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## Reviews

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Reviews



## REVIEWS

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*The Dragon Daughter and Other Lin Lan Fairy Tales*. Edited and translated by Juwen Zhang, Princeton University Press, 2022, 222 pp.

In *The Dragon Daughter and Other Lin Lan Fairy Tales*, editor and translator Juwen Zhang does a commendable job resurrecting an all-but-forgotten collection of Chinese tales and introducing them for the first time to an English-language readership. These tales, with only a few exceptions translated for the first time in English, found a wide readership among the literate Chinese populace of the 1920s and '30s. However, in the ensuing cultural and political transformations China experienced in the twentieth century, the tales largely fell into obscurity, with only two reprints of selected tales in Taiwan in 1971 and 1981.

The “Lin Lan” of the title refers to a collective pseudonym used by a cadre of writers and folklore collectors at North New Books, which was intimately connected with the New Culture Movement of early twentieth-century China, a literary movement that sought to westernize and “modernize” Chinese society. Both Zhang in the introduction and Jack Zipes in the brief foreword are careful to note that the Lin Lan stories are not the unmediated product of the Chinese peasantry but are rather just as influenced by the European fairy-tale tradition as by Chinese oral narratives. While China has a millennia-long history of collecting and publishing oral tales, the concepts “fairy tale” (tonghua) and “folklore” (minsu) were only introduced at the beginning of the twentieth century. The Lin Lan writers saw themselves as being true to the stories collected from their sources across China. However, their project was modeled explicitly on that of the Brothers Grimm in Germany. Like the stories of the Brothers Grimm and other European collectors of folklore and fairy tales, the Lin Lan tales, rather than being uncomplicatedly representative of traditional culture, must be taken as an attempt to use traditional culture for modern, nationalist ends.

Zhang’s collection is necessarily an extremely limited selection: forty-two tales out of almost one thousand, which were initially published over forty-three

volumes. This leads to the question of how Zhang chose the forty-two tales he translated and compiled here. In his introduction he provides a partial explanation: “to restore the role of Lin Lan in the development or evolution of fairy tales in China . . . in the 1920s and ’30s” and to demonstrate “how fairy tales were understood, told, and discussed in China at that time” (12). The Lin Lan stories, when initially published, were given three categories: “folk legends and tales” (*minjian chuanshuo*), “folk fairy tales” (*minjian tonghua*), and “comic folk tales” (*minjian qushi*). Thirty-eight of the tales selected by Zhang are “folk fairy tales,” and the remaining four are “folk legends and tales.” This bias toward one category, with only limited inclusion of another and the complete exclusion of the third, makes sense if the goal is not to provide a representative sample of Lin Lan tales but rather a representative sample of Lin Lan *fairy* tales. One hopes that further volumes will introduce the Anglosphere to the other genres from the original Lin Lan collections.

These forty-two tales are divided into four thematic categories: “Love with a Fairy,” “Predestined Love,” “The Hatred and Love of Siblings,” and “Other Odd Tales.” The last category is necessarily much less focused than the first three as it is a catch-all for whatever stories Zhang wanted to include that did not fit in the first three sections. However, the stories were of consistently high quality, with fluid translations by Zhang. In a few cases, Zhang decided to add several variants of the same tale. This choice might be criticized, considering the limited space of this volume, but it prevents the reader from considering any single story in the collection to be the definitive version. It also provides the reader with the opportunity to mine the tales for intriguing differences. For instance, “Old Wolf” and “Old Wolf’s Wife” are both variations of the “Red Riding Hood” narrative (ATU 333C; ATT not provided). They have the same basic narrative structure, but the specifics of each story are notably different. Such differences cannot all be listed here, but one or two are worth mentioning. Old Wolf’s Wife is of course a woman, while Old Wolf is a male wolf who can disguise himself as a human woman; furthermore, while Old Wolf is explicitly a wolf who can transform into a human, Old Wolf’s Wife does not appear to transform herself at all in her titular story. Rather, she appears to be mostly human, but with a monstrous appetite, the ability to cut someone to pieces with her fingernails, and a wolf’s tail that she must hide in a measuring dipper. Such differences in the details of the stories make them both worthwhile additions.

*The Dragon Daughter and Other Lin Lan Fairy Tales* is a part of Jack Zipes’s *Oddly Modern Fairy Tales* series at Princeton University Press. Like other books in that series, it appears to be aimed at a general, nonacademic audience or perhaps undergraduate students. Any scholar specializing in Chinese fairy tales would of course do much better to read the stories in the original

Chinese. The introduction is sparse on references and the bibliography at the end of the book is extremely limited. Zhang avoids cluttering the stories themselves with references, which indicates an emphasis on a more pleasurable reading experience rather than scholastic rigor. Zhang does provide at the end of the book bibliographic information of each story, including their categorization in the ATU and ATT systems (though many stories' ATT tale-types are not listed). He also provides three notes: correspondence on "The Garden Snake" (ATU 411 and 433; ATT not provided) between the contributor and the editor and postscripts to "The Ghost Brother" (ATU 776, 765A, and 465A; ATT not provided), and "The Fairy Cave" (ATU 555, 313A, 613A, 750, and 922; ATT 555C), written by the contributors. The correspondence and postscripts discuss variations of each of these tales and why the contributors chose to provide the variations they did, all of which is extremely interesting, but leaves the scholastic reader wishing that Zhang would provide such detailed analysis of the other tales as well. General readers, however, will likely be thankful for the readability of the tales and find the introduction sufficiently informative to understand their basic context.

Gregory Hesse  
University of Oklahoma

***The Island of Happiness: Tales of Madame d'Aulnoy.*** Translated by Jack Zipes, drawings by Natalie Frank, Princeton University Press, 2021, 240 pp.

In *The Island of Happiness: Tales of Madame d'Aulnoy*, Jack Zipes collaborates with artist Natalie Frank to produce a remarkable work of translation, contextualization, and visual interpretation. Though all translations save "The Tale of Mira" can be found in Zipes's previous work, *Beauties, Beasts, and Enchantment: Classic French Fairy Tales* (1989), the stories are given invigorating new life alongside Frank's arresting and surreal artwork. The translations capture the lush style of the 1600s that continues to enchant readers even as he keeps an eye toward modern sensibilities. Describing the particular challenge of translating the moral poems that end d'Aulnoy's tales, Zipes admits that he "sacrificed meter and style to meaning" and also "tempered the lavish tone," a preference that seems to guide his treatment of the tales themselves (xx). The stories read easily and evoke worlds rich with magic, humanity, familial duty, tender affection, and loyalty. The collection includes: "The Island of Happiness," "The Tale of Mira," "Finette Cendron," "Belle-Belle, or the Chevalier Fortuné," "The Blue Bird," "The Ram," "The Green Serpent," and "The White Cat." Taken as a whole, the book reads like a magic mirror, presenting not just the lands of enchantment that d'Aulnoy conjures but also the world of manners, obligations, and aspirations from which she wrote. Zipes notes that d'Aulnoy "was exclusively interested in the aristocratic classes and

how they suffered from the decline of the nobility . . . because of the corruption of civil manners,” and one sees this in the settings and conflicts (ix). What results are tales of seemingly endless magic landscapes but extremely fixed moral footpaths, where a magic castle may lie just off the trail, but stepping off the path ends the journey. D’Aulnoy’s concern for the “status of women, the power of love . . . and the relations between lovers,” does, however, soften the otherwise unyielding nature of the moral strictures that frame her stories, with the fairies in particular serving as a force that can make porous otherwise fixed moral boundaries (ix).

Natalie Frank’s accompanying artwork is as bold and assertive as Zipes’s translations are measured and balanced. Frank’s vision of d’Aulnoy’s world is rendered in bright color and textured layers. Bodies are caught in motion and in fixed contortions that reject the idealized poses of more popular convention as Frank interrogates, according to her introductory note, the “complex ways that violence and sexuality are performed” on and by the female characters (xxii). Her images seem to defy symbolic reading for, instead, a representational logic that brings visceral life to the concerns she describes. Because fairy tales so famously invite readers themselves to imagine castles beyond the clouds, it is a testament to Frank’s deftness that her surreal artwork helps to enable rather than overpower those imaginative flights. These readers, especially those in college classrooms where it seems likely this text will be adopted, may find a productive tension between their own reading of d’Aulnoy’s tales and the images that showcase Frank’s read of them as “unequivocally feminist” (xxi). The narrow and strict gender roles, the harsh punishments for transgression, and other conventions of the tales seem frequently to reinforce, rather than challenge, conventional gender dynamics. But Frank’s artwork, in a way not dissimilar to Donna Haraway’s thesis in “A Cyborg Manifesto” (1985), draws out an inherent subversiveness of these stories of transformation and trespass, locating agency and defiance in these conditions.

Madame d’Aulnoy’s tales themselves are wildly inventive, driven by the dreamy logics and imaginative novelty that draws so many to the fairy tale, though it is likely some modern readers will bristle at the unexamined classist values that persist in the stories of destitute princesses, noble princes, and abandoned realms. Aside from gender roles, concerns of etiquette and expectations of the aristocratic class dominate the stories and frequently set up situations in which authenticity and dignity are pitted against duty and propriety. Slaves and servants in the stories, and their deaths in particular, often serve as props and object lessons for the nobility that make up the primary cast. And yet, despite this, the fairy world in d’Aulnoy’s tales exists beyond the limiting conventions of etiquette or manners and helps to expand her moral and philosophical reach. With how moralistic some of the tales read, it is a wonder to

look back and realize how true is Zipes's contention that her tales are "entirely secular" (xii). Indeed, the fairies and their arbitrary, even occasionally petty, hand in human affairs seem almost to mount a rebuttal to the Just World Fallacy that undergirds so much storytelling in the Judeo-Christian world, the persistent belief that people get what they deserve. Despite her clear sense of duty, fidelity, and sincerity, d'Aulnoy's are worlds in which virtues and vices are not necessarily rewarded or punished—sometimes, life is just cruel and we cannot trace such cruelty back to the victim's choices.

