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ARTICLES

217 “There lived in the Land of Oz two queerly made men”:
Queer Utopianism and Antisocial Eroticism in
L. Frank Baum’s Oz Series

Tison Pugh

As a land of marvels and fairies, L. Frank Baum’s Oz is a queer place. Within much of children’s literature, the word *queer* typically refers to constructions of odd and marvelous events and places rather than to characters who are resistant to constructions of sexual (hetero)normativity. The dividing line between asexual and sexual queerness, however, can be quite blurry, and this essay explores how the fantasies of Oz subvert normative constructions of gender and sexuality. After analyzing gender and sexual roles in Oz, the essay concludes that the utopianism of Oz is counterbalanced by a queer eroticism that undermines the foundations of normative genders.

240 Crescentia’s Oriental Relatives: The “Tale of the Pious Man
and His Chaste Wife” in the *Arabian Nights* and the Sources
of Crescentia in Near Eastern Narrative Tradition

Ulrich Marzolph

The “Tale of the Pious Man and His Chaste Wife” is both ancient and widespread in international tradition. So far, the oldest version of the tale that has been found is documented in the German *Kaiserchronik*, dating from the twelfth century. Consequently, previous scholarship has tended to argue for the tale’s Western origin. By drawing on a variety of Arabic and Persian sources, this essay proves to the contrary that the tale originated from Near Eastern literatures and probably goes back ultimately to a Jewish source.

259 Sleeping Beauty Must Die: The Plots of Perrault’s “La belle au bois dormant”

Carolyn Fay

Charles Perrault’s “Sleeping Beauty” does not end with a kiss, but with an ogress throwing herself into a vat of slimy creatures after a botched attempt at eating her family. Rather than account for the ogress story line through source study, this essay examines the narrative processes that connect the sleep plot and the ogress plot, demonstrating that substitution is the organizing principle of the tale. Reading the princess and the ogress as substitutes for each other elucidates the tale’s underlying anxiety: the woman who withdraws from the world, whether in sleep or appetite, is a danger to society and to narrative.

277 Beauty and the Beast à la Russe

Kristin Bidoshi

This article offers an analysis of the morphological structure of the plot and the set of characters of four Russian variants of tale type ATU 425C, Beauty and the Beast, and a comparison of the main stylistic features of the Russian folktale variants with Sergei Aksakov’s literary rendition, “Alen’kii tsvetochek” (The Crimson Flower). The essay combines Vladimir Propp’s syntagmatic model of structural analysis with a symbolic analysis and information on the cultural context of versions of Beauty and the Beast. The influence of eighteenth-century French literary tales of the 425C tale type on Russian folktales and Aksakov’s rendition are also discussed.

**TEXTS &
TRANSLATIONS**

299 Crescentia’s Oriental Relatives: Four Translations

Ulrich Marzolph

Supplementing the essay on “Crescentia’s Oriental Relatives” in this issue, this section presents translations of four previously untranslated texts that are relevant to the essay’s argument, including the tale’s oldest version in a tenth-century Arabic source.

312 The Jealous Princess

Jean-Pierre Camus / Translated by Anne E. Duggan

This translation of “La princesse jalouse” (1630), by Jean-Pierre Camus, contributes to our knowledge of sources for Charles Perrault’s “Sleeping Beauty.” Although the main source for Perrault’s tale clearly is Giambattista Basile’s “Sun, Moon, and Talia,” certain elements of his version suggest Perrault also borrowed specific elements from Camus’s tragic story.

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