ROTHENBERG, Jerome. 1960. *White Sun Black Sun*. New York: Hawk's Well.
- - -. 1966. *Ritual: A Book of Primitive Rites and Events*. New York: Something Else.
- - -. 1969. *Technicians of the Sacred*. New York: Doubleday Anchor.
- - -. 1974. *America a Prophecy*. New York: Doubleday Anchor.
- - -. 1975. *Revolution of the Word*. New York: Seabury.
- - -. 1976. "Pre-Face to a Symposium on Ethnopoetics". *Alcheringa* 2.2: 6-12.
SNYDER, Gary. 1969. *Earth House Hold*. New York: New Directions.
- - -. 1977. *The Old Ways*. San Francisco: City Lights.

USE OF METAPHOR IN ANGELA CARTER'S "BLOODY CHAMBER" AS A STRATEGY FOR RADICAL FEMINISM

María Antonia ALVAREZ
U.N.E.D.

The baroque use of imagery by Angela Carter has been studied by critics who have concentrated on the magical-realist aspects of her writing; but no monographical study has been devoted to metaphor even though, among the different aspects of her fascinating style, metaphor places a special claim on our attention, since this trope is a recurrent medium in her artistic vision of literature. Moorehead (1968) calls her "a Gothic writer of allegory and metaphor, myth and symbolism."

Among Angela Carter's modern romances we may choose "The Bloody Chamber" to show her strategy for radical feminism through metaphorical language. This fantastic new version of the story of Bluebeard and his wives is reminiscent of Poe's gothic style, "a story with disturbing eroticism" (Rolens 1980), a tale composed of "sexuality and violence, an obsession... with sadistic power and masochistic sacrifice" (Friedman 1970), where "all the pervading themes of pornography: domination, control, humiliation, mutilation, possession and murder... the virgin at the mercy of the tormented hero [the husband], a conoisseur, a collector of pornography" (Duncker 1984: 10).

There are different ways to approach Angela Carter. We can consider her work as a re-writing of fiction by an active reader. This seems to be Carter's concept of her fiction:

> Reading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode. (1983: 69)

In fact, an important clue to understanding Carter's genuinely original style is to see her as an untiring reader. In an interview by Kerryn Goldsworthy, she justifies the relationship between the reading and the writing that one does "partly because of not having led a very interesting life"; some grown-up lives begin with "going down to the library and getting out a book." She recognizes that a great deal of her "life has been spent reading, reflecting upon what I've read, responding to it and reacting to it in various ways." She even thinks that "the lives of most literate people are very much bound up in the books they read," confessing that for some years, between being twenty-one and thirty-nine, she thought that "writing, all fiction, really, was about other fiction. That there was no way out, really of this solipsism; that books were about other books." Angela Carter regards her own writing as "a kind of elaborate from of literary criticism" (1985: 5). Thus, Carter re-elaborates the concept of "fiction-as-autobiography" into that of "writer-as-reader." This final extension of reading into writing could be a last stage in the new interest paid to audiences by the recent "reader-response theory," where readers give the text life out of their own desires, and add their unconscious loves and fears to the words and images of the book: "to put notes from books I'm reading in my notebook" and through "endless rewrite. Endless endless endless. Longhand and typewriter –but basically, endless endless rewrites, reworking" (1985: 7).

Before proceeding any further, we need to take some specifications as a starting-point: a suitable and operational definiton of metaphor, differentiating metaphorical from literary language and finding some theories of metaphor, and then we will try to effect an approach to Angela Carter's powerful metaphorical text by placing it within the context of fairy tales in order to report on the results.

1. Literal vs metaphorical language

The line between literal and metaphorical language is not clear since some metaphors are in the process of dying and becoming part of common language. In Eva Feder Kittay's words, "because of the dynamic inherent in language the metaphorical becomes literal and the language becomes metaphorical" (1987: 22).

Lakoff and Johnson differentiate the literal from the metaphorical use of language: we understand experience metaphorically "when we use an expression from one domain of experience to structure experience in another domain." Language which is literal "speaks of how we understand our experience directly, when we see it as being structured directly from interaction with and in our environment" (1980: 230). "Metaphorical talk," says Cooper, "effects a familiarity or 'intimacy' between speakers, and between them and their work"; we may utter a metaphor to stimulate an image, "we can also utter a metaphor to provoke an interesting comparison, or to register a beautiful turn of phrase" (1986: 140).

