

incorporating – brief but helpful etymologies and glossaries so that we fully grasp the respective meanings and connotations. But they also send us hurtling off in new, intertextual directions, suggesting fresh readings of other, unnamed works which suddenly demand different interpretations.

On a purely selfish note, I should have welcomed some discussion of Dali's *El canibalismo del otoño* (1936), representing the artist's view of civil war, which fed by sons of the same blood, or his *Auto retrato blando con loncha de bacón asado* (1941); bacon was chosen because the pig is said to be the softest and most edible of animals. At the same time, the less well known Uruguayan artist Luis Solari (1918-1993) cries out for the Warner treatment, especially his *Musical Angels*, with its bestial musicians and shadowy apocalyptic figure in the background. But these are mere quibbles. There is abundant material to entertain and instruct the most exigent reader. Marina Warner's very evident delight in reading – perhaps not unrelated to the fact that her father kept a bookshop, as she confides to us in an unmistakably personal note – is more than matched by her joy in writing. To Warner's abiding credit, these personal pleasures by no means obscure her vision of the very real monsters that haunt our contemporary societies, nor prevent her from expressing sincerely held ethical views. *No Go The Bogeyman* is an intellectual tour-de-force that avoids the self-indulgent ludicity of much postmodern writing and succeeds in conveying a subtle but potent moral message about the way we treat our children.

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One of the aspects of *Marvels and Tales* editorial policies is to present studies on fairytales from a multidisciplinary perspective, as fairytales do indeed cross cultural and subject borders. Recent research in this area points to new approaches and theories. Well, Angela Carter's writings offer themselves to a wide fan of such perspectives.

In this issue devoted to Angela Carter, editor Donald Haase notes precisely the wide variety of approaches that Angela Carter's tales inspire, now mirrored in the diversity of the articles included.

In the preface to this special issue, guest co-editors Christina Bacchilega and Danielle M. Roemer recall how, when preparing it, they were surprised to

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witness the enormous interest that Carter's writings have aroused world-wide. Stephen Benson, one of the authors, recalls that the British Academy Humanities Research Board alone received forty proposals for PhD thesis on Angela Carter between 1992-1993.

Most of the papers focus on *The Bloody Chamber* (1979), as it appears to be the book that brings together all or nearly all the potentialities of Carter's writing. Eight of the 13 papers concern *The Bloody Chamber*, particularly its eponymous first tale, a subversive rewriting of Perrault's "Blue Beard". Lorna Sage points out that "new wine in old bottles was already one of her most serviceable slogans for her practice as a novelist, but now [with *The Bloody Chamber* and *The Sadeian Woman*, both from 1979] she gave roots and a rationale to her habitual vein of fantasy, parody and pastiche." (p.52).

Anny Crunelle-Vanrigh refers to intertextualities with several authors beyond the obvious source-texts (Mme de Beaumont, Perrault and the brothers Grimm), such as Collodi, Poe and Shakespeare. Kai Mikkonen refers to the echoes of E.T.A. Hoffman. And Danielle M. Roemer recalls, when dealing with the orientalist context of some tales, the *1001 Nights*.

From tales for adults to tales for children, from fairytales as intertexts of stories and novels to the analysis of stories and their relationship with history, literary genres, gender, media, teaching – all these aspects are explored by critics on Angela Carter's fiction.

The subversive relationship of Carter's texts with fairytales is so strong that Stephen Benson questions the way in which they affect our notions of (post)modernity, the literary canon, and authorship, and he considers that Carter's work exemplifies a particular mode of feminist textual strategies. The stories of "Bluebeard", "Beauty and the Beast" and "Little Red Riding Hood" – Carter's primary sources-, would be eyed through a kind of embracing gaze, a gaze that links the Marquis and the woman, the tiger and his bride, the wolf and the girl, apparently related to a natural, pre-edipian or pre-ideological stage. According to Benson, the play of deconstruction and reconstruction lies at the core of Carter's project. She unmasks the "institutionalization" to which fairy tales have been subjected through history, deconstructing in this way the myth of their universality and inviting the reader to construct her own opinion.

Anny Crunelle-Vanrigh points out that there are no magical transformations in Carter's characters. Metamorphosis becomes the result of a psychological process and takes place more in Beauty's gaze than in the Beast's body – pointing to a fluidity of the notion of identity and provocatively presenting identity as an artefact.

The image of woman in Carter's tales is approached in several articles. Kathleen Manley, for instance, considers the female protagonist of "The Bloody Chamber" as a "woman in process" or "in construction", who therefore lives symbolically in several scenes involving mirrors that allow her to see herself from several perspectives. K. Manley also explores another interesting aspect, that of the symbolical relationships

between the protagonist – herself a musician – and musical pieces like Wagner's *Tristan and Isolde* and Bach's *Well-Tempered Clavier*.

Both K. Manley and Cheryl Renfroe associate Eve's desobedience to the heroine of "The Bloody Chamber", regarding that attitude as a promotion of the human race to a higher state of freedom and knowledge.

In an interview published in 1992 (cf. pp. 14-15) Angela Carter said that "the body comes first, not consciousness..." – a statement which seems to ground the unfolding of Carter's narratives: imbued by a strong eroticism, a kind of sado-masochistic surrealism, from which the narrator's judgemental view is totally absent. For Betty Moss, several alternatives are offered in order to understand and construct desire and sexuality. Angela Carter's tales have even triggered a controversy on the possibility of the constructive use of pornography.

Elise Bruhl e Michael Gamer offer, in their turn, an interesting account on students' reactions to Carter's tales. The youngsters show difficulties in dealing with Carter's refusal to define fighting lines, as her texts offer contrasting ideologies side by side, leaving the final choice to the reader. This feeling of discomfort is not, however, considered as a negative phenomenon, as teachers can use it to develop the students' skills for text analysis and to help them understand that stories (and life) can be subjected to different points of view.

We would highlight the article by Jack Zipes, who analyses two tales for children, both from 1970 and less well-known than the tales referred to by the other authors: "The Donkey Prince" and "Miss Z, The Dark Young Lady". They, too, are provocative and stand aside from the frequent didacticism of texts intended for children, and promote male and female potentialities for controlling their own life.

This special issue of *Marvels and Tales* includes two interesting aspects related to Carter's work, illustration and cinema, presented here through two interviews by Cristina Bacchilega, which add to the excellent dynamics of this particular volume: one with Corina Sargood, the illustrator of the two *Virago Book(s) of Fairy Tales* (1990, 1992), the second already published after Angela Carter's death; the other with David Wheatley, director of *The Magic Toyshop*, inspired by Carter's tale with the same title. These interviews offer a direct introduction to the type of relationship that plastic and filmic creations establish both with Carter's personality and Carter's writings, as she worked personally with both the illustrator and the director.

We can only regret that the presence of the film *The Company of Wolves* was not more substantially felt throughout the articles in this issue.

In addition to the thirteen articles referred to, this special issue also includes two works of fiction, one by Robert Coover and the other by Marina Warner, which explicitly reflect the authors' indebtedness to Carter's own fiction.

All in all, this outstanding volume gives full credit to both Angela Carter and to *Marvels and Tales*.