

came to the therapy experience. Next, each author digs deeper into the narrative of the child's experience, carefully titrating how quickly or slowly to proceed over sessions. The reader bears witness not only to the child's process but also to the rare experience of what the therapist is thinking. The reader metaphorically sits alongside the therapist as a fellow sojourner to the process, accompanied by many images of sand works or other art created by the children. As the chapters progress, readers soon realize each child, family, and therapist is manifesting the play process in many distinctive forms, yet similarities also emerge. These similarities present as intersections of each therapist's philosophical musings with skillful facilitation that results in holding the child's pain while also seeking hope, growth, and change.

What distinguishes this book from others is the quest to go "deeper" into the "ever-present" moment of play which is a very sensorial experience. Examples include chapters that explore the use of deep sandboxes instead of shallow ones, wet sand in place of dry sand, tunnel and cave imagery in the sand, metaphorical digging and hiding, and aggressive play, including pounding with bataka (or padded foam) bats. As one reads through the different case studies, common themes emerge: respect for children, respect for the power of play as an agent of change, and the ability to use play as unification.

Just as an archaeologist carefully, slowly, and skillfully descends into unfamiliar territory, the contributing authors are each comfortable with not knowing where the deepness will take them. This trust in the psychotherapeutic process is an important skill and constructive

reminder for experienced therapists. For the novice therapist, this reassuring comfort with ambivalence models how other therapists interpret, wonder, and remain curious throughout the therapy. In an era of short-term treatment and a desire for fast solutions, I find McCarthy's respect of children's need for time and space in the language of play quite refreshing.

McCarthy refers to play as a "paradox" in psychotherapy with children. Indeed, the interpersonal process that occurs over time is full of paradoxes and polarities. *Deep Play* illustrates how playing at the edges of scary stories and fear, real or imagined, children and adults learn to tolerate discomforts and move around or through the pain of emotional distress. It is in this paradox that McCarthy and his contributing authors situate themselves. If the reader wants to understand psychotherapy with creative play and art mediums through the eyes and thoughts of a therapist, *Deep Play* will be an important contribution to that learning. McCarthy has indeed brought together therapists who can play "philosopher, archaeologist, and seeker" by understanding that children's play is their natural form of expression and that therefore their play must be encouraged, understood, and valued.

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Princess Cultures: Mediating Girls' Imaginations and Identities

Miriam Forman-Brunell and Rebecca C. Hains, eds.

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In *Princess Cultures: Mediating Girls' Imaginations and Identities* Miriam Forman-Brunell and Rebecca C. Hains have compiled a collection of essays that discuss a vast range of representations and depictions of princesses, especially in a culture created for and aimed at girls. As the editors acknowledge, "Princesses are everywhere there are girls" (p. xi). Disney princesses have been around since 1937 when the company's first feature-length animated film, *Snow White and the Seven Dwarfs*, appeared in movie theaters across the United States. Yet there are a range of princesses beyond the Disney canon that have become part of childrens' cultures through an array of venues. Films, books, video games, and dolls are some of the ways in which children, mainly girls, come in contact with the ideals of royalty through the image of the princess.

The editors see as a problem the vivid princess culture that has grown into a multibillion dollar industry perpetuated by the introduction of Disney Princess lines of electronics, dolls, school supplies, movies, and any imaginable artifact for childhood consumption. For the various authors in this collection, the princess offers a site to investigate culture in its many aspects and forms: "children's cultures (girls', boys', peer), national cultures, performance cultures, and royal cultures" (p. xiv). The book focuses on four major themes that describe the role of princesses in girls' cultures: princess cultures and children's cultures, princess cultures beyond West-

ern cultures, princess and performance culture, and royal cultures and imagined princess cultures. These section headers categorize the twelve chapters in the collection.

In the "Princess Cultures and Children's Cultures" section, essays cover topics such as how labor is presented among Disney princesses; the representations of masculinity, class, and race in Disney films; the need for more female heroines in video games; and how princess play serves as a site of engagement for preschool girls. The essays in the "Princess Cultures Beyond Western Cultures" section gives voice to girls from other cultures whose opinions provide us with insight into how their cultures are (mis) represented through Disney princesses. The "Princess and Performance Culture" section looks at the ways in which the concept of the princess is performed. The three essays in this section examine that performance in film, in everyday life, and in playing a character. For instance, chapter 9 examines how adolescent girls perform their identities through the rejection or incorporation of the Jewish American Princess stereotype. Chapter 10, written by coeditor Rebecca Hains, describes how women who portray Disney and Disney-style princesses in various contexts negotiate their own identities with the issues of princess cultures in their work. The final section includes two chapters discussing "Royal Cultures and Imagined Princess Cultures." Chapter 11 provides examples of how historical figures such as royalty became a cultural commodity, while the last chapter offers a more comprehensive understanding of the history of the princess in the fairy tale genre, even as it pays

particular attention to issues of gender.

The collection draws on a wide range of sources and approaches to explore the main topic. While some of the contributors work with texts—films, dolls, books—about princesses, others discuss the interactions girls have with the culture of princesses. By doing this, the authors provide a voice to girls, often quoting extensively while keeping their own views as the researchers to a minimum. This approach to highlight girls' voices aligns with the primary goals of girlhood studies.

An important aspect of this book is that it provides different ranges for what constitutes a “girl,” especially according to her cultural context. For instance, in her chapter about princess culture in Qatar, Kristen Pike employs the term “girl” even though her participants were between eighteen and twenty-four years old because in Arab countries the term “woman” refers to married females. In this context, “girl” expands meaning of the term beyond its common use in Western scholarly works about girls. Pike's use of “girl” provides an example of the fluidity of the term “girl” around the world.

I grew up loving the princess culture offered by Disney, and the essays in this collection speak to my childhood and the ways in which I enjoyed princesses through movies, play, dolls, and costumes. At the same time, as an emerging scholar of girlhood, I can look at princesses with a careful and critical eye, understanding the problems they present. As some of the authors point out, girls' experiences and viewpoints suggest that, “princess media narratives are best understood when the pleasures and possibilities they offer to

girls are considered alongside criticisms of their textual limitations” (p.154). In this sense, *Princess Cultures* appeals to readers on both a personal and critical level.

My only criticisms are minor editing issues such as the appearance of incomplete sentences that can be distracting to readers and slight inconsistencies in the spelling of words across chapters. For example, the fictional location of the movie *Aladdin* is referred to as “Agraba” in chapter 2 and “Agrabah” in chapter 3. These are minor discrepancies, but they can distract readers.

Despite these, Forman-Brunell and Hains have created a rich collection of essays that significantly contribute to the growing literature that examines girls' popular cultures. *Princess Cultures* is the first scholarly collection to discuss the princess from a wide range of perspectives. In so doing, *Princess Cultures* adds to the growing literature that examines girls' lives, cultures, and the way they mediate their identity through popular artifacts and popular constructions of girlhood. Play scholars interested in the ways in which girls mediate their identities through their play with princess dolls will also find much to consider here. Academics from a wide range of disciplines, including play scholars, as well as general readers interested in childhood, girlhood, or the princess will enjoy it.

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Players and Pawns: How Chess Builds Community and Culture

Gary Fine