The studies on metaphor are as ancient as our culture. In Aristotle's terms, metaphor is the mark of genius, and Richards was the first to baptize the two ideas active together in metaphor. He called them *tenor* and *vehicle*. The former is "the idea conveyed by the literal meanings of the words used metaphorically," and the latter is "the idea conveyed by the vehicle" (1936: 96).

Earl R. Mac Cormac defines metaphorical language as that which "forces us to wonder, compare, note similarities; it seeks to create new suggestive ways of perceiving and understanding the world" (1985: 78). And Menachem Dagut as "an individual creative flash of imagination fusing disparate categories of experience in a powerfully meaningful semantic anomaly" (1987: 774).

According to Richard Rorty,

> The Platonist and the positivist share a reductionist view of metaphor; they think metaphors are either paraphraseable or useless for the one serious purpose which language has, namely, representing reality. By contrast, the romantics have an expansionist view: they think metaphor is strange, mystic, wonderful. Romantics attribute metaphor to a mysterious faculty called "imagination," a faculty which they suppose to be at the very centre of the self, the deep heart's core. (1986: 6)

For M. Blacks, a metaphor is not an isolated term, but a sentence. He calls the metaphorical sentence frame and the words used metaphorically *focus* or *incongruent constituent:* "the frame imposes extension of meaning upon the focal words" (1962: 39). Brooke-Rose defines metaphor as "any identification of one thing with another, any replacement of the more usual word or phrase by another" (1965: 17), and Peter Newmark thinks that the purpose of metaphor is "to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language" (19812: 84), and classifies it in five different types: dead, cliché, stock, recent and original metaphors. Nevertheless, Dagut does not agree with Newmark's classification, since the use of such qualifying epithets as "original" metaphor (= metaphor *stricto sensu)* and "dead" metaphor (= polyseme or idiom), is really a confusing

illusion. What such qualifiers do is to give the impression of a single metaphorical *continuum* made up of different quantitative degrees of one and the same linguistic phenomenon... in actual fact, metaphor proper is qualitatively distinguished from its derivatives. (1987: 777).

In fact, metaphor is sustained by the needs we have to mark similarities and make comparisons, and also because of the advantage of linguistic economy; that is why the four main elements in Carter's fantastic narrativeægothic themes, violence, a lush imagistic prose, and an undercurrent of eroticism –are better expressed with metaphorical images. In fact, a careful reading of Carter's short tales reveals that metaphor is at the heart of her creative process, in particular concerning the main themes of her writing. These are deliberately chosen in order to call the reader's attention through stylistic emphasis, extension or repetitions animals which embody the carnal aspects of human sensuality, white flowers that fill the rooms with lustful scent and distorted forms; magnificient jewels to adorn the nude virgin; the mirror as symbol of "woman-object of erotic gaze"; Gothic mansions or castles, and inanimate objects which imitate the appearance of life.

2. Shift of metaphorical meaning in the fairy-tale

Nevertheless, in fairy tales, where the world is presumed to be quite different from our own, we do not take a word in its usual sense, but according to certain modifications prescribed by the context:

> Fairy tales deal in transformations which subvert the apparently unalterable social realities; magic translates, fragments, inverts, the lower classes are upwardly mobile, official morality is calmly set aside, cunning and deception pay off... but although the fairy tales present a fantastic inverted world where every pretty chamber maid can aspire to be queen, do the hierarchies themselves remain resolutely intact? (Duncker 1984: 5)

For Angela Carter, "in the fairy tale we find a system of imagery derived from subterranean areas behind everyday experience, and therefore the tale cannot betray its readers into a false knowledge" (1974: 122). With its modified conception of our world, language is used in a literal way, and the metaphor contrasts with literal language within that modified point of view.

