hidden, forbidden room. She draws parallels with other films, such as *The Two Mrs. Carrolls* (1947) and *Secret Beyond the Door* (1947), to illustrate a tradition of cinema in the 1940s that used Bluebeard-influenced narratives to explore the role of feminine identity and sexuality in coded ways.

In chapter 5, Hubner analyzes Neil Jordan's surreal *The Company of Wolves* and the broader genre of the werewolf film through the uncanny dualism of masculine identity or, in the case of Jordan's Rosaleen, an objectified feminine identity. She sees werewolf films as gothic in their exaggeration but still retaining the influence of fairy tales, most notably "Little Red Riding Hood," by Hubner's reckoning. Hubner traces a thread of uncanny tension from Stuart Walker's *Werewolf of London* (1935) through genre staples *The Curse of the Werewolf* (1961) and *Legend of the Werewolf* (1975) before looking at the transgressive subversion of John Landis's genre-bending *An American Werewolf in London* (1981).

Hubner takes a slightly different approach with *Pan's Labyrinth* in chapter 6, charting del Toro's frequent cinematic incorporation of mythic and fairy-tale elements. Highlighting the uncertain, challenging ending of the film, she directs the reader to "note *Pan's Labyrinth's* homage to fairytale ambivalence, where wild woodland can be both threatening and dangerously appealing" (166). The anxieties of threat and seduction, she says, also apply to the film's graphic violence and comment more broadly on historical violence and the lingering horrific legacy of the Spanish Civil War. In chapter 7, Hubner spends more time exploring the question of what is *uncanny* and why it so often has to do with transformation within a filmic context. Being caught perpetually "between disorder and order" is what "keeps [the] gothic pulsating," she says, and provides viewers with the experience of uncomfortable transgression of their own psychological boundaries (191).

Fairytale and Gothic Horror is useful to readers who want to discuss horror as a manifestation of psychology, time, place, and circumstances, as well as those interested in horror-film trends. It would make an excellent outline for a course in gothic cinema and a good supplemental read for a course in cinematic adaptations of fairy tales. It misses out on more in-depth fairy-tale analyses, particularly nonpsychoanalytic ones, and needs chapters treating other key gothic tropes and figures, including vampires and ghost stories, which are only cursorily mentioned. Hubner's work leaves those doors closed and locked,

perhaps as an enticement to scholars who follow her to disagree or revise her interpretations, and to apply her insights to other films drawing from the deep, body-filled well of the uncanny.

Cory Thomas Hutcheson
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Mixed Magic: Global-Local Dialogues in Fairy Tales for Young Readers. By Anna Katrina Gutierrez, John Benjamins, 2017, 230 pp.

In *Mixed Magic*, Anna Katrina Gutierrez sets out to accomplish three goals: to problematize the idea of globalization as the spread of Western culture, to redefine globalization as a multicultural exchange rather than as a single discourse, and “to introduce and demonstrate a glocal analysis in a comparative study that recognizes non-Western frameworks for identity and hybridity” (xvi). The book succeeds in offering a thorough methodology for the intertextual analysis of fairy-tale narratives according to globalizing influences and local formations of identity.

The brief introduction offers a succinct explanation of the book’s goals before moving into a chapter that explains the methodology and background used in the remaining five chapters of the book. By foregrounding her analysis with this material, Gutierrez enables the reader to better grasp her argument that globalizing processes do not exist in a vacuum, but both change and add additional insights to local narratives, thus creating a glocal space where the interplay of self and Others can be complicated. Chapter 2 examines how both fairy-tale and glocal scripts “are run simultaneously in order to heterogenize multicultural literature, subvert postcolonial ideas of identity, and engage with shifting racial and national identities in a globalized world,” using *Angelfish* (2001) by Laurence Yep, *American Born Chinese* (2006) by Gene Luen Yang, and *Tall Story* (2010) by Candy Gourlay as examples (33).

In chapter 3, Gutierrez extrapolates the influence of glocalizing scripts on the formation of identity, and the interplay of the self and Others through Orientalized retellings of “Bluebeard” and “Beauty and the Beast.” This is formative for her discussion in chapters 4 and 5, which build on the discussion of identity through the anime films of Hayao Miyazaki, which draw on conceptualizations of Western spaces to retell both Eastern and Western fairy tales, and through examples of mermaid tale types, which “have similar patterns across cultures from the East and West” (145). Chapter 6 acts as a concluding analysis, pulling all of the discussions of overlapping fairy-tale and glocal scripts, self and Others, and ecofeminism, as well as ideas of hegemonic masculinity and femininity, into her analysis of beast-groom tales such as “Beauty and the Beast” and “The Frog Prince.” The short conclusion that follows offers a note of hope that the next generation will take the influence of these glocal spaces and

“will learn not to fear diversity and hybridity [but] see it as essential to development and to creating brave new worlds” (208).

