

Latinx “coming-out” in America as American (p. 186)—linking her analysis to *nepantla*, another Anzaldúan concept that names the interwoven and constitutive position of borderlanders. Latinx communities are not separate from the United States or their homelands, but live between them. *Quinceañera Style* is a powerful vehicle for understanding the hyper-visibility and invisibility of Latinx residents in US public space and how class performance further initiates belonging and exclusion. It is recommended for graduate students and scholars interested in rethinking heritage studies, ethnic studies, American studies, and humanities analyses of consumption, digital realms, and marketing.

Unruly Audience: Folk Interventions in Popular Media. By Greg Kelley. (Logan: Utah State University Press, 2020. Pp. ix + 242, acknowledgments, introduction, notes, references, index.)

MICHAEL R. EVANS
Southern New Hampshire University

Subversion, distortion, and re-negotiation of mediated messages have been taking place for as long as messages have existed. Stuart Hall and others opened a door to the recognition of such counter-hegemonic agency, discarding the classic sender → channel → receiver model as incapable of recognizing the free will that audiences bring to play when messages are delivered to them. Rather than functioning as inert vessels who strive to decode messages “successfully” enough to grasp the sender’s original intent, audience members bring to the act of communication their own ideas, histories, perspectives, and objectives, and they respond to messages according to their own needs and purposes.

In *Unruly Audience: Folk Interventions in Popular Media*, Greg Kelley explores ways in which audience agency is used to twist intended meanings into sources of amusement, satire, subversion, ridicule, and commentary. Often, this folk intervention serves to defang mediated efforts to persuade us, manipulate us, and

convince us to hand over our money. It is also deployed simply to convert the barrage of messages that assault us every day into something more benign and palatable. As Kelley observes, “try as they might, media texts can never finally control or contain the meanings that they generate. They form only one station of a polysemous discourse, and embedded within them are resources out of which active audiences augment or undermine the aims of production” (p. 4).

The book is well-researched, and the writing is refreshingly clear and compelling. The introduction embraces a panoply of examples from many corners of human life: inserting bawdy and irreverent images in illuminated, often ecclesiastical manuscripts; (mis)interpreting the diagrammatic instructions on a restroom hand dryer to mean “press button, receive bacon”; re-glossing, in the aftermath of the disastrous Deepwater Horizon explosion, British Petroleum’s initials to stand for “Black Planet,” “Bitter Poison,” “Bad Plumbing,” and more; and crafting in fan fiction some preposterous, hypersexual, or ludic plot lines that extrapolate from popular books and television shows to incorporate the fans’ own imagination and creativity. In part, these interventions are done for sport, but sometimes they are intended to fight back against overwhelming and insidious marketing messages.

The book’s chapters focus on a wide-ranging series of case studies. For example, Kelley explores the numerous off-color and satirical lyrics that have been set to the “Colonel Bogey March,” the famous whistling song from the movie *The Bridge on the River Kwai* (1957). In the decades since its creation in 1914, the tune has been given a litany of lyrics lampooning bad musical bands, celebrating testicles as the key ingredient in “a damned good stew,” and, most significantly, humiliating Adolf Hitler by casting him as sexually deformed and impotent. (Kelley also explores the pervasive belief that in fact Hitler actually had only one testicle.)

Disney and its media machine have, of course, long been the target of spoofs and denigration. Kelley focuses in particular on the myriad twists of plot and morals that audiences have imposed upon and extended out

from *Snow White and the Seven Dwarfs* (1937). Walt Disney was notorious for his tightly held control over his media products, but once they were launched into the world, they became fair game for unruly audiences. Kelley cites numerous examples in which audiences invert the film's overt attempts to convey innocence, positioning Snow White as uncharacteristically sexualized or the object of sexual fantasy, and the Seven Dwarfs as perverted and secretly driven by sexual passions and curiosity.

The book explores other examples of folk interventions into received communications. In a chapter about Rose Hall, a presumably haunted mansion in Jamaica that is purported to be the locus of spectacular acts of cruelty, Kelley notes that research discrediting the lurid versions of the mansion's history have not diminished interest in it as a place where the living can encounter departed spirits. Tour guides lead groups of visitors through the imposing structure and "enumerate gruesome details of the debauchery and death that supposedly occurred there" (p. 82)—events that clearly never happened. Audiences interact with the narratives during the tour, or subsequently in performances of their own, sharing personal experience stories, drawing on similarly eerie encounters elsewhere, relating the events that befell them during the tour or after previous visits, and using the tour guides' tales as jumping-off points for narratives that augment the scripted stories. Kelley notes that in these instances of audience interventions, tourists act as producers as well as consumers of culture; they engage in a form of post-tourism, seeking out the performance for the performance's sake and playfully interacting with the scene and its narratives, never losing sight of their role as tourists.

In other chapters, Kelley draws on the quip "that's what she said," uttered with the intent of converting and perverting innocent lines into something risqué, children's distortions of commercial jingles and tag lines into gleefully disgusting revelations of poison and danger ("McDonald's is your kind of place / They serve you rattlesnakes / French fries up your nose / Pickles between your toes"), and more (p. 158).

The book turns an insightful lens on the ways people resist, deflate, subvert, and otherwise convert popular messages. It offers a useful framework for understanding the role of audience agency, particularly in an era of near-constant media bombardment. And its case studies demonstrate the impressively widespread circumstances in which this agency is used to disrupt or dismiss. Written in an accessible style as comfortable with compelling narratives as it is with scholarly research, *Unruly Audience* would be useful in a wide range of folklore courses, and its central argument offers an important extension of reader-response and reception studies, emphasizing the power of agency to at least partially resist the hegemonic efforts of mediated messages.

Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures. Ed. Mayako Murai and Luciana Cardi. (Detroit: Wayne State University Press, 2020. Pp. vii + 424, acknowledgments, introduction, illustrations, notes, works cited, contributors, index.)

FUMIHIKO KOBAYASHI
Independent

Today's internet technology continues to change our lifestyles rapidly and drastically. It closely and intimately connects us with previously unfamiliar cultures. Thanks to this new wave in our lives, we have acquired new foundations to reconsider our familiar fairy-tale adaptations of what once were the tales of completely foreign cultures—adaptations that we have customarily accepted and enjoyed without doubting their authenticity. Time to reconsider, and we need highly qualified guides to help us reach appropriate understandings of the foreign cultures involved and to remove biased assumptions that have resulted from these familiar adaptations. Such guides can orient our eyes toward original cultural values from which our familiar adaptations have often separated us, intentionally or unintentionally.

The edited volume *Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures* is a wonderful outcome of a conference held