Carter tells us, in her modern rewriting of the fairy tale "The Company of Wolves," that the wolf answered the girl's questions. Thus, when we read

> What big arms you have!
> All the better to hug you with.
> What big teeth you have!
> All the better to eat you with

we must not understand this in a metaphorical sense. In fact the wolf threatened the girl because, as Kittay explains,

> the feature [animal] in wolf was adjoined as a disjunct to the selection restrictions on the subject of "said"; in other words, it would follow the model fo the first mode of construal. The appropriate construal would be the displacement of certain vulpine features incompatible with the transfer feature [human]. The sentence endows the wolf with human capacities. (1987: 202)

But there is a great difference between Perrault's fairy tales and Angela Carter's moral pornographic stories: the term "fairy tale," which is now used to describe the folktales orally transmitted and other literary writings of the late seventeenth and eighteenth century, "comes from the French 'conte de fées'," according to Patricia Duncker (1984: 4). The fairy tales written by Charles Perrault had already existed in the unwritten tradition of folklore for many centuries. They were skilfully retold, and, once in print, became "fixed" in forms that have remained remarkably unaltered until our own day. The great difference between Perrault's tales and Angela Carter's moral pornographic stories is that they were printed in books for children, chosen among the tales that had satisfied generations with stories of unfortunate girls and magical transformations. "Perrault polished and rationalised the old stories, adding the moral tags that temper their darkness and magic with good-natured cynicism," as Carter explains, "put the blood-thirsty antics of Bluebeard in the barbaric past: no modern husband, says the moral, would dare behave like that!" (1982a: 6).

An analysis of the "modern gothic" novel indicates that one new and very popular type of romance narrative, the erotic romance, has been moving away from traditional sex-role portrayals and values, tracing the evolution of the "liberated" woman as a whole person. Carol Thurston affirms that "in her fully evoked state, the female persona is a New Heroine both good and sexual, and she possesses a passionate drive for self-determination and autonomy... exhibiting a drive for economic self-sufficiency and individual achievement" (1987: 8). This New Heroine is depicted as spirited, beautiful, independent, unafraid, like a sexy Cinderella whose sexual initiation is an experience in self-discovery. And this is what Angela Carter has achieved, as B. Rolens (1980) states: she has transformed classic fairy tales into potent adult tales; that is to say, what differentiates Angela Carter's version from the previous versions of fairy-tales is the exhuberant imagination, the violent sexuality and the baroque language full of excessive, exaggerated metaphorical hyperbole that she introduces in her writing. In "The Bloody Chamber," she explains:

> Now and then a starburst of lights spattered the drawn blinds as if the railway company had lit up all the stations through which we passed in

> celebration of the bride. My satin nightdress had just been shaken from its wrapping; it had slipped over my young girl's pointed breasts and shoulders, supple as a garment of heavy water, and now teasingly caressed me, egregious, insinuating, nudging between my thighs as I shifted restlessly in my narrow berth. (BC 8)

In fact, Angela Carter's story is a long way from the previous tale; it is rather a deep moral-pornographic story aimed at deconstructing and then re-constructing new images for a feminist re-writing which includes women's claim to an active sexuality. As she explains, her stories "have relations with the subliterary forms of pornography, ballad and dream" (1974: 122), but her intention seems to be different; the tales can be classified as moral pornography, since pornographic elements are so excessive, so foregrounded in Carter's work... I should like to argue that their usage aids the exposé of pornography which lies behind cultural and social myths... The heavy symbolism, the embellished baroque style all lend irony, all foreground this activity, so that the intention and the achievement become clear. (Dunker 1984: 9)

> The moral pornographer would be an artist who uses pornographic material as part of the acceptance of the logic of a world of absolute sexual licence for all the genders, and projects a model of the way such a world might work. A moral pornographer might use pornography as a critique of current relations between the sexes. His business would be the total demystification of the flesh and the subsequent revelation, through the infinite modulations of the sexual act, of the real relations between man and his kind. Such a pornographer would not be the enemy of women, perhaps because he might begin to penetrate to the heart of the contempt for women that distorts our culture even as he entered the realms of true obscenity as he describes it. (Carter 1979: 20).