The analysis offered in *Mixed Magic* is thoroughly researched and well put together. The chapters have a logical progression that enables the reader to gain understanding before applying it in the chapter that follows. Gutierrez’s personal and research background in Filipino fairy-tale narratives is a strong asset to her work in this book, adding nuance when combined with discussions of Japanese, Korean, and Western adaptations and retellings of these tales. The volume is also beautifully illustrated, which is very nice to see in an academic text, offering key references for the analysis of picture books and films.

The weakest part of this book is that foregrounding the analysis with a chapter of methodology and building on the analysis from chapter to chapter at times made the text feel repetitive rather than insightful. However, the benefits of structuring the book this way make up for any reiteration of key points. The book’s title is also somewhat misleading because it offers no hint that Gutierrez’s analysis deals with identity and seems more concerned with classifying the book as a study of children’s literature, which is somewhat understandable since it is part of the Children’s Literature, Culture, and Cognition series. Although the analysis here is focused on fairy tales, Gutierrez states that “globalization essentially forms links between economies, cultures and individuals across world-time and world-space . . . [M]any complex systems connect and contribute to an increasingly growing global space” (3). Future work connecting glocal scripts to concepts of convergence, such as Henry Jenkins’s *Convergence Culture: Where New and Old Media Collide* (2006), would be a logical expansion of Gutierrez’s analysis. Further discussion of works, people, and spaces that actively resist the glocalizing framework is also necessary. For instance, in chapter 4, the author briefly discusses the anime fandom, which uses cosplay (costume playing) and fan fiction to interact with anime narratives: “These activities require cross-cultural thinking. Non-Japanese writers and cosplayers have to recreate the subject positions of their favorite anime characters even as they remain rooted in their own cultural contexts” (114). Although cosplay and fan fiction act as glocal scripts, it would be shortsighted to ignore various racial, gender, sexuality, and body identity subtexts that resist the glocalizing influence of anime within these communities. Although there would not have been room for a full discussion of the problem in this volume, acknowledging the limitations of the glocal is something Gutierrez overlooked.

Overall, this book is a good addition to discussions of fairy tales, especially from a more global perspective. Gutierrez accomplishes the goals she set out in the introduction and adds valuable insights to discussions of

traditionally Western fairy tales, as well as Asian adaptations and retellings. Disney fans and scholars might be particularly interested in her discussions of *The Little Mermaid* (1989) and *Beauty and the Beast* (1991), as well as the Miyazaki films that have been translated into English under the Disney umbrella, such as *Spirited Away* (2001 Japan and 2002 USA) and *Kiki's Delivery Service* (1989 Japan and 1998 USA). Her chapter on Orientalized retellings of fairy tales is particularly compelling for picture book scholars, and the chapter on mermaids explores hegemonic masculinity in fascinating ways that would be useful for those focused on gender and sexuality studies.

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Science in Wonderland. By Melanie Keene, Oxford University Press, 2015, 227 pp.

When not at odds with each other, science and fairy tales can intersect to reflect the wonder in contemporary science and reveal the science in wonderland. In *Science in Wonderland*, Melanie Keene explores “fairy tales of science” in the Victorian period, arguing that “fairies and their tales were often chosen as an appropriate new form for capturing and presenting scientific and technological knowledge to young audiences” (19). Keene acknowledges that, for many, these fairy tales of science represent how the sciences eclipsed old lore and fairy tales; however, she claims that “[f]ar from being the destroyer of supernatural stories about the world, through these fairy tales the sciences were presented as being the best way to understand both contemporary society and the invisible recesses of nature” (19). Rather than echo the centuries-old reason versus imagination debate and continue the Gradgrindian perceptions of Victorian scientific education, Keene argues that fairy tales of science are valuable both as introductions to science and as tales of wonder. Keene’s analyses point toward the role of scientific fairy tales in developing and defining the sciences, responding to new findings, and stirring scientific curiosity in young Victorian minds.

