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Reviews

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Reviews

Dancing on Blades: Rare and Exquisite Folktales from the Carpathian Mountains. _By Csenge Zalka, Parkhurst Brothers, 2018, 208 pp._

Csenge Zalka's *Dancing on Blades* offers a unique look into a tale collection native to the Transcarpathian region of Hungary. It is an important and valuable contribution to oral literatures of Europe because it positions the tales of one storyteller, Pályuk Anna, in the context of other European folktale types and traditions while preserving the storyteller's originality. Additionally, in her notes, Zalka provides not only context with which to better understand the folktales, but content suggestions for future storytellers. Thus, this text represents not only an academic work documenting a single storyteller's repertoire, but a mode through which the storytelling tradition of Pályuk Anna is passed on.

Zalka's work begins with introductory material explaining how she came to find the repertoire of Pályuk Anna and a brief biography of the nineteenth-century storyteller, whose stories were collected by Szirmai Fóris Mária between 1915 and 1950. If one is familiar with Linda Dégh's *Folktales in Society: Storytelling in a Hungarian Peasant Community* (1969), they would find Pályuk Anna's profile to be reminiscent of the storytellers studied by Dégh. One of the most folktale-esque features of the storyteller herself is that, "after moving from her Rusyn village to her Hungarian one, Anna lived in three different countries between the ages of 60 and 93 without ever leaving her house" (11). This is because Ugosca County, where Anna lived, was claimed at different times by Czechoslovakia, Ukraine, and Hungary due to the tumultuous political landscape of the mid-twentieth century. These matters of national identity, migration, and politics, which were equally as important to the storytellers in Dégh's volume, also affected Pályuk Anna and thus situate the narrator and her collection in a critical moment in history.

Approximately thirty of Pályuk Anna's stories were published in a single volume after being collected by Szirmai, but others were stored in the Archives of the Hungarian Museum of Ethnography. Zalka conducted research in the

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Archives, leading her to compile this newest collection of Pályuk Anna's stories. However, as she states outright, "This book does not aim to be an academic publication," as she does not consider her credentials as a folklorist sufficient to claim it as an ethnographic work (13). Zalka holds a doctorate in Culture Studies from Bowling Green State University, but in her introduction she identifies herself as a professional storyteller first and foremost and aims to present Pályuk Anna's tales as a contribution to that tradition specifically. Nevertheless, her education and familiarity with folktale scholarship enable her to make insightful connections between Pályuk Anna's tales and existing folktale traditions in Europe.

Zalka divides the collection into five parts, titled as follows: "Spinning Old into Gold," "The Kind and the Unkind," "Questions Big and Small," "Anica's Garden of Rarities," and "Love in All Its Strangeness and Glory." She explains her choices in arrangement at the beginning of each section, but generally the pattern follows from most familiar (that is, most connected to other tale types) to tales that are most specific to Pályuk Anna. The first section includes stories such as "The Shoe-Shredding Princesses" (from which the title of the book, *Dancing on Blades*, is drawn), which most resembles folktales of ATU 306. Other familiar tales of type 306 include the Grimms' "The Worn-out Dancing Shoes" or "The Twelve Dancing Princesses" as found in Andrew Lang's colored fairy books. Zalka describes in her commentary at the end of the tale that type 306 is extremely popular in the Hungarian tradition, which is useful when considering how oral tales spread geographically over time. This first section also includes tales similar to "Rumpelstiltskin" and "The Three Spinners" (ATU 500/501) and "The False Bride" (ATU 403), though one of the most compelling aspects of this collection is Pályuk Anna's creative combinations of folktale types and motifs to create stories that are both familiar and entirely unique. Her stories contain great sympathy for often maligned characters, repeated representation of disability, and loving family dynamics that are often not present in similar folktale collections. Other delightful tales include "Three Princesses and a Ring," "Where Did the Son of the White Mare Go?" and "Touch-Me-Not," all stories that have an undeniable magic and charm, as well as originality. The stories retain Pályuk Anna's storytelling idiosyncrasies, such as "I only heard it from my mother in the spinning house when she was in a good mood, and I will tell it to you as she told it to me" in "The Devil's Godfather" (97–104). Zalka preserves these as an important part of the record of Anna's tales.

Zalka also offers in her commentary explanations for specifics of Hungarian culture that appear in the story, along with her translation decisions. For instance, she regularly alternates translating *herceg* as either "prince" or "duke" (in Hungarian, the term can be used to refer to either). Zalka makes

her translation decisions for clarity within the story. The commentary also reveals Zalka's own storytelling decisions, with which she is very forthcoming. She is very clear when she has altered events, characters, or elements from Pályuk Anna's original. Usually, she has done so for clarity or continuity (changing three daughters to two when only two are important in "The Sleepy Lady," for instance). In other cases, she has updated the story by making changes based on contemporary understandings of ethnicity, culture, and so on. Thus, she avoids common but racist terminology for the Roma people and similar elements of Pályuk Anna's stories that have not aged well. This is characteristic of the process of transmission from one storyteller to another, and Zalka's ability to delineate her changes, as well as offer alternatives for contemporary storytellers who may wish to bring these tales into their own repertoire, makes this collection unique. It does not fall into the long-bemoaned position of "trapping" an oral literature onto a page and sealing it into a single form, but instead leads readers and future storytellers to continue adopting and changing the stories beyond the page. Thus, it is not merely a record of one storyteller's collection, but a link in a chain of oral tradition.

Sarah N. Lawson
Indiana University Bloomington

The Psychosocial Implications of Disney Movies. *Edited by Lauren Dundes, printed edition of the special issue published in* Social Sciences*, MDPI, 2019, 246 pp.*

The Walt Disney Company has reached great lengths in popular culture. Because of Disney's momentous role, a reflection and assessment on how their movies are viewed by, and influence, people around the globe was conducted in this book edition of the special issue of *Social Sciences*. This book is incredibly useful, pulling from authors in various fields such as education, communications, psychology, music, geography, human development, and children's literature, to provide well-informed analyses on the psychosocial implications of Disney movies.

The first two articles explore how Disney movies portray family dynamics and responses to challenging life events. Each article uses analysis of films from 1937 to 2018 to shed insight on children's ability to gain perspective of their own familial or challenging situations through parasocial relationships they form with the characters they viewed on screen. The results are as informative as they are delightful and interesting to read. Scholars in childhood psychology and human development will no doubt find useful information in these two articles, as would parents who have a difficult time explaining death or other familial dynamics to children.

The next two articles share an underlying theme of race, class, gender, and queerness. In the third article, author Katia Perea explores the use of *otherness*

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as a narrative drive and artistic styling in the films *Dumbo* (1941) and *Lilo and Stitch* (2002). Heather Harris praises Disney's portrayal of Africana royalty in the films *The Princess and the Frog* (2009), *Queen of Katwe* (2016), and *Black Panther* (2018). Both articles praise Disney for using terms that help create a space for individuals of each community, as well as characters they can relate to on a personal level. Each article provides a lot of information while also pairing well with the films they are discussing. Scholars and parents alike will find great resources for learning and understanding in these articles.

The next three articles focus on Disney's representation of its group commonly referred to as Disney Princesses through the lenses of geography, psychology, and children's literature. These articles use methodologies to help deduce how Disney influences the perceptions of being a girl, paying special attention to both traditional and modern versions of Disney Princesses. Michelle Anjierbag specifically analyzes the ways Disney has and has not approached multiculturalism, coloniality, and womanhood. Each article shares incredible insight not only into the respective fields of the authors, but also into the Western hegemonic mediasphere, in which Disney holds a powerful position. Like the ones before, these articles enhance the viewing of the films discussed.

It would be difficult to compile a special issue on Disney films without also discussing the portrayal of music within those films. The following articles criticize the ways the Disney film *Moana* (2016) and Disney's EPCOT theme park each suffer from Western ethnocentrism, often using a Western frame for composers to work with. Both articles claim that Disney gives viewers a false sense of awareness of the cultures the company claims to represent, often implying a hierarchy in which Western music sits at the top.

The next few articles analyze Disney's approach on gender, masculinity, and femininity, exploring the way the company replaces male leads with female counterparts in an attempt to update the stories for a more progressive viewership. Kailash Koushik and Abigail Reed criticize Disney for trying to profit off of feminist movements by changing roles in films to simply appear more feminist without actually being interested in the movement. Cassandra Primo focuses her article on a film she states is often overlooked in academic literature: *Hercules* (1997). Her analysis of the tropes, characters, and themes of the film are unparalleled, shedding important information useful to scholars and students, and entertaining for casual readers. These articles communicate with one another, exploring the ways Disney has failed to be progressive, has operated under the guise of progressive ideologies, and has slightly improved in the portrayal of biased gender roles.