It is difficult to consider this last point without thinking back to the events of d'Aulnoy's own life and the incredible injustices that shaped it, which Zipes describes in the introduction. Zipes narrates d'Aulnoy's fascinating and painful early life in a way that evokes almost the same experience of reading a Cinderella story. Her journey through an arranged marriage, treasonous plots, narrow escapes, and a mysterious fortune ends with d'Aulnoy as a fixture in the late 1690s Parisian salon culture. It is here that d'Aulnoy pioneered the literary fairy tale and forged communities of (mostly) women who wrote them, read them aloud, and even dressed up as fairy-tale figures.

One can still detect the delicious traces of these oral recitations in the tales themselves. In several instances a critical plot device that will save our hero or heroine is introduced and explained to have been there all along in a parenthetical aside at the exact moment it is needed, recreating the whimsical illusion that the stories are told by a fallible speaker in real time, who must account for forgotten details. Likewise, one hears in these stories many coy references to classic tales, the equivalent of "easter eggs" in today's Marvel blockbuster. The effect is that one cannot help but feel like a part of the room full of listeners, delighting among the community forged by the fashioning, hearing, and retelling of fairy stories.

*Justin Cosner*  
*University of Iowa*

***The Original Bambi: The Story of a Life in the Forest.*** By Felix Salten, translated and introduced by Jack Zipes, illustrated by Alenka Sottler, Princeton University Press, 2022, 161 pp.

But of all his teachings the most important one was you must learn to live alone, if you want to protect yourself, if you want to grasp the meaning of existence, if you want to attain wisdom. You had to learn to live alone! (145)

The main message that emerges from Felix Salten's *Bambi: The Story of a Life in the Forest*, in Jack Zipes's new translation, is not what we would expect it to be: for most of us the name Bambi evokes the 1942 Disney movie, where the



depiction of the life of the big-eyed reddish deer comes with a happy ending in which Bambi is together with Faline and father of two beautiful baby deer. In the explanatory and illuminating introduction to his new translation, Zipes points out that the previous English translation, by Whittaker Chambers, is “filled with all sorts of errors and fails to capture Salten’s unusual Viennese style of writing and anthropomorphism” (xviii). Disney’s sugar-coated interpretation of *Bambi* came from Chambers’s translation. Of course, Disney is known to have twisted and dulcified many literary texts that were originally extremely complex (such as Lewis Carroll’s *Alice’s Adventures in Wonderland*, 1865; J. M. Barrie’s *Peter and Wendy*, 1911; Hans Christian Andersen’s “The Little Mermaid,” 1837), but the mistakes, the “gentle language” (Gurdon, *The Wall Street Journal*, January 14, 2022), and the loss of “the transcendental dimension that the original novel contains” (Strümper-Krobb, *Austrian Studies*, vol. 23, 2015) in Chambers’s translation could have had an impact on how Disney retold the story. Sabine Strümper-Krobb emphasizes how many of the terms referring to the human world and applied to the animal kingdom that Salten used to create a stronger connection between humans and animals are changed by Chambers with more zoological, naturalistic words, reducing in this way the anthropomorphizing process of the original text. Similarly, words pertaining to the semantic field of metaphysical and religious experiences are toned down by Chambers, again opting for a more zoologically realistic depiction.

Zipes’s new translation not only is able to give us back the whole rich, multilayered complexity of Salten’s story, a story that can be read as “a German *Bildungsroman*, or novel of education; an existentialist autobiography, and a defense of animal rights” (xxii), but his beautiful introduction, “Born to Be Killed,” traces an extremely relevant parallelism between the vicissitudes represented in *Bambi* and Salten’s own life tribulations and contradictions. Salten was an Austro-Hungarian Jew, who had to struggle against anti-Semitism, poverty, and exclusion, learning to survive relying just on his own forces and gaining, thanks to his literary talent and his social efforts, the support of the Viennese aristocracy (which later guaranteed his chance to escape from the Nazi persecutions). In a similar way, *Bambi*’s story, even if it starts with sunny meadows, fluttering butterflies, and innocence (elements Disney has kept and expanded), soon turns into a narrative “full of horrors, blood, and suffering” (67). The life in the forest is a life of constant danger, “terrible hardship, spread bitterness and brutality” (70). Things change rapidly for Bambi, as he starts growing up, and there is “no longer restraint, peace, or mercy in the forest” (70). As it happened to Salten, the only way of life Bambi can adopt in order to survive is learning to live on his own, counting only on himself, and on the help and advice of the old prince.

Salten's views on animals were controversial: he was a strong supporter of animals' rights and wrote about their "unconditional decency" and "never sentimental innocence," and yet he was a hunter (xxvi). While reading *Bambi*, we can distinctively feel the unfairness of being hunted, the continuous sense of precariousness of the animals' life, and the mercilessness of the killing. Nevertheless, at the very end, Bambi and the old prince see a man lying down dead (killed by the old prince himself? This is not revealed), and the old prince tells Bambi that men are not above them: "He's just the same as we are. He has the same fears, the same needs, and suffers in the same way. He can be conquered like us, and then He lies helpless on the ground like the rest of us, just as you see Him now" (154). These are the final words the prince says to Bambi, before retreating in the deep of the forest to die alone, and the most important ones. Bambi realizes that facing the horrors and dangers of life is something that men and animals share, and that there is something else "over us all" (154). In some way, contradictions and divisions are accepted in the light of a similar uncertain and fragile fate looming over all living beings, whether they are autumnal leaves trembling on the branches or mosquitoes with very short lives, or ducks unexpectedly attacked by foxes, or deer, or hunters. The wonderful illustrations by Slovenian artist Alenka Sottler that accompany this new edition frame the most significant moments, at the same time conveying their dynamic and fleeting essence, providing a symbolic and emotional representation particularly appropriate for the nature of the text.

There are elements of the Disney movie that are to be found even in Zipes's new translation: the initial enthusiastic curiosity little Bambi shows for the world around him, his friendship with other creatures of the forest, the shock of losing his mother, the mysterious aura surrounding the old prince, Bambi's irresistible love for Faline, the beauty of the light and dew on the forest's leaves on a summer morning. This is to say, that something of the original *Bambi* does appear in the Disney version of it. Yet, even before the death of his mother, in the novel Bambi has to face the dark governing rule of killing and being killed, when, already in chapter 2, he has to witness the scene of a polecat killing a mouse: "an unfamiliar enormous horror clenched his heart" (9). The overwhelming power of this horror is what the Disney movie could not show us, and the different meanings of this horror in Salten's novel (existential, autobiographical, philosophical, religious) are what this new translation is able to convey to us: *Bambi: The Story of a Life in the Forest* is not an easy read, and its meaning extends beyond a faithful representation of animals' behaviors in their natural environment, offering instead frequent allegorical, metaphysical, social and autobiographical references and symbols. As Zipes stresses, "Bambi is indeed Salten, and Salten is Bambi" (xxiii), but Bambi is also an

everyman, a universal symbol of the individual struggle against prevarication, death, and the incomprehensible unfairness of life.

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Francesca Arnavas  
University of Tartu

***The Power of a Tale: Stories from the Israel Folktale Archives.*** Edited by Haya Bar-Itzhak and Idit Pintel-Ginsberg, Wayne State University Press, 2019, 431 pp.

This collection of tales from the Israel Folktale Archives is comprehensive and stimulating, with a useful introduction to frame the historical and cultural elements of the tales in the book. It will be of interest to folk narrative scholars in general as well as scholars of the Jewish diaspora and scholars of the Middle East and North Africa.

Founded in 1955, the Israel Folktale Archives contain over twenty-four thousand folk narrative texts. They are classified using an internal numerical system, but thankfully the book provides a list of AT and ATU numbers that correspond to the tales where relevant. Much of the book's introduction is spent detailing the ethnographic collection methods used both in general and at specific fieldwork sites, which is useful from a methodological perspective. The book also contains photographs of many of the tale-tellers, a list of the narrators, a list of the transcribers, and a list of the countries of origin of the narratives. There are appendixes aplenty.

The book contains fifty-three complete narratives, with demographic information of the collector and narrator included with each story where possible. Following each narrative text is a stand-alone commentary, analyzing major motifs and themes and putting the narrative into a larger context. In some cases, multiple texts are grouped together for the same commentary, as when there are multiple versions of the same tale-type, for example. Not every narrative might be strictly considered a folktale; some are etiological legends about how towns got their names, while others track closer to religious legends. Themes of Judaism and Zionism are understandably present in those texts, while other legends recount the trauma of being Othered in Europe. The commentaries accompanying the tales are thoroughly researched and cited but can feel uneven because, with many different authors contributing these essays, some commentaries are much longer or shorter than others, and their tones differ somewhat too.

The tales themselves, however, are diverse in the best possible way. Folk narrative scholars will delight in these oikotypes, such as a version of "Godfather Death" with a totally different ending than the one in the Grimms' collection. The Mediterranean-regional trickster Joha/Giufa/Hudja makes an

appearance in an intriguing text titled “The Gate to the Garden of Eden Is beneath a Woman’s Feet.” This text, and others, address gender norms and do not arrive at any easy conclusions. In a realistic folktale or novella worthy of inclusion in *The Thousand and One Nights*, “The Measure of a Woman Is Two, the Measure of a Man Is One,” the female protagonist upsets her husband by repeating the titular proverb asserting feminine superiority, such that he casts her into a pit. But she consistently outsmarts him, disguising herself so as to be the recipient of his wandering affairs, and in the end he must concur that women are worth at least twice what men are. In contrast, “The Queen and the Fish” participates in the regional honor/shame complex (wherein a man’s honor is tied to his female kins’ tightly controlled sexuality) by shaming an adulterous queen. Thus, the worldview presented in these stories is not a uniformly patriarchal one, with some dissenting voices at least.