Science in Wonderland is written in six chapters and organized by discipline. Keene begins by exploring paleontology and mineralogy, which transformed the creatures of “once upon a time” into the extinct animals from Earth’s past. Keene then moves deftly from entomological explorations of fairies and insects to the “familiar fairylands” revealed in drops of water (82), from the “wonderlands of evolution” to the magic behind the skies, and, finally, the technological inventions that appeared wonderful to new audiences (110). Keene studies a variety of texts, ranging from Arabella Buckley’s *Fairy-Land of Science* (1879) and articles about the Crystal Palace to fairy tales, including Charles Kingsley’s *The Water Babies* (1863), Hans Christian Andersen’s “A Drop

of Water" (1848), and L. Frank Baum's *The Master Key* (1901). Keene approaches the subject from a scientific and historical perspective. Her research draws attention to lesser-known children's literature, such as Lucy Rider Meyer's imaginative and instructional *Familiar Fairy Folk* (1887); Annie Carey's wonder-filled *Autobiographies* (1870), each told from the perspectives of an everyday object; and Henry Morley's adventurous and meteorological "The Water Drops: A Fairy Tale" (1850).

Chapter 4, "Wonderlands of Evolution," is perhaps Keene's most ambitious chapter. Keene analyzes the presence of evolution in Victorian fairy tales, at first remarking on the role of maternal characters and fairies in furthering lessons on theistic evolution. Later in the chapter, Keene alludes to the eventual decline in fairy-tale popularity at the turn of the century, noting how some authors of fairy tales of science believed their stories to be suitable replacements for the fairy-tale genre. Keene asserts that the fantastical allegorical depiction of science was "actually a well-established literary strategy by 1913" (129). Moreover, some of the authors of fairy tales of science classified the tales' scientific basis as more wonderful than their stories' wonderlands. Keene thus adds the rise of fairy tales of science to the mix of existing explanations for the decline of traditional fairy tales.

Keene's final chapter, "Modern Marvels," offers readers a different perspective on the intersections of science and fairy tales by exploring the influence of fairy tales on the presentation and reception of new technologies. Keene examines technology like the inventive set of Edward L. L. Blanchard's pantomime *The Land of Light*, the illusionary phantoms created by John Henry Pepper's mechanisms, and the seemingly magical appearance of Charles Green's Great Nassau Balloon. Switching tracks, Keene draws comparisons to the representations of new technologies in fairy tales like Baum's *The Wonderful Wizard of Oz* (1900). Echoing a 1862 *Cornhill Magazine* article by James Hinton, Keene notes that "[m]odern marvels did supersede but also curiously reincarnated their fairy tale forebears" (185); however, to Hinton and other nineteenth-century figures, understanding the science behind these marvels led to a stronger appreciation for the inscrutable rather than total disenchantment. This sentiment was not limited to essays of the time: "In Oz, too," Keene concludes, "[M]agic as well as inventiveness existed as an alternative force in the universe: in the end Dorothy had no need of the Wizard's balloon to return home, having had the power in her silver shoes all along. The reality had been unmasked, but the wonder remained" (186).

Science in Wonderland is not a study of the presence of science in fairy tales, then, but of the representation of science as itself a wonderland. Though it does not attempt a wide-ranging analysis of Victorian literary fairy tales, it brings several interesting fairy tales of science to light. The tales that Keene

references reveal the pervasive influence of fairy tales across unexpected disciplines, offering new material for fairy-tale scholars. Unfortunately, *Science in Wonderland* has several notable shortcomings. Some fairy-tale scholars may bristle at the oft-expressed progressivist view that fairy tales of science are an evolved form of traditional fairy tales. Though Keene is careful to attribute this view to the authors she references, she also does not offer disclaimers or divergent perspectives. Additionally, it is unclear where *Science in Wonderland* fits into fairy-tale studies or science and history studies because Keene fails to situate her scholarship in the wider discourse. Keene cites fairy-tale texts by Carole Silver, Nicola Bown, Jack Zipes, M. O. Grenby, Caroline Sumpter, Laurence Talairach-Vielmas, and Ane Grum-Schwensen, but nearly all references to outside scholars occur in the endnotes. Zipes is referenced in the body of the text to explain fairy-tale history but not in the context of contemporary fairy-tale discourses. Keene's argument that the fairy tales of science are worth attention as both tales of wonder and educational literature could be the foundation for an interesting discussion, but the book does not complicate this argument, relying on the underlying progressivist view to carry the genre's significance forward. Nonetheless, *Science in Wonderland* may inspire further explorations of the intersections between science and fairy tales.