Thus, we can consider "The Bloody Chamber" as a feminist review of fairy tales, as many critics have observed: "Carter's Gothic version of the tale is a peculiar nemesis for radical feminism" (Ducker 1984: 9): retelling old fairy tales in contemporary language, Carter's stories differ from the originals in one important way. The difference is sex, since she gives women an active part in the stories– "In Carter's versions we are delighted to find women who are lusty and clever..." (Heilbrum 1974). In fact, Angela Carter's original metaphors serve her feminist project since they disrupt conventional associations: a woman is the saviour of the raped girl –not a man; flowers are associated to men –not to women; mirrors make women discover their identities –they are no longer a traditional symbol of women's vanity.

3. A thematic analysis of Angela Carter's use of metaphor

An effective study of metaphor in "The Bloody Chamber" would require the analysis of each metaphor in its surrounding context. But it is, of course, beyond the scope of this study to analyse all the metaphors, since the wealth of figures to be dealt with would make this an impossible task for the purpose of this essay.

In order to achieve our objective, we need to examine how metaphors are constructed, how they function as effective conveyors of insight and feeling, how they orient the reader's interpretation. But we also need to know how these metaphors function in each case, which has to be learned from the surrounding text: some metaphors, which out of context will appear to be stereotyped metaphors, are given their original vigor within the passage, which must be quoted at length if we are to participate in the renewal of the metaphor.

Although there are many examples of complex metaphors, a main category in the narrative are single metaphors –the "verb metaphor." The examples we have found are all active verbs of movement used figuratively within a context of personified objects: "these inanimate objects were *imitating* the appearance of life, *to mock* me" (BC 23), and among these verb metaphors, a recurrent theme is the train: "The train slowed, *shuddered* to a halt" (BC 11); "... and the train began to *throb* again as if in delighted anticipation of the distance it would take me" (BC 12); "... the straining train *leapt* its leash" (BC 12).

On the other hand, the fact that Angela Carter frequently uses both simile and metaphor within the same passage to jointly set up an association between two realms of discourse makes it necessary to pay some attention to both of them. But since our primary aim in this study is to focus on metaphors, we shall classify them into groups, paying attention primarily to those which are recurrent throughout Angela Carter's "The Bloody Chamber."

3.1. Animals as humans

We shall first examine the case of animal metaphor, since animals feature prominently on many levels in Carter's tales, and put at her disposal a whole range of meanings and associations over and above literal ones. There are stock metaphors where eagles are wild, lions are brave, wolves are vicious or tigers are cruel: we select or invent a habit in an animal which interests us because we can interpret it in human terms and then reapply it to our own kind. Similarly, we can select as single feature of an animal's existence, or life-cycle, and exploit the coincidental parallels with human experience. (Thompson and Thompson 1987: 47)

Most of the animal metaphors in "The Bloody Chamber" have symbolic implications, since Carter's story has "the power, not only to force us to think again, and deeply, about the mythic sources of our common cultural touchstones, but to plunge us into speculation about aspects of our human/animal nature" (Kennedy 1971).

The following examples of animal metaphors present a real innovation: while in the old fairy tales the hero who saves the raped girl is by definition always male, here this character is embodied by the mother heroine:

> I saw a horse and rider galloping at a vertiginous speed... her black skirts tucked up around her waist so she could ride hard and fast, a crazy, magnificent horse*woman* in widow's weeds. (BC 38)

The mother/daughter relationship frames the story from the beginning to the end, and also makes its appearance in the middle, when desperation is overtaking the new bride in her solitude the first night of her marriage: "My *eagle-featured* indomitable mother; no other student at the Conservatoire could boast that her mother had... shot a man-*eating tiger* with her own hand and all before she was as old as I?" (BC 7). Besides being courageous, the "indomitable" mother is tender, "moving slowly about the narrow bedroom" that the girl had left forever, "folding up and putting away all my little relics, the tumbled garments that she would not need anymore; lingering over "this torn ribbon and that faded photograph with all the half-joyous, half-sorrowful emotions of a woman on her daughter's wedding day" (BC 7). And at the end of the story, after having interpreted her daughter's enigmatic words pleading for helpæ"the *maternal telepathy* that sent my mother running headlong from the telephone to the station" (BC 40) –she appeared in the disguise of the revengeful angel: "her hat seized by the winds and blown out to sea so that her hair was her white *mane*, her black lisle legs exposed to the thigh, her skirts tucked round her waist, one hand on the rins of the rearing horse while the other clasped my father's service revolver..." (BC 39-40). This is not the classical image of the passive woman but a handsome, powerful, active figure showed as a flag of the feminist movement.