At over four hundred pages, the book offers what seems to be a fairly complete cross-section of tales from the Israel Folktale Archives. One omission I noticed was an absence of referring to Palestinian scholarship; the commentary on ATU 510B (the version in the book is titled “The Princess in the Wooden Body”) would have benefited from discussing the similar dehumanization of the tale’s heroine in the Palestinian-Arab version of the tale-type collected and analyzed by Ibrahim Muhawi and Sharif Kanaana in their book *Speak, Bird, Speak Again: Palestinian Arab Folktales* (1989). However, plenty of tales playfully chronicle religious and lifestyle differences between Jewish and Muslim neighbors, making these stories provocative sites of data about folk groups.

The diverse set of tales and nuanced, informed scholarly commentary make for an entertaining and useful volume. Given the centrality of the Middle East and Mediterranean to folk narrative production and transmission—from some of the earliest folktales recorded in ancient Egypt and Rome to *The Thousand and One Nights*—I would assert that this book makes an essential contribution to modern folk narrative scholarship.

Jeana Jorgensen  
Butler University

***Tistou: The Boy with the Green Thumbs of Peace.*** By Maurice Druon, adapted by Jack Zipes, *Little Mole & Honey Bear*, 2022, 136 pp.

As part of his series of “Fabulous Excavated Tales,” Jack Zipes adapts Maurice Druon’s 1957 story, *Tistou les pouces verts*, with illustrations by Joellyn Rock. On picking up this new binding of a story that is nearly 70 years old, one might wonder: why return to this work today? In the afterword, Zipes asserts that the issues presented in the book mirror those we continue to grapple with in the twenty-first century. He calls *Tistou* “a highly relevant story for young and old . . . a warning with hope” (125). Zipes approaches Druon’s

story from both the historical context in which it was written—taking into account Druon’s “resistant spirit” during World War II and the Cold War—and the climate change implications the tale still holds today (125). Tistou, he remarks, “demonstrates that there are ways to reconcile antagonistic sides,” by healing the problems close to home—namely, reforming systems such as education and quality of life (130). In approaching this story, Zipes asks us to see how its pacifist nature can endure over half a century after its writing, and he furthermore urges the reader to think deeply about what we accept as right.

In short chapters fitting a child’s attention span, *Tistou* tells the tale of a boy living in Sandstone, a town where things are just so; every adult has a clear role and a reason for the way things are. These reasons are referred to as “ready-made ideas” (2). Only one adult encourages Tistou to push against these ideas: Mr. Whiskers, his family’s gardener. This mentor figure is crucial to Tistou’s development. With Mr. Whiskers’s influence, Tistou learns how to begin the task of changing the world around him. Over the course of the book, Tistou’s actions will force adults to look closely at their limited conceptions and, in the end, alter their worldviews.

True to fairy tales, this change does not come about by mundane means. Tistou has an extraordinary ability to conjure flowers that grow so fast that overnight he can transform the ugliest parts of Sandstone into gardens. From this point forward, Druon presents a dichotomy between Tistou’s flowers and the systems they alter.

The moral trajectory of Druon’s story centers on war and peace. Early in the story, the reader learns that Tistou’s father deals in guns. While the text does not provide clear judgment on this point, children reading the story today (and in 1957) will likely make the connection between guns and *bad*. If they do not, Tistou’s frequent questions about why things are the way they are, and adults’ inability to effectively answer these questions, reveal problems within his world. This revelation presents problems in turn for Tistou: “To be sure, Tistou asked too many questions” (38). He questions wealth inequality, the sterility of hospitals, and finally the horror of war. When his suggestions for improving these things are ignored by the adults around him, clinging to their “ready-made ideas,” Tistou uses his power to fill the ugliness with flowers. While his solutions work—flowers make people happy, and they forget their suffering as a result—a mature reader may find this too simplistic. Flowers, we know, are not enough to mend inequality or stifle hatred. Yet Tistou decides based on the evidence he sees after his work: “Flowers prevent evil things from happening” (51).

Druon’s story would lose its relevance if this were the final answer he presented to the reader, ending with a floral utopia free of strife. This is not Druon’s conclusion, however. Conflict arises when Tistou stops a war by sabotaging the weapons shipment that would have brought his father and

Sandstone much wealth. When Tistou reveals it was he who planted the flowers in the guns, Mr. Father is faced with a decision: what to do with a son who stands against everything he and Sandstone stand for?

Druon presents the tension between generations simply, but his depiction is effective. In the end, it is everyone's love for the boy that finally breaks through their ready-made ideas about the way the world ought to be. As Mr. Father says, "We have the best guns, and we make Tistou a happy child. It appears that these two things are no longer compatible" (105). Due to Tistou's actions, and the love adults hold for him, Sandstone is changed from an exporter of weapons into a leading producer of flowers, advocating for peace rather than war. Through Tistou, a young reader learns the importance of questioning things that do not seem right, no matter how accepted or ingrained they may be in a society.

In the last section of the book, Tistou discovers that his powers have limits. When Mr. Whiskers dies, Tistou tries to fix his absence with flowers. He conjures them around Mr. Whiskers's grave, but the old man refuses to return; the text reflects that "death laughs at riddles. It is death that poses them" (115). This is when Tistou learns that there is only one way he can see Mr. Whiskers again. The story concludes with Tistou conjuring a ladder of trees. He climbs and climbs, leaving a message behind in flowers: "*TISTOU WAS AN ANGEL*" (124).

As a fairy tale, *Tistou* has magic, archetypal characters, and a clear moral message. While the religious conclusion may not connect as clearly with twenty-first-century readers as it did with twentieth-century readers, there are other elements that make the story effective. Its modern setting draws solid connections with contemporary issues and attention to the biases and inequalities that affect a twenty-first-century reader. With discourses against war and climate change, *Tistou* still stands today as an evocative, even urgent work. In addition, Rock's illustrations add depth to otherwise simple characters and settings. In his adaptation of this story, Zipes is successful in justifying his assertion that Druon's work continues to be relevant to readers today. From its beginning to end, *Tistou* is an engaging, swift-moving story that "tells us that there is still time to heal our earth and let flowers bloom" (131).

Marisca Pichette  
Independent Scholar

***Women Writing Wonder: An Anthology of Subversive Nineteenth-Century British, French, and German Fairy Tales.*** Edited and translated by Julie L. J. Koehler, Shandi Lynne Wagner, Anne E. Duggan, and Adrion Dula, Wayne State University Press, 2021, 376 pp.

By its title, *Women Writing Wonder* is an anthology of French, German, and English tales, but any reader who dives into this work will soon discover that

its contents present so much more than that. This anthology includes introductory material, critical analysis, historical context, and a robust bibliography of primary and secondary sources, yet still makes the humble claim that it is just the start of much-needed critical work surrounding nineteenth-century female authors of fairy tales. As the editors claim, this anthology bridges the gap between the much-studied early modern period of women's fairy-tale writing, generally related to Madame d'Aulnoy and the French salons, and the twentieth-century feminist works by writers such as Anne Sexton and Angela Carter who critiqued and transformed mostly male-authored fairy tales. While acknowledging these two sides of women's fairy-tale writing, this collection of nineteenth-century tales, all authored by women, proves that the move toward feminist engagement of fairy tales in the twentieth century was not completely without historical precedence.

The anthology begins with a co-written introduction by Julie L. J. Koehler, Shandi Lynne Wagner, Anne E. Duggan, and Adrion Dula before breaking off into the three main sections of the text: the French tales, the German tales, and the English tales, respectively. Each of these smaller sections also begins with a shorter introduction for the language's literary trends regarding fairy tales and the authors' engagements with those trends. The introduction to French fairy tales, for example, traces the connections back to the early modern French *conteuses*, while the German introduction argues for a re-examination of the German *Kunstmärchen* story, formerly thought to have been only written by men. Likewise, the introduction to the English fairy tales situates the tales in a specifically Victorian context, referencing both the Angel of the House of mid-Victorian ideology and the late nineteenth-century introduction of the New Woman. Following these section introductions, each individual tale is also furnished with a brief page or two of background on the tales' authors, often including at least one paragraph of potential analysis for the tale to follow. Altogether, the organization of descending layers in this work prepares readers to appreciate each fairy tale not only as an interesting, potentially new-to-them work of literature but also as literature that can be considered more critically in light of various social, economic, and gendered trends of the nineteenth century.

The main introduction for the anthology provides much-needed context for the rest of the anthology, including historical context for the nineteenth century, literary trends of fairy tales before and during the nineteenth century, and a brief overview of feminist scholarship related to fairy tales. While this introduction is by no means all-encompassing, it concisely presents the trends and patterns necessary for understanding the tales included in the anthology, and further reading for the curious scholar is provided in the extensive bibliography at the back. By situating the anthology amid this larger critical

conversation, the editors are able to persuasively make the claim that this anthology is, in fact, speaking to a gap in scholarship—essentially to claim that we as scholars simply have not looked into female fairy-tale writers of the nineteenth century enough. That said, they also admit to the limits of their scope, which looks solely at works collected in the French, German, and English languages, and even allude to the many, many tales that were left out for the sake of space.

As for the tales, this anthology boasts some well-known names, such as Dortchen Wild Grimm and Mary Wollstonecraft Shelley, as well as authors who may not be as familiar. Famous or not, each author is given a brief biography of their life and work, their relation toward feminist or protofeminist thought, and some light critique with which to consider their tale. Some tales or elements of tales will seem immediately familiar, such as the “Little Mermaid” motifs in the story “Princess Geldena of Water City,” while others like Elizabeth Gaskell’s “Curious, If True” playfully test a reader’s knowledge of French fairy tales. Refreshingly, not all tales end in traditional “happily ever after” marriages, such as George Egerton’s “Virgin Soil” or George Sand’s “The Rose Cloud,” and some tales, like Félicité de Choiseul-Meuse’s “Rose and Black” and Elisabeth Ebeling’s “Black and White” even suggest somewhat antiracist thought in their presentation of Blackness. While not wholly unproblematic, as both Choiseul-Meuse and Ebeling seem uncomfortable with a completely integrated or interracial community, the additional diversity is pleasantly welcome, even as it also offers new grounds for potential criticism.