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Simple Forms: Legend, Saga, Myth, Riddle, Saying, Case, Memorabile, Fairy Tale, Joke. By André Jolles, translated by Peter J. Schwartz, foreword by Fredric Jameson, Verso, 2017, 230 pp.

André Jolles's *Simple Forms*, first published in German in 1929, is one of the twentieth century's seminal contributions to morphological genre analysis. In terms of importance, it stands shoulder to shoulder with Vladimir Propp's *Morphology of the Folktale* (1928), with which it shares a principal objective—to grasp the fundamental character of literary forms by distinguishing that which is variable and changeable in specific manifestations of a form from that which remains constant and may therefore be regarded as essential. Yet Jolles's morphology is very different from Propp's. Propp sought to isolate fundamental sequences of narrative development; Jolles's objective is to identify the "mental dispositions" that give rise to the recurrent and enduring structures of language that he calls "simple forms" (27).

Readers of *Marvels & Tales* will perhaps turn first to Jolles's chapter on fairy tales, and they will find a compelling disquisition on the genre. Here Jolles gives an account of a dispute between Achim von Arnim and Jacob Grimm in which Arnim tasks Grimm with having altered the stories in his collection despite his best intentions to be faithful to his sources. Grimm responds by

arguing that though superficial alterations may have been made “nothing at all has been added to or changed in the thing itself” (182)—an argument that effectively underlines Jolles’s own distinction between “simple forms” (“the thing itself”) and superficially changing variations—or “actualizations” of the simple form (36–37). Jolles also proceeds to define this “thing itself” by offering a compelling account of the mental disposition that gives rise to the fairy tale. What need do fairy tales satisfy? Jolles asks. Conventionally, it is thought that they are moral fictions and that morality is therefore the motive for the creation of fairy tales. But fairy tales, for Jolles, are not moral in the ethical sense: “[I]s Snow White so very virtuous,” he wonders, “or [is] the Prince who goes about kissing sleeping girls at the drop of a hat?” (193). Rather, in Jolles’s conception, the fairy tale arises to satisfy human perceptions of what “should happen in the world” but frequently doesn’t because of the injustice of harsh reality (193). Thus, though there is nothing immoral in a fact that the Miller’s son in “Puss in Boots” inherits only a cat, the situation nonetheless “gives us a sense of injustice and a feeling that this injustice must be corrected” (193). Fairy tales, therefore, reflect a mental disposition towards “naive morality” (194)—a judgment of feeling about how things ought to be in terms of natural justice.

The chapter on the fairy tale shows Jolles at his most persuasive. His study is not always so consistent, however. As Fredric Jameson observes in his excellent foreword, Jolles is frequently “thinking aloud” and the result is an uneven study, composed of striking insights, half-finished (or unfinishable) thoughts, and cryptic, sometimes opaque, speculations (viii). Many of the preoccupations of Jolles’s study, moreover, are distinctly of their time. His assumption that stories have ur-forms that are in some way more authentic than the messy realities of folk storytelling risks tidying the individual performer out of existence. Also problematic is Jolles’s dependence upon a relatively narrow sample of evidence. His description of the legend, for instance, is based exclusively upon a collection of Catholic legends from the mid-thirteenth century. Jolles recognizes this limitation, and is troubled by it, since he dwells upon this problem at length in his conclusion. But the problem is never resolved and remains a weakness in his methodology. In fact, Jolles ends up describing, not universal forms, but forms that are specific to Europe in a particular period of European history.

Jolles’s study is also a difficult one for readers because it is of its time in another sense, too. Four years after the publication of *Simple Forms*, Jolles joined the Nazi Party, stated his support for Hitler, and engaged in the “reorganization of scholarship at Leipzig University along Nazi lines” (xxii). Jameson urges readers not to dismiss Jolles’s scholarship on the basis of this biographical information: “[O]nly those who desperately try to wish away the political

and ideological ambiguities of human life will want to ignore the riches of this landmark text” (xviii). But, whilst Jolles’s Nazism is no reason to ignore the book, some readers (this reader) may find that their awareness of his political orientations shapes their attitude to, and understanding of, the work. In light of this knowledge, for instance, Jolles’ emphasis on transcendent, original forms removed from the messy realities of people that unwittingly universalize Western European norms begins to seem incipiently fascist. At the least, one is struck, reading the section on fairy tale, by the incompatibility of Jolles’s celebration of the fairy tale as an expression of natural justice and the political ideology he came to champion. Indeed, one wonders whether Jolles would, in later years, have sought to reconcile fascism with this idea of naïve morality, in which case, his celebration of the Grimms’ tales takes on a very different complexion.

