

Den Abschluss der umfangreichen Studien bildet ein Kapitel zur Darstellung von Serienmördern in den Massenmedien, wie sie sich als Vampir, Werwolf oder eben Blaubart präsentieren. Besonders in der filmischen Darstellung ist nach Neubauer-Petzoldt eine Darstellung von Serienmördern als Blaubartfiguren verbreitet, denn Blaubart ist als Vorbild des seriellen Frauenmörders in den populären Medien omnipräsent. Die mythisierende Darstellung des Serienmörders „ist zugleich eine abgründige Illustration von Roland Barthes Mythostheorie“ (501), die für die Enthistorisierungstendenz der Gegenwart steht, indem reale und fiktionale Serienmörder zu mythischen Figuren umgestaltet werden. Der Serienmörder (und damit Werwolf, Blaubart und Vampir) wird zum modernen (Anti-)Helden stilisiert, dabei werden stereotype Charakterisierungen des Serienmörders reproduziert.

Blaubart als neuer Mythos ist ein arbeitsreiches, durchaus anregendes Buch, das Einblick in die zahlreichen Wandlungen Blaubarts in den letzten 250 Jahren bietet. Anders als die Mehrzahl der Vorgängerinnen und Vorgänger vor ihr fasst Neubauer-Petzoldt das Untersuchungsfeld sehr weit. Meiner Meinung nach ist dadurch in der Studie etwas stark die Tendenz vorhanden, in alle möglichen Medienprodukte Blaubart hineinzulesen, sobald es um Männer geht, die Frauen töten. Mit einer solchen Vorgehensweise riskiert die Verfasserin, den Gegenstand zu stark zu verwässern, wenn sie beispielsweise den Mythos von Demeter und Persephone, respektive die Entführung der Tochter durch Hades als eine Art Blaubart-Geschichte interpretiert. Weiter sind, auch wenn das als pedantisch gelten mag, die häufigen Fehler in den französischen Zitaten (z. B. 169, 185, 245, 246, 258, 251) als störend zu nennen, darunter auch rudimentäre Fehler wie „que le sept femmes de la Barbe-Bleue étaint des auras“ (245). Solche Fehler sollte ein gründliches Lektorat finden und korrigieren. Dennoch, wer sich für die Vitalität und Wandelbarkeit des Blaubartstoffes interessiert, der oder die wird anregende Momente mit dem Buch erleben.

Foster, Michael Dylan/Tolbert, Jeffrey A. (eds.): *The Folkloresque: Reframing Folklore in a Popular Culture World*. Logan: Utah State University Press, 2016. viii, 265 pp.

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This book's subtitle might lead a prospective reader to suspect that this collection of original essays may not necessarily be, in the other sense of the word 'original,' innovative. After all, the intersection of folklore and popular culture is a topic that

pervades contemporary scholarship, as evident in the many books and articles devoted to the adaptation, repurposing, and intertextual presence of folkloric motifs and genres in popular fiction, film, animation, television, comics, new media, games, and so on. However, this compendium does not serve simply to assemble additional examples of such interesting and valuable research into a convenient package. As its subtitle also tells us, the volume aims to reframe the phenomenon and discussion of folklore in a popular culture world. Editors Michael Dylan Foster and Jeffrey A. Tolbert do that in two ways: first, by exploring how the term ‘folkloresque’ can be conceptualized to shed new light on folklore in popular culture; and, second, by publishing essays that complement their terminological-conceptual discussions with practical examples that further illuminate the rich implications of reframing analysis in terms of the folkloresque.

The project has a firm if flexible foundation in Foster’s excellent introduction, *The Challenge of the Folkloresque*. To use a pop-culture allusion, I have to admit that Foster’s introduction had me at ‘hello.’ Beginning with a brief personal experience story, Foster explains that his path toward embracing the idea of the ‘folkloresque’ grew from his own struggle to explain the Japanese folklore evident in Miyazaki Hayao’s animated film *Spirited Away*. Although the film had the aura, feel, and authority of folklore, its actual connection to folkloric tradition was elusive and couldn’t be firmly defined. “I was at a loss” (3), Foster explains, expressing a lack that called for its liquidation. What ensued, as reflected in his introduction, was a concerted effort to find a way to understand the presence of folklore (including the appearance of folklore’s presence) in products of popular culture. As conceptualized by Foster, the folkloresque goes a long way toward helping us reach and articulate that understanding. I belabor this struggle and Foster’s using it to frame his introduction not because being at a loss is so unusual, but because it is not; and because it is refreshing for a scholar to tell us a story reminding us that ideas and breakthroughs are not only acts of extraordinary vision but also – and more often, I would think – of problem solving.

Foster and Tolbert do not present ‘folkloresque’ as a panacea or as a phenomenon that becomes comprehensible in response to a singular methodology. Rather, in their words, they

propose the folkloresque as a heuristic tool, a kind of conceptual crowbar, to pry open the black box of how folklore functions in a world of cultural and artistic expression increasingly dominated by forms of commercial and mass production labeled ‘popular culture.’ It is a tool that encourages us to reenvision categories such as *folklore* and *popular culture*, to explore how they mutually influence each other, and to productively problematize distinction between them (4).

