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## Reviews

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## REVIEWS

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*The Castle of Truth and Other Revolutionary Tales.* By Hermynia Zur Mühlen, edited and translated by Jack Zipes, Princeton University Press, 2020, 187 pp.

*The Castle of Truth and Other Revolutionary Tales* was published in Princeton University Press's Oddly Modern Fairy Tales series dedicated to exploring unusual, uncanny, unjustly forgotten early twentieth-century literary fairy tales. These stories are historically significant as genuine innovators of the genre and still strike a chord with contemporary readers a century later as vanguardist practitioners of postmodern narratological strategies well ahead of their time. After intriguing collections of tales by an impressive range of international artists, including Kurt Schwitters, Béla Balázs, Édouard Labouyale, and Naomi Mitchison among others, editor-translator Jack Zipes introduces readers in the tenth volume of the series to a curious corpus of radical political fairy tales—some available in English for the first time—authored by an extraordinary woman writer, a free spirit and a socialist, and a humanitarian activist rescued from obscurity via this important gesture of canon revision.

Zipes's informative introduction traces Hermynia Zur Mühlen's unconventional artistic career. Born in Vienna in 1883 to an aristocratic Catholic family, she rebels from her early childhood against the arbitrary social codes of her elitist upbringing. At age eleven, she founds with her friends a political group called the Anchor Society that sets the ambitious goal "to improve the world" by fighting hegemonic oppression and speaking the truth in the face of hypocrisy. After her despotic father prevents her from becoming a schoolteacher, she marries an Estonian baron from Germany against her parents' will, but the relationship is embittered by ideological differences and her worsening tuberculosis. Eventually, at a Swiss health clinic, she meets the politically like-minded Austrian translator Stefan Klein who becomes her lifelong partner and collaborator in changing the world through writing literary texts (excelling in many genres from political fairy tales to mystery novels and social problem novels), nonfiction pieces, and translating political works to propagate the cause of the German Communist Party. It is by Klein's side that Zur Mühlen

matures—amid poor living conditions, rejected by her family, often persecuted by the police, and against all odds—into the artist-activist who boldly abandons her class to become an outspoken, prolific left-wing author driven by the agenda to share revolutionary ideas with both adult and child readers of her provocative fairy tales.

In her analytical essays, Zur Mühlen criticized the trivial and demeaning literature for girls and emphasized the role of children's literature in socializing youngsters, in educating social sensibility, and in functioning as an instrument for the intergenerational discussion of significant social problems. Her first major pioneering efforts in the realm of fairy tales were governed by the pedagogical intent to renew the genre of children's literature, yet the discussion of serious themes—like social injustice, discrimination, tyranny, class struggle, or solidarity—implies that she strategically addressed a dual readership. She assumed that fairy tales were meant for the collective education of parents and children, for the building of empathetic bonds between different generations and different social classes.

The volume contains a selection of Zur Mühlen's seventeen fairy tales. The first three from her *What Little Peter's Friends Told Him* (1930) belong to the genre of the "it narrative"—popularized by Hans Christian Andersen and E. T. A. Hoffmann—in which different household objects—the coal, the matchbox, and the water bottle—tell stories to poor little Peter, whose leg is broken and is left at home alone while his mother is busy working in the factory. Through their tales, which shed light on the difficult lives of working-class people, the talking, anthropomorphized objects act as witnesses and critics of the objectification of the exploited people, and the dehumanizing strategies of the oppressors. Contrary to the conclusions of today's postmillennial, posthumanist or object-oriented ontological theories, the blurring of the distinction between subject and object, human and thing is more tragic than liberating in Zur Mühlen's tales.

The unacceptable suffering of the working class under capitalism and the call for change for more egalitarian conditions is a major leitmotif of the tales included in the volume. Fantasy functions as a political instrument to warn against the dangers of abuses of power in our lived realities. Yet Zur Mühlen remains a realist, she refuses happily ever after endings of classical fairy tales. Her open endings lend her narratives a dialogic, interactive quality, urging readers to face difficult questions and to seek answers by engaging in political action. Examples include tales like "The Glasses," in which readers are encouraged to rip off the spectacles of habit that blind them from seeing truth face-to-face, or "The Broom," in which young worker Karl learns to sweep away injustice with a magic broom.

An exciting feature of Zur Mühlen's oeuvre can be explained by the major change in her ideological views from the 1930s to 1940s, when she shifts her focus from communist, political convictions to religious, spiritual beliefs. Her later work argues that faith in God and mutual understanding can be cornerstones of a peaceful cohabitation and a new (not necessarily socialist) world order. This change in the perspective is illustrated by the sixteenth tale in the volume, titled "The Crown of the King of Domnonée," praising faith, forgiveness, the fight for good and truth in the form of the tale-type "The Singing Bones."

As her final fairy-tale volume of 1944, *Little Allies*, suggests, peaceful cohabitation may be realized through the recognition of the similarities between different nations' folkloric heritage and the sharing of storytelling traditions. This hope invested in the international collaboration of working people as a means of fighting injustice emerges in a touching way in the tale "The Red Flag," in which the blood of the refugees murdered in the name of a tyrant unites the exploited masses through the recognition of their shared suffering.

*The Castle of Truth* is an exciting collection that will appeal to scholars of fairy-tale studies, children's literature, and (post)modernism alike, and will also likely entertain general readers. Moreover, the volume is an aesthetically delightful read because of the illustrations by George Grosz, John Heartfield, Heinrich Vogeler, Karl Holtz, and the cover art by Andrea Dezső, which activate image-textual dynamics that might further enrich the multilayered meanings of these uniquely radical fairy tales.

Anna Kérchy  
University of Szeged, Hungary

***Clever Maids, Fearless Jacks, and a Cat: Fairy Tales from a Living Oral Tradition.*** Edited by Anita Best, Martin Lovelace, and Pauline Greenhill, Utah State University Press, 2019, 313 pp.

*Clever Maids, Fearless Jacks, and a Cat: Fairy Tales from a Living Oral Tradition*, edited by Anita Best, Martin Lovelace, and Pauline Greenhill, highlights the talents of two Newfoundland oral storytellers, Philip Pius Power and Alice Lannon, "whose many long and complex stories show just what artistry is possible without the written word" (3). The tales of Power and Lannon are framed by imaginative, original illustrations by Graham Blair at the beginning of each chapter, and are followed by relevant ATU tale types, motifs, and a concise but detailed commentary section from the editors.

The three editors share interest in fairy-tale studies and Newfoundland folklore. Anita Best has an honorary doctorate from Memorial University based on her work as a singer, storyteller, and folklorist working with Newfoundland

culture; she recorded and transcribed Power's tales. Martin Lovelace was an associate professor of Folklore at Memorial University and recorded and transcribed Lannon's tales. Pauline Greenhill is a professor of women's and gender studies at the University of Winnipeg and edited *Transgressive Tales: Queering the Grimms* (2012) with Kay Turner. Lannon grew up the daughter of a Newfoundland teacher and received a good education (21). She was greatly influenced by her grandmother's oral tales and primarily told her stories in family settings and frequently to children. Power was a fisherman who told stories to family and friends as well as in more public settings. He often incorporated his audience into his stories "referring to their habits or relatives" or calling on themes relevant to significant events in their lives (29).

In the introduction, the editors provide brief histories of Newfoundland as Lannon and Power knew it during the twentieth century. Their account of Newfoundland culture stresses the cultural significance of oral traditions and "good talk" (5). The editors highlight how these living tales are "passed along a network of people" recalling and creating relationships (11). "When narrators tell the tales, they remember not merely words and a plot but also . . . the sound of a voice and often also the warmth of a relationship or a desire to communicate obliquely something that social norms forbid saying directly" (11). *Clever Maids* emphasizes the living nature of these oral tales, using a transcription method that shows the "interplay between teller and audience" (15). The editor's ethnoepoetic transcriptions combine the work of Dell Hymes and Dennis Tedlock to maintain the "word-for-word" nature of Hymes's transcriptions and the "pauses in speech evident on *audio recordings*" in Tedlock's transcriptions (293). As the "oral fairy tale . . . is never the same tale twice," these transcriptions show the construction of oral tales through familiar but flexible formulas (15).

The oral nature of these tales is also reflected in the tales' relationships to similar tales. The tales in *Clever Maids* do not fit neatly into familiar tale types; most of the tales intersect with several tale-types, which the authors list out. By cataloging the comparable tale types and motifs, the editors illustrate the "flexible, creatively variable" nature of oral tale performance and development in these tales (15). Therefore, *Clever Maids* works powerfully against the canonizing effect of older published anthologies of fairy tales that seem to cement dynamic tales into one rendering. The organization of the tales frequently emphasizes this flexibility as well; tales such as Power's "Peg Bearskin" and Lannon's "The Clever Girls" are placed next to each other and analyzed in direct conversation with each other in a shared commentary section.

However, the editors' commentary sections do not merely connect each tale to the relevant tale type and motif index classifications for comparative purposes. As "identifying folk narratives . . . is not an end in itself," the editors

spend most of their commentary connecting these unique tales to existing fairy-tale research, discussing the role of gendered tale types, and the aspects of Newfoundland history, culture, and family life that illustrate the living context of Lannon's and Power's tales (8). The editors point out how both Power's and Lannon's families frequently referenced motifs from the tales in their daily lives. For example, Power and his children referred to Power's hip rubber boots as his "seven-league boots" (135), and Lannon's family also "referred to characters, objects, and incidents from their fairy tales in their daily lives" (241).

While the ethno poetic transcription style could be smoother in terms of initial reader experience, after spending a little time with Lannon's and Power's tales, the line breaks and spacing become more intuitive to the reader. This transcription style also allows the reader to see the living context of the performance most clearly on the page. False starts, repetitions, and engagements from the audience are shown in dialogue with the tale itself. In the printed form, this transcription style most clearly accentuates the oral styles of both tellers, making the most of the necessity of a written format.

While *Clever Maids* would be particularly useful to anyone interested in folklore related to Newfoundland, the tales and commentary in this collection would be of great interest to any fairy-tale researcher, as they so powerfully illustrate living tales infused with speaker and performance. Selections from the book would be useful in a fairy-tale classroom, aiding conversation about how motifs and tale types intersect with these oral living fairy-tale contexts as well as fairy tales in print. The stories as transcribed can be read on their own, but the commentary from the editors following each tale would be useful starting points for in-class discussions about motifs, tale types, gendered fairy tales, oral composition, and use of formulas. In particular, this book models how the ATU and motif index can be useful for contemporary fairy-tale scholars doing comparative work, even as the stories themselves demonstrate the boundary-breaking nature of fairy tales in living oral traditions.

Millie Tullis  
Utah State University

***The Complete Folktales of A. N. Afanas'ev: Volume III.*** Edited by Jack V. Haney and Sibelan Forrester, University Press of Mississippi, 2021, 554 pp.