This English translation of *Simple Forms* is a welcome addition to folk-narrative scholarship—not only because it makes Jolles’s work available in English, but also because it is an outstanding work of scholarship in its own right. The foreword by Jameson and the long introduction by the translator Peter J. Schwartz provide an extensive and insightful contextualization of Jolles’s study. The translation itself also constitutes a lucid realization of Jolles’s text, with some ingenious renderings of passages that, in less able hands, might have lost much in translation. (Note, for instance, the translations of Jolles’s complex linguistic explorations of jokes, word play, and proverb.) Schwartz also makes judicious use of parenthesis to reveal German source terms to the reader—thus *structure* is revealed as a translation of the more culturally weighted German term *Gestalt* (18), and mental disposition is shown to be a translation of *Geistesbeschäftigung* (27), thereby foregrounding the intersection of this concept with Hegelian philosophy. The discernment indicated by these examples is characteristic of the careful scholarship displayed throughout, and this care, combined with the nuanced exploration of Jolles’s problematic life and work, make this a significant contribution to our understanding of the history of genre studies.

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A Tour of Fabletown: Patterns and Plots in Bill Willingham’s Fables. By Neta Gordon, McFarland, 2016, 200 pp.

Neta Gordon’s book examines narrative structures and ideologies in Bill Willingham’s fairy-tale-inspired comic book series. Gordon surveys plot points, political allusions to contemporary events, and cultural representations. This study is an enriching supplement to readers of *Fables* (2002–15)

and a welcome companion for scholars of the literary fairy tale—especially comic-book adaptations and innovations.

A *Tour of Fabletown's* chapter divisions are based on plots, social interactions, politics, and magical elements. The first chapter, "Plots: Adaptation, Genre and Allegory," focuses on conflicts and characters and on how Willingham's storytelling engages with hierarchical, familial, and narrative conventions in fairy tales. *Fables* challenges happy endings—Gordon notes their function as pauses in conflict. Gordon also asserts that *Fables* depicts "redemption" as demanding "acts of reimagination and reinterpretation, whereby one's actions in the past must be generally accepted as stages along a journey" (56). Gordon explicates key narrative arcs in the series and how Willingham integrates and defies fairy-tale elements of identity and plot.

The second chapter, "The Social World," examines "sacrifice and self-determination" (58). Gordon's examples include nonhuman characters. She explores Willingham's complicated use of these animal beings for representations of identity. This chapter also analyzes Snow White's femininity, as well as father-and-son relationships. Gordon argues that Willingham endows Snow White with autonomy but marginalizes her rebellious sister, Rose Red, because of "her failure to display appropriately feminine traits" (92).

In the third chapter, "Politics: History, Power and Leadership," Gordon centers on the reformed Big Bad Wolf, Bigby, as "an emblem for America, whereby Bigby's dual status as predator and protector reflects a concern with America's complex history as an imperial power and place of refuge" (17). This chapter demonstrates how *Fables* "explores the relationship between community and bureaucracy, between leaders and citizens, and between notions of national identity and of cultural difference" (132).

The strongest chapter is the fourth, "Magic, Metaphysics and Metafiction." Gordon explains Willingham's deployment of magical items is not a reward-based system deriving from folk tradition or a Proppian indication of maturation or "rising status of a protagonist" (136). Gordon argues these magical "representations of transformation are more in keeping with the tradition of superhero comic books, whereby these characters generally retain their human 'identities' unless required to do battle" (136). Gordon indicates how magic is a "limited commodity" (134) manipulated by the power brokers in *Fables* and "that Willingham is more concerned with the limiting function of fate than he is with the arbitrary processes of fortune" (155). Part of Willingham's use of the fairy tale is for metacriticism, and Gordon argues that Willingham "exposes the twin pressures of dealing with the convention of the happy ending and with the conventions in comics of the proliferating narrative" (160). Gordon juggles these narrative strategies in her finely attuned commentary: a great example of analyzing postmodern fiction that adapts the

underlying structures of a preexisting narrative for further expansion and generation of new perspectives. Gordon's conclusion at the end of this chapter that "benefits and constraints of magical power are weighted against the personal freedoms of individuals" is well earned, though readers may wish Gordon analyzed more explicitly the influence of Willingham's libertarianism on narrative dynamics of American power implicit in *Fables* (168).

