

Reviews

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REVIEWS

The Complete and Original Norwegian Folktales of Asbjørnsen and Moe.
By Tiina Nunnally, University of Minnesota Press, 2019, 319 pp.

In the first translation into English of Asbjørnsen and Moe's entire collection of folktales in a century and a half, Tiina Nunnally truly offers to readers what Neil Gaiman refers to in the foreword "as crystalline and pellucid as the waters of the fjords" (x). Whether the reader is completely uninitiated in the Norwegian tradition, an eager amateur, or as well versed as Gaiman himself, he or she may fully expect an experience accessible and enjoyable.

In her translator's note, Nunnally lays out her considerations plainly, well in line with what Peter Asbjørnsen wrote in the foreword to the second addition: "Yet it is not the collecting of material that proves the greatest difficulty for a work such as this one. Instead, it is in the retelling, namely, when this occurs through the use of a linguistic means that has become significantly distant from the popular spoken language, as is our written language today" (288). In a way anticipated in her foreword, Nunnally keeps the language repetitious and formulaic, but not in any way out of place or unexpected in these or any other fairy tale. It does not detract from the experience. Nunnally's translation keeps a consistent register that is easily understandable to a general English-speaking audience, keeping the translation faithful throughout the entire book.

She does, however, implement cultural borrowings in italics for cases when the context of the story makes a native Norwegian word readily understandable. For instance, the second tale in the collection, "The Gjertrud Bird," is rendered in the original over George Webbe Dasent's choice of "Gertrude," potentially throwing off the reader unaccustomed to Norwegian orthography, but affirming the distinct character that the original authors had in mind: that which is distinctly Norwegian. In the same story and in others, *lefse* (a Norwegian flatbread) is left as is, but often a type of bread is apparent, and a quick search of the Internet rarely fails. In contrast, she often chooses a freer translation style for the sections of verse, correctly I think, by preferring to

make the lines alliterate and rhyme in the final English. Little if anything is lost. The essence is certainly retained. The liberties taken by Nunnally very much take cues from the original “Spin, span, spun—now this story’s done!” Very satisfying and not far off from the Norwegian “Snip, snap snute her er eventyret ute!” though honestly farther from the original than Dasent’s “Snip snap snout, this tale’s told out.”

Although this often literal translation of Asbjørnsen and Moe’s fourth edition consistently conveys the setting and character as intended, it sometimes falls short in expressing the humor of the Askeladden stories. Verbal bouts between the protagonist and his adversaries that sound dry and biting in the original, often come across flat and humorless in English. But that may really be the essential difference between Norwegian and English. In light of the greater success of the translation as a whole, this is probably a minor detail, but one that slows the momentum of the stories. However, this is not to say that the translation is not altogether humorless. The matter-of-fact way that the darker elements are presented still comes across in English. “The Master Thief,” for instance, is still quite funny.

While this translation succeeds in servicing a general English-speaking audience, it also includes a number of features that will prove interesting and useful to those interested in a broader study of Scandinavian storytelling. In the back of the book are *Notes on the Regional Collection Sites of the Tales*. Those who can read Norwegian or Danish are given the original titles as published in the fourth edition, as well as the locations where they were collected.

Well after the fairy tales have ended, in this translation conspicuously situated in the back of the book, Moe suggests a loss from an oral to a written tradition, or more accurately one could assume a loss of nuance and emphasis in the transition: “The whole narrative is treated with the greatest freedom” (291). It is not known from this how much is lost just in the compilation. If Hans Christian Andersen smoothed things over and made things childlike, what did Asbjørnsen and Moe lose in favor of a consistent style? The accuracy of Moe’s musings and whether or not they agree with current scholarly consensus about the connections and origins in catholic and pagan traditions would be better commented on by almost anyone other than this reviewer, but he presents a narrative as exciting and thought provoking as any of the individual tales that he has compiled. He makes a compelling case with many examples. However, these would again be better evaluated by someone more familiar with both traditions. That the translator includes them speaks to the desire to let the original speak for itself, though the traditional stories rightly remain the priority.