*The Complete Folktales of A. N. Afanas'ev: Volume III* offers over 300 stories and anecdotes that were gathered by Alexander Afanas'ev, Russia's prolific nineteenth-century fairy-tale collector. This is the third and final volume of Afanas'ev's complete tales and includes tales numbered 319 to 579 as well as forty-five tales originally denied publication by the Russian censors (xv). The tales in this collection are generally organized by tale type, with similar stories placed close together. Some stories include several variants, all of which are

gathered under a single title (e.g., “The Dead Body”) with each variant having a unique designation number (e.g., 395). While this volume includes some tales that might be familiar to an English-speaking audience, such as “Ivan the Fool,” many of the tales included in this volume may be unfamiliar to an English-speaking audience, like “The Tale of How a Priest Gave Birth to a Calf.”

Both Jack V. Haney and Sibelan Forrester have published and translated widely on Russian tales and Slavic literature. Haney was professor emeritus of Slavic languages and literature at University of Washington until his death in 2015. He translated and edited several Russian story collections, including *An Anthology of Russian Folktales* (2008), *Long, Long Tales from the Russian North* (2013), *The Complete Folktales of A. N. Afanas'ev: Volume I* (2014), and *The Complete Folktales of A. N. Afanas'ev: Volume II* (2015). Sibelan Forrester is a professor of Russian at Swarthmore College. He has coedited several texts on Slavic literature, including *Engendering Slavic Literatures* (1996) and *Russian Silver Age Poetry: Texts and Contexts* (2015). He is the author/translator of *Baba Yaga: The Wild Witch of the East in Russian Fairy Tales* (2013).

The stories collected in *Volume III* are clever, magical, frightening, and amusing. There are fools who outwit everyone in “The Jester,” “Ivanushka the Little Fool,” and “Ivan the Fool.” Peasant men become nobles and nobles become peasants in “The Potter.” In “The Wise Maiden,” a maiden is so clever she becomes the czar’s wife, while in “The Wise Maiden and the Seven Robbers,” a maiden saves her family through her wit. Men punish their wives for being obstinate in “The Jester,” “A Tale of a Spiteful Wife,” and “The Quarrelsome Wife,” or too talkative in “The Babbling Wife.” There are “Tales of the Dead,” where corpses in white shrouds attack lazy girls or struggle with brave soldiers. There are many riddles about the loopholes in language (“The Soldier’s Riddle”) as well as jokes played on those in power by poor peasants (“Riddles”). In addition to more traditional tales, this collection also includes “Popular Anecdotes,” “Funny Little Stories [Pribautki],” and very short “Tiresome Tales,” which can be told on repeat. This volume also includes tales that were previously unpublished because of the explicitly sexual or irreverent nature of their content (Appendix I and Appendix II).

While any fairy-tale reader would enjoy the stories in this collection, it may have been a more useful text for scholars if the editors had included additional footnotes, explanations, and an in-depth introduction. Forrester provides only a brief “Note to Volume III” in addition to the glossary of cultural terms (not all of which appear in this volume). While the first volume includes a preface giving exigence for the book’s publication and a lengthy introduction from Haney on Afanas’ev’s life and work, even a brief introduction in the third volume would have greatly aided the text as a stand-alone work.

*Volume III* also uses footnotes, which occasionally offer additional definitions or explanations for terms an English-speaking audience may be unfamiliar with. However, there are several stories that could benefit from footnotes, as some readers may be left unsure whether they are missing something in translation. For example, in the section, “You Don’t Like It? Don’t Listen!” there are several tales that appear to be playfully nonsensical: “I was born neither little nor big—about the size of a needle’s eye, or maybe a gatepost” (224). However, as there are no footnotes in this section, it is unclear if the source languages in these tales were using language games/puns that are not accessible through translation or if the tales were just as nonsensical as they appear in English. In the “Popular Anecdotes” section, many of the anecdotes seem to include a punchline, play on words, or piece of cultural knowledge that could not be translated (274–313). Many tales and anecdotes could have been illuminated for the popular or scholarly reader with additional editorial footnotes.

There are also occasional formatting choices that pull the reader out of the story unnecessarily. For example, when two tales have the same ending, the editors stop the tale with a short editorial note: “[The remaining decisions of the judge are exactly the same as in the text of the previous tale]” (6). These abrupt endings greatly affect the story’s readability for a general audience.

The commentary section at the end of the volume provides a basis for comparative work, but these notes on each tale section are quite short, generally only mentioning the ATU number (or Russian SUS) and noting how many times this tale has been recorded in Ukrainian, Russian, or Belarusian for its distribution in other countries. For example, “ATU 1138. One of the many tales relating the misadventures of the priest and the hired hand” (550). Additional editorial commentary on each tale would aid a fairy-tale scholar doing comparative work.

This book would be useful to any scholar of fairy tales, Russian culture, or Slavic literature, but would be most useful in combination with the previous two volumes. While some of these tales have been previously translated and published, this three-volume series provides the most complete collection of these tales in English, including tales deemed unpublishable because of censorship laws. Therefore, these three volumes are invaluable reference texts for a scholar working closely with Russian fairy tales.

Millie Tullis  
Utah State University

***Honey on the Page: A Treasury of Yiddish Children’s Literature.*** Edited and translated by Miriam Udel, New York University Press, 2020, 323 pp.

Miriam Udel’s *Honey on the Page* is a beautiful book and of great interest to fairy-tale scholars and aficionados. While the book does not focus on

fairy tales specifically, there are wonder tales found throughout the volume, and they offer provocative questions to our definitions of “fairy tale” as well as insight into the world of Yiddish literature, which thrived for seventy-five years in the late nineteenth and early twentieth centuries.

The book opens with a foreword by Jack Zipes, who reflects on the political and ethical themes woven throughout the various stories. This topic is taken up in Udel’s own introduction to the volume (the one directed at adults), where she gives the reader a very capable and informative overview of the development of Yiddish literature for children and the cultural and ideological milieus that gave it life. It is here she writes also of her decisions regarding the structure of the volume, which is modeled, she writes, on “early Yiddish anthologies, which tended to progress from the narrowly Jewish to the broadly humanistic,” in an effort to “strike a sustainable balance between expressions of particular Jewish identity and gestures toward universal human belonging” (5). The book is divided into eight sections by theme: Jewish Holidays; Jewish History and Heroes; Folktales, Fairy Tales, Wonder Tales; Wise Fools; Allegories, Parables, and Fables; School Days; In Life’s Classroom; and Jewish Families, Here and There.

Thus the volume begins with tales of Jewish holidays. Here can be found at least three tales that I would classify as fairy tales, such as Yaakov Fichmann’s “A Sabbath in the Forest,” which tells of a tailor who never fails to keep Shabbas, lost in the woods as the sun sets on a Friday night, before whom a magical palace, warm and full of food and wise fellowship, appears, so that he might observe the Sabbath properly. It is followed by Yankev Pat’s “The Magic Lion,” in which a rabbi, abandoned by his caravan while crossing a desert because he insisted on stopping to observe Shabbas, is sent a magic lion who helps him reach his destination. This section also contains Levin Kipnis’s “Children of the Field,” a retelling of “a legend very briefly related in the Talmud” having to do with Exodus (40). It might be argued that these stories concern divine miracles and so are not true fairy tales, but I would point to the often quite Christian literary tales of the late nineteenth century in response, such as those of Oscar Wilde. A wonder tale can also be found in Part II on “Jewish History and Heroes,” in which Rokhl Shabad’s “Gur Aryeh” tells a tale of Rabbi Judah Loew of Prague, in which the rabbi throws a miraculous feast for the king and becomes his most trusted advisor.

The volume continues with Part III, “Folktales, Fairy Tales, Wonder Tales,” in which Solomon Bastomski’s “The King and the Rabbi” presents us with another wonder-working rabbi, this time one who saves the Jews of the king’s realm from a wicked advisor. This trope, of the rabbi who advises a king, speaks to one of the realities that separate a Yiddish wonder tale concerning royalty from a gentile one: if the protagonist is Jewish, his reward cannot be

marriage into the royal family and incorporation into the larger community. That “reward” would mean the abandonment of Judaism, and of course such an ending would be no happy ending at all, at least from a Jewish point of view. Being trusted as an advisor, then, is the highest material reward possible. Two other tales in this section, Judah Steinberg’s “Roses and Emeralds” and David Ignatov’s “The Red Giant” recall to me the tales of Hans Christian Andersen and Oscar Wilde in their lyricism, but with gentler moralizing.

Further sections of the book, such as “Wise Fools” and “Allegories, Parables, and Fables,” also contain tales of interest to those who study fairy tales and folktales, including B. Alkvit’s “The Jews of Chelm and the Great Stone,” and Leyb Kvitko’s version of a Grimms’ tale, “A Nanny Goat with Seven Kids.” As the book moves into the more “universal” categories, “School Days,” “In Life’s Classroom,” and “Jewish Families, Here and There,” wonder tales become fewer, although Kadya Molodowsky’s “A Story of a Schoolboy and a Goat” concerns a magic silver ring that enables a schoolboy to learn his lessons perfectly—as long as he genuinely wants to—and seems to me to be a fairy tale. And plenty of scholars may recognize themselves in the final story, an extract from David Rodin’s “An Unusual Girl from Brooklyn,” about a girl who wants only to read, and who loses herself so completely in her books that she has no idea how she comes to be stuck on the top of a lamppost.

Valuable are the stories in this book, but no less valuable are the biographical notes that Udel provides about each writer. She meticulously gives us information about their lives, literary careers, and often their political leanings as well, distinguishing among the many strands of leftism that infused Yiddish culture during the writing of this literature. Of particular interest may be the aforementioned Solomon Bastomski, who, in “seeking authentically Jewish sources to enrich the lives of schoolchildren from secular-leaning families, . . . gave pride of place to folklore and folk materials. He worked as a *zamlar*, or collector, of folk songs, legends, and proverbs” (160). How can one not wish to read more of Bastomski’s work?

This book is valuable and rich for scholars, to be sure, but Udel and her publishers also took care to make it a book appealing to children. Thus it is a strong and beautifully produced volume, which can stand up to some rough handling, with amusing illustrations by Paula Cohen at the beginning of each section, and clear, easily read pages with wide margins. I can testify to the continued appeal of many of the stories, as my six-year-old son and I read about half the volume together, and he was transfixed. This book is both a scholarly resource and a pleasure to read.

Veronica Schanoes  
Queens College—CUNY

*Japanese Legends and Folklore: Samurai Tales, Ghost Stories, Legends, Fairy Tales, Myths, and Historical Accounts.* By A. B. Mitford. With a new foreword by Michael Dylan Foster, Tuttle, 2019, 320 pp.

*Japanese Folktales: Classic Stories from Japan's Enchanted Past.* Compiled by Yei Theodora Ozaki. With a new foreword by Lucy Fraser, Tuttle, 2018, 253 pp.