The fifth and last chapter concerns spin-offs in the *Fables* universe, such as *Jack of Fables* (2006–11)—a multivolume series worthy of further study. Here we only find three pages regarding *Jack of Fables*, though Gordon makes productive use of the metacommentaries evoked in that series and observes "the series seems to suggest that the adventures of scoundrels are more satisfying, are more in keeping with our own degenerate, consumption-oriented age, and have more potential for renewal than do tales of noble heroes" (174). Because Jack is an important scoundrel in the main *Fables* series, we get significant insights elsewhere in Gordon's book.

Despite emphasis on plotting in the book's title, fairy-tale scholars will note an absence of motifs and tale types; there is no mention in the text or the works cited list of Hans-Jörg Uther's updates to Antti Aarne and Stith Thompson's *Tale-Type Index* nor application of tale types (or use of *The Motif Index*), though Thompson's observations in *The Folktale* (1951) on the function of magic in folktales are quoted. Bengt Holbek's *An Interpretation of Fairy Tales* (1987) could have provided further tools for the analysis of magic in a folkloric context, and Maria Tatar's *The Hard Facts of the Grimm Fairy Tales* (1987) would have enhanced Gordon's exploration of metacritical elements that Willingham deploys with particular reference to the Grimm redactions as a model. Further critical tools to explore folk versus literary renditions of popular fairy-tale characters would have deepened the analysis. Relying chiefly on literary fairy-tale critics rather than folktale precedents narrows the scope and evidence and therefore the conclusions about folkloric narrative dynamics.

What the book does successfully is demonstrate how *Fables* offers "contemporary cultural anxieties about gender, about power, about pain, anger, and hope, and—indeed—about the flow of knowledge" (8). Beyond several scholars' articles on *Fables*, gender studies, and film, Gordon's analysis especially relies upon Jack Zipes's sociocultural argument in *Why Fairy Tales Stick* (2006); how the fairy tale stays relevant as a medium because of how it "reflects upon and questions social codes" (8). Enjoy the Fabletown tour but do not expect profound closure—the book's conclusion is limited to two paragraphs, merely restating the focus rather than synthesizing the strongest points with sufficient precision for full articulation.

A Tour of Fabletown combines gender studies, comic-book analysis, and fairy-tale criticism. Gordon acknowledges limitations "in terms of the depth of

the argument” (162) but makes a strong case for how *Fables* is a “literary-dependent, metafictional, and metacritical comic” (182). With *A Tour of Fabletown* as a critical companion, *Fables* should be of great interest to scholars, fairy-tale readers, and comic-book enthusiasts alike.

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All the Better to See You With: Fairy Tales Transformed. Ian Potter Museum of Art, University of Melbourne, Victoria, Australia, 3 Nov. 2017 to 4 Mar. 2018.

Since their emergence through a pervasive oral tradition, fairy tales have inspired a myriad of artistic interpretations and aesthetic responses. Whereas art, like the fairy-tale genre itself, is variable by nature, contemporary artists frequently seek to liberate the fairy tale from its more conventional shackles. In an effort to acclimatize fairy tales to a modern audience, explicit themes (especially with respect to sexuality and gratuitous violence) are often highlighted. Borrowing its title from the Red Riding Hood tale type (ATU 333), *All the Better to See You With* (2017–18) explores the current function, attraction, and staying power of fairy tales. The exhibition, curated by Samantha Comte, boasts artwork from twenty-one Australian and international artists and includes a selection of fairy-tale books sampled from the University of Melbourne’s Rare Books collection.

From video games to surrealist sculptural work, *All the Better to See You With* showcases a variety of art that extends across all three levels of Parkville’s Ian Potter Museum. Upon entering the exhibition, visitors are confronted with a room as red as blood. The walls are painted with a shade aptly called Vengeful Red, signaling the violent content of the artwork displayed therein. Most explicit is Amanda Marburg’s series of paintings entitled *How Some Children Played at Slaughtering* (2016), inspired by a selection of graphic tales included in the first collection of Jacob and Wilhelm Grimm’s *Kinder- und Hausmärchen* (1812). Marburg contextualizes sinister narratives within brightly rendered, plasticine environments, paying credence to both child characters and their tragic storylines. For example, Marburg’s *Maiden without Hands* (2016) juxtaposes the virgin ingénue dressed in white against the gruesome nature of her disability. Blood oozes from her freshly cut forearms as the shinning marrow of a bone peeks through her flesh.