When I said earlier in this review that the book has a “firm if flexible foundation,” I was referring to this kind of refreshing flexibility – theorizing that sees the

folkloresque not as a definitive and limiting concept but as a “heuristic tool”, a “conceptual crowbar” as opposed to a sharp scalpel. Throughout the introduction and the book’s other parts, there is ample room for other useful terms and theories. Folkloresque complements, supplements, employs, and overlaps with other concepts, such as adaptation, allusion, appropriation, archiving, cultural inventory, database, fakelore, folklorism, intermediality, intertextuality, and remediation, to name a few. The value of the folkloresque as a tool emerges not when it replaces or collapses these other ideas but when it is in conversation with them and enables us to problematize distinctions and boundaries in a productive way.

Because the folkloresque has many forms of expression, Foster and Tolbert made the practical decision to organize the rest of the book around three major categories that “provide entrance into broader and deeper discussions” (15) but by no means exhaust the possibilities. Each of these three categories – integration, portrayal, and parody – is the focus of a section that consists of a lucid introduction composed by Tolbert and individual essays written by the volume’s contributors (including the editors themselves).

The first section investigates “how the popular culture producers *integrate* or stitch together folkloric motifs and forms to make a product that appears to be inspired directly by one or more specific traditions” (15). Integration involves a range of techniques and a corresponding range of specificity and identifiability in regards to the folkloric materials themselves. The essays variously consider “fuzzy allusion” in the animation of Miyazaki Hayao (Foster), folklore and intertextuality in the works of Neil Gaiman (Timothy H. Evans), the integration of local folklore into Victorian fairy mythology (Paul Manning), and how the relationship of folklore to superhero comics illustrates not only the operation of popular culture “in folkloresque mode” (105) but also its transformation into folklore itself (Daniel Peretti).

Essays in the book’s second section explore folkloresque portrayal, which “concerns the way folklore, as a discipline and as an object of study, is understood within popular culture” (123). Throughout the section contributors come to grips with the depiction of folklore and folklorists in the horror video game (Tolbert), the portrayal and persona of Irish storyteller Éamon Kelly (Chad Butterbaugh), and the attitude toward fairy tales and folklore commentary in J. K. Rowling’s *Tales of Beedle the Bard*, especially in their relationship to the Harry Potter novels (Carlea Holl-Jensen and Tolbert). This is a particularly interesting category for folklore scholars, who often seem, at least to me, to feel themselves on the defensive vis-à-vis other disciplines, producers of cultural commentary, and popular consumers of folklore – or the folkloresque. This is something of a leitmotif throughout the volume and is articulated well by Tolbert when he writes:

In many ways, this folkloresque mode [i. e., portrayal] is the most revealing for scholars, in that it provides direct insight into popular thinking about what we sometimes regard as our exclusive intellectual domain. By reminding us that nonacademic audiences and creators of popular culture have their own ideas about the value of culture in general, and of cultural scholarship in particular, folkloresque portrayal forces us to acknowledge differences between the agenda of people inside and outside the academy, and urges us to ponder those moments when our scholarly efforts do not dovetail with extradisciplinary expectations (123; see also 170–171).

The volume's third section is dedicated to parody as a category of the folkloresque. As perceived by Foster and Tolbert, "folkloresque parody relies not only on the appearance of 'folkness' but also on a tacit acknowledgment that both creators and audiences 'get' the folkness thus invoked" (175). As in folkloresque portrayal, and even in integration, there is in folkloresque parody a good deal of metacommentary and self-reflexivity, which turns out to be a feature of considerable and, I hasten to add, productive overlap. The essays in this section include a discussion of how jokes that emerged in response to the Penn State sex abuse scandal refitted existing joke formulas for new circumstances and information (Trevor J. Blank), an analysis of jokes about jokes and the dependence of metahumor on the folkloresque relationship of the folkloric and the popular (Greg Kelley), "fairy-telling" in anime as a folkloresque process that "produces a narrative that audiences recognize as traditional in form" (221; Bill Ellis), and the fascinating paradoxical mimicking of mythological forms by popular science writers in the process of discrediting popular mythologies and speculating about lifeforms that are still unknown (Gregory Schrempf).

A brief review of such a rich volume can only preview so much for prospective readers. Suffice it to say that the editors and contributors have succeeded in offering and demonstrating the folkloresque not as a key but as an effective tool that can be used to pry open many of the most important yet difficult issues in the study of folklore in a popular culture world.

Scholl, Dominik: *Arbeit anders denken. Ethnografische Perspektiven auf Narrative der Arbeit*. Berlin: Panama Verlag, 2015. 372 S.

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Was ist Arbeit heute? Die soziologische Theorienbildung des vergangenen Jahrzehnts hat hierfür eine ganze Reihe von Begriffen vorgeschlagen, die auch in den kulturwissenschaftlichen Kanon des Forschens über Arbeitskulturen Aufnahme