The final three articles build off of the previous ones, exploring portrayals of motherhood, masculinity in a postfeminist time, and the changing concepts

of traditional masculinity. Together, these articles continue to build on already strong analyses of Disney films and their influence on an ever-changing society. The readability of these fifteen articles will likely draw wide audiences from a number of scholarly fields. Folklorists looking for articles on how Disney continues to influence popular culture will no doubt find this journal issue incredibly useful. Parents worried about the influence media has on their children will find insight in the various articles, and students from each of the represented fields will find entertaining scholarship they can use for research essays. This collection of essays is very useful, and one that I imagine will be used often for years to come.

CJ Guadarrama
Utah State University

Reading Children's Literature: A Critical Introduction. *By Carrie L. Hintz and Eric L. Tribunella, 2nd edition, Broadview Press, 2019, 623 pp.*

Hintz and Tribunella state the scope and intended audience for *Reading Children's Literature* admirably clearly in their preface. This is a textbook designed to be used in children's and young adult literature courses at the undergraduate level that aim to give students and instructors an introduction to "the critical and cultural conversations involving children's literature," "key concepts and genres within the field," and a variety of "methods for reading children's literature analytically" (20). It is intended to supplement the literary texts assigned in undergraduate courses on children's literature in English, education, or library-science departments.

As a textbook, *Reading Children's Literature* does not aim to break any new scholarly ground, but it does an excellent job of outlining major genres, concepts, and critical debates in the field, and it would be a valuable resource for students and instructors. (Notwithstanding the title, the book also includes information on young adult literature.) The information is presented clearly and concisely, and the book is laid out well, with a detailed table of contents that includes subsections within chapters, a glossary of common terms, a list of works cited for each chapter, and an index. The book is divided into a preface for instructors; an "Introduction for Students" that addresses common assumptions about children's literature, briefly defines the practice of critical reading, and defends the critical analysis of children's literature; and thirteen chapters. The chapters are wide-ranging, covering a mix of history, genre, and topical issues: "Historicizing Childhood," which offers an overview of the ways childhood and adolescence have been constructed in the Western world; "The Early History of Children's Literature" to the mid-twentieth century; "Poetry"; "Fairy Tales"; "Picturebooks, Graphic Novels, and Digital Texts"; "Domesticity and Adventure," covering the rise of domestic and adventure novels in the

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nineteenth century; "Historical Fiction; Nonfiction—History, Science, Life Writing"; "Fantasy and Realism" for children and young adults; "Race, Ethnicity, and Culture"; "Genders and Sexualities"; "Censorship and Selection"; and "Children's Literature and Popular Culture," including film studies and popular genres such as horror, science fiction, dystopia, and romance.

Each chapter ends with a "Reading Critically" section that models different ways a single sample text could be interpreted, a list of suggested texts for children and young adults that could be used alongside the chapter, a list of review and reflection questions for students, and an "Approaches to Teaching" section that features a sample unit plan that undergraduate student teachers in K–12 education departments could use to teach children's or young adult literature in their classrooms (21). *Reading Children's Literature* also includes an appendix that lists the winners of the Caldecott Medal, the Newbery Medal, the Phoenix Award, and the Phoenix Picture Book Award—though, oddly, not the Coretta Scott King Award, which is discussed at some length in the chapter on "Race, Ethnicity, and Culture." Perhaps this could be included in a future edition. This second edition updates the first in a number of ways, particularly in the addition of a new chapter on "Children's Literature and Popular Culture" and new chapter sections on digital texts, graphic novels, and disability, race, and privilege.

Scholars of fairy tales will primarily be interested in chapter 4, which focuses on the fairy tale. Specialists will be familiar with the information presented here, but the chapter provides a useful introduction for students. The chapter primarily focuses on literary fairy tales, but the opening section distinguishes between literary fairy tales, oral folktales, myths, and legends, and the chapter frequently reminds students that fairy tales have traditionally been addressed to an audience that includes adults as well as children. The subsection on "The History of the Literary Fairy Tale in the Western World" is necessarily highly abridged but provides a clear overview and references scholarship by Jack Zipes, Maria Tatar, Vicki Roberts-Gassler, Ruth B. Bottigheimer, Marina Warner, and Cristina Bacchilega. The subsection on "Interpreting Fairy Tales" includes brief (approximately one-page) introductions to a variety of approaches to interpretation, from the psychoanalytical approaches of Bruno Bettelheim and Marie-Louise von Franz to the sociohistorical approaches of Jack Zipes and the range of feminist approaches by Marcia Lieberman, Alison Lurie, Lori Baker-Sperry, Liz Grauerholz, and Vanessa Joosen.

The chapter also includes sections on race in Disney fairy-tale adaptations and literary retellings of folktales and fairy tales, a section on fairy tales and disability, and sections that highlight feminist and queer retellings of fairy tales for young audiences, such as Babette Cole's *Princess Smartypants* (1986),

Robert Munsch's *The Paper Bag Princess* (1980), Gail Carson Levine's *Ella Enchanted* (1997), Malinda Lo's *Ash* (2009), and Linda de Haan and Stern Nijland's *King and King* (2000; English translation, 2002). The extended "Reading Critically" section that focuses on Trina Schart Hyman's 1982 picture-book retelling of "Little Red Riding Hood" relates the tale and its artwork to earlier versions of the tale such as those by Charles Perrault and the Grimms and Gustave Doré's etchings. The "Approaches to Teaching" section in this chapter includes a model unit plan that introduces elementary-age students to the idea of comparing different versions of fairy tales—in this case, the Grimms' and Hyman's versions of "Little Red Riding Hood." The plan is laid out well, though scholars of fairy tales might wince at the language in the first Learning Goal, which describes the Grimms' version of "Little Red Riding Hood" as the "original" telling (187).

Overall, however, *Reading Children's Literature*'s chapter on fairy tales provides a necessarily condensed but very useful overview of the field for nonspecialist students who are studying children's literature. Portions of other chapters would also lend themselves well to discussions of fairy tales and children's literature, notably the sections in chapter 3 that discuss oral verse and nursery rhymes, and the sections in chapter 13 that briefly explain theories of film adaptation, provide a glossary of common terms for film analysis, and discuss ways of analyzing children's film. Chapter 10, on "Race, Ethnicity, and Culture," discusses the Brer Rabbit tales in its section on the reclamation of texts that have been put to racially problematic cultural uses, and chapter 11, on "Genders and Sexualities," includes a section on the heterosexual romance narratives in Disney fairy-tale adaptations. This clear and wide-ranging book is a most welcome addition to the field of textbooks on children's and young adult literature.

Jennifer Geer
University of Louisiana at Lafayette

Teaching Fairy Tales. *Edited by Nancy L. Canepa, Wayne State University Press, 2019, 468 pp.*

Nancy L. Canepa's *Teaching Fairy Tales* draws on the experiences of twenty-seven professors and scholars of fairy-tale studies across a variety of disciplines who share their syllabi, teaching tips, story choices, and theoretical approaches to teaching fairy tales in an incredibly usable volume. The book is divided into two main parts: "Foundations of Fairy-Tale Studies" and the much longer "Teaching and Learning with Fairy Tales." Both of these parts function to deepen the reader's understanding of fairy tales while also providing practical, innovative methods for teaching the genre.

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After an insightful introductory chapter by the editor, the first section, encompassing around sixty pages, provides an overview of the theory of fairy-tale studies, beginning with Maria Tatar's answer to the foundational question, "What is a fairy tale?" Graham Anderson presents a look at the prehistory of fairy tales, segueing into Jack Zipes's focus on the fairy tale's development in Europe and North America. Donald Haase closes this section with his observations on the idea of a fairy-tale canon. These chapters could be used as assigned readings in class or could serve as vital background information before beginning to teach a course.

The rest of the book is geared toward just that—teaching fairy tales. The second part of the book is divided into seven sections that encompass a variety of approaches to pedagogy. Each of these sections provides lesson plans, book selections, sample classroom discussions, and innovative methodology for integrating fairy tales into a wide variety of disciplines. For those who feel frustrated that they cannot teach a full course on fairy tales, these sections also spark ideas for units or even individual classroom lessons that could incorporate fairy-tale texts.