Originally published in 1871, Algernon Bertram Mitford's *Japanese Legends and Folklore: Samurai Tales, Ghost Stories, Legends, Fairy Tales, Myths, and Historical Accounts* remains an important collection of traditional narratives and historical records of Japan. Mitford was a British diplomat who was sent to Japan in 1866, when Japan was going through a radical political, economic, and cultural transformation under pressure from Western powers. As the subtitle of the book indicates, it is a miscellaneous collection of literary texts for adults: folktales, legends, myths, and his own eyewitness accounts of traditional customs. As Michael Dylan Foster states in the new foreword, Mitford's collection, which opens with the still popular historical Samurai vendetta "The Forty-Seven Rōnins," as Mitford calls it, and closes with appendixes that include his detailed description of an instance of the Samurai practice of ritual disembowelment that he witnessed, is "chock full of swordplay and other forms of violence" that he "is guilty of romanticizing" (7).

To those interested in fairy-tale studies, the significance of this collection lies in its inclusion of tales and legends about *yōkai* monsters and shape-shifting animals, such as "The Vampire Cat of Nabeshima," "The Grateful Foxes," and "The Accomplished and Lucky Tea-Kettle," that he first introduced to Western readers and that continue to capture the imaginations of children and adults across cultures. As Forster points out, Mitford's emphasis on folklore was in line with the rising scholarly interest in oral narrative tradition in late nineteenth-century Britain and heralded the later work of such Western writers and scholars as Lafcadio Hearn and Basil Hall Chamberlain that came to overshadow Mitford's collection of Japanese tales. As Forster rightly claims, this book is still relevant today "not only because of the stories it tells of old Japan but also because of what it reveals of old England" (8). I would add that it is valuable because "what it reveals of old England" still at least partly applies to the orientaling gaze often cast on Japanese culture today, as exemplified by the romanticized images of Samurai and *hara-kiri* that continue to be reimagined in various fields such as film, gaming, and travel marketing.

Although there is some overlap in their selections of tales, including "The Tongue-Cut Sparrow," "The Adventures of Little Peach Boy," and "The Story of the Old Man Who Made Withered Trees to Blossom," Yei Theodora Ozaki's *Japanese Fairy Tales: Classic Stories from Japan's Enchanted Past*, which consists of twenty-two fairy tales and sixty-six illustrations, contrasts with Mitford's collection in several important ways. Originally published in 1903, Ozaki's

collection became immediately popular in Britain and North America. Ozaki was born in London in 1870 to a Japanese baron and an English woman who taught him English while he was studying in London. Ozaki moved to Japan to live with her father at the age of seventeen and, after finishing school, made her living as an English teacher and a secretary.

Ozaki states in the preface that the fairy tales in this collection were translated mostly from the modern literary fairy-tale collection published by Sazanami Iwaya (she refers to him by one of his pennames, Sazanami Sanjin, mis-transliterated by her as Sadanami Sanjin), which was the most influential collection in Japan at the time. As Lucy Fraser points out in the foreword, Iwaya is often regarded as the founder of modern children's literature in Japan and was also one of the first translators of the fairy tales by the Brothers Grimm and Hans Christian Andersen. Iwaya's retellings, or "adaptations" as Fraser puts it (10), were intended to instruct and delight Japanese children in times of emerging modern imperialism and served to reinforce racial, ethnic, and gender biases. Ozaki, on the other hand, states that her translations are "told more with the view to interest young readers of the West than the technical student of folk-lore" (9). She thus changed the style and the details of the Japanese tales to make them more assimilable to children's stories that she grew up reading in late nineteenth-century Britain. For example, she added romantic depictions of nature as the poor and childless old couple went out on their way to work in "Momotaro, or the Story of the Son of a Peach": "The grass of the banks of the river looked like emerald velvet, and the pussy willows along the edge of the water were shaking out their soft tassels" (214). She also added descriptions of characters' inner thoughts and feelings to dramatize their hardships and to emphasize their goodness, rendering the tales more sentimental and melodramatic. She often modified endings slightly to press moral points that seemed unclear or absent in the Japanese original texts. It can be said that, in contrast to Mitford's tendency toward the gory and the grotesque, her retelling gentrified and moralized the tales to suit the sensibilities of the middle-class children in the West.

Importantly, Ozaki stated elsewhere that, through translating traditional Japanese tales, she intended to give Western readers more respectful and realistic portraits of the lives of contemporary Japanese women, about which very little was known in the West. Her female-oriented concern is reflected in her depictions of the wise, talented, resilient, and generous heroines in such tales as "The Story of Princess Hase: A Story of Old Japan" and "The Mirror of Matsuyama," both of which can be regarded as literary variants of "Cinderella."

The original illustrations for Ozaki's collection were drawn by Kakujo Fujiyama (mis-transliterated by Ozaki as Kakuzo Fujiyama), a traditional artist who sometimes worked in the field of children's education as he did for

Ozaki's fairy-tale collection. Kakujo often chose animals as his subjects, which was well suited for the purpose of illustrating Japanese fairy tales, many of which feature remarkably resourceful animals as main characters, such as a monkey surfing across the ocean on the back of a jellyfish in "The Jelly Fish and the Monkey." It is regrettable that, in this new edition, the original illustrations are modified to enhance their sharpness and contrast at the cost of losing the subtlety and the warmth of Kakujo's drawings.

These two collections together present traditional Japanese tales seen through the eyes of two individuals with different perspectives who were among the first Westerners to stay in Japan and to be enchanted by its rich narrative tradition. Reevaluated in contemporary global contexts by the excellent new forewords, these collections provide invaluable points of reference for anyone interested in both traditional and modern Japanese culture at large.

Mayako Murai  
Kanagawa University

***Hans Christian Andersen in Russia.*** Edited by Mads Sohl Jessen, Marina Balina, Ben Hellman, and Johs. Nørregaard Frandsen, University Press of Southern Denmark, 2020, 480 pp.

This edited collection takes a comprehensive view of Russian reception and adaptation of Hans Christian Andersen's work from the beginning of the author's career to the present. In their introduction, the editors argue that Andersen's "texts [constitute] a particular cultural code that is actualized in various artistic fields" and contribute to a kind of collective "Russian cultural memory" (12). Taken together, the individual chapters written by eminent scholars in each of their respective fields of study present an overarching argument for Andersen as a continual influence on Russian literary culture and for Andersen's work as a discursive space for the exploration of social issues within the Russian Empire, the Soviet Union, and the Russian Federation.

The scope of this collection is broad and will appeal to a variety of scholars interested in the work of Hans Christian Andersen and in the body of fairy-tale material in Russian culture. Chronologically, it stretches from the nineteenth century to the twenty-first century, and it includes examinations of poetry, prose fiction, memoir, personal letters, stage plays, illustrated children's books, and animated films. Analyses presume familiarity with Andersen's fairy tales, but could be read alongside those works by scholars, graduate students, and advanced undergrads for whom this literature is new.

The editors of *Hans Christian Andersen in Russia* have carefully organized chapters into two sections based on the conventional periodization of written texts and a third section based on visual content. Chapters within each section are organized chronologically, which supports the project of the overall

volume in establishing a timeline of importation, translation, adaptation, and illustration. “Part I Andersen and Russia in His Time” offers a well-constructed biography of Andersen and a bibliography of the texts pertinent to his connections to the Russian Empire during his lifetime. These three chapters, two by Mads Sohl Jessen and one by Johs. Nørregaard Frandsen, create a foundation for the discussions to come in later sections.

This chronological organization of the contributions also creates a series of snapshots of Andersen scholarship within each period-based field of study, showcasing modes of literary analysis and theory common to each. The sections on prerevolutionary Russia and on Russia’s literary Silver Age feature analyses of Andersen’s influence on Russian writers. In some cases, like Karin Grelz’s discussion of Marina Tsvetaeva’s poetry, the references to Andersen are direct and overt (159–94), while in others, like Oleg Lekmanov’s examination of the Acmeists, the connections to Andersen are more tenuous (137–58).

Andersen’s editions, translators, and adapters examined in depth in the early chapters of the collection are frequently referenced in the analysis of subsequent texts in later chapters. As an example, Boris Wolfson’s chapter “The Double and Its Theater: Evgenii Schwartz’s Andersen Plays” in the 1930s offers a careful examination of the modifications the playwright made in adapting Andersen’s work for the stage in the Stalinist Soviet Union (243–57). Later in the collection, in “Hans Christian Andersen and Russian Film: The Case of ‘The Snow Queen,’” Andrei Rogatchevski briefly mentions that director Gennadii Kazansky used Schwartz’s script as the basis for his screenplay in 1966 with a footnote directing the reader to consult Wolfson’s chapter (375–76). This brief example illustrates the interconnectedness of the individual contributions to the collection. Further, it supports the overall argument of the project that Andersen’s oeuvre has become a cultural code in Russian arts and letters.

Given this overall focus on adaptation and retelling over time, I was, however, surprised that the bodies of literature on adaptation theory and intertextual theory are largely absent from much of the collection. Based on the title and the introduction, I had expected to find more engagement with scholars like Gérard Genette, Julia Kristeva, Linda Hutcheon, Julie Sanders, and Peeter Torop. While some contributions in Parts II and III do make modest references to intertextuality and adaptation, the collection’s overall argument might have been stronger if these bodies of theory had framed the conversation throughout.

As a reader, I found myself a bit confused about who the primary audience is for this volume. Published by a Danish press about a Danish author, the edited collection contains contributions from Russian, American, and Scandinavian scholars. The language of the volume is English, and there is a note thanking the translators who worked with non-Anglophone scholars. All

quoted material from Andersen and Russian authors' works is given in English, with Russian also presented only for poetry and song lyrics, but not for prose. Original Danish text is not given, nor is German text in the chapters that discuss Andersen's work coming to Russia through German translation. While I recognize the limitations of space, particularly in an already sizable book, I would have appreciated more access to texts in their original languages.

This collection showcases Andersen's malleability, both in his own lifetime and in his legacy. Jessen's and Frandsen's chapters highlight the way that Andersen himself shaped the telling of his own life story to fit the evolving circumstances in which he found himself. Subsequent chapters show that Andersen's life story and his literary works remained a constant presence in Russian culture despite changes in political ideology over the course of the twentieth and twenty-first centuries. Andersen was beloved in the empire, beloved during the Stalinist period of the Soviet Union and during the Thaw, and he continues to be beloved in the post-Soviet present. The collection masterfully brings together contributions from scholars of each period to create a compelling discussion of Hans Christian Andersen's place in the Russian cultural imagination.