As Patricia Ducker writes, the hand of vengeance against Bluebeard is the woman's hand, the mother's hand bearing the father's weapon. Only the women have suffered, only the women can be avenged. Here Carter is transforming the sexual politics of the fairy tales in significant ways. The mother of Bluebeard's bride never deserts her child. She has the wisdom to give her child the freedom demanded by sexual maturity, the freedom denied to Sleeping Beauty by her royal parents when they seek to protect her from the fairy's curse, that her hand shall be pierced by a spindle. (1984: 12)

Other examples of original animal metaphors to express the sexual symbolism of the fairy taleæthe animal aspects of human sexuality –are found

in the description of the husband, the tormented, tremendously rich hero who is prodigal with the poor virgin at his mercy: "If I rose up on my elbow, I could see the dark, *leonine* shape of his head" (BC 8); "His voice buzzed *like a hive of distant bees"* (BC 18), or "He pressed me to his *vicuña* breast" (BC 22).

3.2. Bluebeard's iconography

Angela Carter does not refuse to use in her "Bloody Chamber" the same iconography" used by Charles Perrault to describe his classic tale about Bluebeard. Thus, she describes the new bluebeard with different literary metaphors which contrast with each other, in order to suggest that the girl is horrified, but also fascinated by her seducer. Is she a complicit, willing victim, who considers her situation quite enjoyable? She seems to accept male ideas of sexuality and masochism, but is it possible to represent a female protagonist as a victim of sexual harassment or violence while, at the same time, portraying her as an autonomous individual? This is one of the conflicts or dilemmas of the tale, since "the writer points out that in innocence there is a corruption of willingness to go in for relations of dominance" (Mills 1979). She seems to respond to this indication –"Your thin white face, with its promise of debauchery only a connoisseur could detect" (BC 20) –because she admits that "for the first time in my innocent and confined life, I sensed in myself a potentiality for corruption that took my breath away" (BC 11), and adds: "I blushed again, unnoticed, to think he might have chosen me because, in my innocence, he sensed a rare talent for corruption" (BC 20). Female sexuality acts in response to male sexuality; the girl does not have any sexual desire before she meets him; she is completely innocent; thus, sexuality is a response to him. In fact, this is a male's sexual view of women, set on that male pornographic mould.

The husband is described as a strange creature, and the heroine almost feels pity for him. This new Bluebeard is huge, enormous, heavy, but at the same time he is soft, quiet and white: "A huge man, an enormous man, and his eyes, dark and motionless *as those eyes the ancient Egyptians painted upon their sarcophagi*, fixed upon me" (BC 12); "The heavy, bearded figure *roared out* aloud, *braying with fury"* (BC 40); "... though he was a big man, he moved as softly as if all his shoes had soles of velvet, as if his footfall turned the carpet into *snow"* (BC 8), or "He murmured to me in a voice... like *the soft consolations of the sea"* (BC 18).

In the description of the cruel hero, we find all over the text's various metaphors accompanied by similes which appear within the same contextæthey are clues to explain the oddness of Bluebeard and to announce the tragic ending:

> I could see his white, broad face *as if it were hovering, disembodied,* above the sheets, illuminated from below *like a grotesque carnival head.* (BC 12)
>
> His face... still as a *pond iced thickly over,* yet his lips, that always looked so strangely red and *naked.* (BC 13).

Bluebeard's fantastic castle is another important theme for the use of metaphors: "We live in Gothic times," says Angela Carter in Lorna Sage's interview (1977: 55), and Alex Hamilton writes:

> in all her work, she has a number of persistent images, chiefly that of the old dark house, usually semi-ruinous or Gothically glamorous with an umbilical causeway connecting the castle of the beast to the mainland. It has many associations for her. It is the medieval conceit, the glass palace where the grail was kept; the Castle of Perseverance; at the back of it all Plato's Cave. (1979: 15).