One possible drawback to this anthology is that the editors, in the first introduction and subsequent section introductions, tend to assume readers come with a fair bit of background knowledge on both fairy-tale scholarship and fairy-tale trends being formed during the early modern period up to the nineteenth century. While the introductions are highly informative, casual readers or readers who are just entering into fairy-tale scholarship at large may be left with questions regarding “well-known” criticisms of Perrault, the Grimms, and Andersen or about the feminist movement leading into revisionist work by Angela Carter and Anne Sexton. Rather, this anthology seems to be aimed more at readers who have been in the weeds, so to speak, of fairy-tale scholarship and are coming in with a desire to push beyond the “standard” canon or criticism into the heart of the oft-forgotten world of nineteenth-century female fairy-tale writers. That is this anthology’s biggest strength.

While not necessarily newcomer friendly, the editors of this collection are doing the important work to “bridge the gap,” as they say, between early modern trends of writing and feminist reworkings of the twentieth century. They present the argument that the nineteenth century is that missing link of protofeminist thought and movement, and the tales they offer up as examples



more than validate that claim. Ultimately, this is a collection that highlights an important movement in tale collection, scholarship, and criticism and invites engagement with these authors as women who write wonder.

Hannah Mummert  
The University of Southern Mississippi

***Folklore 101: An Accessible Introduction to Folklore Studies.*** By Jeana Jorgensen, Dr. Jeana Jorgensen LLC, 2021, 342 pp.

Jeana Jorgensen's *Folklore 101: An Accessible Introduction to Folklore Studies* is an engaging guide for those who want to know more about folklore but have not had the opportunity to study folklore formally. Jorgensen characterizes her intended readers as "people in the real world" (305). To reach this audience she adopts the informal rhetoric of blog posts with the form's colloquialism, humor, asides, self-referentiality, and brevity. Many readers will enjoy this informality; others may find it too colloquial.

The book is arranged in four sections covering "Basic Folklore Concepts," "Big Categories of Folklore," "Folklore Genres," and "Special Topics." Within each, four- to eight-page posts provide definitions, brief examples, observations about the particular topic from Jorgensen and other folklorists, and resources (print and electronic) where readers can find more about the topic. Many posts end with observations or questions prompting readers to make connections to the folklore in their own lives. Readers interested in fairy-tale studies will appreciate the forty-page segment on folk narrative genres, including folktale and fairy tale. Throughout the book, Jorgensen emphasizes concepts that are key to folk narrative analysis and frequently turns to folktale for illustrative examples.

The guide reads well from front to back, as its concepts are logically organized so that readers encounter the basics first and then are led through examples of types of folklore to a series of more complex topics in the final section. But readers can also use the volume as a handbook, dipping into topics that most interest them. The format and informality of the writing brings to mind the UK-published "rough guides" that emphasize offering insider knowledge to visitors. *Folklore 101* is a rough guide to the terrain of folklore studies.

Even though the book is mainly set at introductory level, Jorgensen offers a number of valuable insights to her readers that one does not ordinarily encounter in folklore introductions. Moving beyond Lynne McNeill's definition of folklore as "informally transmitted traditional culture" (qtd. in Jorgensen, 4), Jorgensen emphasizes the importance of understanding that, additionally, "[f]olklore has a neutral orientation toward truth value" (7). That is, person-on-the-street usage of *folklore* to mean that a cultural expression is fake or untrue is not at all the usage within the field of folklore studies.

“Neutral orientation” is an excellent way to express this attitude so characteristic of academic folkloristics.

Other valuable insights include the distinction between *motif* and *theme*, a “four-part rubric” for analyzing folklore genres (112), an explanation of *ostension* as a “scholarly agnostic term” (208), explanations of dualism and horizontal and vertical transmission of folklore as concepts related to social hierarchies, and observations about the need for more folklore studies informed by intersectionality. Jorgensen’s explanation of the motif-theme distinction helps readers understand two narrative levels, one more concrete and present in the words of narrative texts, the other more abstract and requiring extrapolation from motifs and other textual features. The four-part rubric is similarly useful as a way of analyzing “content, context, form, and function” (112). Jorgensen draws on the journalistic “who, what, where, when, why, and how” to help her readers differentiate among the four categories, providing illustrative examples from the folktale materials in which she is so well versed (113).

As with her definition of folklore having a “neutral orientation” toward truth, Jorgensen’s explanation of the important folklore concept *ostension* includes the idea that it is “agnostic.” *Ostension* is any form of acting on a belief or legend, even actions stemming from skepticism or suspended disbelief. Jorgensen’s use of “agnostic” points to how the concept of *ostension* is “descriptive, [facilitating] analysis even when facets of the act remain mysterious” (208). Folklorists studying legends, belief, and ostensive behaviors, then, are not evaluating truth value, nor are they passing judgment.

Most illuminating are Jorgensen’s comments on the ways in which folklore studies have dealt, or avoided dealing with, social hierarchies and intersectionality (the intersection of identities such as gender and race as reflected in folklore). She points out that as soon as a dualism is set up it establishes a hierarchy of one term over the other; her example is official religion and folk religion, with the former implying a higher status. Because many of these excellent insights land in the middle of paragraphs and are expressed as asides, they do not receive the full exposition that they deserve. They are worth pursuing more extensively either in a second edition or in separate research publications.

Jorgensen’s approach to folklore is heavily influenced by structuralism, and her definitions and explanations of folklore genres reflect the strengths of that approach, which can provide clarity when addressing an audience of novices. For example, the key distinction between fixed-phrase and free-phrase texts is presented early in the guide and then used throughout to give readers a handle on how variability ranges in forms such as proverb, folk speech, folk song, and legend. Jorgensen comes by structuralism through her study with Alan Dundes, and throughout the volume we encounter numerous quotations from

Dundes and other key figures in twentieth-century folkloristics such as Stith Thompson, Jan Brunvand, Barre Toelken, and Sandra Stahl Dolby. In some posts, the homage to previous scholars and lengthy quotations of their work overwhelms Jorgensen's perspective and voice. The same space could be used instead to provide lengthier examples of folklore genres—for example, at least one folktale, myth, and legend text each to help readers better understand the distinctions among narrative genres.

Jorgensen's final section, "Special Topics," interestingly pairs some of the oldest and newest ideas in folkloristics. She clearly explains, at the same time she debunks, the key ideas in myth-ritual theory, social Darwinism ("unilinear evolution," 290), and *gesunkenes Kulturgut* ("the devolutionary premise," 301), all dating from early phases of folkloristics. Alongside these topics, we find women's folklore, coding, and folklore and disability—topics highly relevant in twenty-first-century folklore studies. This section of the book reaches beyond the introductory level to take on some of the more challenging concepts in the field. The ideas present here could form the core of a more-than-introductory guide.

Introductions and guides to folklore studies written for a lay audience are few, making *Folklore 101* a welcome addition to the resources available for teaching folklore at the introductory level.

Jennifer Eastman Attebery  
Idaho State University

***L'écho des contes. Des Fées de Perrault à Dame Holle des Grimm. Version Littéraires, variantes populaires et reconfigurations pour la jeunesse.*** Edited by Dominique Peyrache-Leborgne, Presses Universitaires de Rennes, 2019, 319 pp.

*L'écho des contes. Des Fées de Perrault à Dame Holle des Grimm. Version Littéraires, variantes populaires et reconfigurations pour la jeunesse* (The echo of the tales. From Perrault's *Fairies* to the Grimms' *Frau Holle*) is a volume edited by Dominique Peyrache-Leborgne and composed of seventeen proceedings from two conferences organized by the program Grimm, CELIS Clermont-Ferrand (University of Nantes, October 2015 and University of Blaise Pascal, Clermont-Ferrand, April 2016). All proceedings are written in French and revolve around the tale-type ATU 480, *The Kind and the Unkind Girls*. After introducing the volume, Peyrache-Leborgne explains in her first article the literary origins of ATU 480 and places its various versions into the context of their spacio-geographical settings. The volume is then divided into three distinct parts including five, five, and six articles respectively. A general conclusion by Peyrache-Leborgne is followed by a selective bibliography and a note on the authors.

The first part of the volume, titled “Lécho des contes: Classicisme et Romantisme” (The Echo of the Tales: Classicism and Romanticism), includes articles examining the sociocultural aspects of the versions in Europe from the seventeenth century to the nineteenth century. Valentine Depauw’s article takes a feminist approach to analyze ATU 480’s male and female authored versions (namely, those of Basile, Perrault, the Grimms, and Lhéritier, Villeneuve, Leprince de Beaumont). She concludes, as often done before her, by opposing the sexist, more popular versions of the male authors to the more feminist, aristocratic tales penned by women, and by acknowledging the existence of a masculine and a feminine tradition. Tomotoshi Katagi echoes Depauw by exploring the themes of coquetry and female literacy in three seventeenth-century contemporary stories, Perrault’s “Cinderella” and “The Fairies” (1697), and Lhéritier’s *Enchantment of Eloquence* (1696). He shows that feminine virtue is a sexist concept in the hands of Perrault and a platform for female emancipation for Lhéritier. He then branches out to the motif of water (the well) as the origin of life, and using a Japanese version, associates the tale-type with the concept of natural regeneration, which was the most interesting part of the essay. In her article, Martine Hennard Dutheil de la Rochère examines British translations of Perrault’s and Leprince de Beaumont’s tales to explain the transformation of the corpus into a pedagogical tool. More original are the last two articles where Béatrice Ferrier and Fanny Platelle discuss the adaptations of fairy tales for the French and the Viennese theater and articulate how Claris de Florian and Ferdinand Raimund respectively transform the fairy-tale genre.