The task of the translator is overall an admirable one if not only for the intent, but also for its inherent vulnerability. The translator opens herself up

for critique: this passage is far too literal—it fails to convey the real intent or some nuance of the original is missing; that phrasing is too idiomatic—she is inserting her own interpretation into the work. The contemporary critic might say, “Let it speak for itself,” but precisely because the translator is opening the original up to an audience that on its own could have no access, none at all, at least not without spending the time and effort to become sufficiently proficient in the source language, “close enough” might count here too for tales out of the Hardanger and Hallingdal districts and the town of Hamar. Nunnally’s deviation from exact translation is always to the end of clarity and natural dialogue for the modern reader. The book is an enjoyable read, well done, and overdue.

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Gabrielle-Suzanne Barbot de Villeneuve, *Beauty and the Beast: The Original Story*. Edited and translated by Aurora Wolfgang, Iter Press and Arizona Center for Medieval and Renaissance Studies, 2020, 191 pp.

As Aurora Wolfgang notes in the introduction to her new translation of Gabrielle-Suzanne Barbot de Villeneuve’s *Beauty and the Beast*, this is the first integral English translation of the novella-length tale from 1740. Although Jack Zipes includes a translation of this first recognizable version of “Beauty and the Beast” in *Beauties, Beasts, and Enchantments: Classic French Fairy Tales*, first published in 1989, Zipes’s translation is based on J. R. Planché’s nineteenth-century translation in which erotic passages were eliminated. Neither Zipes nor Planché reproduced for English readers the tale’s dedication, preface, or frame narrative about “The Young American Girl” on her way back to Hispaniola after living for years in France, which inform the context and meaning of the tale. The translation is beautifully wrought and is supported by a 72-page introduction, as well as numerous footnotes that make accessible to English readers and non-early-modern students and scholars the complex world and the position of Villeneuve within it that gave rise to the only tale within our contemporary fairy-tale canon penned solely by women, “Beauty and the Beast.” Appearing in the Other Voice series, which seeks to restore the voices of early modern women, Villeneuve’s *Beauty and the Beast* is a welcome addition to the series.

The introduction contains a wealth of information that grounds the tale within the broad context of eighteenth-century French society. It opens with an overview of Villeneuve’s life and networks of relations. From a noble Protestant family from La Rochelle, Villeneuve’s relatives included Jean Barbot, who was engaged in the transatlantic slave trade and about which he wrote. This detail becomes particularly important when considering the frame

narrative of “Beauty and the Beast.” This frame narrative concerns two family friends, Doriancourt and Robercourt, the latter of whom makes his fortune in the French colony at Saint-Domingue. After discussing her family background and marriage gone bad, Wolfgang follows Villeneuve’s move to Paris, where she supports herself as a writer and meets dramatist and royal censor Prosper Jolyot de Crébillon, with whom she will cohabit until her death in 1755. We learn that Villeneuve and Crébillon had a particular affinity for animals, which they continually rescued, a detail that can inform Villeneuve’s attachment to animal characters in her tales.

The introduction also situates Villeneuve and her works in relation to the broader literary field. On the one hand, Wolfgang discusses in detail the quarrel over the “Mangy Wolf,” a parodic work from 1744 attributed to Villeneuve but penned by the Comte de Caylus with the intention of degrading her work. On the other, Wolfgang positions Villeneuve in relation to earlier women writers, most notably the *conteuses* Marie-Catherine d’Aulnoy and Juliette de Murat, and the influential novelist Madeleine de Scudéry. We find here a nice overview of the early modern quarrels around the literary fairy tale and the connections between the female-authored fairy tale and the novel. I found particularly interesting the ways in which Scudéry’s famous (at the time) Map of Tenderness could be used to read Villeneuve’s “Beauty and the Beast,” as well as the connection between Scudéry’s character Brutus, from her celebrated novel *Clélie, Histoire romaine* (1654–60), and Villeneuve’s Beast, who also must conceal his intelligence. As such, the introduction grounds the text within literary themes and characters with which eighteenth-century readers would have been familiar.