Thus, in our tale, Carter includes several metaphors to describe all the elements of the Gothic remote castle:

> And, ah! his castle. The *faery* solitude of the place, with its turrets of *misty blue,* its courtyard, its *spiked* gate, his castle that lay on *the very bosom of the sea... that* castle, *at home* neither on the land nor on the water, a mysterious, *amphibious* place, contravening the materiality of both earth and the waves, with *the melancholy of a mermaiden* who perches on her rock and waits, endlessly, for a lover who had drowned far away, long ago. That lovely, *sad, sea-siren* of a place! (BC 13)

Or the interior of the castle, whose metaphors are almost lexicalized: ". . . no corridor that did not *rustle* with the sound of the sea" (BC 13).

The theme of the sea is also present in the novel to complete the landscape of the castle: ". . . the mewing gulls *swang on invisible trapezes* in the empty air outside" (BC 17), or "The play of the waves outside in the cold sun *glittered* on his monocle" (BC 15).

3.3. The mirror as a symbol

Another important theme in the story is the mirror as a symbol:

> . . . the grand, hereditary matrimonial bed... surrounded by so many mirrors! Mirrors on all the walls... The young bride, who had become that multi*tude of girls* I saw in the mirrors... "See, I have acquired a whole *harem* for myself! (BC 14)

Angela Carter represents feminity as a male construct in *The Passion of the New Eve* (1977b): first in the brutal hands of Zoro, the poet, and then through the gentle touch of the ambiguous ancient Tristessa, the beautiful ghost of Hollywood past. This same theme is developed in other stories, for instance in "The Bloody Chamber," where she uses various literary metaphors through the symbol of the mirror –Carter changes its traditional meaning of woman's vanity for that of the heroine seeing herself reflected as an object, a sight that discovers her own identity:

> I saw myself, pale, pliant *as a plant that begs to be trampled underfoot,* a dozen vulnerable, appealing girls reflected in as many mirrors. (BC 35)

"Male nudes are not erotic", Carter writes in *Nothing Sacred* (1982c), "because there is no tradition of making men into objects of the gaze whereas whenever a woman takes off her clothes she is instantly dressed in the tradition of the nude." The difference between "naked" and "nude" –to be naked is to be without disguise and to be nude is to be seen naked by others as an object –is clearly explained by John Berger (1977: 49-52) in his study about the nude tradition of painting, where he affirms that "the subject (a woman) is aware of being seen by a spectator: she is not naked as she is but she is naked as the spectator sees her":

> And when nothing but my *scarlet, palpitating core* remained, I saw, in the mirror... the child with her stick*like* limbs, naked... bared as a *lamb chop.* (BC 15)

This unpleasant carnal desire expressed poetically with the help of metaphors and similes has its antecedent in the recurrent subject of all European painting of women. As Berger writes, in some versions of nude painting,

> you painted a naked woman because you enjoyed looking at her, you put a mirror in her hand and you called the painting "Vanity," thus morally condemning the woman whose nakedness you had depicted for your own pleasure. The real function of the mirror was otherwise. It was to make the woman connive in treating herself as, first and foremost, a sight.

In this case, "this nakedness is not, however, an expression of her own feelings; it is a sign of her submission to the owner's feelings or demands." In the average European oil painting of the nude the principal protagonist is never painted. He is the spectator in front of the picture and he is presumed to be a man:

> . . . the sheer carnal avarice of it... I saw him look at me with lust. I dropped my eyes but, in glancing away from him, I caught sight of myself in the mirror. And

> I saw myself, suddenly, as he saw me, my pale face, the way the muscles in my neck stuck out like *thin wire*. I saw how much that *cruel* necklace became me. And, for the first time in my innocent and confined life, I sensed in myself a potentiality for corruption that took my breath away. (BC 11)

3.4. Marriage as a bargain

There are also some metaphors on the theme of economic transaction or bargain, a criticism of the economic basis of marriage, to reinforce the feminist message, "the realities of male desire, aggression, force; the reality of women, compliant and submissive" (Duncker 1984: 8): "And so *my purchaser unwrapped his bargain"* (BC 15), or "I saw him watching me in the gilded mirrors with the assessing eye of *a connoisseur inspecting horseflesh*, or even of a *housewife in the market*, inspecting *cuts on the slab."* At the end the girl gets rid of all the money; however, she felt she "had a right to retain sufficient funds...we do well enough."