The second part of the volume, titled “Frau Holle. A travers les diverses versions du conte, du mythe et de la légende” (Frau Holle. Across the Diverse Versions of the Tale, the Myth, and the Legend), highlights specifically aspects of the Grimms’ version of ATU 480. Both Bernhard Lauer and Cyrille François analyze the genesis of this tale, Lauer by looking at Ludwig Bechstein’s production, which precedes the Grimms’, and François by looking at the Grimms’ seventeen versions revised by them in their KHM edition (1812–57) and their KHM *Kleine Ausgabe* edition (1825–58). Anne-Sophie Gomez’s very interesting and entertaining article looks at the illustrations of the tale and how the representation of Frau Holle and her dwelling have evolved in Europe over that last two centuries. She concludes by highlighting several satirical illustrations that put Frau Holle in the political sphere of twenty-first-century Germany. Peyrache-Leborgne looks at several rewritings of the Grimms’ “Frau Holle” and the difficulties these translations encountered, especially because of Frau Holle’s diverse links to various divinities, while Pascale Auraix-Jonchière examines Philippe Beck’s “Prairie” (*Chants Populaires*—Popular Songs, 2007)

and his adaptation of Perrault's and the Grimms' versions to create a paradigm shift with his lyric poetry in prose.

The final part of the volume, "Reconfigurations modernes et transmissions culturelles" (Modern Reconfigurations and Cultural Transmissions), focuses on the parodic rewriting of sources from the nineteenth century to the present day, for children and adult audiences, in literature and orality. Auraix-Jonchière examines Theodore de Banville's *Contes Féeriques* (Faerical Tales, 1882) to show how Banville adapts the potential disinterest in the marvelous to recreate Perrault's "Les Fées" (The Fairies) as a philosophical and poetic fantasy. She is echoed by Christiane Connan-Pintado who explores Perrault's "Les Fées" rewritings in children literature, including Nadja's *Les Sur-Fées* (The Over-Fairies, 2005), concluding that the fairy tale, little known among children, is particularly well adapted to parody. Catherine Tauveron's entertaining essay focuses exclusively on Nadja's *Les Sur-Fées* and explores the parody within the sophisticated narrative system that, if partly lost on a children's audience, reflects on contemporary feminism, and asks pertinent questions about the role of women in society throughout history. Christiane Connan-Pintado's article concentrates on three contemporary rewritings of Perrault's "Les Fées" that question the traditional role of the fairies. The two final articles broaden the sphere of studies of ATU 480's rewritings to Maghreb (Bochra Charnay) and Romania (Muguras Constantinescu). Both focus on the local traits of these adaptations and translations.

This volume offers a dense, comprehensive study of the transmission and adaptations of mostly Perrault's and the Grimms' versions of ATU 480, with a major emphasis on France and Germany, and examples in Romania and Maghreb. The theories used in many of the articles heavily rely on Marc Fumaroli's research, and it is regrettable—albeit usual—that the research done in the United States about European fairy tales is quasi-inexistent, except for a few scholars cited in Peyrache-Leborgne's introduction and conclusion and the mention of some of the mainstream research in the comprehensive bibliography. Except for Katagi, who is a specialist of French classical theater, none of the authors are specialized in early modern Europe, hence the tedious first part of the volume that restates, as new discoveries, research done in the United States for the past three decades. Besides this criticism, the volume offers some very interesting and well-written essays on the modernization of ATU 480 and will surely broaden the knowledge of scholars interested in the tale-type.

Charlotte Trinquet du Lys  
University of Central Florida

***Gender Fluidity in Early-Modern to Post-Modern Children's Literature and Culture.*** Edited by Sophie Raynard-Leroy and Charlotte Trinquet du Lys, *Open Cultural Studies Special Issue, Volume 5, Issue 1, De Gruyter Open Access, 2021, 115 pp.*

*Open Cultural Studies'* January 2021 issue focuses on gender fluidity in children's literature and culture. The eight essays cover fairy tales and folklore, novels, and animated television shows, with primary sources ranging from the early nineteenth century to current day. The issue is broken into three generalized sections based on chronology. Nineteenth- and early twentieth-century content is addressed in "The Early-Modern Legacy of Gender Bending onto the 19th Century." Examples of gender fluidity in twenty-first-century children's television programming, all adapted from late twentieth-century programming, are covered in "Post-Modern Revisions of What Was Perhaps Too Modern Back Then." Finally, contemporary scholarship and as-yet-unpublished manuscripts are examined in "Reflections on the Alternative Possibilities Offered by the Genre (Fairy Tales and Folklore) on Issues of Gender and Sexuality." This centuries-long survey of gender representation shows that, while "gender fluidity" and transgender representation may feel like modern phenomena, they are neither new nor deserve the blind eye to which they are often treated.

This collection of essays does a solid job of defining its parameters and the issues it specifically wants to address, then placing those issues in a larger social context extending beyond the sphere of academia. Every essay makes an argument for, and some even offer concrete evidence of, the ways in which representations of gender fluidity in media must do a better job of supporting and representing lived experiences of the individuals it represents.

In their introductory essay "Gender Fluidity: From Euphemism to Pride," editors Sophie Raynard-Leroy and Charlotte Trinquet du Lys explain the impulse behind this special issue of *Open Cultural Studies*. The editors point out that, while the term *gender fluid* may seem like a newer concept, there is in fact evidence of gender fluidity throughout folklore and fairy tales especially. They delineate between a gender fluid identity and the concept of cross dressing, often used in fairy tales for deception or adventure and not tied to the cross-dresser's identity. In that same vein, they discuss the complexity of queer lived experiences, the differences between trans and gender fluid identity, and the multitude of other ways in which these topics cannot be treated as though they exist in a vacuum. "The resources of the marvelous are infinite: it can question all identities: sex/gender, species, and class, and this potential is of great interest to us today when we interrogate intersectionality" (298). The essays in the special issue continue this idea and address both limitations of

past scholarship and expanding potential as visibility increases in mainstream media and journalism. While the editors aim for a global perspective, most of the source material hails from Europe and North America, limiting the scope of the content in some unintended ways.

The first section of the journal is the most diverse as far as the essays' subject matter. Considering it has four essays where subsequent sections only have two each, the scope was bound to be broader. These four essays address the following source material: Theodore and Hippolyte Cogniards' *The White Cat* (1852); Comtesse de Segur's *Les Malheurs de Sophie* (1859); Nicole Claveloux's 1977 adaptation of another work from Segur, *Histoire de Blondine, Bonne-Biche et Beau-Minon* (1856); and J. M. Barrié's *Peter Pan* (1911) and Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking Glass* (1871). Judith Butler's feminist writings feature heavily in most of these essays, even though three-quarters of the work was written before Butler was even born. Butler's theories on gender representation as performance are most relevant, and the characters of the source material are judged by how well they can display a socially accepted version of their birth-assigned gender. Each author brings the source material to life so that readers unfamiliar with it will have no trouble navigating their theses and conclusions. Together, these essays address a wide variety of gender fluid expression, from the transformative nature of *The White Cat* to the arguably genderless Alice and Peter.

The second section of the journal focuses on American children's television. *She-Ra and the Princesses of Power* (2018–20) is featured in both essays. The first heavily details the gender fluid elements of every main character, though the main focus is the canonically gender fluid Double Trouble. Co-authors Lou Lamari and Pauline Greenhill theorize that Double Trouble, as a gender fluid character using they/them pronouns, is evidence that children's television is beginning to embrace diversity in queer representation. However, they also argue ways in which Double Trouble's antihero status and use of their fluidity to deceive others could do more harm than good. The second essay contextualizes *She-Ra* by examining it alongside two other shows with multiple things in common. While *She-Ra* is a reboot of the series *She-Ra: Princess of Power* (1985–87), *Sailor Moon Crystal* (2014–16) reboots *Sailor Moon* (1992–97), and *The Legend of Korra* (2012–14) continues the story of *Avatar: The Last Airbender* (2005–8). All three shows receive detailed analyses and, again, enough information for those unfamiliar with the source material to understand both narrative and academic threads. Author Diana Burgos leans heavily on both Carl Jung's psychological concepts and a feminist deconstruction of said concepts in order to illustrate ways in which the shows' creators have expanded representation of gender identity with their modern adaptations. The secondary thesis of fan involvement and social media effects on modern media are not as

well supported with evidence, though it is in my opinion the more interesting element of the essay.

The final section of the special issue focuses on current scholarship as applied to both contemporary and classic texts. Author Psyche Z. Ready analyzes tale-type ATU 514 (*The Shift of Sex*), giving reasons why this tale-type is often ignored or dismissed in fairy-tale scholarship. The essay covers a wide range of global examples, too numerous to list here. The essay breaks them into six narrative structures, reviews the stories as literature, and examines weaknesses in scholarship up to this point. Ready makes a strong argument for why and how ATU 514 is often overlooked or purposely ignored in academia, relating these problems to the ways trans and gender fluid individuals are treated in their real-life communities as well. Perhaps as an offering of potential solution, Ready's bibliography includes work from their own master's thesis, which compiled examples of ATU 514 in English, making this tale-type more accessible and readily available to English-reading scholars. Author Jeana Jorgensen follows, comparing two examples of trans representation in fairy-tale and folklore adaptation, showing one harmful character arc (*Boy, Snow, Bird*, a 2014 novel by Helen Oyeyemi) with one that is more complex and ultimately productive (*A Pair of Raven Wings*, an unpublished novella by Gabriel Vidrine). Jorgensen's examination of trauma in trans and gender fluid narrative is particularly compelling.