Monster bridegrooms, wishing stories (ATU 555), and embedded narratives comprise the topics for the first section, "Fairy Tales and Tale Types." Each of the chapters presents a blend of the theoretical and practical in their discussion of the topic. All of the authors describe how they conduct their discussions, such as "First, I ask students. . .," giving readers a clear path to follow if they wish to emulate this lesson. Anne Duggan's "Monster Bridegroom" chapter includes multiple appendices of student handouts, essay prompts, and lecture notes, thus making the information even more mutable to one's own classroom experience. This pattern of helpful sharing of materials continues throughout the book.

In "Fairy Tales in Context," the context in question is a historical one. Each of the four chapters places the tales in their formative locations: a general European context, a more specific French and Italian historical context, and French salon culture. Jennifer Schacker closes the section with a discussion of how Frank L. Baum's *The Wonderful Wizard of Oz* (1900) helps students with "analyzing and historicizing the metacommunicative dimensions of tales . . . and related paratexts" (174). These chapters include full-color maps and photos of artwork, historical commentary, and classroom discussion prompts. For those who do not have a background in European history, this section forms the basis for a deeper understanding of the time period in which Madame d'Aulnoy and Giambattista Basile wrote their tales. The works cited after each chapter provide further reading for those who want to explore historical methodology in more detail.

However, a historical approach is only one way of looking at the genre, and the five chapters in "Teaching New Scholarly Approaches to Fairy Tales" provide instructional support for using various methodologies. Women's studies and disability studies provide two lenses in this section for interpreting fairy tales. Maria Nikolajeva introduces the idea of using the cognitive–affective approach to explore "how texts stimulate recipients' perception, attention, imagination, prediction, retrospection, memory, and other cognitive activity" (196) and introduces a classroom activity with questions to guide students through these interesting perspectives on the tales many students think they understand explicitly. Using adaptations and translations of fairy tales and discussing how they fit into a "web" of related tales rounds out this chapter, giving students even more chance to think through the pervasive nature of fairy tales in their culture.

"Fairy Tales in the Foreign-Language Classroom" provides three chapters filled with examples of useful ways fairy tales can be used to teach foreign languages. The suggestions range in complexity from the more basic reading of the tale in the new language, finding repeated phrases in the tale, and using the tale as a basis for vocabulary to the more complex reading such as using fairy tales as an entrée into the culture. The chapters blend a student-centered lecture approach with direct advice to the teacher regarding classroom activities, such as Maria Kaliambou's creative use of the folktale "I Cannot Understand You" (ATU 1700), as a basis for introducing the frustrations and humor of learning a new language.

The final sections in the book—"Fairy-Tale Activities and Projects," "Fairy-Tale Courses: Sample Syllabi," and "From Teaching Fairy Tales to Creative Tale-Telling"—focus almost exclusively on practical pedagogy for teaching fairy tales. The first chapter discusses in detail the multiple steps that Elio Brancaforte took to enable his students to create an exhibit on fairy-tale illustrations. Many of the other projects require less planning and could be incorporated more easily into an existing course, such as ideas on teaching culture and economics by using fairy tales or how children's literature can be used to teach narrative and myth. Julie L. J. Koehler's chapter on teaching fairy tales online gives fantastic advice on what one can do to adapt an existing course to an online environment and even how to craft good online discussions. Following the projects, the book includes eleven syllabi geared to fairy-tale courses, complete with weekly reading schedules, book lists, grade breakdowns, and projects. The final, two chapters of the book discuss writing and storytelling by using fairy tales as a base for inspiration.

Although this book serves as a comprehensive guide to teaching fairy tales, one limitation to its scope is that, while many of the contributors teach

foreign languages, all but two of them teach at American universities (and the other two are at Cambridge University in England). These professors draw from the wide, international pool of fairy tales—both geographically and historically—but almost all of them teach to an American audience of college students. However, this limitation is also a strength because each of the professors demonstrate how they used the full corpus of fairy tales to move students beyond their Disneycentric views to understand the world-wide and historical reach of the genre.

If you are looking for a comprehensive, practical guide to teaching fairy tales, this book provides valuable instruction. If you are interested in learning more about fairy tales, the didactic methodology in each chapter will improve your understanding of the genre. This volume, drawing on the expertise of fellow teachers, challenges and expands the notion of what it means when one is teaching fairy tales.

Mary L. Sellers
Pennsylvania State University

Workers' Tales: Socialist Fairy Tales, Fables, and Allegories from Great Britain. *Edited by Michael Rosen, Princeton University Press, 2018, 316 pp.*

Workers' Tales is a part of the Oddly Modern Fairy Tales series edited by Jack Zipes. As such, it is a collection of stories originally published (with one exception) in Socialist periodicals between 1884 and 1914. The stories are selected and introduced by Michael Rosen, who is perhaps best known in the United States for authoring *We're Going on a Bear Hunt* (1989, illustrated by Helen Oxenbury), and is the former U.K. Children's Laureate, professor of children's literature, author of more than 100 books, and a television presenter and political journalist.

The book starts with a 19-page introduction that begins with an anecdote from Rosen's BBC broadcaster days of a miner reciting, "I go to work / to earn money / to buy bread / to build up my strength / to go to work / to earn money / to buy bread / to build up my strength / to go to work. . . ." Rosen interprets this recitation by means of the shared cultural imagery of bread, and argues, "This symbolic, emblematic, rhetorical way of speaking, drawing on shared images, can be found again and again in the stories in this collection. They were written by people who were part of a project—socialism—that they hoped would transform society" (3). The introduction establishes a broad context for the selected tales by offering a historical overview of British socialist publications between 1880 and 1920, socialist social and religious organizations, universal suffrage, and literacy. Rosen then turns to the genres of the tales themselves and briefly describes fable and allegory, moral tale, and mystery tale, with examples of each and dwelling briefly on the Victorian

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fondness for "morally and socially critical fairy and fantasy tales" (14) and references John Ruskin, Charles Dickens, William Thackeray, Oscar Wilde, George Macdonald, and E. Nesbit.

The introduction ends with a list of genres and representative examples of that from the book. The list consists of (a) *Tales that use traditional stories or traditional story forms: fairy tale, folktale, myth, and legend*, (b) *Allegorical Fairy Tales and Fables*, (c) *Moral Tales*, and (d) *Mystery Tales*. Rosen's academic and personal interest in rhetoric is evident in the latter half of the introduction. He concludes the introduction thus:

> This is socialism at its most hopeful, perhaps at its most innocent, untouched by world war, Stalinism, or the Holocaust. That innocence is hard to recycle, and it may be unwise to try, but I think there is another way in which these works have contemporary potential: in their apparent desire to lay bare the processes that make the majority of people's lives such a struggle. We can read in the stories the idea that the display of these processes would educate and motivate readers to join movements and work toward making a fairer, more just world. (18)

The forty-five stories themselves are arranged chronologically. Author and date are supplied for each story. They range from half a page like "The Political Economist and the Flowers" (an allegory about the cruelty and illogic of social Darwinism) to serialized stories spanning many chapters and twenty pages (for example, Keir Hardie's "The History of a Giant: Being a Study in Politics for Very Young Boys" and "Jack Clearhead: A Fairy Tale for Crusaders, and to Be Read by Them to Their Fathers and Mothers"). The tales range from retellings of "Little Red Riding Hood" (112) to modernist stories that draw on motifs ("The Scarlet Shoes [The Story of a Serio-comic Walking Tour and Its Tragic End]") to mock ethnography ("A Martian's Visit to Earth. Being a Literal Translation into English of the Preface to an Account by a Martian of His Visit to England" [204]). Rosen includes "Tom Hickathrift," originally published in *More English Fairy Tales* (1894) and writes that it "is included here because of the way in which its author-collector, Joseph Jacobs, makes explicit the socialistic outcome of the hero's exploits. . . . This illustrates how an egalitarian, communitarian thread was kept alive in fairy tale collections by anthologists, collectors, and retellers of traditional tales" (15). (One might argue with Rosen's interpretation of the story, since the hero uses his redistributed wealth to keep many servants, fence off land to keep deer, and live in a great house.) The stories are followed by notes, and a reference list of publication details (author, date, page, and title) for each story follows the notes. The book ends with "Notes on Journals."