*Kate Christine Moore Kopyy*  
*New Economic School, Moscow, Russia*

***Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures.***  
*Edited by Mayako Murai and Luciana Cardi, Wayne State University Press, 2020, 424 pp.*

When asking what someone imagines when considering the fairy tale, oftentimes their answers will relate to Disney products or the Grimm brothers. As reflected in popular reactions, the fairy-tale genre is hegemonically understood within Western and Euro-centric constructions. Many scholars in fairy-tale studies have been working toward de-centering the Euro-centric understanding of the genre through intersectional work; however, Mayako Murai, a professor of comparative literature and English at Kanagawa University, and Luciana Cardi, a lecturer in Italian language and culture, comparative and Japanese studies at Osaka University, arranged a volume of papers to offer examples and steps to develop the discipline further. *Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures* is a collection of essays that work together to show the reflective process of "disorienting" and "re-orienting" the fairy tale.

*Re-Orienting the Fairy Tale* is a collection of papers that stemmed from a 2017 international conference held at Kanagawa University. The book states that the conference was "the first of its kind in East Asia, [and] sought to re-orient fairy-tale studies on a global scale by facilitating conversations among

fairy-tale researcher with Western and non-Western cultural background across different media disciplines” (4). Having the conference in Japan, and presenters working in Asian Studies or coming from Asian cultures themselves, also leads into one of the book’s objectives, which is reclaiming the word “orient,” especially from its use in “orientalism.” Like the conference, the book brings together a variety of scholars from different places and disciplines, opening up conversations and studies to multiple perspectives and lenses.

In the introduction, Murai and Cardi indicate that, while they are building on other fairy-tale criticism collections that have worked to expand the field such as *The Cambridge Companion to Fairy Tales* (2015) and *The Routledge Companion to Media and Cultures* (2018), there are still hierarchical issues that need to be acknowledged. They urge readers to “‘disorient’ the cultural and methodological assumptions at the basis of [the fairy-tale] discipline and ‘re-orient’ fairy-tale studies on a global scale, across multiple cultures, media, and area studies” to consider one’s understanding of wonder tales outside of Eurocentric structures (2). Following these steps, the book’s first section is dedicated to “disorienting” the fairy tale, while the other two sections examine ways of re-orienting the genre.

“Part I: Disorienting Cultural Assumptions” offers ways of “disorienting” and decentering through changing procedural perspective, whether it is looking at how non-Western cultures approach wonder tales or how non-Western cultures work to detach themselves from Western structures and assumptions. Cristina Bacchilega, in her chapter “Fairy Tales in Site—Wonders and Disorientation, Challenges of Re-Orientation,” sets up the chapters ahead and her discussion of disorienting and reorienting as “mediation” (15). Bacchilega uses multiple examples, most notably “The Tale of Mahliya and Mauhub and the White-Footed Gazelle” by Sofia Samatar, to guide readers in how this adaptation, of an Arabic tale, can both disorient and re-orient, and in so “deobjectify[s] the wonders of the east in order to disturb hierarchical organization of storytelling traditions” (22). Other scholars such as ku‘ualoha ho‘omanawanui, Roxane Hughs, and Natsumi Ikoma evaluate and give examples of ways to disorient fairy tales from how that procedure is assumed within the discipline by looking at different wonder tales from places, such as Hawai‘i, China, and Japan. Readers can see disorienting in practice, or ways of “resisting the colonialist and Orientalist attitudes towards non-Western tales,” through the explorations in these chapters (3).

“Part II: Exploring New Uses” examines innovated uses of different stories and adaptations to show and “re-orient” that the fairy tale is much more than just fixed in hegemonic Western understanding and usage. For example, Shuli Barzilai’s “Who’s Afraid of Derrida & Co.? Modern Theory Meets Three Little Pigs in the Classroom” demonstrates to readers how fairy tales can be used

pedagogically to question and decenter Western ideas and academic theory. On the other hand, Aleksandra Szugajew's "Adults Reclaiming Fairy Tales through Cinema: Popular Fairy-Tale Movie Adaptations from the Past Decade" draws examples from films such as *Snow White and the Huntsmen* (2012), and reflects how genre adaptations that "appeal to darkness" for specifically an adult audience also "appeal[s] to origin," re-orienting the fairy tale and reminding the reader that these tales should not just be understood as children's tales (216). In similar ways, other chapters in the section reflect on how fairy tales could be used to reclaim, remind, and question western hegemonic structures or forms.

"Part III: Promoting Alternative Ethics and Aesthetics" addresses how one can re-interpret the fairy tale differently within multiple ethical and cultural contexts. For example, in Chapter 12, "Magical Bird Maidens: Reconsidering Romantic Fairy Tales in Japanese Popular Culture," Masafumi Monden examines the Japanese animation, or anime, *Princess Tutu*, which reimagines "bird maiden" tales, and other fairy tales and tropes through integrating the magical girl anime subgenre. Monden reflects how through the anime form and genre mixing, specifically Japanese shōjo themes within the fairy tale "re-orient" and critique gendered characters and aspects of the overall fairy-tale genre. The whole section touches on transnational representation within different wonder tales across cultures and ways these texts re-orient Western focus on the fairy tale through different cultural aesthetics and place-based representations. It is noticeable that the texts and discussions in Part III are situated in Japanese culture and text, which reflects the conference and its goals from which the book originated.

*Re-Orienting the Fairy Tale* is a fascinating book especially for those who are already interested in fairy-tale studies or working in the field, as the book is looking to spark conversation and change within the field itself. Along with the in-depth analyses throughout the book, there are many color photos and figures that add further engagement and understanding to each chapter. Because the book builds on contemporary fairy-tale scholarship, it does help to have prior background in fairy-tale studies when reading some of the chapters; the book allows those working with the fairy-tale genre or wonder tales to consider how one can disorient and re-orient their own approaches and their understanding. There are also multiple individual chapters that could be intriguing for those in comparative and media studies, especially in Parts II and III. While the chapters were mostly previous individual presentations from a conference, and so could be shared as supplemental reading or read overall on their own, I did feel understanding Murai's and Cardi's conceptualizations around disorientation and re-orientation is important to the purpose

and comprehension of the book. This book is a useful collection and allows for a much needed reflection within the field of fairy-tale studies.

Jade Lum

University of Hawai'i, Mānoa

***Retelling Cinderella: Cultural and Creative Transformations.*** Edited by Nicola Darwood and Alexis Weedon, Cambridge Scholars Publishing, 2020, 280 pp.

*Retelling Cinderella: Cultural and Creative Transformations* is a collection of essays inspired by the Cinderella Collection archives at the University of Bedfordshire. Edited by Nicola Darwood and Alexis Weedon, the essays address “the material and cultural legacy of the tale and how it remains active and relevant in many different societies” (xvi). The book comprises twelve chapters that analyse various forms of “Cinderella,” spanning different areas including literature, film, social media, and creative writing. *Retelling Cinderella* stands alongside one other recently published work—Suzie Woltmann’s *Woke Cinderella* (2020)—which also focuses on the twenty-first-century Cinderella figure. However, *Retelling Cinderella* adopts a broader view of “Cinderella” as an eponymous fairy-tale character, a Disney film heroine, and an influential icon whose memory is mobilized and engaged with in various cultural and historical contexts.

The first chapter discusses the Cinderella Collection, where Alexis Weedon “provides a glimpse into the history of the tale in children’s education and play” by discussing the paraphernalia that makes up the collection (2). Enrique Uribe-Jongbloed and César Mora-Moreo explore reincarnations of Cinderella as a contemporary meme in the second chapter. The popular *Cenicienta costeña* (Cinderella of the coast) meme “enable[s] new readings of Cinderella as representative of the ‘ideal’ woman” in Colombia (17). Memes, Uribe-Jongbloed and Mora-Moreo argue, enable Cinderella to move away from “an ideal of femininity that corresponds to a patriarchal scenario in the construction of the Disney myth” to a parodic icon of contemporary popular culture (25).

In the following chapter, Marta Cola and Elena Caoduro consider the relationship between “Cinderella” and Tinder, and they emphasize Cinderella’s postfeminist impact by outlining how many singletons now find their own “prince” through online dating platforms. Cola and Caoduro explore how “Tinderella” has emerged as a term or “play on words between the classic fairy tale, Cinderella, and the popular mobile dating app, Tinder” (38). Nicky Didicher conducts a literary analysis of the science fiction novel *Cinder* (2012) in the fourth chapter. Didicher argues that author Marissa Meyer contrasts Cinderella’s feminine stereotypes with Cinder’s more subversive feminist

depiction “to widen the scope of gender expectations” within literature, adaptation, and society (64).

Eleanor Andrews’s chapter investigates the “Cinderella” fairy tale and five different films with a shared thematic focus on transformation. Although Andrews’s study may have benefited from a narrower corpus, she does provide a useful appendix at the end outlining comparisons between the texts and films under analysis. One particular highlight includes Andrews’s analysis of *Pretty Woman* (1990), as she links Vivian’s “rags-to-riches” transformation to Cinderella’s, noting how, in both cases, the staircase is an important motif for social mobility. In the following chapter on footwear, Sally King examines literary variants of “Cinderella” written by Charles Perrault and Jacob and Wilhelm Grimm to evaluate the transformation of fashion as linked to gender. Her analysis of the glass slipper as a symbol of both delicate femininity and repressive entrapment is convincing, and she concludes that ideologies of femininity are largely unchanging across time and tie into the “problematic representations of women and femininity” that persist (106).

In Chapter 7, Nicola Darwood discusses Nancy Spain’s detective novel *Cinderella Goes to the Morgue* (1950), arguing that Spain uses pantomime tropes “to take the notion of a dramatized Cinderella one step further” (118) than other adaptations or appropriations of the fairy tale. While Darwood’s analysis is convincing, long indented quotations are a little overused, which at times obscures the author’s own voice. Rebecca Morris’s chapter examines the nineteenth-century authors Anne Thackeray Ritchie and Frances Hodgson Burnett. Morris explores how the New Woman movement challenged the subordination and passivity represented by fairy-tale Cinderella, and in doing so she argues that, through literature, Ritchie and Burnett were “calling for the role of the fairy-tale princess to be updated so that girls appreciate the importance of independence” (133).

Maia Fernández-Lamarque’s chapter considers different versions of “Cinderella” (or “*Cenicienta*”). Fernández-Lamarque sheds light on important issues such as gender violence and domestic abuse, and she situates “Cinderella” within a global context, noting that “the cultural history of Cinderella in Spain” is currently overlooked (15). Interrogations of “Cinderella” in alternative geographical contexts continue in the next chapter. Donna Gilligan examines how “a worldwide tale can be shaped, altered, and adapted by a specific country” through Irish adaptations and visual forms, highlighting how gaps in scholarship on the “Irish Cinderella variants” point to fruitful new directions in archival, cultural, and literary studies (168, 182).