For twenty-first-century readers, the background on eighteenth-century conceptions of gender and marriage is very useful, and the detailed discussion about how the text fits into transatlantic trade and French colonial slavery is quite enlightening. Wolfgang makes connections between Robercourt—the father of the frame narrative whose daughter is returning to Saint-Domingue after several years of living in France to marry a son of Doriancourt, who himself had moved to Saint-Domingue to work with Robercourt—and Beauty’s father. The latter engages in sea trade, which recalls the trade occurring between French cities like La Rochelle and Nantes and the French colonies in the Caribbean. Wolfgang also remarks upon the father’s “spirit of the colonizer” exemplified when he first approaches Beast’s castle, which he initially believes is uninhabited and whose wealth he is prepared to claim for himself without hesitation (62). Wolfgang also points to the ways in which the labor underpinning the wealth of Robercourt in the frame narrative and that of Beast in the tale (and that of France more generally) is rendered invisible or obfuscated; the enslavement of African peoples and the servitude of French masses

is either completely effaced or converted into magic. Wolfgang thus connects the fairy-tale realm of the Beast to the transatlantic slave economy, which can also be seen in the luxury colonial products such as the chocolate Beauty is served and the exotic animals like monkeys and parrots that keep her entertained. This rich historical context also extends through the footnotes that accompany Villeneuve's tale, which make reference to everything from the history of Saint-Domingue and the reign of Louis XIV to early modern practices at sea to avert boredom and popular Parisian sites like the Foire Saint-Germain and the Tuileries gardens. The volume concludes with a bibliography of Villeneuve's works and editions of her "Beauty and the Beast," as well as relevant period sources and secondary works on fairy tales and early modern literature and culture.

Wolfgang's translation and edition represent an invaluable resource for students at all levels—I plan to draw from the introduction and notes for undergraduate students in my general education fairy-tale course—as well as for scholars. The translation along with the critical apparatus come together to immerse the reader within Villeneuve's world, helping us make connections between Beauty's cup of chocolate and transatlantic trade, between the Beast and earlier literary characters, and between Beauty herself and the heroine of the frame narrative on her way to marry a man she does not know in Saint-Domingue. The introduction and notes bring to the fore the ways in which questions of gender, race, class, and empire intertwine throughout Villeneuve's version of "Beauty and the Beast," shedding important light on the history of a canonical tale.

Anne E. Duggan
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Suffolk Fairylore. By Francis Young, Lasse Press, 2019, 146 pp.

In *Suffolk Fairylore*, Francis Young examines Suffolk's rich history of tales, customs, and beliefs about fairies. Some of England's most famous tales originated in Suffolk, and this book is unique in focusing on the fairy lore of one English county (xi). The area has its own well-established fairy lore, as Young illustrates in this historical study that successfully challenges the assumption that East Anglian fairy lore is based on Celtic roots.

The book takes a chronological approach, from the Roman period up through present-day Suffolk. Young provides an overview of fairy lore and Suffolk (in the introduction), then transitions to the beginnings of Suffolk's fairy lore during the Roman and Anglo-Saxon periods (chapter 1), followed by discussion of fairies in medieval and early modern Suffolk (chapters 2 and 3, respectively), and leads to belief in fairies in modern Suffolk (chapter 4). Young's epilogue examines modern examples of fairy encounters, the shifting

concept of fairies, and present-day fairy belief. Appendix 1 lists Suffolk's fairy places with brief descriptions and corresponding chapter references. Appendices 2 and 3, respectively, present select Suffolk fairy tales from the medieval and Victorian periods.