It is difficult to identify the intended audience of this book. It is affordably priced ($19.95) and YA author Philip Pullman's blurb on the back of the book is prominent. The acknowledgments and introduction reference a variety of academic publications but use very little scholarly apparatus, which suggests the collection is intended for a general audience with an interest but very scanty knowledge of turn-of-the-century Britain or socialism. There are very minimal endnotes and no reference list for the introduction, which would be a help to scholars. More than half of the tales themselves include endnotes, many of which define terms like "pocketbook," "plumduff," "lithograph," and "cocoanut matting" via the *Oxford English Dictionary*. Other notes explain parodic song lyrics (283), literary references (280), or socialist color-coding systems (284); taken as a whole, the notes seem pitched at an undergraduate reader.

Academic folklorists and historians may be frustrated in their desire to understand the selection process for the stories (and images) in this volume and by the lack of context for each story. Rosen's acknowledgments states, "I am indebted to Deborah Mutch for her work *British Socialist Fiction, 1884–1914* (London: Pickering and Chatto, 2013), from which I have taken many of these stories and their accompanying notes; and also to Caroline Sumpter's *The Victorian Press and the Fairy Tale* (London: Palgrave Macmillan, 2008)" (ix). An academic reader may be left wondering "Who wrote this note? Rosen or Mutch?" and struggle with questions of how to write about these pieces of the book. Folklorists may chafe at the sometimes-loose use of the generic terminology. The response to these impulses, I think, is to remember that the book may just not be intended for our academic purposes but rather to bring these tales to a wide, diverse, new audience whose concerns are not our concerns.

Perhaps the nicest thing about the book is the way it communicates the editor's great enthusiasm for the subject matter. The introduction and discussion of example stories include a lot of personality and life. (Michael Rosen loves an exclamation point!) For those of us who have unwittingly bonded to Rosen's children's books, finding his humor and sense of wonder and joy between University of Princeton Press covers is an unexpected gift.

Claire Schmidt
Missouri Valley College

American Trickster: Trauma, Tradition, and Brer Rabbit. *By Emily Zobel Marshall, Rowman & Littlefield, 2019, 167 pp.*

American Trickster is a companion volume to Zobel Marshall's 2012 *Anansi's Journey: A Story of Jamaican Cultural Resistance*. Zobel Marshall's goal in the pair of books is to understand the disparate trajectories of the African diasporic trickster figures of Anansi and Brer Rabbit, specifically regarding their

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role as agents of resistance and survival. In *American Trickster*, Zobel Marshall is concerned with insights into black American folk culture and the cultural and psychological legacies of American slavery.

In the introduction, Zobel Marshall introduces the figures of the trickster and Brer Rabbit and Anansi as sources of "psychological and practical methods of survival and resistance" for oppressed members of the African diaspora (3). She emphasizes neglected scholarship, specifically Donald Waters's (late of the Mellon Foundation's Scholarly Communication branch) 1983 *Strange Ways and Sweet Dreams: Afro-American Folklore from the Hampton Institute* and Finnish folklorist Florence Baer's 1980 *Sources and Analogues of the Uncle Remus Tales*. Zobel Marshall's review of African-origin tricksters draws on Mikhail Bakhtin, Daryl Dance, Sydney Mintz, and Richard Price. She establishes that Joel Chandler Harris and subsequent white folklorists made Brer Rabbit a tool to degrade black Americans and perpetuate racist stereotypes. The introduction provides an overview of the arguments of the book and chapter outline, and introduces the key scholars from which the book draws, including Daryl Dance, Shirley Moody-Turner, Linda S. Chang, Kenneth Lynn, and Irene Visser, concluding with an explanation of her use of trauma theory as a tool of postcolonial analysis, arguing that previous assumptions of trauma theory elide traumas of slavery and colonialism, but that trickster narratives "facilitate the transcendence of trauma and liberate protagonists from a cycle of victimhood and disempowerment" (13).

The first two chapters are historical in their approach. Chapter 1 establishes the theoretical approaches of postcolonial theory and trauma theory, drawing on Visser, Stef Craps, and Gert Buelens to argue that trauma theory must move away from Holocaust issues to encompass non-European colonial trauma and "the pathology of the colonized" (15) by drawing on local belief and knowledge systems (18). Zobel Marshall establishes Brer Rabbit's origins in Eshu and Legba, invoking Henry Lewis Gates, and tackles the scholarly debate over African, Native American, or European origins of Brer Rabbit by means of the Richard Dorson–Alan Dundes arguments in Crowley's 1977 *African Folklore in the New World*. She demonstrates the ways that white Americans (including respected folklorists) felt ownership over black folklore in ways that were not present in the Caribbean. She winds up the chapter by reviewing liminality and tricksters in African and Native American culture. Chapter 2 focuses on the ways Brer Rabbit narratives uphold harmful racial ideologies and examines the role that white and black folklorists played in the collection and popularization of these narratives. Zobel Marshall traces the history of collectors and publications, emphasizing the role of nostalgia in plantation literature and comparing the ways Anansi narratives were collected, published, and consumed in the Caribbean and the United States.

She concludes, "It seems that the African American vernacular tradition in writing cannot share this celebratory platform as a result of ongoing racial bias and the difficulty of untethering black African cultural traditions from derogatory 'folksy' representations of black Americans," attributing this to white attitudes of ownership and nostalgia (57).

Chapter 3 examines the literary roots of Brer Rabbit through Joel Chandler Harris and the collection of folklore. While illustrating parallel collections of black folk narrative by Charles Colcock Jones Jr. and Alcee Fortier, Zobel Marshall draws heavily on Baer throughout this chapter, bringing fresh insights to the heavily debated role of Harris as collector/narrator/psychological curiosity. In comparison, the collections made by the Hampton Folklore Society (surveyed by Donald Waters and cited by Lawrence Levine, Dorson, and Dundes) remain underused resources, perhaps because of critiques by folklorists like Wayland Hand. The chapter ends with a critique of Alice Walker's "The Dummy in the Window: Joel Chandler Harris and the Invention of Uncle Remus" (1981), concluding that, although Brer Rabbit was certainly a tool to perpetuate racist images, Walker's lack of knowledge of Brer Rabbit's origins (due to white folklorists' denial of African origins) undermines her critique of Harris. Chapter 4 builds on Walker's polemic and pursues Brer Rabbit through popular and commercial culture. Zobel Marshall focuses on Brer Rabbit's centrality in the development of European and American children's literature from Harris to Beatrix Potter (she notes that only two previous researchers have developed this connection and refers to Potter herself as "a poaching trickster" [89]), Rudyard Kipling, and Enid Blyton. The discussion of Brer Rabbit in cinema (*Song of the South* [1946], *Coonskin* [1975], and *Bugs Bunny* [1930s–present]) is much less developed. The chapter concludes with a reflection on Julius Lester's own Brer Rabbit adaptations for a black audience.

Chapters 5 and 6 turn to twentieth- and twenty-first-century African American literature, closely reading fictional representations of trauma and trickster tactics. Chapter 5 focuses on Ralph Ellison's *The Invisible Man* (1952) and Nella Larsen's *Passing* (1929), and applies Cathy Caruth's conception of trauma as mental wound in order to argue that the trickster offers victims a form of healing, enabling them to "'slip through the network of classifications;' trauma will be unable to impose itself repeatedly" (109). The final chapter, chapter 6, is concerned with Toni Morrison's fiction (particularly *Jazz* [1992], *Tar Baby* [1981], and *Love* [2003]), arguing that "through the use of trickster tactics, Morrison's protagonists, with varying degrees of success, redefine their identities and refuse to ascribe to patriarchal notions of black femininity" (124).

Each chapter is followed by notes; the book also includes illustrations, many of British origin. The book is firmly structured and clearly written. The index has a few holes, but the research itself is carefully documented.

Any researcher (including undergraduates) in need of a concise overview of the figure of Brer Rabbit will find the book a great help, and the integration of Waters's and Baer's work repairs a gap in the literature. Folklorists will appreciate Zobel Marshall's thoughtful evaluations of seminal American collections, collectors, and folklore scholars. The book ultimately swings heavily toward literary studies, but bridges the gaps between archivist, fieldworker, novelist, and critic.