*Open Cultural Studies* benefits academics in many ways. As its title suggests, the journal is open access, available for free online without any subscription or login requirements. Full PDFs are available for each article, free to download and print if needed. Each article includes a short list of hyperlinked keywords, making the entire journal archive searchable by topic. Bibliographies and in-text citations are also hyperlinked, making the sources searchable in google scholar. The in-text citations reveal complete references when you hover over them, as well.

The real-life consequences of violence and death for trans and gender fluid individuals have become more visible in recent years and especially since this issue of *Open Cultural Studies* was published. My personal experience as an American citizen has been largely negative as our government continues weaponizing transphobia, homophobia, and misogyny, and using those concepts to criminalize queer lives. This special issue of the journal certainly takes these elements into account, and all scholars make note, to different extents, the ways in which gender fluid people of all ages have suffered from lack of visibility and lack of understanding, beginning with the ways in which they are either represented, misrepresented, or ignored in children's media.

Jen Pendragon  
Independent Scholar



*Märchenfilme diesseits und jenseits des Atlantiks*. Edited by Ludger Scherer, Peter Lang, 2020, 195 pp.

*Märchenfilme diesseits und jenseits des Atlantiks* (*Fairy-Tale Films on This Side and That Side of the Atlantic*) is a 2020 edited volume from Peter Lang, edited by Ludger Scherer. As Scherer discusses in the introduction, the fairy-tale films, like fairy tales themselves, are complex and varied and difficult to categorize. Though many associate fairy-tale films with children's films alone and often with Disney specifically, many fairy-tale films are more adult fare and can fall into the categories of fantasy, horror, science fiction, and romance. This question of genre is investigated in the first chapter by Marcus Stiglegger, "Hinter den Spiegel. Der Märchenfilm als Hybridgenre des phantastischen Films" (Behind the Mirror: The Fairy-Tale Film as Hybrid-Genre of the Fantasy Film)—a thorough and engaging piece that would make an excellent introductory reading for a course on fairy-tale film. This collection fills a need in scholarship, for fairy-tale film often gets siloed into national and continental traditions. There is, however, and has always been, a dialogue in filmmaking across the Atlantic. Many of the chapters offer engaging discussions of these unique relationships and provide fresh analyses of classic and lesser-known films that have engaged viewers on both sides of the Atlantic. Some of the chapters, however, fall into the very trap that the volume is supposed to remedy and fail to give complete contexts for the films discussed, citing only a handful of sources, mostly from one side of the Atlantic.

Naturally, the influence and dominance of Disney film is a theme throughout the collection. Some pieces, such as Ludger Scherer's discussion of *Pinocchio* (1940) in film demonstrate the damaging effect of Disney's significantly different version, both in content and theme, from Carlo Collodi's text, becoming the dominant visual version of the story, even fifty years later. Roland Alexander Ißler's chapter on the Disneyfication of "Beauty and the Beast" gives an interesting picture of a tale for which the classic film for decades was not Disney, but Jean Cocteau's *La Belle et la Bête* (1946). The 1991 Disney film was greatly influenced by Cocteau's version and became the dominant version. These two chapters are both meticulously researched, and the authors situate their discussion within the bounty of work on Disney film, bringing a fresh and needed perspective on how these unavoidable interactions across the Atlantic have shaped fairy-tale film for better or worse. Unfortunately, other contributions fail to give such a rich and complete picture, such as Juliane Voorgang's chapter "Once upon a Musical." This piece focuses heavily on the influence of Disney musicals in fairy tales with only two Disney scholars referenced. In addition, the concept of combining fairy tales and music is attributed heavily to Disney, but with little reference and no discussion of the many fairy-tale operas, ballets, and stage musicals that preceded Disney films. Voorgang goes

on to discuss Disney's 2014 film adaptation of Stephen Sondheim's musical *Into the Woods* with no references to Sondheim scholarship.

Not all chapters are focused primarily on the influence of Disney, however, and some discuss important European fairy-tale and fantasy films not tackled by the media giant. Ingrid Tomkowiak's "und es war Sommer"—H. C. Andersens Märchen *Die Schneekönigin* im Film" ("and it was summer"—H. C. Andersen's Fairy Tale "The Snow Queen" in Film) gives a fascinating account of the many film adaptations of the "The Snow Queen," including the surprising broad appeal on both sides of the Atlantic of the 1957 Soviet animated version. Tomkowiak discusses the theme of sexual awakening and queer desire in the original 1844 text and its subsequent influence in film adaptations from the 1980s onward. The chapter ends with a look at medi-ality in the most recent Russian adaptation, Natalya Bondarchuk's 2015 *The Mystery of the Snow Queen*. Tomkowiak weaves this long and varied history of Snow Queen adaptations with the philosophical and psychological themes of the Andersen text demonstrating its depth and malleability in adaptations over the last half a century.

Another notable transatlantic moment is examined by Anna Stemmann: the 2000 NBC miniseries *The Tenth Kingdom*, a collaboration between Hallmark Entertainment in the United States, Carnival Films in Britain, and Babelsberg Film in Germany. Though the series was largely panned by critics, this moment of true collaboration is worth more study. While Stemmann's discussion of the miniseries provides much-needed analysis of a rarely examined moment in fairy-tale television history, she fails to demonstrate that same sense of collaboration in her references, using only German scholarship in her chapter.

Not all the chapters are transatlantic, either, but some stand on one side or the other. Christine Lötscher's "Der Feminismus steckt im Ornament: Disney's *Sleeping Beauty*—Assemblagen" (The Feminism Is in the Ornament: Disney's *Sleeping Beauty*—Assemblages) gives a fresh and convincing analysis of a classic text. Lötscher gives a feminist eco-critical analysis of Disney's 1959 *Sleeping Beauty* and 2014 *Maleficent*. Lötscher discusses the assemblage of not only the *Sleeping Beauty*, but also the *Sleeping Wood* and all that is encompassed therein as a complex and yet deeply interconnected and inseparable ecosystem.

Alternatively, Hans-Heino Ewers discusses Michael Ende's character Jim Button and the recent German 2018 film adaptation by Dennis Gansel, the most expensive German film ever made. Ewers considers Ende's novels to be more like the eighteenth-century literary fairy tales that preceded Romanticism, allegorical and rooted in the Enlightenment. This is an engaging perspective, but Ewers fails to reference any specific eighteenth-century tales or any research related to the period. In fact, Ewers only references two scholars in the whole of the chapter that are not himself.

On the whole, this edited volume both demonstrates its necessity and exhibits the same traits of the problem proposed. There is not enough fairy-tale scholarship that examines texts within a cross-cultural context, in particular in a transatlantic context. Chapters by Ißler, Scherer, and Tomkowiak give fascinating and complete analyses of the transatlantic relationship, meticulously presenting the history of a fairy tale in film (“Beauty and the Beast,” “Pinocchio,” and “The Snow Queen,” respectively) and demonstrating how complicated and uneven that relationship can be. On the other hand, chapters by Ewers, Voorgang, and Stemmann demonstrate an all-too-common ignorance or unwillingness to properly engage with the large amount of fairy-tale scholarship that already exists, and, in some cases, specifically the work of their colleagues on the other side of the Atlantic. Overall, this volume demonstrates the need for more transatlantic discussion of film and how it can be done well, but much work is still left to be done.

Julie Koehler  
Michigan State University

***101 Middle Eastern Tales and Their Impact on Western Oral Tradition.*** By Ulrich Marzolph, Wayne State University Press, 2020, 706 pp.

On January 28, 1754, the soon-to-be Gothic novelist Horace Walpole, the fourth Earl of Oxford, wrote to his friend Sir Horace Mann, an English diplomat resident in Florence. In the letter, Walpole described how he, by chance, discovered a link between two families in an old book and then launched into the definition of a word of his own making, “Serendipity.” Walpole described how he had come up with the term in the course of reading “The Three Princes of Serendib,” which recounted a tale in which the three princes were “always making discoveries, by accidents and sagacity, of things they were not in quest of” (111). The story that the two men (curiously both named Horace) were reading presented itself as one of a group of accounts “translated from the Persian into French and thence done into English” and thus was, in a way, quite a typical example of the eighteenth-century fascination with the eastern tale. In some ways, it is illuminating to see how Walpole, the author of the first Gothic novel, *The Castle of Otranto*, in 1764, was a decade earlier in his life, drawn to tales of the east to explain the mysterious coincidences of everyday life.

Serendipity in English relates to the Perso-Arabic name of Sarandīb and the Sanskrit *siṃhaladvīpa*, words for modern-day Sri Lanka. Each term discloses some of the varied trajectories through which this story traveled before it occurred to the clever mind of Horace Walpole. In his remarkably erudite book, Ulrich Marzolph recounts in great detail how this tale, known to folklorists as “The Sensitive Brothers and Their Clever Deductions” (ATU 655),

had traveled from “ancient Indian literature via premodern Jewish, Arabic, Persian, and Turkish intermediaries to medieval and early modern occurrences in the European literature, eventually, to documented recordings from nineteenth- and twentieth-century oral tradition in Europe” (111). While Walpole playfully deprecates the tale as “silly” even as he nevertheless plunges into his discussion of it, the reader of Marzolph’s book is invited to consider in some ways how this tale about serendipitous knowledge itself wended its way across Eurasia as a locus for thinking about the vicissitudes of fate, coincidence, and knowledge (111). Taking serendipity more seriously, perhaps, we are invited on a journey that allows us to see how stories traveled across time and space and were picked up, reused, and reformulated in successive traditions.

In this magisterial new book, *101 Middle Eastern Tales and Their Impact on Western Oral Tradition*, Ulrich Marzolph invites his readers to consider the question of the exchange of tales as more than the product of chance encounters. Tracing stories from roughly 1000 CE and considering legends with origins in Arabic, Persian, and Ottoman Turkish, Marzolph considers their impact across the “whole of the Western tradition in Europe and the Americas” (2). Engaging with a corpus of material that extends across much of the globe for more than a millennium is no small feat of scholarly discipline and range. Marzolph delineates several criteria to select from the vast oceans of stories that his precious collection draws on. The first consideration is that the tale “would originate from, or be transmitted by a Middle Eastern source” (2). He sensibly excludes from his collection those tales that have a clear origin in Greco-Roman antiquity and were transmitted during the Renaissance, noting that these tales often did not owe their later retellings in the West to Middle Eastern Muslim narratives.

