

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

John E. Priegnitz II
Utah State University

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

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

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

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

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

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

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

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

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

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

Luca Sarti

University of Naples “L’Orientale”

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

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