Young addresses key concepts, descriptions of fairies, and sources of fairy lore in the "Introduction: in search of Suffolk's fairies." Here and throughout, he takes a reserved approach with persuasive analysis and questions past and present scholars. Young comments, "It is easier, perhaps, to say what fairies are not than what they are" (5). However, for his working definition, "some boundaries (however artificial) must be drawn so for the purposes of this book the fairies are living, corporeal, non-human (but largely humanoid) creatures of folklore" (8). One objective is to counter the "persistent myth" that East Anglia does not have its own fairies. He points out the weak, rather humorous argument from the nineteenth and twentieth centuries that the region was too flat and unimaginative for folklore (1–3).

Chapter 1, "The origins of Suffolk's fairies," focuses on evidence between the fourth and twelfth centuries to explore the evolution of fairy lore in what is now Suffolk. Young draws on a variety sources, including archaeology and place names. An example is Elvenden, which is associated with the Anglo-Saxon word for *elves*. Young discusses recent scholarship identifying Elvenden to mean *valley of elves* and references to the place in Anglo-Saxon and medieval sources, suggesting Anglo-Saxon settlers brought their belief in elves to Suffolk (23–25). Young also examines Sam Newton's argument that *Beowulf* was written in East Anglia. He maintains a critical distance from Newton's theory, while positing potential connections between Grendel and the fairy beast Shock, and Grendel's mother as a "mere-wife," later "mermaid" (28–29). The main takeaway: Suffolk folklore is based on a "rich and varied cast of supernatural characters from the [ancient] past" (35).

In chapter 2, "Fairies in medieval Suffolk," Young discusses three key English tales about fairies produced in twelfth-century Suffolk. The first tale is about the green children of Woolpit, who emerged from the ground in that place. Young compares the recorded narrative of the green children by William of Newburgh and Ralph of Coggeshall, noting the common fairy elements in both. For each of the other tales, Young also cites Ralph, the chronicler of Coggeshall. The second tale is about the wild man at Orford, a naked, hairy, silent man caught in fishermen's nets on the coast, held captive like a pet, until he escaped. Young refers to sources suggesting the wild man represents a mad man rather than a beast. The third tale is about the "fantastical spirit" of a

one-year-old girl, who regularly visited and spoke with the family at Dagworth Hall. Young indicates it is one of the earliest English examples of a changeling narrative in which a human child is stolen by fairies in a field. However, the tale is “unusual (even unique) in portraying the human soul of the stolen child as a disembodied spirit” (50).

In chapter 3, “Hidden fairies in early modern Suffolk,” Young notes that evidence for fairy belief is sparse between the sixteenth and eighteenth centuries, which seems a direct correlation with the Reformation. He argues that although the Reformation discouraged mention of fairies, there is evidence suggesting belief in them continued under different names. Confessions during the witch trials in Suffolk reveal some imps’ names are associated with fairies, such as Hobb, similar to “hobgoblin” (73). Young observes that encounters between the witches and imps are the same as encounters with fairies (73).

Chapter 4, “Fairy belief in modern Suffolk,” emphasizes nineteenth- and twentieth-century recorders of folklore, including Robert Forby, Edward Moor, and Arthur Hollingsworth. Of particular interest is Young’s discussion of Lois Fison and her sister, Anna Walter Thomas, who recorded tales from their old nurse. Among them was “Tom-tit-tot,” featuring an ugly imp with a fairy’s moral ambiguity, and “Brother Mike,” about a group of fairies, one of which a farmer abducted. Young observes that, by the twentieth century, some Suffolk residents described experiences usually linked to fairies as encounters with ghosts. He suggests this results from ghosts being a more “reasonably respectable” interpretation than fairies (98).

Young discusses examples of Suffolk’s new fairies in his epilogue of the same name. After World War II, and especially from the latter twentieth century to present day, fairy encounters were often “personal experiences, ... situated within specific mystical, Theosophical, Spiritualist, Neo-Pagan, or ‘New Age’ frameworks...” (101). Examples include fairies as ecological guardians and protective forces. Young observes that “class associations of fairylore could be said to have ‘flipped’, passing from relics of belief preserved by rural folk to a distinctly middle-class preoccupation” (105).