The second, perhaps more compelling criteria for inclusion in his corpus is that the tale would have to be documented from “recent oral tradition in the West,” which means the nineteenth and twentieth centuries. Each of the 101 tales receives a comprehensive analysis that traces the appearance in European oral tradition backward in time to Middle Eastern source materials. Folklorists will immediately appreciate how each of the 101 tales in this collection is classified according to its ATU number and discussed in light of previous folklore scholarship—upon which Marzolph never fails to improve. Even more so, the connections Marzolph can trace across languages, cultures, and time come accompanied by methodological lessons about the study of folk narrative in general, making the book at once a group of 101 case studies in folk narrative research. While the introduction to the volume lays out broader parameters of the volume’s importance, each of the chapters is a guide to how to trace the multiple winding pathways through which a particular motif travels.

Tipping his hat to the linguistic convention of Arabic that conceived of numbers like 1001 and 101 as stand-ins for an inexhaustibility of the infinite, Marzolph's book retains the mysterious magic of the tales themselves, such that his collection becomes a garden of forking paths and unexpected pleasures. Marzolph's book shares this quality with the best reference works that introduce the reader to new places to look, research, and find lost connections that may delight our friends, colleagues, and ourselves. This extremely erudite volume is the product of a lifetime of devotion to the field of comparative folk narrative research. The book is a trove of potential sources, methodologies, perspectives, and insights for specialist readers, which are the byways for future research. In a broader sense, each of the essays succeeds not only in delineating the "extent to which the West is indebted to the Muslim World" but, perhaps more significantly, it shows the "common features" that the West has shared with the Muslim tradition (3). For classroom teachers, one example of the kinds of passages from East to West drawn from the many case studies in this book would suffice to demonstrate the folly of nationalist scholarships. We can only hope that modern-day students are as lucky as Walpole was to encounter some of the inherited wisdom of these "silly" stories from long ago and far away.

Maurice A. Pomerantz  
New York University Abu Dhabi

***La fabbrica di Pinocchio. Dalla fiaba all'illustrazione, l'immaginario di Collodi.*** By Veronica Bonanni, Donzelli, 2020, 286 pp.

This book's title translates as "The Pinocchio Factory," with its subtitle previewing the idea that to manufacture *Pinocchio* Carlo Collodi's imagination and poetics reworked fairy tales and their illustrations. This manufacturing of *Pinocchio* is developed in six tightly knit chapters where Veronica Bonanni discusses *Pinocchio*'s intertextual links with French fairy tales, classic myths, and Collodi's other works for children in order to offer a cohesive and insightful view of his method of composition and pedagogy.

The foundational chapter 1 shows the significance of Collodi's *I racconti delle fate* (1876; literally, *The Tales of the Fairies*) to the making of *The Adventures of Pinocchio* (1883 in its volume form). A translation of *Contes de fées* (Hachette 1853) anthologizing fairy tales by Marie-Catherine d'Aulnoy, Charles Perrault, and Jeanne-Marie Leprince de Beaumont, *I racconti delle fate* was Collodi's first foray into writing for children specifically. Bonanni skillfully shows how Collodi's translation privileges idiomatic expressions, resulting in a change of register from the literary French of the original to a lower-class spoken Italian that accentuates the comic potentiality, for instance, of d'Aulnoy's tales. Via detailed comparisons of Perrault's and d'Aulnoy's morals with the maxims in

Italian often attributed to the protagonist rather than the narrator, Bonanni also documents Collodi's focus on learning from experience rather than lectures and his efforts to establish trust between the adult educator and the child reader. And Bonanni highlights the images in *I racconti delle fate* by Enrico Mazzanti, who collaborated with Collodi on many other children's books and was the first illustrator on *Pinocchio* in 1883. While Mazzanti's illustrations draw for their subject matter on those by Bertall and Gustave Doré of Perrault's fairy tales, their details match Collodi's emphasis on everyday realism. The conclusion of the chapter draws attention to how Collodi's translation and Mazzanti's illustrations reconfigure the French tales to fit a less fanciful Italian narrative tradition and to captivate children, and it opens the way for understanding how Collodi elaborates further on these translations in his own fiction.

The following four chapters elaborate on Collodi's refashioning of stories and genre in *Pinocchio*, a fairy-tale novel filled with local color and playfulness that was, according to Gianni Rodari, the first Italian book to address and involve children directly. Offering discerning observations about the puppet's beginnings as a humble but living piece of wood, his two very different carpenter fathers, and his name (pine nut in Tuscany), chapter 2 discusses the birth of Pinocchio as mixing and reforging mythic and fairy-tale traditions, including the Bible, Ovid's *Metamorphoses*, and Giambattista Basile's "Pinto Smauto" (translated by Nancy Canepa as "Pretty as a Picture"), and it argues that the first half of the novel, which ends with Pinocchio's (near) death hanging from a tree as a result of his refusal to submit to the rules of adults, finds its model in Perrault's cautionary "Le Petit Chaperon Rouge." Chapter 3 is all about the polymorphous Blue Fairy in Collodi's *Pinocchio* who, like Leprince de Beaumont's fairy Blanche in "Le Prince Chéri" (Candida in Collodi's translation), is identified via color symbolism across her mutable shapes and plays an explicitly educational role in the rascal puppet's life. While the transformation into animals that Chéri and Pinocchio are both subjected to are part of their education, Bonanni stresses how Pinocchio's fairy is appropriately maternal in her dealings with the puppet child, which helps him to change his ways. Chapter 4 discusses some of the fifty animals in *Pinocchio*, highlighting their narrative functions and intertextuality. While these animals are rather common, the Fairy's and Pinocchio's ability to communicate verbally with them makes them somewhat fantastic. Bonanni discusses the talking Cricket as failed pedagogue, the Cat and the Fox as seductive villains likened to Perrault's wolf, the Serpent whose much-debated function has more to do with parody than with the devil, the dog Alidoro, and the donkey Pinocchio temporarily becomes, by juxtaposing them to animals in d'Aulnoy's "La Belle au Cheveux d'or" and "La Biche au Bois," Apuleius's "The Golden Ass," and other texts,

and delineating how Collodi dismantles *and* reassembles their dialogs, characters, and episodes. In chapter 5, Bonanni explains how *Pinocchio's* ending, frequently disliked by adults, is quite apt in a novel where the second half, recounting the puppet's education and maturation, is very much in tune with Leprince de Beaumont's "Prince Chéri." Particularly illuminating is Bonanni's observation that *Pinocchio's* ending enacts not so much a transformation of the protagonist, but a doubling that allows the virtuous and respectable boy to comment somewhat playfully on the lifeless puppet he once was. In addition to "Prince Chéri," intertextual links in this chapter feature some of Collodi's other publications and the storytelling scene in the 1862 frontispiece of Perrault's fairy tales, which depicts a large marionette among the children, its slumped shape echoed by Mazzanti's final image in *Pinocchio*.

Elegantly written, this is an excellent book that makes at least three significant contributions to fairy-tale studies. It is a carefully researched and astute study of a fairy-tale novel foundational to Italian children's literature; of Collodi's manufacturing of an iconic character that continues to be adapted in contemporary popular culture; and of Collodi's pedagogy as a writer who refused to preach or lecture at children. It exemplifies an interpretive method by which—as the final chapter 6 emphasizes—the focus on intertextuality serves to illuminate Collodi's composition as rewriting, not as repetition but as creative refashioning. And it makes visible an intertextual web of verbal and visual relations between eighteenth-century French fairy tales and nineteenth-century children's literature in Italy. For English-language readers who are particularly interested in this aspect of the book, I recommend Bonanni's essay "'The Blue Bird' and 'L'Uccello turchino': Collodi Translator of d'Aulnoy," translated by Anne E. Duggan for the 35.2 special issue of *Marvels & Tales* on d'Aulnoy.

Cristina Bacchilega  
University of Hawai'i at Mānoa

***The Goddess Myth in Contemporary Literature and Popular Culture.*** By Mary J. Magoulick, University Press of Mississippi, 2022, 259 pp.

When I first encountered the goddess, I was a cynical teenager who really adored Morgan le Fay, and I was enchanted with the idea of a past, matriarchal society of powerful, magical women. The art history courses I took during my undergrad crushed those dreams, but I still *wanted* to believe in the existence of the goddess, this singular, celebrated embodiment of womanhood. Mary J. Magoulick tackles the contradictions of the goddess, both those within the myth itself and those within its advocates, like those of my undergraduate self. She does this with sympathy, thoughtfulness, and nuance.

Magoulick's introduction explains what the goddess myth is and how she intends to approach it. She says, "I use the term *goddess myth* to mean creative stories where characters are nominally or descriptively identifiable as having godly powers or lineage, or where the imagined world significantly involves goddesses or goddess mythology. Applying theoretical insights from mythology, literary studies, and feminism to contemporary literary and popular culture versions of goddess myths allows us to investigate overt or hidden messages in these works that help us to gain insights into our culture today" (3). In short, her goal is to answer the question of how the goddess speaks to modern audiences, which she accomplishes by examining neo-pagan and New Age groups, artwork, literary works, films, and TV shows.