The final two chapters—written by Vanessa Marr and Lesley McKenna respectively—are the shining highlights of this collection, and each chapter approaches “Cinderella” through creative practice. As Darwood and Weedon

state in their introduction, the final two chapters provide “an apt ending to this collection of storytelling transformations of Cinderella” by bringing the original tale into dialogue with creative pedagogical practices (xviii). Marr links material culture to the relationship between women and domesticity, and in doing so the thematic focus of this book comes full circle. Indeed, Marr’s close analysis of “Cinderella” and physical objects reinforces the Cinderella Collection, and she pays particular attention to the duster as “a metaphor for domesticity” (188). In the final chapter, McKenna—a writer of dark fiction—offers a gory adaptation of the “Cinderella” tale. Demonstrating how “Cinderella” can be reimagined over and again, McKenna undermines modern incarnations of the tale and takes it back to the Grimms’ “darker roots” (216). However, she also incorporates allusions to the Disney characters, Anastasia and Drizella, “to maintain intertextual reference” and bridge the gap between traditional interpretations of “Cinderella” and more subversive subjects (220).

*Retelling Cinderella’s* broad scope and accessible content make it a useful text for students and scholars working within literary studies but also material culture, popular culture, and film studies. The collection concludes with a seven-page overview, “Works from the Cinderella Collection,” which provides further details on materials held within the archives. Featuring entries dated from 1800 to 2010, this overview is an invaluable “next-step” resource for learning more about Cinderella’s cultural history. Ultimately, the essays within the collection support the contemporary relevance and transformative nature of Cinderella, illuminating how “her story will continue to be reused, reappropriated, and refashioned in a way that continues to highlight changing societal mores and ideologies: always fascinating, for ever changing” (xix).

Hannah Helm  
University of Salford

***The Thousand and One Nights and Twentieth-Century Fiction: Intertextual Readings.*** By Richard Van Leeuwen, Brill, 2020, 832 pp.

This is an ambitious and capacious survey of twentieth-century fiction, seen through the lens of the *Thousand and One Nights* as a foundational narrative text and a model for narrative innovation. As Van Leeuwen points out in his introduction, there have been many studies of intertextuality in various national literatures, but a comprehensive survey of the influence of the *Nights* on twentieth-century fiction as a whole had not been attempted so far. The author is an Arabist and a professor of Comparative Literature at the University of Amsterdam, the translator of the *Nights* into Dutch, and the coauthor (with Ulrich Marzolph) of the two-volume *The Arabian Nights Encyclopedia* (2004).

This study is also encyclopedic in its shape, method, and goals. The ambition of this learned and stimulating book is to explore a broad sample of

contemporary fiction. Readers find themselves immersed in an ocean of novels and stories. Admittedly, the book's corpus is limited to its author's area of linguistic and literary expertise: the only Asian representative is Japanese writer Haruki Murakami; there are no novelists from Africa, and only two from Latin America (Gabriel García Márquez, unsurprisingly, and more unexpectedly, the Cuban Abilio Estévez). Even so, this book covers such a range of writers, mostly from the Western and Middle Eastern traditions, and commands such an impressive number of languages (Dutch, English, French, Spanish, Italian, German, Danish, and Arabic) that it is already a world in itself.

The study is organized into six thematic parts: "Enclosures, Journeys, and Texts"; "Capturing the Volatility of Time"; "The Textual Universe"; "Narrating History"; "Identifications, Impersonations, Doubles: The Discontents of (Post-) Modernity"; and "Aftermaths: The Delusions of Politics." Some of the framing themes are reminiscent of Proppian fairy-tale functions (enclosures and departures in Part 1), while others follow dominant themes of twentieth-century fiction, such as politics, time, postmodern metatextuality, or doubles. Each of these thematic umbrellas covers three or four chapters, pairing close comparative readings of two or three different writers. At times the writers are joined because they belong to the same literary movement (Oulipo members Italo Calvino and Georges Perec; magical realists Gabriel García Márquez and Salman Rushdie), or the same national or cultural tradition (Egyptian novelists Tawfiq al-Hakim, Taha Husayn, and Najib Mahfuz); other times the affinity is thematic (the Marquis de Sade and Angela Carter, for their entanglement of sexuality and storytelling), or formal (Vladimir Nabokov and Margaret Atwood, for storytelling as a deferral of death).

Very often, the surprise pairing of canonical with less well-known writers is suggestive and exciting. There are numerous rewarding analyses: for instance, on the incidence of the signature technique of embedded tales-within-tales on André Gide's novel *Les Faux-Monnayeurs* (1925), with its narrative open-endedness and philosophical musings on chance. Or the pages on Proust, which tie back to Hoffmannsthal through the theme of the enclosed space as a narrative precondition, and lead forward to the Turkish writer and Proust admirer Ahmet Hamdi Tanpınar (1901–62), in an original pairing that highlights the parallel focus on social and historical upheavals in French and Turkish societies, in tension with the narrator's individual time.

Claiming no allegiance to a critical method beyond specific studies of individual novelists and novels, the author describes his book as "a mosaic-like overview of different kinds of intertextual relationships" (13). A wise decision, given the vastness of the field. As Robert Irwin acknowledged in his classic *Companion to the Arabian Nights* (2004), it is an easier task to list the books *not* influenced by the *Nights*; quite sensibly, Van Leeuwen also begins by

recognizing the daunting challenge of tracing that ubiquitous influence. His method (multiple close readings) endeavors to do justice to this multitude of rewritings. The book aims to describe an encyclopedic abundance of novels; it does not aspire to theorize.

Yet, as readers venture into this intertextual labyrinth, they may want to look beyond the mosaic of close readings to theoretical inquiries that align well with Van Leeuwen's themes and can be brought into productive conversation. For example, Sandra Nadaff's brief yet illuminating essay on the *Nights* as a circulating world text ("The *Thousand and One Nights* as World Literature," in *The Routledge Companion to World Literature*, 2011), intersects meaningfully with several of Van Leeuwen's readings, in particular regarding the postmodern self-reflexiveness of much of twentieth-century fiction, or the postcolonial rewritings of the tales in the modern Middle East. Najib Mahfuz's interweaving of storytelling and politics in his political allegory, *Arabian Nights and Days* (1979) analyzed in Part 6, can also dialogue productively with scholarship (by Ferial Ghazoul, Wen-chin Ouyang, and Robert Irwin notably) that addresses the complex political reception of the tales both within the philosophical tradition of oriental despotism and within the contemporary history of Middle Eastern political dysfunctionality. Evanghélia Stead's 2011 book on the *Nights* continuations, *Contes de la 1002<sup>e</sup> nuit*, can add historical perspective to Van Leeuwen's close readings of contemporary Middle Eastern novels, which also build on the "1002nd night" tradition of sequels to the cycle; the cross-reading method Stead advocates in her conclusion is actually quite germane to the method adopted by Van Leeuwen.

The breadth and variety of connections explored in Van Leeuwen's book also remind one of Marina Warner's work: a surprising omission of this formidable *Nights* scholar, since both her award-winning monograph *Stranger Magic* (2011) and her edited volume, *Scheherazade's Children* (2013), which focuses on some of the same texts and themes as Van Leeuwen's study, seem to resonate so well with his analyses. To give just one example, Warner's analysis of the flying carpet motif across literature and culture traces a suggestive arc from specific tales to contemporary cultural practices such as film and Freudian psychoanalysis, both powerful shaping forces of twentieth-century fiction. A dialogue with Warner's work could be complementary and productive.

Van Leeuwen's interest is more focused on formal aspects of narrative, privileging self-reflective narratives typical of much contemporary fiction. Wendy Faris's essay on narrative as death-defying and meaning-making activity ("1001 Words: Fiction against Death," 1982) is a seminal reference for his analysis. Faris's form-against-death paradigm intersects suggestively with another recurring pattern, the enclosed space of storytelling, which becomes especially relevant in Van Leeuwen's final chapters. It is tempting to think of

this paradigm in light of Franco Moretti's macro-analytical model of world literary circulation as the combination of global form and local content: the deferral of closure as life-affirming impulse could be viewed as an enduring global form, which, joined with local content, ensures the persistent circulation of the *Nights* intertext.

As is almost inevitable when handling such a large and varied corpus, the book also contains inaccuracies that can easily be corrected in subsequent printings. Michel Butor's novels are mixed up, for example: the story of the young Frenchman in England is told in *L'Emploi du temps* (1956), not *La Modification* (1957), which is about a middle-aged man renouncing love during a train journey. Titles are sometimes garbled: Butor's other works include *Passage de Milan* (not: à) and *Portrait de l'artiste en jeune singe* (not: comme). The analysis sometimes relies on older sources: the section on Proust refers, not to the current edition of reference (the 1989 Pléiade), but to the now obsolete 1954 edition.

None of this, however, should detract from the book's qualities. Above all, as befits a book on the *Thousand and One Nights*, it is a treasure trove, a rich anthology of good novels. A comprehensive exploration of twentieth-century fiction, Van Leeuwen's book offers a wealth of references to students of modern literature. Fittingly, it ends with a chapter on Paul Auster, for whose fiction the *Nights* is a central paradigm. For Van Leeuwen, Auster's postmodern stories epitomize the various strands of *Nights* intertextuality, and multiply variations on the theme of rivalry and interdependence of life and art so starkly dramatized in the frame story. Van Leeuwen's book is especially delightful as an invitation to discover books not yet read and revisit those already known, and a testimony to the perennial narrative energy of these ancient tales.

Dominique Jullien  
UC Santa Barbara

***Cinderella in Spain: Variations of the Story as Socio-Ethical Texts.*** By Maia Fernández-Lamarque, McFarland, 2019, 187 pp.

The genre of transformative fairy-tale adaptation has gained global popularity during the twentieth and twenty-first centuries, and "Cinderella" is perhaps the most popular tale to adapt. In *Cinderella in Spain*, Maia Fernández-Lamarque argues that the story and character of Cinderella function as metonymic products capable of revealing social attitudes and values, particularly toward women. Through an analysis of ten Spanish adaptations of the Cinderella story, she attempts to shed light on changing ideals in Spanish society from the medieval period to the 2010s. Importantly, in presenting these Spanish versions of Cinderella that may have otherwise been inaccessible to

or overlooked by Anglophone scholarship, Fernández-Lamarque offers new perspectives on the tale's international transformative abilities.

In her introduction, Fernández-Lamarque writes that there is a lack of research into fairy tales, folklore, and children's literature in Spain as compared to other European nations, and that this book seeks to contribute knowledge to these fields. She reveals that in the course of her research she found forty-four versions of the Cinderella story in Spain, then subsequently chose ten of those forty-four adaptations to consider for deeper analysis. The book is thus structured into eleven chapters: the first ten chapters each focus on a different version of "Cinderella," and the final chapter comprises a brief survey of all forty-four Spanish adaptations listed under themes devised by the author.