Suffolk Fairylore is an accessible and informative resource for both scholars and lay readers. Young’s personal ties to Suffolk and its fairy lore frame the book, creating an alluring balance of scholarship and insider’s perspective. His work brings to light the rich lore of the county while countering assumptions that have kept Suffolk’s fairylore contributions relatively hidden.

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Le Conte dans tous ses états: Fragmenter et réenchanter le merveilleux au XXe siècle. [The Fairy Tale in All Its Forms: Fragmenting and Reenchanting the Marvelous in the Twentieth Century]. Edited by Florence Fix and Hermeline Pernoud, Presse Universitaire de Rennes, 2018, 230 pp.

Recognizing that adaptation and reimagining have always been aspects of the fairy tale, in her preface to *The Fairy Tale in All Its Forms*, Hermeline Pernoud opens with apt textile metaphors such as spinning, mending, and intertwining to highlight the ways in which twentieth- and twenty-first-century authors, photographers, artists, and directors rework well-known or classical fairy tales. The brief preface, skipping over the influence of Giovanni Francesco Straparola and others before him, summarizes the height of the fairy tale in the early modern period in a single sentence, fleetingly mentioning the movement from an oral to a literary genre with the works of Giambattista Basile, Charles Perrault, and the *conteuses* or salon women. Pernoud continues this trend by condensing the fairy tale in the eighteenth century down to licentious tales or works that parody the genre. The nineteenth and twentieth centuries are given slightly more attention as Pernoud pauses to discuss the emergence of the *contes de vieilles* or the popular, moralizing tales framed as recounted from old wise women, the influence of the Brothers Grimm and folklorists, the fairy tales of the decadent movement, and the emergence of the *contes grivois* or misogynistic tales that eroticize the heroine and transform the hero into a violent pleasure-seeking antihero. Bringing an end to her, in this reader's opinion, too brief summary of the history of the European fairy tale, Pernoud acknowledges the influence of Angela Carter and Anne Sexton in the revival of the fairy tale in the late twentieth century and their feminist desire to give a voice to female characters.

The rest of Pernoud's preface rightfully centers on the elasticity of the fairy tale in the twentieth century and its adaptation in diverse media; such as separation of photography, fine arts, manga, cinema, advertisement, and even pornography as the editors' goal is to bring together works that analyze the permanence of the fairy tale in modernity in all its forms. Pernoud's preface succeeds in framing the influence of the fairy tale on cinema, beginning with a discussion of the popular theater productions and special effects techniques that influenced the late nineteenth-century films of George Méliès, and continuing with the works of Lotte Reiniger, Sacha Guitry, Jean Cocteau, and Jacques Démy, among others. Pernoud also fittingly draws attention to the worldwide influence of Walt Disney, with a discussion of his restrictive and stereotypical yet dominant vision of fairy-tale characters and the relationship between revisionist texts and his now canonical films, often overshadowing variants by the Brothers Grimm and Perrault as source texts. Pernoud likewise highlights the trend of the sexualization of female characters in visual arts throughout the twentieth century and the uses of the

fairy tale to comment on violence against women, thus further framing the studies on photography, graphic novels, and pornographic films later analyzed in the book. The preface closes with Pernoud's commentary on the global diffusion of fairy tales in contemporary capitalistic societies of consumption and the evolving ideology behind the desire to reimagine classical fairy tales, and finally provides a short description of the book's organization and contents.