3.5. Plants and flowers as hermaphrodite characteristics

Another important group of metaphors and similes belong to the class of flowers and plants, which Angela Carter uses on several occasions to accentuate the odd whiteness of this Bluebeard:

> I know it must seem a curious analogy, a man with a flower, but sometimes he seemed to me *like a lily*. Yes. A lily. Possessed of that strange, ominous calm of a *sentient vegetable*, like one of those *cobra-headed, funereal* lilies whose white sheaths are curled *out of a flesh* as thick and tensely yielding to the touch as *vellum*. (BC 9)

She also seems to introduce some hermaphrodite characteristics:

> ...his white, heavy flesh that had too much in common with the *armfuls of arum lilies* that *filled* my bedroom... with the heavy pollen that powders your fingers as if *you had dipped them in turmeric*. The lilies I always associate with him; that are white. And *stain* you. (BC 15)

In fact, Carter uses the theme of flowers as a strategy to disrupt conventional associations of flowers with women and certain specific virtues –purity, innocence. Among the flowers, mainly lilies are personified with the use of metaphors: "... the tall jar of lilies... the thick glass distorted their fat stems so they looked *like arms, dismembered arms, drifting drowned* in greenish wate" (BC 22). "Those *somnolent* lilies, that *wave* their heavy *beads, distributing* their *lush, insolent incense* reminiscent of *pampered flesh"* (BC 18); or "The mass of lilies that *surrounded* me *exhaled* now, the odour of their withering. They looked *like the trumpets of the angels of death"* (BC 37).

3.6. Jewels as a pornographic element

The importance of jewels in the story –as a sign of Bluebeard's high social class and also as a pornographic element to adorn he virgin and make her more desirable –explains the recurrent use of original metaphors: "A choker of rubies, two inches wide, like an extraordinarily precious *slit* throat" (BC 11); "... and the flashing crimson jewels round her throat, bright as *arterial blood"* (BC 11), or "This ring, the *bloody* bandage of rubies" (BC 12). These metaphors are stressing violent, bloody elements and they have a significant effect on the reader.

* * *

We may conclude that a close analysis of Angela Carter's metaphors reveals that they have a primary function in telling the story, and in conveying its meaning. Their importance is emphasized by introducing some similes into the narrative account that help to develop abstract meaning.

When we examine metaphor within its immediate context, it reveals that the metaphoric process is not only the substitution of a lexical term from one semantic domain for another, but there are also other internal relationships within the larger context of the entire text: the narrative framework also comes into play and orients our interpretation. This happens mainly when we analyse Angela Carter's tales, full of old myths and symbols that relate to each other throughout the story. In fact, Carter's writing fascinates and bewitches the reader exerting her magic effect on him. As John Mortimer says, she is "the most stylish English prose writer of her generation... her language is almost too perfect and a prolonged submission to it is apt to leave the reader in somewhat heady condition" (Mortimer 1982; 36).

Finally, we agree with Patricia Duncker's idea that in this new version of Bluebeard's fairy tale, Angela Carter follows the sexual symbolism of "Bluebeard's wife penetrating the secret space of the bloody chamber," but she also carries a "feminist message; for the women's revolution would seal up the door of the bloody chamber forever" (Duncker 1984: 12). This is the sexual politics of the story: a feminist re-shaping of Charles Perrault's fairy tale, re-written by a stylish prose writer whose message needs an identification of metaphor to be properly interpreted.

REFERENCES

BERGER, J. 1977. *Ways of Seeing*. 1972. Harmondsworth: Penguin.

BLACK, M. 1962. *Modes and Metaphors: Studies in Language and Philosophy*. Ithaca: Cornell UP.

BROOKE-ROSE, C. 1965. *A Grammar of Metaphor*. London: Secker and Warburg.