Her chapter "Origins, Prehistory, and Attending to Science" examines the prevalence of the goddess myth, despite the controversy surrounding finding the goddess in prehistoric cultures. Drawing from Venus figures, the Minoan snake goddess art, and Judy Chicago's *Dinner Party* installation (1974–79), the chapter paints a compelling case for the goddess's prevalence. However, as Magoulick notes, "the goddess myth that many people in our society assume to be true is based on a highly unlikely and largely intuitive, anachronistic interpretation of prehistory" (34). This chapter is helpful in explaining the origins of the goddess myth and also cautions against making assumptions about history. Despite having little—if any—evidence of the Goddess having existed, belief in her still exists. The persistence of the Goddess in everything from neo-pagan proponents to self-help books is the subject of Magoulick's next chapter, "Mythic Expressions of Goddess Culture and Mythology." Here, Magoulick examines modern beliefs surrounding the goddess myth, including how advocates argue an alleged goddess-centric society is better than patriarchal systems. Notably, this matriarchal society is also a constructed binary, which Magoulick works to untangle in the coming chapters.

The book's next four chapters—"Literary Myths of Matriarchy," "The Bad Goddess in Film and Television," "The Good Goddess in Popular Fiction," and "Mixed Messages in Modern Myth"—all examine the use of the goddess myth in contemporary literature and popular culture. "Literary Myths of Matriarchy" examines how Leslie Marmon Silko's *Garden in the Dunes* (1999) and Alice Walker's *Possessing the Secret of Joy* (1992) "embrace the goddess myth in complex, intersectional feminist ways, though also without fully formed goddess characters" (89). Magoulick argues that Silko and Walker produce narratives that are "hopeful" for BIPOC women and that shift away from the traditional male perspective (110). The following chapter, "The Bad Goddess in Film and Television," examines the role of several goddess figures including Hela (*Thor: Ragnarok*, 2017), the image of Venus of Willendorf (*Hellboy II: The Golden*



Army, 2008), Mother Wendol (*The 13th Warrior*, 1999), a matriarchal island of goddess worshippers (Wickerman, 1973; 2006), Glory (*Buffy the Vampire Slayer*, 1997–2003), Jasmine (*Angel*, 1999–2004), Maryann Forrester and Lilith (*True Blood*, 2008–14), and Persephone and Julia (*The Magicians*, 2015–20). All these depictions paint goddesses as powerful, dangerous women who are often the harbingers of chaos. Even *The Magicians*, which Magoulick notes does express “mixed, more complex aspects” of the goddess myth, cannot entirely divorce itself from “some typical extremes and clichés of television goddesses as dark forces of chaos” (136). These dark depictions of the goddess seem a counterpoint to the goddess myth, but positive depictions of the goddess figure are equally fraught.

“The Good Goddess in Popular Fiction” examines positive depictions of the goddess, such as in Jean Auel’s Earth Children series (1980–2011) and Marion Zimmer Bradley’s Avalon novels (1983–2009). Although these works depict the goddess positively, Magoulick argues that they “romanticize the past in ways that are arguably not any more feminist than vilified versions of the bad goddess . . . Both exaggerated poles are fantasies that reduce women to one extreme or the other” (158). Good or bad, depictions of the goddess tend to reduce women in similar ways. This chapter also includes an examination of how Bradley’s abuse of her daughter Moira Greyland informs how Bradley’s Avalon novels, especially *Mists of Avalon* (1983), are perceived by today’s readers. Although this examination is relatively short, Magoulick addresses Bradley’s abuse and how this should change how we perceive Bradley’s goddess myth very directly, which is a welcome addition. The following chapter, “Mixed Messages in Modern Myth,” examines the goddess in Madeline Miller’s *Circe* (2018), Tomi Adeyami’s *Children and Blood and Bone* (2018), and N. J. Jemisin’s *The Inheritance Trilogy* (2010–11). Having discussed the bad and good goddess, this chapter examines more complex iterations of the goddess myth, which “engage issues of social justice, oppression, and sexism in thoughtful ways” (187). Fittingly, these contemporary depictions echo a complex society, showing that the goddess myth—while not as inherently feminist as initially presumed—may have the potential to do important work.

“Making Mythic Sense,” the conclusion, divides goddess depictions into vilified, romanticized, and mixed, complex depictions. Magoulick displays these works and their portrayals in elegant, readable charts. The book powerfully concludes that “in both extremes of romanticized or vilified women, feminine power is connected to strong emotions,” which “limit[s] gender possibilities for everyone” (199). The goddess myth, if it is to embrace womanhood, should be as nuanced as living women, rather than depending on a binary of vilification or romanticization. Overall, Magoulick’s text provides a thoughtful, comprehensive, and enjoyable exploration of the goddess

myth with a wide range of texts and proves that the heroines of fairy tales and folklore may be just as progressive as the conscious efforts to make a strong, empowered heroine.

Marisa Mills  
University of Southern Mississippi

***The Heroine with 1,001 Faces.*** By Maria Tatar, Liveright Publishing, 2021, 329 pp.

“Suddenly in the dark nights of a global pandemic, I understood the rage of one of my undergraduate student[s] who described her journey into the world of folklore and mythology as a crusade against [Joseph] Campbell, for whom the role of woman in every culture was grounded in cults of fertility and death” (Tatar xvi). By the time the reader has finished the first chapter of *The Heroine with 1001 Faces*, Tatar’s insight into Campbell is apparent. She graces us with a succinct appraisal of Campbell’s perspective that would gratify even her angry undergraduate: “Campbell’s confidence about what it takes to be a hero is matched only by his conviction that women have no place in his pantheon of heroes” (2).

*The Heroine with 1001 Faces* is an impeccably researched, much-needed response to Campbell, and Tatar extends her assessment to include the Hollywood playbook Campbell’s work inspired that resulted in movie after movie of violent men of action, driven by conflict and the need for conquest. Tatar also considers recent Hollywood heroines, but wonders if these movies are re-creating Campbell’s male archetype, thus reinforcing the tales and heroes they are meant to challenge. Nobody has taken on Campbell so effectively and in such an engaging, fascinating manner because *The Heroine of 1,001 Faces* also presents a pantheon of heroines.

One of the more fascinating aspects of *The Heroine with 1,001 Faces* is that Tatar introduces us to her own heroic journey. Tatar’s journey includes a remarkable blend of real people, as well as literary, mythological, and folkloric heroines. Tatar enters the #MeToo movement as she outlines the episode with a male professor that almost derailed her PhD. She invokes #MeToo in mythology with the tales of Persephone and Philomena, in folklore with tales like “Mr. Fox” and “The Robber Bridegroom,” and in literary works like *The Color Purple* (1982) by Alice Walker. All the while, Tatar reveals a beautiful and heartfelt exploration of herself. The further we read, the more Campbell fades and the more we recognize Tatar’s heroines as potent women and indeed, the more we recognize Tatar as a heroine in her own right.

Tatar names her book a “deeply personal look at a lifetime of reading, misreading and rereading myths, epics, fairy tales, fiction, and film” (xxv). Her surprising acknowledgment of misreading emphasizes the honest depths of

her self-exploration. However, Tatar's lifetime of reading is in itself an absolute treat. Especially enjoyable is Tatar's excursion into the autofiction of beloved writers and their alter egos such as Louisa May Alcott/Jo March (*Little Women*, 1868), Betty Smith/Francis Nolan (*A Tree Grows in Brooklyn*, 1943), and Anne Frank (*Diary of a Young Girl*, 1947). Tatar maintains that Alcott reinvented girlhood in Jo and emphasizes the poignant fulfillment of Anne Frank's wish to go on living even after death—realized through her writing. “How different from immortality earned on the battlefield,” muses Tatar (186). Indeed, female writers are at the top of Tatar's vision of heroines, and they are a necessity if women are to take control of our narrative.

Tatar does an excellent job of making apparent the male-oriented context embedded in our language and concepts. Through Tatar's vision we come to see heroines anew. For example: combating the negative view of curiosity in women as exemplified by the stories of Eve and Pandora, Tatar shows curiosity in women as a lifesaving strategy in the tale of “Bluebeard.” She explores the positive effect of curiosity in female detectives like Miss Marple and in B. Neely's *Blanch White Series* (1993–2000). Along with Supreme Court Justices O'Connor, Ginsburg, and Sotomayor, Tatar (the curious academic) celebrates the heroism of the very curious Nancy Drew and examines why Nancy Drew books were banned from some libraries until the 1970s. In addition, Tatar emphasizes the fierce determination of victims of domestic violence in tales like “Thousand Furs” and “The Maiden without Hands.” Tatar strives to “defamiliarize the stories we know,” to take control of the narrative, and to recognize alternative understandings of these tales (40).

Tatar even traces the zeitgeist through etymology using the Oxford English Dictionary. She notes that the Oxford English Dictionary attributes the first use of “private eye” to Raymond Chandler, even though the phrase was coined in a Nancy Drew book eight years earlier. It is ironic that “Nancy Drew—still a heroine today—was overlooked when it came to defining the term that defined her” (208). Tatar uses this deeply symptomatic omission to illustrate how “appallingly difficult” it is to find voices authentic to women's experiences since “language and concepts are male-oriented” and that linguistically and “historically women's experiences have been interpreted for us by men” (30). As Tatar's book unfolds, we realize the many levels on which Tatar storms the arenas of the status quo.

Ultimately, Tatar's *The Heroine of 1,001 Faces* becomes a clarion call to action: “Our understanding of heroism must be shaped by talk as much as by legal or political action, by words as much as by deeds” (105). Tatar calls for women to “free themselves from the trap of silence and resist being placed on the margins.” (xvi). We need to recognize heroines on quests based in words and voice as well as in deeds. These heroines have as goals knowledge, justice,

and social connection. They are motivated by the spirit of inquiry. They create for all of us new tools for building different, alternative ways of thinking.

Maria Tatar has already lavished many gifts on us during her erudite career. With *The Heroine of 1,001 Faces*, Maria Tatar bestows on us yet another boon and arguably a very timely one—the gift of understanding female tales as heroic. Tatar calls on us to recognize in ourselves, not only a new definition of heroism but also a new view of women’s lives, and especially, an ability to redesign our future.

*Kathleen Ragan*  
*Independent Scholar*