The ten chapters of analysis on specific versions of the tale follow a chronological order; however, all but one is an adaptation from the twentieth and twenty-first centuries. This chronological gap goes unremarked on, though Fernández-Lamarque states her intention to "examine a representative sample of the many Cinderellas that have inhabited the past and present of Spanish culture since medieval times" (7). The first chapter focuses on "Estrellita de Oro," presented as a medieval version of "Cinderella," then the book makes a leap into the twentieth century for the following three chapters. The final six chapters of analysis focus on twenty-first-century adaptations.

The scope of the project is ambitiously interdisciplinary: the adaptations range across media from novels to film to comic books. Fernández-Lamarque's critical analysis makes use of methodologies drawn from film studies, performance studies, queer theory, and feminist theory, among others, and she often references popular media and relevant Cinderella adaptations not under consideration for their own chapters.

At times, however, this ambitious scope leads to some methodological confusion or under-realized analysis. For example, the chapter on "Estrellita de Oro" includes brilliantly researched analysis of bodily branding in folklore, places the tale in conversation with other early versions of the story, and reviews historical instances of branding as cultural rite in various non-Spanish cultures. Yet, after treating the tale as a medieval variant from the oral tradition, in the conclusion of the chapter Fernández-Lamarque writes that the tale is only "possibly from Medieval [sic] times in Spain" (25). She explains that it was first published in Spain in 1923, though for her analysis she used a version from 1983 that had been "revisited" by A. Rodríguez Almodóvar. Despite this, Fernández-Lamarque does not examine why Spanish folklorists may have revived the tale in the 1920s or 1980s, nor does she ever closely examine the specific historical material conditions in medieval Spain that may have contributed to the perpetuation of a tale with female branding.

In the second chapter, Fernández-Lamarque analyzes a 1936 version of “Cinderella” by Spanish author Antoniorrobes, and she includes a close reading of the Cinderella figure attending the ball in a Pierrot costume—the sad clown from *commedia dell’arte*. While her gendered analysis of the costume is intriguing, Fernández-Lamarque’s reading of this adaptation could have been strengthened by engagement with scholarship on the complex history of Pierrot, especially his role as a symbolic figure in the Modernist movement with which Antoniorrobes would almost certainly have been familiar.

The criteria for what makes a version Spanish or how it metonymically represents Spanish attitudes is also unclear in a few instances. One of the versions Fernández-Lamarque chooses to examine, “Cienciente en Chueca” (2003), was written by Argentine expat María Felicitas Jaime, though the story does take place in the Chueca neighborhood in Madrid. Another version, Cristina Cerrada’s novel *Cienciente en Pensilvania* (2010), is a semifictionalized version of the life of Marilyn Monroe. None of the action happens in Spain and the protagonist is an American girl from Los Angeles, California. Fernández-Lamarque’s close reading of the novel is compelling but never explicitly touches on the central question of how this novel and character reflect Spanish attitudes or values in the twenty-first century.

The book also includes a few citation errors: for instance, Fernández-Lamarque writes that in Charles Perrault’s 1697 French version of “Cinderella” the character has blond hair. She quotes from an English translation of Perrault to support this assertion, yet Cinderella’s hair color is never specified in Perrault’s 1697 French-language text. The bibliography lists a 1922 London publication as her source for the Perrault version but does not include the translator. Fernández-Lamarque uses this inaccurate evidence to build an argument on the hegemonic representation of race in adaptations of the Cinderella story.

Additionally, at times it can be difficult to parse the types of media and the publication dates of the central adaptation of each chapter: for example, in Chapter 5 we learn that “Cienciente en Chueca” is a short story in a collection of the same name, yet in her analysis Fernández-Lamarque repeatedly calls the short story a novel. More confusingly, the title appears in italics throughout the chapter, regardless of whether it refers to the story or the collection as a whole. Similarly, the publication date of *Idiotizadas* (2017), the comic book that serves as the central focus of Chapter 9, does not appear anywhere in the chapter.

Despite these issues, *Cinderella in Spain* represents a remarkable contribution to Anglophone research on Spanish fairy-tale, film, and literature, and to the field of fairy-tale scholarship more generally. It offers new insights into the role of Spanish fairy tales in cultural history. In his foreword to the book, John Stephens writes, “Comparative studies of a global phenomenon such as the ‘Cinderella’ story can only have legitimacy if they are grounded in

ethnopoetic studies which define how meaning is built up at national levels” (3). By highlighting ten versions of Cinderella in Spain, and drawing attention to thirty-four more, Fernández-Lamarque has opened important new avenues of comparative research.

Abigail Fine  
Queen Mary University of London

***The Ever After Life of the Brothers Grimm Fairy Tales.*** By Martha Ann Brueggeman, *Book Baby*, 2020, 264 pp.

Martha Ann Brueggeman's *The Ever After Life of the Brothers Grimm Fairy Tales* is a labor of love, and it shows. The book is written in such a way that it is accessible to a casual reader while also doubling as a textbook for a variety of courses.

*The Ever After Life* is difficult to fit into a singular category. Is the book a study on literature? Art history? Children's literature? Cultural studies? The answer is yes, and more. However, this by no means diminishes the quality or importance of the work. Unlike a Cheesecake Factory menu where the diner is left confused and lost, Brueggeman's book is firmly grounded on a singular subject. The Brothers Grimm have after all infiltrated nearly every aspect of artistic expression known to Western society and beyond. Therefore, it stands to reason that Brueggeman felt it was important to succinctly make the case that the Brothers Grimm fairy tales remain relevant and pervasive in the twenty-first century in 264 pages. Interestingly, Brueggeman's background is in education, not folklore or literary studies. This furthers the case that the Brothers Grimm fairy tales do not neatly fit within a singular category. This book is no different, and while it is not a "scholarly study" of the Grimms, it will make an excellent classroom companion.

Divided into ten chapters, *The Ever After Life* spans a variety of topics from literature studies, art, and history to postmodernism. The book becomes a versatile textbook that may be used within a variety of classrooms. It will be of interest to high school teachers for use in their junior and senior creative writing, humanities, and/or AP English classes. It could also be used in a college setting. As a folklorist, I can see myself using this book in either an introduction to folklore studies and/or a folk narrative course for undergraduates, as it has a useful catalog of translations and variations of Grimms tales and makes a compelling case that these stories remain relevant today.

My favorite chapter was 2, "Anthologies New and Old." Brueggeman has provided the reader and researcher a useful list of anthologies and translations of the Brothers Grimm Fairy Tales. This list may be used to supplement not only the content of the book by providing clearer context, but it will also make the curriculum more robust if it is being taught inside the classroom.

While the book is conveniently divided into ten chapters for easier consumption of the material, Brueggeman concludes each chapter with a summary as well as a short paragraph detailing her personal favorites on what the chapter had covered. It is a quirky personal touch that I have not seen in other books. However, the “Favorites” section caused me as the reader to pause and think about what my favorite takeaway was from the chapter that I read. Brueggeman including her favorites at the end of each chapter acts as a meditative device causing the reader to think about what they liked best, and why. This also can be used as a classroom tool for educators looking for a creative and meaningful writing prompt to assign their students.

I would not be doing *The Ever After Life* justice if I do not discuss the beautiful artwork found within it. The book has full color illustrations throughout, which is excellent for the reader to better conceptualize the subject being read. Each chapter also begins with a unique contemporary illustration by Nathan Ruff that is Brothers Grimm themed and tied to the overall theme of the chapter. Brueggeman encourages the reader to take the time to read the explanation of each design on the following page. Much like how the “Favorites” section can be used as a meditative device and/or a launchpad for a writing prompt, the same can and should be done with the Nathan Ruff illustrations. They are enchanting.

At the heart of *The Ever After Life*, Brueggeman points out time and again that fairy-tale adaptations are variations of tale types while at the same time pointing out how this summarization is an oversimplification. Our treatment of Grimms’ fairy tales in twenty-first-century society is far more complex. For instance, it would stand to reason you cannot simply have “Hansel and Gretel” take place in Brooklyn, change their names, change their costume, and expect the story to have a meaningful impact within that community because it lacks cultural context. Brueggeman provides the reader with examples and advice on how to craft modern and culturally competent adaptations/retellings of Brothers Grimm fairy tales. As a folklorist, I found this a breath of fresh air because too often when a retelling of a Brothers Grimm fairy tale is done outside its traditional historical and geographical location it becomes a confusing costumed adaptation. It also smacks of cultural imperialism. “Hansel and Gretel” could be told taking place in Brooklyn, but if the storyteller lacks cultural familiarity with the desired setting, the story becomes just as lost and out of place as the two heroes. Therefore, Brueggeman’s examples and advice serve as a poignant reminder to aspiring creative writers on effective and ethical storytelling. For that, I am thankful.

*The Ever After Life of the Brothers Grimm Fairy Tales* is approachable, engaging, thoughtful. The reader is not bogged down by academic jargon, and the prose flows smoothly. I appreciated Brueggeman’s fresh perspective on the

continuing impact the Brothers Grimm fairy tales have on twenty-first-century popular culture. We live in a cynical and fast-paced society, but this book gives the reader an opportunity to become reenchanted with the fairy tale. I suspect a sense of wonder will be reawakened within many a reader and student who gets their hands on this book. Even the scholar already familiar with the Brothers Grimm will find a renewed sense of appreciation of the subject matter just by looking at the Nathan Ruff illustrations and the insight and resources Brueggeman provides. I look forward to using *The Ever After Life* in my classroom one day soon.

John E. Priegnitz II  
Utah State University

***Fairy Tales in Contemporary American Culture: How We Hate to Love Them.***  
By Kate Christine Moore Koppy, Lexington Books, 2021, 174 pp.

In *Fairy Tales in Contemporary American Culture: How We Hate to Love Them*, Kate Koppy offers an innovative contribution to the field of fairy-tale studies. Drawing on a substantial set of theories, critiques, and narratives, she claims that, in the twenty-first-century United States, “fairy tales form a corpus of shared stories that work to maintain a sense of community among diverse audiences” connected by a common element: the American dream (3). Indeed, she observes that although the best-known variants and versions of beloved fairy tales “do not represent the diversity of people” living in the United States, to put it in the words of J. R. R. Tolkien, they “offer the audience ‘Fantasy, Recovery, Escape, [and] Consolation,’” and play a pivotal role in constructing Americanness (9, 10). In other words, new narratives are usually built, across genres and media, on stories belonging to the *traditional* fairy-tale canon in what the author defines as “a kaleidoscope of communities” (7). Therefore, building on John Niles and Northrop Frye’s work, she provides a novel perspective by arguing that “fairy tales have become American culture’s secular scripture” (11).