Claire Schmidt
Missouri Valley College

The Fabulous Journey of Alice and Pinocchio: Exploring Their Parallel Worlds. *By Laura Tosi with Peter Hunt, McFarland, 2018, 227 pp.*

It is no exaggeration to say that Alice and Pinocchio are two of the most popular characters in children's books and that their stories have crossed geographical borders and found their ways to children's hearts and minds. Not all stories have the same luck. The breadth of adaptations of these two stories in different genres and media is proof of their importance and influence in the world of fantasy, art, and literature. Much ink has been spilled in scholarship about Alice and Pinocchio. *The Fabulous Journey of Alice and Pinocchio* by Laura Tosi and Peter Hunt is a recent contribution to this field focusing on a comparison of the two stories and finding historical roots that create similarities between Alice and Pinocchio.

Laura Tosi is a professor of English literature at the University of Ca'Foscari in Venice, Italy, who specializes in Elizabethan drama and children's literature. As she mentions at the beginning of the book, the idea for this book developed from working with Peter Hunt, professor emeritus of English and children's literature at Cardiff University, Wales, while the latter was a visiting professor at the University of Venice in 2013. As Tosi clarifies in the preface, Hunt is the author of the sections "*Alice* and *Pinocchio* as 'Gendered Books'" in chapter 2 and "The Blue Fairy: Colloid, MacDonald, Kingsley and Carroll" in chapter 4, as well as the appendix: "Strange Meeting in Wonder-Tuscany" (6).

The book includes three main parts. The first part is dedicated to theories, especially focusing on imagology and perception of nationality and stereotypes, and explaining the two tales' historical backgrounds. In answer to why compare *Alice* and *Pinocchio*, Tosi argues,

> Although they differ in their literary sources, the intentions of their authors, and their political, social and cultural backgrounds, there are surprising similarity between them . . . the books are one-offs in their authors' careers: the calm, linear progresses of *Alice* contrasts with the active and reactive story shape of *Pinocchio*, and yet both *Pinocchio*

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> and *Alice's Adventures* have rebellious beginnings and ambiguous, unsettling endings. Both eponymous characters have irreverent attitudes to education and politics, even though these attitudes have very different origins and consequences. (25)

Tosi has accomplished a fine work of providing a wide and accurate account of previous research literature about both stories separately and also in comparison to each other. This range of materials includes English and Italian sources that make the history of research more reliable and also can offer new clues for further studies. One of the author's main points of focus is the historical context in which the two stories had been shaped. She not only determines that there are many similarities between Lewis Carroll's and Carlo Collodi's personal lives and life situations but also goes on to excavate documents that show that both authors had been in the same place at the same time and probably saw each other without knowing (40). This historical context provides a fundamental ground for this research and satisfactorily answers the primary question of why *Alice* and *Pinocchio* have been taken as subjects of study. The concepts of imagology and perception of nationality and its stereotypes in reading and understanding *Alice* and *Pinocchio* internationally add further depth to this chapter by providing a social–cultural context and emphasizing importance of translation as a mean of representing a text from one culture to another.

The first half of the second part reflects on the definitions of and similarities and differences among folktale, fairy tale, and fantasy, and Tosi discusses which genre is more suitable for categorizing *Alice* and *Pinocchio*, though she does not provide a final answer. Still, Tosi does not stop at emphasizing this matter but progresses to analyzing these two stories' forms and structures. To that end, she benefits significantly from Vladimir Propp's method for analyzing themes, motifs, and tropes such as talking animals or the rule of space and food in the stories.

"New Journeys: Postmodernist Experiments with *Alice* and *Pinocchio* and Parallel Genre Readings in Empire Fictions" is the title of the third and last part of the book, which is my favorite part. In the first section of the book, Tosi discusses *Alice*'s and *Pinocchio*'s potentials to be read and interpreted as postmodern texts. She believes that the portability of these two characters provides a situation in which they have lost their original connotation in order to become "symbols of a transnational, post modern fractured self (146)." Tosi "concentrate[s] on the way Angela Carter and Robert Coover have deconstructed both books, each in their distinctive ways, in the course of their careers" (146–47). Narrative and new adaptations of these two stories are other subjects discussed in this section. The second section of this chapter

focuses on childhood, school, and empire in Italy and the United Kingdom and tries to detect the track of children's fantasy in these two countries. Although this section has its own useful information and provides a background history for the research, it is not completely relevant to the first section of this part of the book.

The most outstanding point of strength of the book is its comparative historical approach to the subject. Tosi and Hunt expand knowledge about Alice, Pinocchio, and their creators, besides delving deeply into the books. The historical background provides a rich context for understanding these two texts. More important is the authors' success in connecting and comparing this information and in picturing parallel worlds between the stories. The book is not a collection of separate works about the stories, but it can demonstrate the similarities between *Alice* and *Pinocchio* while it tries to find historical evidence for these similarities. I think focusing more on textual analyses and expanding the second part could have improved the book and balanced the chapters and the materials. However, I firmly believe this book is a useful source for fairy-tale and fantasy lovers and researchers who want to penetrate beyond the surface of the stories and reach deeper levels of understanding.

Azadeh Najafian
Western Kentucky University

Fairy Tales on the Teen Screen: Rituals of Girlhood. *By Athena Bellas, Palgrave Macmillan, 2017, 250 pp.*

Fairy Tales on the Teen Screen by Athena Bellas looks at how television and film of the past decade have created subversive and empowering images of young womanhood. This book provides a well-researched look at how the modern popular media has portrayed women who are in the liminal phase of their teenage years. Bellas uses a postfeminist and folkloric lens to examine how contemporary teenage-driven films and television shows have shifted classic fairy-tale narratives to represent a subversion of traditional gender roles and stereotypes. Looking at contemporary television and film, such as the CW drama *Gossip Girl* (2007–12) or *The Twilight Saga* films (2008–12), Bellas shows how these texts shift the rite-of-passage narratives embedded in classic fairy tales and enable the protagonists to become more agentic in their narratives. Deep analysis of each text is combined with historical backgrounds on various iterations of the folktales to which Bellas is comparing them, as well as scholarship on fairy tales, gender, and media studies. Her attention to detail, as well as her ability to outline overarching themes, enables Bellas to deconstruct the fairy-tale genre through contemporary trends in popular culture and gender. In this way, *Fairy Tales on the Teen Screen* feels both grounded and relevant.

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Bellas begins with Catherine Hardwicke's *Little Red Riding Hood* (2011), analyzing how the film provides an alternative, more powerful version of female adolescence than the Grimm's or Charles Perrault's versions. The forest serves as a liminal space where the protagonist, Valerie (Amanda Seyfried), can expose and rework "dominant patriarchal narratives" (39). Hardwicke, Bellas argues, employs gothic genre to expose the darkness as the suffering that women experience when forced to follow traditional gender dynamics. She also cites Valerie's voice narrating the story as a way to give her a voice (marking her as more active) and inverting the male gaze. These themes of agency, gaze, voice, and subversion of patriarchy are common throughout all the texts that Bellas analyzes. As such, this works as a strong initial chapter that focuses on deconstructing a text and serves as a prototype for the remainder of the book.

Chapter 3 examines how *The Twilight Saga* films incorporate the Sleeping Beauty tale in a way that undercuts the traditional, heteronormative ending of the films. Looking at Bella's (Kristen Stewart) fantasy sequences, Bellas argues, casts Edward (Robert Pattinson) in the role of the beauty and makes Bella more active in the story. In Bella's fantasies about the beautified male vampire, the male gaze is switched, and Bella delays her route to wife and mother, though she ends there eventually. In this way, Bella has inverted the Sleeping Beauty narrative and become an agentic heroine.

Bellas uses the teen drama *Pretty Little Liars* (2010–17) as an example of Perrault's Bluebeard tale as a locked-room mystery that differs from other modern iterations because it focuses on a group of girls versus a lone female. She cites the girl-group communitas as being a primary impetus that enables the protagonists to "enact socially meaningful action against the status quo" (108). The television soap format allows for a retelling in which the group of girls are not punished for taking action in solving their friend's disappearance. She also examines the way that Bluebeard's bride and the female detective figure are rewritten into resistant heroines who are empowered by their support of one another.

Chapter 5 employs Sarah Projansky's feminist optic to look at performance in the television show *Gossip Girl*. Rewriting the Cinderella story, Bellas posits that *Gossip Girl* uses sartorial transformations and masquerade to disrupt the heteronormative, feminine figure of other iterations of Cinderella. The beautification process of Cinderella so as to secure a heterosexual coupling in most versions is rewritten in *Gossip Girl* by the DIY fashions created by the female protagonists. This enables them to employ more agency while also publicly challenging the male power by becoming cultural producers rather than just consumers. In *Gossip Girl*, makeovers work as "moments of excess and masquerade" that are designed not to conform to traditional

patriarchal standards of beauty, but rather to unsettle and aggravate such rules (150).

