

sentiments among early Kentuckians. Aron draws conclusions from these materials to develop generalizations about major historical patterns that shaped Kentucky over time.

Although Aron's book is more an analysis of state history than a folklife study, it is a useful resource for folklorists. In arguing that Kentucky's history must be regarded as a major transition point that led to the losing of the West, he provides a cogent and important means for understanding a major facet of American history. Aron also provides a useful framework for understanding historical contexts that shape regional folklife in America. His description and analysis of major changes in cultural patterns establish a more complete way of thinking about Kentucky's history, and his mastery of methods used within the new social history is an impressive model for interpreting cultural traditions in relation to historical change.

Pleasant DeSpain. **The Emerald Lizard: Fifteen Latin American Tales to Tell**, Mario-Lamo Jiménez trans. Little Rock: August House Publishers, Inc., 1999. Pp. 174, illustrations, notes, motif index. \$11.95 paper.

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As a collection of stories for children, the strength of *The Emerald Lizard* lies in its impeccable translation of the stories from English to Spanish. With an educational background as a translator, writer, and winner of several literary awards for his dramas, novels, and short stories, Mario-Lamo Jiménez has easily managed to capture the linguistic essence of the tales compiled in this book. First narrated by people DeSpain met during his travels in Latin America, the author later translates their fascinating accounts into English. DeSpain then retranslates or entextualizes these accounts into Spanish, once again, with the help of a well known Colombian writer.

Ranging from etiological tales to ghost stories, this book is sure to delight audiences. The picturesque nature of some of its stories, such as the one titled "Renting a Horse," is also bound to amuse any

avid followers of the African spider-trickster Anansi. This specific tale will undoubtedly grab the attention of those folklorists still interested in contemplating diffusionist theories and tracing the migratory routes of African folktales into the New World.

As with any collection of children's stories, a great attempt must be made on the part of the publisher and particularly the author to avoid any stereotypical portrayals of the people or cultures that are being represented in the stories. Both August House Publishers and DeSpain have not done so well in this regard, as the stories and illustrations chosen for the book heavily romanticize the rural aspect of Latin America. The book gives the erroneous impression, perhaps, that children throughout the Spanish-speaking world still dress in white cotton trousers, straw hats, and rawhide sandals. The depiction of adults is not any more accurate.

Furthermore, the notion of the "exotic," the "mysterious," and the "animalesque" as characteristics of the Latin-American landscape are also omnipresent throughout the text, both in the repetitive use of the same illustration motifs, as well as in the application of the black and white, watercolor-style drawings. These pictures reveal jungle-like environments corresponding to the settings of the stories. The use of tropical parrots, palm trees, bugs, leopards, capybaras, and so on, suggests colonialist notions of tropical paradise and unspoiled beauty. This is the kind of stuff on which multiple stereotypes about Latin America have been founded and upon which debates on civilization vs. barbarism in Latin American literature have been fought by scholars for centuries. From the obnoxiously (mis)represented Carmen Miranda (Brazil) to the "philosophical" debates sparked by Sarmiento's essays (Argentina), the illustrations used in this book serve to remind us that visions of Latin America as an unpopulated and decidedly rural area of the world still abound in today's literature, particularly in literature destined for children.

On a positive note, however, the book contains one of the best collections of Latin American folktales that I have read in recent years. The author has chosen entertaining stories and has made an effort to elevate the status of Spanish into the mainstream (i.e., the stories are presented in both English and Spanish). He has had the patience and care to work with a skilled translator, something that is extremely

rare in translations of children's books. If teachers can address the issues of stereotypes before presenting this book to their classes and look beyond the exotic nature of *The Emerald Lizard*, this text can certainly become a favorite in the classroom. Despite the aforementioned drawbacks in its representation of Latin American culture, the graphic design elements of this otherwise black-and-white book make it very enticing and enjoyable to read. The graphic illustrator has done a fantastic job in this regard. Furthermore, the switch from one language to the next, within clearly defined spaces of the book, makes this collection an excellent tool for practicing, developing, and enhancing one's translation skills from one language to the next.

Finally, for those interested in the game of rote memorization and classification of tale-type motifs, the author provides an annotated section on each tale and also tries to classify each story according to Margaret Read MacDonald's *The Storyteller's Sourcebook: A Subject, Title, and Motif-Index to Folklore Collections for Children* (Detroit: Gale/Neal-Schuman, 1982). Overall, the book makes my list of recommended reading for children, especially for those in bilingual-classroom settings.

H. Elaine Lindgren. **Land in Her Own Name: Women as Homesteaders in North Dakota.** Norman and London: University of Oklahoma Press, 1996. Pp. 320, photographs, index. \$17.95 paper.

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At the end of her thorough and informative account of women as homesteaders in North Dakota, H. Elaine Lindgren focuses on Pauline Shoemaker, who settled along the Knife River north of Hebron, North Dakota, in the early 1900s. What prompted Pauline to leave Pennsylvania, where she had been raised and educated, is unclear, though in later years Pauline remarked to her daughters that she remembered looking at maps of the west. They sparked her curiosity, she said, because there was "sort of a blank in the middle" (235).

Lindgren's own curiosity about that blank in the middle has opened a research treasure for her and for the readers of *Land in Her Own*