Looking at the cover of the monograph, before exploring its content, the reader notices that while the title leaves no doubt regarding the subject and, with the space-time context taken into account, the subtitle shows that Koppy recognizes the ongoing debate on fairy tales. Throughout the text, she points out appropriately that even though these stories proliferate in the United States, people harshly criticize them. She complains that, in general, literary and cultural studies scholars essentially devalued fairy tales and, in the discussion concerning their impact on children’s development, some people view them with suspicion. Furthermore, readers can notice that four iconic fairy-tale images—a tiara, a broomstick, a red apple, and a glass slipper—are displayed. However, two of the images are not illustrated conventionally,

suggesting the scholarly conversations in which the text aims to enter. On the one hand, the crown is broken into pieces and is indicative of a feminist approach that critiques certain female stereotypes; on the other, the multiple slices of the apple can be seen as a sign of the intersectional and interdisciplinary nature of Koppy's work.

As for the structure, the book opens with "A Note about Citation Practice," a half-page section where the author informs her readership about her citation priorities, namely, more space for other voices, for "scholars who are women, who are Black, Indigenous, or people of color . . . who are outside the usual conversation within the fragmented world of fairy-tale studies," such as Ebony Elizabeth Thomas and Kimberlé Crenshaw (ix). A wise choice that, reflecting the pluralism that distinguishes the United States, aims to include marginalized voices in order to offer a multiplicity of perspectives, though the main scholarly foundation for Koppy's argument remains Niles and Frye, and the texts analyzed are primarily mainstream. Subsequently, the volume is divided into three main parts, which are further three-sided: Part 1 relates to the rise of the fairy tale as secular scripture; Part 2 concentrates on the evolution of the Cinderella tale type; and Part 3 focuses on fairy-tale pastiche in film.

In the first part, "Setting the Scene," Koppy carefully introduces the transition from sacred to secular scripture as the most important narrative tool of cohesion in the United States. Specifically, in Chapter 2, the author locates the decline of biblical scripture as the language of allusion—due to the increasing diversity of religious beliefs—and the rise of the fairy tale as "the common shorthand that [Americans] use to communicate with one another" (37). Moreover, in Chapter 3, while admitting that defining this label is challenging, she gives her definition of *fairy tales* as "fictional narratives that simultaneously transmit cultural values and offer the audience discursive space to imagine" a different future; they are "universally familiar," "fantastic," "simultaneously conservative and radical," and "inherently intertextual" (45, 46). Based on this framework, the following sections show how new narratives draw on familiar fairy-tale materials.

In the second part, which focuses on "Cinderella Transformed in the Twenty-First Century," Koppy first discusses "the marginalized presence of 510B tales in contemporary American popular culture" (70), Cinderella tales that feature the threat of incest, and then goes on with an overview of the evolution of the subtype ATU 510A, starting with Giambattista Basile's "The Cinderella Cat" (1634). Furthermore, to highlight its substantial changes over time, she examines how it later turned into numerous literary and film adaptations. However, when examining earlier European variants and versions, she only refers to the most famous, leaving out the less known ones, such as the Irish variant "Fair, Brown, and Trembling," transcribed for the first time in

1890 by Jeremiah Curtin. Nevertheless, she observes interestingly that, in the United States, “the Cinderella story has become conflated with the American dream” (66), shifting “from restoration tale to rags-to-riches tale,” as Jane Yolen observed in her article “America’s Cinderella” (1977) (72), and concludes that “Cinderella has gone beyond the status of a mere fairy-tale character to become a word” referring to people who elevate from abjection to success (91).

Eventually, in the third part, “Old Wine in New Wine Skins: Contemporary Fairy-Tale Pastiche on Film”—a title that recalls both Angela Carter’s comment on “putting new wine in old bottles” in *On Gender and Writing* (1983) and Emma Donoghue’s collection *Kissing the Witch: Old Tales in New Skins* (1997)—Koppy introduces the genre of the fairy-tale pastiche—“a growing trend in popular culture”—as a discursive space (99). In particular, she examines two successful film productions focusing on gender issues and marriage. In Chapter 8, the author reads Disney’s *Enchanted* (2007) as an overt fairy-tale pastiche because it “celebrates its allusions to other well-established fairy-tale films and uses a hybrid setting . . . to engender conversations about both contemporary American norms and fairy-tale norms” (111). In Chapter 9, she reads Disney-Pixar’s animated feature *Brave* (2012) as a covert fairy-tale pastiche because it uses fairy-tale structure and elements to tell a new story. In addition, she addresses the shift of “focus from the traditional fairy-tale goal of creating a relationship with the gendered other to maintaining relationships within the nuclear family” using Vladimir Propp’s theory (127).

In this way, Koppy suggests a novel methodology for examining fairy tales and, primarily focusing on books and films, resolutely shows that, in the contemporary United States, “fairy-tale stories constitute a secular scripture that provides a common language of allusion and metaphor” (139). Overall, despite very few typos and inaccuracies, and what can be defined perhaps as a little contradiction, the text is thought-provoking, incisive, and scholarly. And, thanks to its accessible writing, it represents a rich source for both fairy-tale scholars and lovers and, as the author suggests, lays the foundation for further exciting conversations on this subject.

Luca Sarti  
University of Naples “L’Orientale”

**Mapping Fairy-Tale Space: Pastiche and Metafiction in Borderless Tales.** By Christy Williams, Wayne State University Press, 2021, 203 pp.

I thoroughly enjoyed my travels through the forms of contemporary fairy tales in *Mapping Fairy-Tale Space: Pastiche and Metafiction in Borderless Tales*. In fairy-tale studies, we analyze texts under a huge range of labels—as parodies, anti-tales, adaptations, retellings, revisions, and more. In this book, Christy Williams makes a convincing argument for her use of *pastiche*, mobilizing

especially its “secondary definition, which refers to a combination of elements from multiple sources, including style”; *fairy-tale pastiche* “typically employs specific elements of fairy tales, such as characters, iconography, motifs, and other fragments, rather than plots or whole tales” (7). Williams likens this to “a *mash up* in music or *collage* and *assemblage* in art,” a comment that neatly captures her wide breadth of both critical apparatus and choice of texts to discuss: the book combines “high culture” theory with popular and subcultural topics and interpretations (7). This author is plugged into academic fairy-tale studies but also contemporary fan/audience cultures, for whom metafictional texts and practices of consumption are the norm.

The book is divided into two parts. “Part 1. Mapping Fairy Tales” discusses how physical geography and borders are imagined in relation to fairy tale and genre, and “Part 2. Fairy-Tale Maps” examines the ways in which the protagonists of several quite different texts use fairy tales as “maps” to navigate their own experiences. The first subject of analysis in Part 1 is the American ABC television series *Once Upon a Time* (2011–18). This works very well as a starting point; when first encountered, the series can feel a bit silly and, because it is a product of the ever-expanding Disney empire, it is easy for critics to dismiss it as yet more of the same flattening, monopolizing, and commodifying of folk narratives by this cunning corporation. While Williams acknowledges this side of the series, she brings to light—among other points—the quite complex ways *Once Upon a Time* pictures genres as geography—different genres, books, and tales form worlds, lands, and kingdoms that share borders that can be porous or elastic. The discussion of Marissa Meyer’s posthuman novel series *The Lunar Chronicles* (2012–15) then serves as a useful point of comparison: rather than this “open-ended” approach, here fairy tales are “stacked,” with one tale taken up in each novel, offering a more structured but constricted engagement with each source story (100). Following *The Lunar Chronicles*, Williams looks at Seanan McGuire’s two-novel series *Indexing* (2013–15), which employs and fictionalizes the Aarne-Thompson index, *Types of the Folktale* (1961), as a reference and regulation book in a police procedural format, as well as a mysterious and powerful force in a fantasy work. With Williams’s articulation of what makes McGuire’s metafiction unusual (we might even say *unique*) in the way it engages with both fairy-tale text and research, *Indexing* has gained the careful critical eye that it calls for.

Williams’s book includes the term “borderless tales” in the title, which might lead us to expect a focus on transcultural or translingual fairy tales. What we find instead is an analysis of mostly American texts. However, Williams rightly points out that “contemporary fairy tales are not geographically restricted texts in our globalized and digitally connected world,” and her study generally acknowledges the specifically North American grounding of

such texts (22). Treating the United States as culture/s rather than baseline avoids the tendency to lump Anglophone fairy-tale retellings together as one subset.

The exception to the mostly American texts is *Secret Garden* (2010–11), a Korean TV drama which, in Part 2, is thoughtfully analyzed in relation to its characters' use of Andersen's "The Little Mermaid." Williams contextualizes the series within its local culture, particularly class and generational divides in South Korea, and also reflects on the popularity of K-Dramas not only in the United States/the English-speaking world but also prior to that, in Asia. Nevertheless, the endnote that attributes "all quotes . . . [to] the English subtitles translated by DramaFever" belongs, I would argue, in the body of the book, as a detail of this discussion of the Korean Wave (180n8). In the book's conclusion, titled "Collapsing Borders in the Age of the Internet," Williams highlights the way the internet has changed our approach to narrative borders, pointing to "the ease of cross-cultural exchange in the age of the internet" (170). This exchange, however, is enabled by the transcultural knowledge and the intellectual and expressive labor of translators (often unnamed), and subtitles are worth acknowledging as another filter that affects audience and academic responses to a work.

*Secret Garden* is followed by a look at quite different ways protagonists use fairy tales as maps in three works of short fiction by Kelly Link. Williams shows how Link's use of the fairy-tale form and of comforting works such as the Nancy Drew series provide a handle for us to grip on to as we take quite bewildering trips through fragmented takes on several famous fairy tales, particularly shoe- and foot-related. It is interesting that detective fiction seems to be a favored genre to blend with fairy tale in several of the texts analyzed here. Are there some parallels in their use of "mystery" (as Williams suggests), and repetitive, formulaic structures, as well as the expectations they generate for conclusive resolutions?

*Mapping Fairy-Tale Space* is particularly insightful on a topic that is not included in the book's title: series. That is, the interaction of the fairy tale (traditionally compact or with a tight narrative structure with a concrete conclusion) with serial formats such as television dramas (single season versus long-running), novel series, interconnected fragmentary stories, and short story collections. Williams's careful attention to the ways in which serial storytelling differs in each of the texts, and the way these differences shape their engagement with fairy tale, is one of the many valuable and novel contributions that this study makes. Readers will hope the excellent work done in *Mapping Fairy-Tale Space* is "To be continued . . ."

Lucy Fraser  
The University of Queensland, Australia

*Tale, Performance, and Culture in EFL Storytelling with Young Learners: Stories Meant to be Told.* By Licia Masoni, Cambridge Scholars Publishing, 2019, 184 pp.

Licia Masoni works with pre- and in-service English as a Foreign Language (EFL) educators, that is, teachers in environments where English is a required subject of study but seldom encountered outside of school. Until recently, EFL studies typically began in middle school, but a growing number of countries now mandate English instruction beginning in primary school. Masoni encourages EFL teachers of young children to see the potential in using quality picture books in their lessons but challenges them to rethink the familiar notion of reading aloud to children, asserting that such books “are meant to be *performed* by an adult . . . told as oral narratives, regardless of the fact that they take the form of texts and illustrations” (1–2, emphasis mine).