The rewriting of Hans Christian Andersen's "The Little Mermaid" in the 2006 film *Aquamarine* is the focus of chapter 6. Bellas argues that the film rewrites traditional norms of "doing girlhood" in ways that call attention to the "constructedness of gender roles" and provide the protagonists with more agency (19). Allowing the mermaid character to keep her voice, the exaggerated use of feminine norms for comedic effect, and the use of the ocean as a place of experimentation with girlhood all enable the heroines to rebel against the traditional patriarchal ideals for adolescent girls.

While Bellas deals with beauty in terms of the glitter aesthetic in *Aquamarine*, she underplays how society still sets expectations for beauty norms for girls and how adolescence is the prime age when these norms are adopted. Although the young female protagonists in the films and television shows discussed in this book may play with how beauty is performed (some being tomboyish, for example), all of the protagonists' features are slim, with clear skin and pleasing features. Bellas's downplaying of societal beauty norms does not detract from her analysis, but is something that could have been confronted more to better understand where these texts could have addressed, or at least not perpetuated, the pressures of beauty culture.

Bellas concludes by acknowledging that these transgressive versions of traditional folktales are still competing with more antiquated versions of girlhood. These texts, however, show the strides that are being taken to rewrite narratives and are encoded with larger cultural shifts about gender. Her choice of subject matter facilitates her exploration of a variety of popular teenage-focused media, demonstrating that these stories are becoming more mainstream. Bellas provides details from every film or television show analyzed, but her book could benefit from providing more reviews of the overall plots of the story. She treats her reader as one already familiar with the subject matter. However, she consistently employs concrete examples from the texts that she references, corroborating her claims about adolescent females' subversions to patriarchal norms. Bellas cites several well-known feminist, folkloric, and postmodern texts, but she does not spend time explaining their significance outside of their direct relation to the texts she is analyzing. While this is not a bad thing, this book would not be as accessible to someone who was unfamiliar with the jargon associated with each discipline. Bellas's clear understanding of the fields and her subject matter enables an in-depth deconstruction of how the shifts in gender norms, particularly with relation to adolescent rites of passage, have appeared in popular culture.

Kathryn M. Holmes
Pennsylvania State University

***Music in Disney's Animated Features:* Snow White and the Seven Dwarfs *to* The Jungle Book**. *By James Bohn, University Press of Mississippi, 2017, 294 pp.*

In the 1937 Disney animated feature film *Snow White and the Seven Dwarfs*, music resounds with fairy-tale magic and terror, which helps tell the story and move the audience. This occurs from the opening credits to the moment Snow White trills, "I'm wishing," and through to the witch's dramatic fall and closing credits. With this book, James Bohn turns attention from the visual component to music's significant contribution in Disney's animated movies—and thus to the entire Disney empire. Although Bohn does not adequately acknowledge fairy tales as *the* signatory Disney stories, and the index does not include the term, this book serves fairy-tale scholars well in their efforts to consider music as a crucial element of composing, adapting, and reviewing fairy tales in the Disney canon of animated films.

The book's strategic design and formatting assist readers in quite easily accessing information about specific films and tales, although some fairy-tale films remain embedded in chapters titled "Silly Symphonies" or "Disney Animated Features 1955–1961." Beyond the titular movies, the first two chapters start with the short Mickey Mouse films and the Silly Symphonies. Notably, Disney's 1922 *Little Red Riding Hood* was a Laugh-O-Gram silent movie and does not have a recorded score. However, among the early films, Bohn identifies *The Three Little Pigs* (1933) as "arguably the most important . . . in terms of music and the Disney entertainment model" because the director and composer worked together closely (45). Also, the song "Who's Afraid of the Big Bad Wolf" became popular, leading to business deals for selling music rights to several individuals and groups recording the song, and eventually to Walt Disney Records and the production of sound-track recordings (48–54). According to Bohn, music became integral to the production process, to the films' storytelling, and to the Disney business model, and not a tacked on as an afterthought.

The chapters chronologically track the release of each major film such as *Snow White* (1937), *Pinocchio* (1940), and *Cinderella* (1950), with a few non-fairy-tale films like *Dumbo* (1941), *Bambi* (1942), and others interspersed among the fairy-tale musicals. Chapter 7 includes discussion of both *Alice in Wonderland* (1951) and *Peter Pan* (1953). Indicating the musical debt to the Tchaikovsky ballet score and the lower box-office draw of *Sleeping Beauty* (1959), this fairy-tale feature receives attention in chapter 8, along with discussion of two animated movies featuring dogs: *Lady and the Tramp* (1955) and *One Hundred and One Dalmatians* (1961). Each chapter features information about the role of music in the production process, biographical details about "composers, songwriters, arrangers, and orchestrators," and analysis of

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musical genres and techniques crucial to each featured film (7). Bohn's attention to production details and biographical information reminds readers that these films, while bearing successfully the Disney name, are products of a collaborative process that involves many creative individuals and teams.

As both a composer and scholar, Bohn is well qualified to write this book. He has access to members of the Disney Media Group and use of the Walt Disney Archives. The appendix includes detailed composer credits from the cue sheets for the major movies. Additionally, he received some of the biographical information directly from family members and some from archival collections. For students and scholars devoted to fairy-tale film, this book may guide the study of music in other media, as well. Television productions, records, sheet music, and other components of the Disney empire, such as the theme parks, receive mention in discussions about the production of these films.

Additionally, Bohn concludes each section and chapter with a brief discussion of reception that focuses on how the songs, scores, characters, and films appealed to audiences. On this point about reception, Bohn attributes much of Disney's success to the "transgenerational appeal," indeed the primary audience, for all of these fairy-tale films. He sees the films as "family entertainment" (4). The songs are intended not only to fit the narrative but also to be singable afterwards, augmented by products such as "Sing Along" versions (6). Overall, Bohn asserts that "most Disney songs are crafted to have a strong emotional impact that serves to support the dramatic tone of the scene the tune accompanies" (6). Related to this point that families view the movies together and that parents want to pass the experience to their children, Bohn makes a strong and convincing claim for the emotional appeal of music with these films.

This book would best serve as a reference, not as a class text, and should appeal to anyone who wonders why Disney fairy-tale films resonate with audiences. It will be especially appreciated by Disney fans. Although the author uses some specialist terminology, the intent is accessibility, and scholars who are not musicologists can see how to incorporate techniques like "Mickey Mousing, leitmotif, rhymed dialog to transition into song" and music analysis approaches to enhance awareness of composition and production decisions and effects (7–8). This book could do more to acknowledge fairy tales as the crucial storytelling base of these earlier Disney animated films. It does, however, discuss some aspects of the films as fairy tales and provides sound evidence supporting the overlooked significance of music in the ongoing popularity of the Disney version.

Jill Terry Rudy
Brigham Young University

Peterborough Folklore. *By Francis Young, Lasse Press, 2017, 162 pp.*

In *Peterborough Folklore*, Francis Young highlights the contributions of Peterborough, which has been on the periphery of folklore studies in England's Cambridgeshire and Northamptonshire counties. He explains that Peterborough's history as a small cathedral city with shifting boundaries has led to its liminal position. As a result, Peterborough's distinct folklore has been overshadowed in folklore collections of the larger neighboring communities. However, Young also points out that Peterborough's geographic position in and near various boundaries has made it a "cultural melting-pot" (3). Young's study highlights the unique folklore of Peterborough, as well as its context in the folklore of the surrounding counties.

The book is organized according to themes, including pagan and Christian origins, and magic and miracles (chapters 1 and 2, respectively), a historical overview of Peterborough folklore from the Anglo-Saxon period to the present day (chapter 3), a calendar of Peterborough events throughout the year (chapter 4), and an appendix with a local mummers' play. In support of these choices, Young says, "Folklore rarely fits into neat categories and therefore it is always a challenge to organise the material for a study such as this" (17). Young investigates the historical foundations of Peterborough folklore and specific examples of place and practice. His photographs document Peterborough sites and artifacts that he discusses in each chapter. By using his own photographs, Young also helps minimize costs for his book's independent publisher, Lasse Press.