What makes this work unique is that *The Fairy Tale in All Its Forms* brings together essays by fifteen different French scholars from diverse areas of expertise who analyze contemporary uses of the fairy tale in a variety of contexts, such as advertisement, ballet, theater, graphic novels, young adult literature, and film. French-language readers interested in contemporary revisions of classical tales across languages, mediums, and cultural contexts, and especially those enticed by psychoanalytic approaches to tales will find the essays thought-provoking and the many bibliographical sources cited useful. The book is divided into four relatively equal parts; crisis (disenchantment), siege (perversions), grace (re-enchantment), and spirit (narration). Yet, readers may find the organization of the book confusing and question the placement of several essays. For example, Marie Kawthar Daouda's exceptional essay examining the preservation and perversion of several of the Grimms' fairy tales and the Freudian influences in Kaori Yuki's contemporary Japanese manga (*Ludwig Revolution*, 1999–2007) is found not in the section on perversions of the marvelous but rather as the last essay in the first section on disenchantment.

Also found in the first section on disenchantment is Christine Rousseau's essay in which the author convincingly questions the fairy tale's ability to portray conjugal happiness or marriage as a happily ever after. After a statistical analysis of the formulaic marriage closing in one-hundred and seventeen early modern French fairy tales (1690–1709), Rousseau examines the theme of marriage in Disney films (from *Snow White* [1937] to *Frozen* [2013]) and concludes with an analysis of the “unhappily ever after” in the contemporary photography of Thomas Czarnecki (*From Enchantment to Down*, 2009) and Dina Goldstein (*Fallen Princesses*, 2012). The essay that follows by Christiane Connan-Pintado examines the use of the fairy tale in the art of three women: Alice Anderson (2008), Katia Bourdarel (2012), and Rebecca Bounigault (2005). Connan-Pintado seems most interested in the autobiographical nature of the art and a psychoanalytic reading of the artists' creations. Before Daouda's analysis of Japanese manga closes the first section, Jeanne-Lise Pépin's essay effectively treats the topic of hybridity in the “film-theater” (*ciné-spectacle*) of Samuel Hercule and Mélite Weyergans (*Snow White or The Fall of the Berlin Wall*, 2015), in which the core motifs of the classical tale of “Snow White” are all present yet rearranged and intertwined with the historical event of the fall of the Berlin Wall.

The second section on perversions of the fairy tale begins with Bénédicte Jarrasse's exploration of the fidelity of Mikhail Chemiakine and Kirill Simonov's adaptation of the Nutcracker ballet (2001) to E. T. A. Hoffman's variant (1816). Jarrasse persuasively argues that the macabre choreography, subversion of the meaning of initiation, and excess and exaggeration lead to parody, disenchantment, and demythification. Claire Spooner's essay that follows cogently analyzes the theme of pedophilia in a theater adaptation of the *Pied Piper of Hamelin* (2005) by Juan Mayorga. Next, Nicolas Cvetko highlights the presence of various motifs from Perrault's "Bluebeard" in several films by the directors Mario Bava (*Hatchet for the Honeymoon*, 1969, and *Lisa and the Devil*, 1972) and Dario Argento (*Suspiria*, 1977, and *Inferno*, 1980) in the third essay of this section. The final essay by Asako Muraishi examines the subversive desacralization of popular Japanese and European fairy-tale motifs and the questioning of sexual norms in the fairy-tale collections by Yumiko Kurahashi; such as her *Cruel Fairy Tales for Adults* (1984), in which Muraishi compellingly claims that the immoral tales actually incite readers to moral reflection.

François-Ronan Dubois's analysis of several pornographic films by the pair Bud Townsend and William Osco (*Alice in Wonderland: An X-Rated Musical Comedy*, 1976) and by Rolf Thiele (*The New Adventures of Snow White*, 1969) during the sexual revolution of the 1960s and 1970s opens the third section on re-enchantment. Dubois first acknowledges the latent sexual content in classical tales and places the films in their cultural context before comparing the relationship between the films as educational pornography to the fairy tale as a pedagogical genre. Next, the relationship between reality and imagination and the difficulty of communicating reality in Guillermo del Toro's *Pan's Labyrinth* (2006) is the focus of Roland Carrée's excellent essay. In the last essay of this section, Françoise Cahen explores Éric Reinhardt's *Cendrillon* (*Cinderella*, 2007) as a self-portrait and self-exploration of the writer himself by means of a detailed close reading of several key passages of the work.