Chapter 1, “Storytelling and Traditional Narrative,” shows how read-aloud events are “closer to the context of traditional storytelling than of reading” (8). It includes an overview of distinguishing features folklorists use to classify tales and summarizes historic traditions and functions of storytelling, not only for children but also for listeners of all ages. Discussion also touches on the repetitive nature of well-told stories as well as strategies used by skilled storytellers to make tales pleasurable, comprehensible, and memorable. While the characteristics of well-told stories are familiar to folklorists and fairy-tale scholars, EFL teachers, who may lack familiarity with the genre, will readily recognize the value for language learners.

Chapter 2, “Traditional Oral Narrative for Children,” focuses on the benefits of stories traditionally told to children including increasing attention span, exercising imagination, making predictions, coping with challenge, expressing (not suppressing) emotions, developing social skills, and laying a foundation for literacy development. EFL learners can derive the same benefits from storytelling supported with quality picture books. Pictures, classmates’ responses, picture books, storyteller strategies, and successive retellings can provide the additional context and linguistic support EFL children will need to understand and appreciate such stories.

Chapter 3, “The Text: Picturebooks for EFL Learning,” elaborates on features of picture book texts that, if present, make them good candidates for oral performance with young EFL listeners. The most important test of picturebook suitability for language learners is its comprehensibility. Words and pictures alone are seldom sufficient for full comprehensibility on first telling. However, when a resourceful teacher genuinely likes the story and adds props, movement, voice contrasts, and other storyteller support in successive retellings of the tale, comprehension grows. Ideal texts have three additional qualities. They are at the learner’s capacity level—too difficult to be understood on

their own but comprehensible when interpreted by a skilled reader. They also include practical, high frequency words and expressions. Finally, they have appealing, aural qualities such as rhythm, rhyme, and repeated phrases.

Chapter 4, “The Context: Performance,” both reinforces and extends earlier discussion of picture-book events as performance. Here, Masoni describes performance as beginning with a teacher, but that in successive retellings, “children begin to know the story and eventually venture into co-performing parts of it, spontaneously, with their teacher” (78).

Chapter 5, “Emotions and EFL Storytelling,” addresses psychological, or affective, responses of learners to language classes and activities. These are well-studied concepts in EFL, and Masoni correctly observes that “fostering positive emotions is crucial . . . with a language spoken by more second language users than native speakers” (101–02). To this end, she enumerates features that make stories entertaining, valuable, and memorable for young EFL learners. One example is the community setting in which stories are told where learners see and hear peers translating, acting, making comments, asking questions, and otherwise demonstrating that stories—including those told during English lessons—are multifaceted, interactive social events.

Chapter 6, “EFL Storytelling and Language Acquisition,” shows, without directly making the comparison, why well told stories help ELF learners replicate (to a degree) the natural process of acquiring their native language. Several points here are particularly valuable for EFL teacher education programs. For example, “in stories, words are all interconnected, bound together” and contextualized in ways that (all too common) word list language teaching cannot provide (119). Stories also provide delightful contexts for meaningful repetition in contrast to another familiar, but far too common EFL practice: “Repeat after me.” Masoni also notes that the language of quality picture books can provide nonnative speaker teachers, who frequently lack confidence and fluency in using English, with authentic and accessible expressions they can incorporate in classroom discourse.

In Chapters 7, “Stories and Culture,” and 8, “Stories and Intercultural Knowledge,” Masoni discusses the intersection of language and culture in quality picture books. Young EFL learners glimpse life and hear English as it is used by native speakers their own age, the original, intended audience for the books. In addition, because more children’s books are published in English than in any other language, they can also learn about people, places, and events, around the world, not only in English-dominant societies. Finally, they may also be able to see familiar and beautifully illustrated tales from their own cultural tradition, told in English.

Masoni’s book could have benefited from extensive editing to reduce redundancy, limit digressions, and clarify organization between and within

chapters. Her stated goal was to “create a bridge linking studies of storytelling in foreign language teaching with folk narrative scholarship on traditional narrative and performance . . . with a view to the study of EFL storytelling in its oral dimension” (2). Readers with stronger backgrounds in folk narrative scholarship than this reviewer has will determine whether she has met her goal. There is definite value for pre- and in-service EFL teachers in her thesis that quality picture books, brought to life through oral *performance*, have great potential for fostering pleasure, understanding, and use of English in young learners. Just as picture books need to be told, however, storytelling with picture books needs to be seen if it is to be implemented by EFL teachers—both native and nonnative English speakers. I hope to learn, one day, that she has published a concise, “how to” article with links to her website where my student teachers can observe her student teachers *performing* their favorite picture book stories. Meanwhile, the folklore scholars and teaching practitioners who subscribe to this journal have an important (potential) role to play advising curriculum specialists and training EFL teachers in the growing number of countries where ministries of education are encouraging, or mandating, the teaching of English to young children.

Jean Kirschenmann  
Hawai'i Pacific University

***Unruly Audience: Folk Interventions in Popular Media.*** By Greg Kelley, University Press of Colorado, 2020, 242 pp.

Recently, I had a conversation with friends about running. We bemoaned the hard work of consistency and effort, and someone said, “sometimes it takes a while to get there, but it’s so worth it.” I quickly responded: “that’s what she said!” Instances like this are the subject of Greg Kelley’s *Unruly Audience*. Through six analysis chapters, he examines different texts and the interventions that audiences have made “in the face of hegemonic mediated discourse” (23). As someone who appreciates a well-placed, bawdy interjection, I was delighted to review this book.

To begin, it’s worth mentioning that the cover art for the book exemplifies Kelley’s central thesis. It’s an image of TRUST iCON’s street art *I Don’t Believe in Fairy Tales* (vii). It depicts a colorized, prone Disney’s Snow White, and two CSI-esque Tyvek-suited figures, in stenciled black and white. One figure offers a red apple that is missing a bite. The use of this image specifically connects to Chapter 2, which is about *Snow White and the Seven Dwarfs* (1937). It also visually renders how audiences can intervene with media.

Kelley’s introduction, “Reception and Resistance,” is adequate and well-structured, setting up the literature review with an anecdote from his childhood about how he and his brothers would riff on TV commercials. “People

who chew Trident gum have 20 percent fewer cavities . . . because they have 40 percent fewer teeth” (4). This charming example reminds readers that from early days we interpolate media we encounter. Kelley explains that audiences have often been disruptive to the status quo, drawing attention to hypocrisies and inconsistencies. He focuses his analyses on moments when a folkloric interruption solidified as part of communal or public memory, which makes Kelley’s work relevant to current discussions about communication, media literacy, and the metaphoric shelf life of popular culture artifacts.

Chapter 1, “Colonel Bogey’s Parade of Parody,” focuses on a famous melody composed by Frederick Joseph Ricketts in 1914; it’s best remembered as the march whistled in the film *The Bridge on the River Kwai* (1957). The military march quickly received a host of popular lyrics, largely invented by soldiers. Kelley notes that “by the mid-1930s the word *bollocks* figured prominently in many British renditions” (27). The tune has lived a lot of life, particularly through the ribald rhymes created by soldiers who needed levity in dark and dangerous times.

As a fairy tale, “Snow White” receives significant analysis as a representation of “the tension between sexual innocence and sexual desire” (50), which is the subject of Chapter 2, “There’s Dirty Work Afoot.” Unsurprisingly, there’s much speculation about the living situation for a teenaged girl and seven grown men who are dwarfs. The bulk of the chapter examines some of the “dirty” jokes born of those circumstances. While Walt Disney worked hard to keep his film “clean” of sexual allusions, the aware audience is not so innocent, resulting in lewd jokes that explicitly elucidate Snow White’s ascension to sexual maturity.

Chapter 3, “Haunting Visitors,” transports readers to the Rose Hall Plantation near Montego Bay in Jamaica. A gruesome local legend involves the former mistress of the plantation, Annie Palmer, and her perpetual predilection for murdering her husbands and lovers. Of course, historically, this is untrue, but that doesn’t matter in the face of capitalist (and folkloric) enterprise. A theatrical evening ghost tour supplies the greatest opportunity for “a nuanced and fluid relationship between narrative authority and creativity, between the predetermined and the emergent in this interactive cultural performance” (109).

*The Office* (2005–13) became an American pop culture icon, largely aided by the character buffoonery of Michael Scott (Steve Carell). His signature catch phrase—“That’s what she said!”—quickly leapt from TV to public use. Chapter 4 examines this one-liner from earlier incarnations like “said the actress to the bishop” to its widespread circulation as a call-back to the show and stand-alone punchline (114). Kelley notes that, “The success of comedic satire rests on the audience’s recognition that the outrageous behavior of an offensive character is not real but performed” (129). Yet, the line pervaded other media and popular discourse, traversing contexts in which it was (in)appropriate.

Chapter 5, “Your Kind of Place,” returns to Kelley’s childhood example of brandwashing. Children are just as brand savvy as adults, and their interventions retain a sarcastic humor lacking in the initial campaigns. Transmuted for skipping-rope chants, children’s lore “will often resist—sometimes aggressively subvert—the imposition of conventional adult authority” (150). Of course, international companies recognize the value in children’s investment in ad jingles and slogans, creating an intense connection that can potentially result in a lifelong customer.

Finally, Chapter 6, “The Joke’s on Us” is all about jokes. Kelley investigates the concept of the metajoke, or jokes that are about joking in a self-aware way. For example: “A priest, a rabbi, and a minister walk into a bar. The bartender looks up and says, ‘Hey, what is this—some kind of joke?’” (166). Perhaps slightly more intellectual than their sources, these jokes require the audience to have a particular joke literacy to appreciate the polysemy of the punchline. Importantly, he notes that the metajoke is relatively unexamined by humor scholars, making this chapter a valuable addition to current scholarship.

I read the book from cover to cover, but I wouldn’t recommend this approach. Each chapter is best considered as a stand-alone case study in which folklore operates in a specific context. Kelley’s prose often has a cheeky undertone to it, which I appreciate. I do wish that there were more critical engagements with the sexist, ableist, and racist underpinnings of many of the key texts in the chapters. I’m especially surprised that these are largely missing from the Snow White chapter, with only a small mention that the jokes are usually chauvinistic (55). I can understand that these observations may have been divergent, but for me, a supremely important part of understanding folklore includes the potential ramifications for its continued use in culture. If I would include a chapter or two from the book in my classes, I would also supplement with other readings or materials that broach those perspectives, too. Ultimately, the book is interesting and engaging. It’s accessibly written, and undergrads and grad students alike will make much of the analyses. And, for the rest of my life, I will undoubtedly periodically catch myself singing about how Hitler has only got one ball. Job done!

*Amanda Firestone*  
*The University of Tampa*