In the introduction, Young provides background on Peterborough's shifting political associations with the larger bordering counties of Cambridgeshire, Northamptonshire, and Huntingdonshire, even though Peterborough has been a county unto itself since 1889. To clarify his approach, Young explains, "For the purposes of this book, 'Peterborough' is defined as those ancient parishes of Northamptonshire, Huntingdonshire, and Cambridgeshire now within the boundaries of Peterborough Unitary Authority" (4).

Throughout the study, Young references three folklorists—Symon Gunton, John Clare, and Charles Dack—who were the primary recorders of Peterborough folklore from the latter seventeenth century through the early twentieth century. The work of contemporary folklorists is also discussed, but Young especially emphasizes the three earlier ones. Young's decision appears to be based on all three having personal connections to Peterborough, either born and raised in the area like Gunton and Clare, or established there as an adult like Dack (14). Young explains how their unique personal investment in Peterborough resulted in crucial resources for later folklorists.

Chapter 1, "Paganism, Christianity and the Legendary Origins of Peterborough," focuses on the county's transition from Anglo-Saxon paganism

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to Christianity. Young takes a reserved approach to the topic, stating, "[A]ny discussion of paganism in England must always be tempered by the reflection that we know very little about Anglo-Saxon religion before Christianity" and that attributing paganism remains speculative (19). Throughout this chapter and the rest of the study, Young maintains an effective critical distance from his primary and secondary sources. His discussion of various recordings, sightings, and interpretations for each story and theme highlights the porous nature of the folklore. Yet, there is evidence that warrants distinction, such as Peterborough's account of the Wild Hunt being the earliest one in England (30).

In chapter 2, "Magic, Miracles and Witchcraft," Young discusses the historical influence of these subjects on practices, beliefs, and artifacts in Peterborough up through the present day. One of the most interesting examples is the late-fifteenth-century Peterborough Lapidary, "the longest medieval treatise on the properties of stones and minerals" (48). As Young observes in his analysis, the Lapidary also presents a neutral to positive response to the use of magic in various forms, including witchcraft, counterwitchcraft, and astrology. His discussion of the Lapidary is useful because it illustrates that local perspectives on supernatural practices and effects were not rigidly negative. Toward the chapter's end, Young examines practices that indicate some Peterborough residents still believed it wise through the help of charms to protect themselves from the "supposed witchcraft of others" (60). However, he points out that present-day beliefs in the evil eye and counterwitchcraft are primarily associated with immigrants, particularly from Italy and Pakistan. This point, while useful, disrupts his focus on native residents of Peterborough and their local folklore practices and beliefs over time.

In chapter 3, "Folklore in and Around Peterborough," Young takes the reader on a tour of the area's sites associated with particular stories and people. His photographs of these places not only provide a visual experience, but also illustrate Young's methodical fieldwork throughout Peterborough. The chapter's conclusion on Yaxley's 2013 revival of the May Day procession is an effective segue to chapter 4, "The Peterborough Year." This chapter presents the events and holidays linked to Peterborough's distinct folklore, as well as overlap with neighboring communities. In both chapters 3 and 4, Young emphasizes John Clare's recordings of the local folklore. This is fitting because Clare's personal experience with the sites and events provides firsthand support for the study. Young closes the book with the description and text of a mummers' play as witnessed by Clare in 1825, discussion of the play's performances in nearby locations, and related Christmas and New Year's rituals.

Although chapters 3 and 4 are interesting and integral, they are less developed than the prior chapters. The nature of the subjects—sites associated with folklore and the calendar—lends itself to a listing rather than a discussion.

As a result, the chapters' content comes across more like notes and summary for quick reference. They would have been more effective as appendices. Although Young acknowledges early on that organization of the material is challenging, a slightly different approach would have been helpful.

Peterborough Folklore is an important contribution to the folklore studies of Cambridgeshire, Northamptonshire, and Huntingdonshire counties. The Peterborough material fills a critical gap in the record. Young has identified both distinctly Peterborough folklore and associations with folklore of its neighboring areas, which illustrate its position as a "cultural melting-pot." Scholars and lay readers alike will find Young's text an informative, approachable resource on Peterborough folklore.

Heather M. Hoyt
Arizona State University

Shakespeare's Folktale Sources. *By Charlotte Artese, University of Delaware Press, 2015, 243 pp.*

As a folklorist with a keen interest in Shakespeare, I have long lamented the paucity of scholarship that bridges these areas of study. It is no secret that folklore and fairy tales permeate the fabric of Shakespeare's plays. Again and again, scholars have noted that "Love Like Salt" (ATU 510) underpins the first scene of *King Lear* (1606), that Benedick quotes a line from "Mr. Fox" (ATU 955) in *Much Ado About Nothing* (1599), and that Herne the Hunter was first documented (or invented!) in *The Merry Wives of Windsor* (1597/1602). And yet, there has been little attempt to move beyond the simple identification of folklore in these texts. Charlotte Artese's *Shakespeare's Folktale Sources* is a groundbreaking work that finally gives this tantalizing topic the attention it deserves. Artese's claims are bold and convincingly argued. Folklore is not merely an occasional intrusion into the text, offering texture but little else. Instead, Artese demonstrates how folktales profoundly underpin and influence a wide range of Shakespeare's plays.

The book consists of an introduction, seven chapters, an extensive bibliography, and an index. At the end of each chapter, Artese provides extensive notes, as well as a bibliography of variants of each folk tale that she has discussed. The bibliographies of folktale variants are a wonderful resource in of themselves. Though Artese believes that the majority of Shakespeare's plays are deeply entwined with folklore, she argues that seven plays have folktale plots: plots that are derived directly from folktales. These plays are *The Taming of the Shrew* (1592), *Titus Andronicus* (1592–93), *The Merry Wives of Windsor*, *The Merchant of Venice* (1596–99), *All's Well That Ends Well* (1598–1608), *Measure for Measure* (1603–04), and *Cymbeline* (1611). Each of these plays is the subject

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of one chapter, and the chapters are organized chronologically from the date of the plays' publication.

In the introduction, Artese lays out her central premise, her main argument, and her methodology. She introduces the seven plays that derive their plot(s) directly from folktales, noting that, in most cases, scholars have selected one literary version of a folktale as Shakespeare's source. Artese disrupts these assumptions by recognizing that these folktales circulated orally and identifying other early modern literary versions. Her working assumption "in attempting to excavate the folktale traditions that Shakespeare was working within, is that if multiple literary versions prior to and contemporaneous with Shakespeare's plays and multiple oral versions postdating (necessarily) the plays exist, then the story was traditional and likely circulated in both written and oral forms in early modern Europe, some of which were apparently accessible to Shakespeare and members of his audience" (3). By uncovering Shakespeare's folktale sources, Artese opens the plays to new readings, creates a new Shakespearean genre (the folktale plays), and offers a major contribution to how scholars see the history of the literary folk or fairy tale in England and more broadly.

There is, of course, a major methodological difficulty when attempting to reconstruct Shakespeare's folktale sources: "We do not and cannot know exactly what versions of each folktale circulated orally in Shakespeare's day" (2). Before the rise of folklore as a discipline in the nineteenth century, and, to some extent, the antiquary fad in the preceding century, written records of folktales were comparatively rare. Artese addresses this challenge by recognizing the interplay between written and oral tales. She draws upon the intertextual network of tales, drawing upon literary and oral tales from around the world, to reconstruct what Shakespeare and his audience may have known. When she cites a folktale, she is "not insisting or even implying that Shakespeare and his audience knew a version just like it. I am not doing so even when I cite a detail from a folktale that corresponds to a detail in the play. Rather, I am trying to reconstruct a tradition and show how the playwright was working within it" (13–14).

Chapter 1 explores how "Shakespeare began a career as a theatrical adapter and transmitter of folktales" by retelling "The Taming of the Shrew" (ATU 901) and injecting it with "Lord for a Day" (ATU 1531) in his *Taming of the Shrew* (44). His use of metanarrative enables him to highlight how he diverges from mainstream tradition, particularly through issues of gender and class, and allows him to connect with an audience who already knew his folktale sources.

In chapter 2, Artese demonstrates how Shakespeare drew not merely from classical sources, like Ovid's Philomel, in *Titus Andronicus*, but also from at

least two folktale sources: "The Revenge of the Castrated Man" (ATU 844) and "The Maiden without Hands" (ATU 706). Artese sees the play as a meditation on "the merits of folktale sources as compared to classical literary ones," the tension between vernacular and oral mimicking the tension in the play between the Goths and the Romans (70).