Marburg’s plasticine protagonists pair well with Allison Schulnik’s Claymation films *Mound* (2011) and *Eager* (2014). The medium is an appropriate choice for Schulnik, given that she populates her work with a cast of human figures who metamorphose into haunting skeletons and decaying flowers. Their constant state of flux pays homage to the very nature of the fairy-tale tradition, which is similarly bound to mutability.

The earliest works in the exhibition are a series of silhouette animations directed by pioneering animator and shadow puppeteer Lotte Reiniger (1899–1981). Composing over forty animated shorts in her lifetime, Reiniger crafts a world of whimsy and charm with only cardboard and wire in her arsenal. Reiniger’s playful animations contrast with Kara Walker’s nightmarish silhouette *Burning African Village Play Set with Big House and Lynching* (2006). Whereas Reiniger’s influence is evident, Walker’s silhouette subverts the traditional function of early-twentieth-century paper silhouettes by supplanting Reiniger’s coquette girls with shackled African American slaves, Confederate soldiers, and a plantation mansion to match. The title “play set” insinuates that the silhouettes can be rearranged, thereby inviting viewers to speculate on the appropriate arrangement of each figurine.

Unsurprisingly, several artworks make either subtle or overt allusions to the Red Riding Hood tale type. The innocuous figure of a curious girl dressed in red wanders from room to room via a myriad of mediums. She features as six playable avatars—all named after various shades of red—in Michaël Samyn and Auriea Harvey’s video game *The Path* (2009). She is hinted at in Patricia Piccinini’s *Still Life with Stem Cells* (2002): a hyperrealist sculpture of a girl dressed in a red sweater who is cradling a lump of flesh in her arms. She is avenged in Paula Rego’s *Little Red Riding Hood* (2003), a series of six pastel works, concluding with the protagonist’s mother stroking the pelt of the adversarial wolf. She is resurrected in Kiki Smith’s *Born* (2002), a lithograph that displays both grandmother and granddaughter embracing as they emerge from the carcass of a dead wolf. With its focus on burgeoning sexuality and death, the Red Riding Hood tale type has fostered a multitude of artistic interpretations, evidencing its ability to adapt to different cultural climates.

Other works share a link to the Red Riding Hood tale type by perpetuating an enduring, yet troubling, link between fairy-tale heroines and their collective physical, mental, or sexual trauma. Miwa Yanagi’s black-and-white photograph series *Fairy Tale* (2004) displays the dismal plight of the fairy-tale heroine. Yanagi is a master manipulator of binaries, creating worlds in which her subjects are both hopeful, yet despairing, and loving, yet hateful. For example, Yanagi’s *Gretel* in that series pictures a girl wearing a vacant expression who is gnawing at a withered hand pressed between two cell bars. Viewers are encouraged to speculate whether the protagonist is imprisoned or the presumed witch.

The subversion of traditional fairy-tale archetypes is all too tempting for artists: hags have backstories, Prince Charmings reject their namesake, and Disney princesses are not as pleasant as first impressions might suggest. For example, Canadian photographer Dina Goldstein’s *Fallen Princesses* (2007–09) depicts Disney princesses after happily ever after has long expired. Cinderella

is driven to drink, and Snow White is overwhelmed by four screaming children who vie for her attention. By juxtaposing such canonical women with the tragedy of unmet expectations, domestic drudgery, and midlife crises, Goldstein manipulates the saccharine image of the quintessential Disney princess.

As cultural markers, fairy tales are a convenient medium for contemporary artists. Due to their unparalleled mutability, fairy tales can be seen as transnational products that either test or legitimate relevant mores and values, thereby providing a vital means of social commentary. By destabilizing conventions of the genre, artists seek to interrogate the function of fairy tales and consequently (perhaps inadvertently) expose their transformative power.

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Jewish Folktales Retold: Artist as Maggid. Contemporary Jewish Museum, San Francisco, 28 Sep. 2017 to 28 Jan. 2018.

In creating an exhibition, curators must strike a careful balance as they bring together disparate works of art in order to tell a larger story without overly determining the shape of that story. The recent exhibition *Jewish Folktales Retold: Artist as Maggid* features works in a wide range of forms, including sculpture, video, photography, and painting, and puts them in dialogue with the Jewish folktale (images available at folktales.thecjm.org/). In an essay that accompanied this exhibition, curator Pierre-François Galpin notes, “As curators, we usually leave the inspiration to the artists in a way that respects their creative independence freed of any restriction. But, for this exhibition, we did choose a given constraint—only one—that the artists we invited to submit proposals would be inspired by one or more Jewish folktale” (folktales.thecjm.org/galpin). According to cocurator Renny Pritkin, the exhibition aims to explore whether “fantastic stories conjured for another time and place” can be reinterpreted by contemporary visual artists through “entirely new manifestations and ways of knowing that relate to our time and place” (folktales.thecjm.org/rp-essay). The curators chose as their source text Harold Schwartz’s anthology of Jewish folktales *Leaves from the Garden of Eden* (1983), which includes stories from North Africa, Europe, and the Middle East.