The last section of the book starts with Agatha Mohring's outstanding exploration of the rupture between image and words and the transmediality of the fairy tale in the graphic novel *Caperucita Roja* (*Little Red Riding Hood*, 2015) by García Sánchez and Lola Moral, which Mohring captivantly claims causes the reader to wander through the forest alongside Little Red Riding Hood. In the following fascinating essay, Isabelle Périer studies the ways in which two young adult novels by Michel Pagel (*The Flames of the Night*, 2000) and Orson Scott Card (*Enchantment*, 1999) critique and camp the universe of the marvelous. The book concludes with an interesting essay, by Sylvie Fabre and Pascale Hellégouarc'h, on the uses of the fairy tale in advertisements, as enchanted versions or idealizations of the real or to bridge the gap between consumer and

supplier, by luxury brands such as Hermès (2010) and Louis Vuitton (2002), the French bank *Banque Populaire* (2008, 2009), and even McDonald's (2009), among many others.

The organization of the essays remains one of the major weaknesses of the work. The rationale for the inclusion of this fourth section is unclear as Mohring's essay on the graphic novel would have fit well in the section on re-enchantment, Périer's work on young adult novels in the section on disenchantment, and finally Fabre and Hellégouarc'h's critique of advertisements in the section on perversions. Although an attempt is made in the preface to justify the inclusion and organization of certain essays, there is no clear link between the essays in any given section, and therefore the editors' choices, both in organization and inclusion of content, seem arbitrary or haphazard. Pernoud discusses Yuki's Japanese manga alongside pornographic film in her preface, stressing the double perversion of Yuki's work, and yet neither of these essays are found in the section on perversions of the fairy tale. The main strength of the book lies in the breadth of coverage of the diverse uses of the fairy tale in contemporary works and the depth of analysis in each individual essay. Despite organizational flaws, the work succeeds in living up to its title of *The Fairy Tale in All Its Forms*, and *Marvels & Tales* readers will likely find more than one essay that piques their interests.

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Scaled for Success: The Internationalisation of the Mermaid. Edited by Philip Hayward, John Libbey Publishing, 2018, 247 pp.

With *Scaled for Success*, Philip Hayward promptly follows up his *Making a Splash: Mermaids (and Mermen) in the 20th and 21st Century Audiovisual Media* (2017) by analyzing the mermaid in an international, non-European context. Hayward and the authors dive into regional, national, and transnational folklore and popular culture texts to consider how the European concept of the mermaid syncretizes with traditional figures through contact, colonialization, and modern globalization. He contends that the mermaid's physical form—in particular, the two disparate, conjoined bodies—not only embodies their polyvalence, but also enhances the conjoined bodies' portability across cultures. In addition to the mermaid's polyvalence, Hayward aims to examine mermaids in their “aquapelagic contexts,” or the communities that derive their identities, livelihoods, and cultural productions from where water and land meet (4). Hayward draws on this idea to assert an “aquapelagic imaginary,” in folklore and popular culture, manifested through mermaid representations (4). The locations chosen for the case studies reflect strong connections to water, either as island nations (Indonesia, Japan, Philippines),

long coastlines (Thailand, South Korea, China, Australia), or key riverways (the Middle East, South America, India) (5). Both the vast, geographical locations covered and the enormous number of potential texts for each case study make this an extremely ambitious project. Hayward recommends further study on those countries omitted, such as Sri Lanka, Cambodia, Malaysia, Brazil, and the region of West Africa.

Each chapter presents a case study for a geographical area and follows a consistent framework. Beginning with the folkloric, mythical, and religious figures from the region that exhibit a dual nature—whether human and fish, or human–snake—the authors provide a solid summary of traditional figures and folklore, translating and contextualizing primary source material for the expected audience. After briefly historicizing the introduction of the western mermaid figure into the region (usually through contact and cultural exchange, but more often than not through colonization), each author introduces popular cultural texts and statuary practices through close readings. Hayward outlines this jump from traditional, oral, and historical texts to contemporary audiovisual and statuary texts in his introduction, citing the connection between folklore and popular cultural texts through an “aquapelagic imaginary” (4). For many of the chapters, the introduction to and close readings of so many audiovisual primary sources not only immerse the reader in such an imaginary world, but also provide an excellent regional catalog of popular culture films, television shows, and comics.

