

Yet technology has done away with the productive female household tasks, placing farmers' wives in an awkward position and contributing greatly to the current crisis in French rural family life. The early complementarity of tasks no longer exists and ways should be found to reinstate it. Segalen seems to be arguing for an enlightened feminism: stereotypes need to be countered by better data, not accusations.

Segalen is most convincing when she uses her previous works on proverbs and **charivari** to substantiate her perceptions. Although her introduction outlines a strong and coherent argument, the succeeding chapters fail at times to fulfill what was promised at the outset. This weakness may arise, because the book grew out of an exhibit: the author occasionally assumes that the reader is as familiar with the data and the country as she is. This is particularly evident in the illustrations - the several Millet paintings discussed in the text were not reproduced, and the four dwelling-plans included are poorly integrated in the text. A map showing the different regions would have further enhanced this translation for American readers.

Despite such minor quibbles, **Love and Power in the Peasant Family** offers valuable insights to such fields as social history or women's studies. Folklorists could profit from Segalen's example. She offers both a critique of the perceived wisdom about 19th century peasant families, and demonstrates how one can use the old existing materials to offer a plausible reinterpretation. As with many reinterpretations, Segalen provides only a beginning, and one wishes at times that she had fleshed out her arguments further.

**Cinderella: A Folklore Casebook.** By Alan Dundes. New York: Garland Publishing Inc., 1982. Pp. xix + 311. Bibliography, no index, maps in one selection. Cloth, \$35.00.

Reviewed by Dillon Bustin

Recently, while standing in a bookshop skimming through **The Woman's Encyclopedia of Myths and Secrets** (1), I was startled to read the following passage under the

heading "Cinderella":

The fairy tale of the cinder maid originated as an anti-ecclesiastical allegory repeated by real "fairies"--that is, pagans. Ella was **Hel**, or **Helle**, daughter of Mother Earth, the Goddess with her regenerative fires reduced to cinders. Her ugly stepmothers was the new church. Her ugly stepsisters were the church's darlings, the military aristocracy and the clergy.

"Of course!" I exclaimed aloud, startling several other browsing patrons, "Why haven't I seen it before!" For, I am embarrassed to admit, the true explanation had been a secret kept from me until that moment. I had not been privy to the fact that the tale was a prophecy of the return of the pre-Christian Earth Goddess, with Cinderella in the role of a feminist messiah: "Beautiful by her new riches, Cinderella won the 'prince' (mankind), ever easily impressed by the display of finery..."

For better or worse I am not so easily impressed by such displays of encyclopedic wisdom especially when the references provided are vague and misleading. But I was glad to come across **Cinderella: A Folklore Casebook** on a nearby shelf, since I was still in hopes of finding more substantial documentation. Alas, this interpretation did not seem to be espoused by any of the studies included by Dundes in the anthology.

In the meanwhile, realizing that some relevations are not intended for me, I have not read any more feminist mythology, but I have read the Cinderella casebook in its entirety. As a result, I'm still not sure of the original or ultimate meaning of the Maid of the Ashes, but I do know more about the history of the research on her behalf than I ever expected to.

**Cinderella** is the third volume in the series of Garland Folklore Casebooks, of which Alan Dundes is the general editor. Curiously, Professor Dundes is credited as the author, and not the editor, of this particular volume, even though the bulk of the book is devoted to three early European written texts of the tale followed by eighteen brief analytical essays illustrating various phases and modes of scholarship developed between the 1870s and the 1970s. Yet, given the way that Dundes assembles his

selections and headnotes into a comprehensive thematic (as well as chronological) montage, the resulting collection does leave the impression of a unified and individualistic work.

As Archer Taylor remarks in his previously unpublished essay "The Study of the Cinderella Cycle" (p.117), "perhaps no other tale has so many early, independent, and widely scattered versions." Following his suggestion, Dundes asserts that "the history of the study of Cinderella is in part a microcosm of the history of folklore scholarship generally" (p.129). The first lesson to be learned from this history is the pattern of ethnocentrism established by late nineteenth-century folklorists in Western Europe. At first glance it seems that Dundes extends the trend, since he begins by reprinting, as points of reference, "The Cat Cinderella" from Penzer's 1932 edition of **The Pentamerone of Giambattista Basile**; Samber's 1729 translation of Perrault's "Cendrillon," from the 1959 Random House edition of Lang's **Blue Fairy Book**; and a translation of Aschenputtel from Magoun and Krappe's **The Grimm's German Folk Tales** (1960). Without doubt these three texts have had the greatest impact on contemporary popular culture, but their relatively provincial character becomes clear as they are compared with the Chinese, Javanese, Iranian, and Indic texts presented in subsequent essays.

Cinderella is open to many interpretations precisely because of her utterly obscure origin, her prehistoric proliferation throughout Eurasia, and her historic oral diffusion into Africa and the Americas. Dundes represents the historic-geographic approach to diffusion research with two studies. Anna Brigitta Rooth's "Tradition Areas in Eurasia" uses atlases to show the distribution of five subtypes of the tale. This study is a 1956 cartographic supplement to her **Cinderella Cycle** of 1951. William Bascom's "Cinderella in Africa" (1972) makes recourse to tale type and motif indices to support a claim of recent borrowing from a European source in the case of a text collected in Nigeria.