Chapter 3 shows how the famously "sourceless" *The Merry Wives of Windsor* is actually an emphatically British adaptation of "The Blood-Brother's Wife" (ATU 1364) and uses the folktale to answer long-standing questions about the text, such as why Falstaff, of the Henry histories, was transplanted into this text.

In chapter 4, "A Pound of Flesh" (ATU 890) is shown to underpin *The Merchant of Venice*. Knowledge and power are the central themes as Artese deftly shows how the dynamic between Portia and the audience shifts, forcing viewers to inhabit roles as community insiders and outsiders as the play unfolds.

Chapters 5 and 6 visit two of Shakespeare's infamous problem plays, *All's Well That Ends Well* and *Measure for Measure*, which are revisions of "The Man Who Deserted His Wife" (ATU 891) and the "Measure for Measure" folktale (ATU 985), respectively. The former explores the potential clash between folktale source and Shakespeare's modes of characterization, whereas the latter highlights the challenges when adapting a familiar plot, particularly when adding additional folktale motifs to the mix.

Chapter 7, which will be of the most interest to fairy-tale scholars, addresses *Cymbeline*, "Shakespeare's most skillful and thorough combination of folktales" (173). While interweaving the plots of "Snow White" (ATU 709) and "The Wager on the Wife's Chastity" (ATU 882), Shakespeare "also recombined elements from his own past works. His plays are created . . . in ways not so different from the way folktales are formed, through recombinant stories and story elements" (173). In this chapter, Artese's argument also crystallizes: "A folktale tradition is not a single text, but rather a network of associated, overlapping, interconnected narrative elements, greater than the sum of its parts. *Cymbeline* suggests that this is also the case for Shakespeare's plays by creating an analogy between them and their folktale sources" (174).

This book will be of particular use in courses that explore folklore and literature, and I cannot recommend it enough to anyone researching or teaching Shakespeare. It will also be an invaluable model to anyone whose research demands reconstruction due to the distance of time or a lack of written records. And, quite frankly, I would love to see this taught in every single Shakespeare course in every university—it provides an invaluable glimpse into Shakespeare's world and that of his audience.

Sara Cleto
The Carterhaugh School

Staging Fairyland: Folklore, Children's Entertainment, and Nineteenth-Century Pantomime. *By Jennifer Schacker, Wayne State University Press, 2018, 284 pp.*

This excellent book invites readers to rethink long-standing assumptions within fairy-tale scholarship, teaching about an important facet of our discipline's history (the British fairy-tale pantomime) alongside strands from performance theory, Britain's colonial history, theater history, and gender performance theory. In writing about fairy-tale spectacles on stage, Schacker pulls off the impressive feat of crafting an interdisciplinary history that is compellingly written enough that it practically leaps off the page.

Attending to "gaps and silences in the history of folklore" (8), Schacker situates her study as challenging the "conceptual models of both adaptation and remediation" that "presuppose originary forms in ways that are counterproductive for the study of a genre whose history is characterized by multiplicity and remarkable plasticity rather than by singularity and linearity" (18). However, here as elsewhere (like in her remarkable first book *National Dreams*, 2003), Schacker's rigorous attention to translation and publication issues ensures that in eschewing singularity and linearity she does not lose sight of important dates and figures. The status of the tales of French writer Marie-Catherine d'Aulnoy, for example, is thoroughly investigated, even if the British pantomime productions of her works did not bear her name. The entire book is well worth reading, though this review focuses on chapters 1 and 5 for their stunning insights.

The first chapter, "Intermedial Magic: Text, Performance, Materiality," does a lot of theoretical heavy lifting, linking domains that needed to be in dialogue more. Schacker sets the stage by describing a 1749 log of a visit to the Ranelagh pleasure gardens in Chelsea, where a Venetian-style masquerade occurred. Novelist Horace Walpole described it as "the prettiest spectacle I ever saw: nothing in a fairy tale ever surpassed it" (23). Schacker spends much of the rest of the chapter unpacking the connections between fairy tale and spectacle, drawing on performance theory while describing the history of pantomime as a theatrical genre (including its links to the Italian genre of commedia dell'arte). The most groundbreaking sections of the chapter are those discussing the connections between fairy tales and costuming, both in the sense that "many fairy tales demonstrate a tacit understanding of dress, conduct, and affect as a means by which social identities and social status are conveyed and negotiated" (31) and in the sense that Schacker grounds "a consideration of fairy-tale materiality in an understanding of costuming as a social practice, one that has been popular with both children and adults for centuries" (43). Drawing on Pravina Shukla's recent folkloristic work on costume, Schacker argues that "theatrical and well-publicized fancy-dress

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figurations of Cinderella *predate* the golden age of fairy-tale book illustration by at least fifty years and become important touchstones for visions of the tale and its title character" (43–44). Lest this point be buried, it is worth emphasizing: Schacker is claiming that theatrical versions of "Cinderella" were a foundational part of establishing the beloved heroine's look, and Schacker provides plentiful evidence for this claim, including excerpts from the equivalent of celebrity gossip columns about who wore which fairy-tale costume, and how they wore it, from the 1870s.

As a scholar who studies both folk narrative and material culture and wonders frequently why there is not more work linking the two, this chapter was revelatory for me. Additionally, it establishes without a doubt that any accurate history of the fairy tale *must* be intertextual and intermedial, which is work that Schacker continues in the second chapter of the book, "Fairy-Tale Sociability," in which she provides ample evidence for "the fact that print and performance are entwined in this as in other chapters of the tale's history, and the relationship is anything but unidirectional or linear" (94). Throughout the book, Schacker reminds us that print-based histories of the fairy tale are incomplete, and that, in the British context, pantomime provides an essential complement to the text-based accounts.

In chapters 3 and 4, Schacker considers important aspects of fairy-tale history—the genre's role in Victorian children's literature and Victorian formulations of folklore studies, and the influence of French fairy-tale writers Charles Perrault and d'Aulnoy—while also contributing to scholarly understandings of nationalism, gender identity, metafiction, and so on. The perceived importance of "authentic" oral tales as being more wholesome for child audiences in the Victorian era, alongside the British adaptation of complex, satirical French tales, are among the points Schacker eloquently makes. Tying together these themes, in chapter 4 specifically, Schacker traces the puzzling adaption of d'Aulnoy into the figure of Mother Bunch, whose "unruly or unkempt female body" (168) belies many of the assumptions modern-day scholars might make about what would have been considered appropriate for children in past eras.

Schacker returns to themes of dress in chapter 5, "Cross-Dressed Tales: The Performance Possibilities of Artifice and Excess," where she considers pantomime's cross-dressed roles such as the principal boy (actually played by a girl) as well as bawdy Mother Bunch (actually played by a man). Delivering another wonderful insight to fellow fairy-tale scholars, Schacker asserts in this chapter that "there is a sense in which all fairy tales, familiar and obscure, are 'cross-dressed': they may obfuscate or playfully disguise their own histories; they can employ style, stylishness, or stylization in a variety of meaningful and frequently humorous ways; and they certainly are always more than they appear to be" (179–80). In a way, this helps explain why French tales like

d'Aulnoy's "The Yellow Dwarf" and Perrault's "Little Red Riding Hood" were so seamlessly incorporated into a British theater tradition whose audience seemingly has little in common with the French salon goers from over a century before. Schacker establishes that "many of the tales imported, translated, and repeatedly printed and performed in Great Britain explore forms of power and desire" (182) and that these themes are what help link the two tale traditions. Further, Schacker analyzes the role of cross-dressed principal boy Jack (of "Jack and the Beanstalk") in an 1899 production that also comments on the project of British imperialism during the Boer War and Black Week in particular, thereby demonstrating the ability of pantomime to comment on current issues using fairy-tale tropes.

In the concluding chapter, Schacker reiterates her main claim: "Characterized by various kinds of border crossings not only in its performance and casting conventions but also in its history, influences, and relationship to other art forms, English pantomime has generally been neglected in critical histories of the fairy tale" (239). Drawing intertextual links with works as far apart as the films of George Méliès and Broadway musicals, Schacker convincingly demonstrates the historical and ongoing relevance of the pantomime to the study of folklore, fairy tales, theater, film, gender, costume, and more. The book is a treat, much like the spectacles discussed in it.

Jeana Jorgensen
Butler University