A central focus of this exhibition is the figure of the artist as a modern-day maggid, the itinerant Jewish storyteller/preacher of yore. Like the maggid, the artists whose works appear in this exhibition act as transmitters rather than producers of stories. As Gabriella Safran points out in her essay for the exhibit, the maggid plays a decisive role in determining which stories will live on and

which will be censored “out of existence” (folktales.thecjm.org/safran-essay). The artists featured here have each selected a particular tale or set of tales, and their responses aim to breathe new life into them. But the artists in this exhibition were commissioned not simply to retell these stories, but to respond to and reinterpret them. As Pritkin points out, the artists in this exhibit tend to choose one of three strategies in their responses: for some, the art is an illustration that elucidates the story, others choose certain elements around which to create their art, whereas still others use the story as a springboard. Not surprisingly, works produced according to this latter strategy sometimes feel quite distant from the sources but also tend to offer the most profound and compelling interpretations.

Mike Rothfield’s *It Is Tomorrow We Bury Here Today* (2017) was inspired by two different tales in which characters are magically transported through portals into alternate spaces. Rothfield’s sculpture is a cave large enough for visitors to walk through. Something grotesque about this sculpture with its organic form and metallic hues seems to call out to visitors, in a shrill but empty voice, *entrez vous!* It’s hard to resist the call of this big unsightly thing, and so, enter, we do, only to find ourselves, seconds later, emerging on the other side into the very same space we thought we had left behind. The work thus pushes back against the folktale’s promise of a portal as escape through its suggestion that there is nowhere to go, nowhere but here.

Elisabeth Higgins O’Connor’s set of sculptures *blame/thirst* and *lullaby lament* consists of two larger-than-life animal-like creatures and was inspired by the golem story, in which a supernatural creature is formed from clay and brought to life through kabbalistic magic to protect the Jewish community. Like Rothfield’s work, O’Connor’s does not aim to translate or illustrate the story. Using multiple media, including bedsheets, lace curtains, table linens, Styrofoam, and lumber, O’Connor concocts something utterly unique. Her sculptures epitomize the uncanny—from sheer size to their dynamic stance, which imbues them with a sense of aliveness. As Sigmund Freud tells us, the great uncanniness of the uncanny is in the way it is so very familiar and can thus move us profoundly, as O’Connor’s work does. Perhaps it is the creatures’ eyes, or their stance, or that they are turned toward each other in what could be the beginning of a fight or the start of an embrace.

Not all of the works are equally successful, and the fault line appears specifically among those works that aim for a literal translation of the stories. *Lilith’s Night Out* by Tracy Snelling is an intricate miniature installation that reimagines the story “Lilith’s Cave,” about a young woman who is possessed by a demoness and whose father rejects her. In Snelling’s version, the story is transformed into one of self-empowerment and freedom for girls and women

who will not be silenced. This is not a surprising takeaway from a story that reads as archaic and irredeemably misogynistic. The ideals are worthy, even noble, but as a work of art it falls flat. Perhaps this has something to do with Snelling's own assertion that her work "is like a literal translation" (folktales.thecjm.org/tracey-snelling).

Other memorable works included in this exhibition are *The Woulds*, an evocative sculpture by Andy Diaz Hope and Laurel Roth Hope; a sound installation piece called *The Diminishing, but Never Final, Sounds of the Dying* by David Kasprzak; and Chris Sollars's video installation *Goatscapes*, which follows a goat released in San Francisco. In addition, the exhibit featured paintings and photographs by, among others, Louis Stanley, Vera Iliatova, Young Suh and Katie Peterson, and Dina Goldstein.

Constraints in art are often productive and generative but can also stifle and thwart creativity and artistic expression. In this exhibition of artist as maggid, a third interlocutor is just as critical to the project's aims: the curator, who is, in a sense, the unsung hero of this exhibition—the maggid whose task it is to determine which stories—and which interpretations of stories—must live on and which ones can be censored out.

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