Varieties of functionalism and structural-functionalism are represented by "A Javanese Cinderella Tale and Its Pedagogical Value" (1976) by James Danandjadja, "A Cinderella Variant in the Context of a Muslim Women's Ritual

(1980) by Margaret Mills, and "Cinderella in China" (1932) by R.D. Jameson. Jameson's study is a classic example of structural-functionalist assumptions underlying an attempt at symbolic explication. He concludes his essay with this reminder to "subtle scholars":

The märchen may be a myth, and that possibility brings before us the startling, and it would seem incontrovertible fact, that the myth is also a märchen, that the sanctions it has over human feelings, the appetites it satisfies are derived from the fact that--whatever else it may be--it is a good story. Its episodes are concretions of desires, at times obscure and only partly understood, which grow out of situations which are frequent in the experience of all times and places. ...The story is a good story because it is good medicine (pp. 93-4).

Few commentators before or after Jameson have been willing to leave it at that. Regarding content analysis Dundes writes:

In the study of Cinderella, or, for that matter, in the study of folklore generally, one may usefully divide the critical approaches into two broad categories: the literal-historical and the symbolic-psychological. Approaches falling in the first category seek to find actual, historical events or customs underlying fairytales and other forms of folklore. In contrast, advocates of symbolic-psychological approaches tend to read tales as metaphors or codes (p.98).

The two contributors to the casebook from the nineteenth century, William R.S. Ralston and E. Sidney Hartland, both inconclusively consider whether the Cinderella tale is a historical document or a symbolic expression. Dundes chooses not to include an early theorist proposing that the tale has its origin in solar myth/ritual or a calendar custom. The only selection which is unabashedly literalist is Photeine P. Bourboulis's "The Bride-Show Custom and the Fairy-Story of Cinderella" (1953).

In contrast to the lack of literal-historical formulations in *Cinderella*, there is included a broad range of psychical and psychological formulations. It seems that

Dundes would like the folkloric community to be more fully aware of these approaches. Although he passes by the mystical anthroposophy of Rudolf Steiner, he does include "The Slipper on the Stair" (1951), a Christian allegory by Aarland Usher. "The Beautiful Wassilissa" (1972), by Marie-Louise von Franz, treats a Russian text from the perspective of Jungian analytical psychology. "The Meaning of the Cinderella Story in the Development of a Little Girl" (1955), by Ben Rubenstein, offers an interpretation of his own daughter's use of the Cinderella story in terms of Freudian psychoanalysis. Finally in this section, Dundes includes his own article "'To Love My Father All': A Psychoanalytic Study of the Folktale Source of **King Lear**" (1976).

Dundes chooses three articles to illustrate more recent trends in folkloristics. David Pace's "Beyond Morphology: Lévi-Strauss and the Analysis of Folktales" (1977) is an insightful comparison of formalist and structuralist methods and goals. A.K. Ramanujan's "Hanchi: A Kannada Cinderella" (1980) uses an eclectic approach, incorporating elements of Freudian and Jungian psychology, formalism, and structuralism. The contextual and performance-centered approaches are well represented by "Cinderella in Tuscany" (1980), written by Dundes's former student and collaborator Alessandro Falassi.

This corpus of studies, appearing over the course of the past century, certainly fulfills Professor Dundes's intention to gather "different interpretations of the same item of folklore so that students may see for themselves the various modes of analysis" (p.xv). Together with the author's introduction and annotated bibliography of fifty-eight other articles (including some references to the neglected myth/ritual school of interpretation), the Cinderella Casebook would make an excellent textbook for an introductory survey course in folkloristic methods and theories. There is something for everyone here. Any student of folklore could find in this anthology at least one example to admire, and at least one to be appalled by. The task of placing these diverse examples in their historical and intellectual contexts is an instructive one.

I have mentioned sixteen of the eighteen essays. The remaining two are of special interest because they are revisionist critiques of prevalent understandings about

Cinderella. One of these meta-interpretations seeks to correct an error in fact, the other an ideological injustice in adaptation. Paul Delarue, in "From Perrault to Walt Disney: The Slipper of Cinderella" (1951) seeks to make the point once and for all, no matter what the **Encyclopaedia Britannica** says, that Cinderella's slipper in the influential version of Perrault always was and should correctly remain made of glass, and not fur.

The final essay is "America's Cinderella" (1977) by Jane Yolen. The author counters the tendency, from Perrault to Disney, to falsely portray Cinderella as a passive and pitiable princess. These literary and cinematic redactions for polite society have created an imposter who goes to the ball in place of the "tough, resilient heroine" of the original peasant tale. Yolen is far from neutral in her observations on the shift in characterization. Writing in the midst of the women's rights movement in American society, and the Women's Studies movement in American universities, she fits her own description of Cinderella as "shrewd, even witty" (p.302).

Thus Dundes ends, where I began, with cultural politics and feminist polemic. What, then, is the ultimate lesson of this course of study? In the words of E. Sidney Hartland, "The subject opens so many vistas that it seems inexhaustible" (p.69). We can be no wiser in principle than the earliest contributor to **Cinderella**: As W.R.S. Ralston wrote over one hundred years ago, "What seems to be really demanded from every interpreter of old tradition, every explorer of the dark field of popular fiction, is a wariness that will not allow itself to be hoodwinked by any prejudice in favour of this or that particular theory" (p.55).

#### NOTES

- (1) Barbara G. Walker (San Francisco: Harper and Row, 1983), p.168.