CARTER, A. 1974. Afterword to *Fireworks: Nine Profane Pieces*. Loondon: Quarter Books.

---. 1979. *The Sadeian Woman*. London: Virago.

---. 1982a. *The Passion of New Eve*. London: Virago.

---, ed. 1982b. *Sleeping Beauty and Other Favourite Fairy Tales*. London: Gollancz.

---. *Nothing Sacred: Selected Writings*. London: Virago.

---. 1983. "Notes from the Front Line." In *On Gender and Writing*. Ed. M. Wandor. London: Pandora.

---. 1988. "The Bloody Chamber." In *The Bloody Chamber and Other Stories*. 1979. Abbreviated as BC.

COOPER, D. E. 1986. *Metaphor*. Oxford: Blackwell.

DAGUT, M. 1987. "More About the Translatability of Metaphor." *Babel* 2.33.

DUNCKER, P. 1984. "Re-Imagining the Fairy Tales: Angela Carter's Bloody Chambers." *Literature and History* 10.1.

FRIEDMAN, A. 1970. "Angela Carter." *New York Times Book Review* (September 13).

GOLDSWORTHY, K. 1985. "Angela Carter." (Interview). *Meanjin* (March).

HAMILTON, A. 1979. "Sade and Prejudice." *Guardian* (March 30).

HEILBRUM, C. G. 1974. "Angela Carter." *Washington Post Book World* (June 28).

KENNEDY, S. 1971. "Angela Carter." *TLS* (June 18).

KITTAY, E. F. 1987. *Metaphor: Its Cognitive Force and Linguistic Structure*. Oxford: Clarendon.

LAKOFF and JOHNSON. 1980. *Metaphors We Live By*. Chicago: U of Chicago P,

MACCORMAC, E. R. 1985. *A Cognitive Theory of Metaphor*. Cambridge (MA): MIT Press.

MILLS, S. 1989. "Angela Carter: A Feminist Re-Reading." Unpublished Lecture. *SUISS*. Edinburgh, August 14th.

MOORHEAD, C. 1968. "Angela Carter." *TLS* (August 1).

MORTIMER, J. 1982. "The Stylish Prime of Mrs. Carter: Interview." *Sunday Times* (January 24).

NEWMARK, P. 1981. *Approaches to Translation*. Oxford: Pergamon.

RICHARDS, I. A. 1936. *The Philosophy of Rhetoric*. New York: Oxford UP.

ROLENS, B. 1980. "Angela Carter." *Los Angeles Times Book Review* (March 16).

RORTY, R. 1986. "The Contingency of Language." *London Review of Books* (April 17).

SAGE, Lorna. 1977. "The Savage Sideshow: A Profile of Angela Carter." *New Review* 39/40.

THOMPSON, A., and K. THOMPSON. 1987. *Meaning and Metaphor*. Brighton: Harvester.

THURSTON, C. 1987. *The Romance Revolution: Erotic Novels for Women and the Quest of a New Sexual Identity*. Urbana: U of Chicago P.

STRAWBERRY NOSE: WHAT CAN A TRANSLATOR DO WITH NAMES LIKE THIS ONE? SOME CONSIDERATIONS RELATED TO THE TRANSLATION INTO SPANISH OF *THE UNICORN*

María Luisa DAÑOBEITIA
Universidad de Granada

When Robert Graves claimed that English poetic education should, really, begin with a poem known as *The Song of Amergin* he was, of course, talking about poetry; and he could be right. When such a statement seems to be equally applicable to fictional narrative we begin to encounter problems, the more so, when the public seems to be enchanted with novels that are full of riddles. Since we are going to deal in this paper with the translation into Spanish, and for that matter into any other language, of an English novel written by Iris Murdoch, *The Unicorn*, and since the novel is a riddle[1], we would like to enquire whether translators, not to say readers, should be included in Graves's asseverations. We are prompted to ask ourselves the question because the novel's thematic nucleus is so much grounded on myth that unless a considerable number of points are clarified to the reader, many things will probably look to him hazy and thus difficult to comprehend.

Novels such as *The Unicorn*, *A Maggot*, and *Grimus* to name only three, are cunningly based upon ancient poetical myths and thus themes; myths that