In chapter 1, Manal Shalaby outlines the mythological and religious origins of the Middle Eastern *hourriyat al-bahr* (supernaturally beautiful woman of the sea), the connections with *Alf Leilah wa Leilah* (known as *One Thousand and One Nights* in English), and how three contemporary films represent the syncretized mermaid. Chapter 2 moves to India and Thailand to discuss the Hindu figures *Matysa Kanya* (“fish woman”), *nāgas* and *nāgiṇīs* (male and female guardians of waterways, usually in snake or compound snake form), the Catholic-influenced *sereia* (siren) (24–25), and the contemporary examples of these influences mainly in statuary representation, films, and comics. For chapter 3, Hayward concentrates on the Japanese *Ningyo* (mermaids), the immortality gained through consumption of their flesh as told through the 800-year-old legend “Yao Bikuni,” and how the introduction of Hans Christian Andersen’s “Den lille Havfrue” (“The Little Mermaid”) influenced contemporary mermaid representations. Sarah Keith and Sung-Ae Lee focus on the Korean television drama *Pureun Badaui Jeonseol* (“Legend of the Blue Sea”) that draws from the Joseon era folktale *Eou Yadam* blended with Andersen’s “Den lille Havfrue” in chapter 4. Keith and Lee offer one of the more successful case studies to trace the folkloric tradition of the *ineo*, the syncretization of the western mermaid figure evidenced in the global-dominating

K-dramas and K-pop. Hayward returns to Indonesia in chapter 5 to discuss many Indonesian aquatic figures such the *duyung* (from dugongs), *nagas* (from Hindu mythology), *meermin* (from the Dutch), and *bintu 'l-bahar* (from Arabic influences), and their appearance in films, comics, and the television series called *sinetrons*. In this chapter, Hayward also introduces the reader to amateur YouTube productions, suggesting practices that foster autobiographical, identity production outside the commercial production process. In chapter 6, Hayward looks at the rich heritage of aquatic entities and the highly syncretic culture in the Philippines, in particular the popular cultural *sirena* figure Dyesebel as she appears in comics, television, and cinematic productions. Pan Wang joins Philip Hayward in chapter 7 to discuss the Chinese figure *měirényú* (mermaid) in twenty-first-century Chinese television and film. Chapter 8 moves away from Asia to focus on the figure of the Spanish *sirena* (siren or enchantress) in Latin America and the Caribbean, including introducing figures such as Mami Wata, as well as the Orishas, such as Yemayá, which are discussed at greater length in chapter 10 by Nettrice R. Gaskins. In between, Hayward takes us back to Australia, not to consider Aboriginal figures as much as to take a look at Australian swimming stars, representations of mermaids in relation to community identity (including statuary emblems), and contemporary cinematic representations in chapter 9. The final chapter makes a stop in the United States to provide a case study of the reveling and revealing Coney Island Mermaid Parade.

Hayward and the other authors survey many cultures and their folklore. The case studies present a number of valuable sources for those interested in regional or culturally specific legends, myths, and religious figures or popular cultural texts. Most chapters mention, but do not engage with, broad yet vital themes of contact, colonialism, tourism, and globalization that run as strong undercurrents. A European focus surfaces throughout the book, even with the proposed aim and geographical concentrations. Although the entire book maintains a consistent structure and scope, grouping the chapters by geographical and thematic ideas may have helped to fully focus the lens. Even if Hayward et al. miss the mark in some ways, they introduce the reader to a stunning and sparkling array of texts to form an “aquapelagic imaginary” (4).

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