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Angela Carter: Biography


Wise Children

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<i>Twelfth Night and Twins</i> WC has 4 sets of <u>twins</u>	<i>King Lear and (Dis)continuity</i> WC 69, 80-81
<i>Hamlet And Ophelia</i> WC 42-43, 44, 50	<i>Shakespeare's Plays</i> WC 233-4

+ Mikhail Bakhtin's Theory of the Carnavalesque


- "Carnival allows 'free and familiar contact between people who would usually be separated hierarchically,' and allows for 'mass action'" (Sue Vice, *Introducing Bakhtin*).
- "Carnival time: characterised by 'moments of death and revival, of change and renewal'" (Sue Vice, *Introducing Bakhtin*).
- "Essentially, the carnivalesque is the atmosphere of satire and parody. It aims at social change by uncovering the truth about the empire's new clothes: the difference between king and peasant is arbitrary, relative, and merely an accepted convention" (Tom Sobshack, "Bakhtin's 'carnavalesque' in 1950s British Comedy" *Journal of Popular Film and Television*).



Gay Mardi Gras

+ And more...

- "The activities of the carnival square: collective ridicule of officialdom, inversion of hierarchy, violations of decorum and proportion, celebration of bodily excess." ("The Bakhtin Circle" *Internet Encyclopedia of Philosophy*, www.iep.uin.edu).
- "Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom" (Bakhtin, *Rabelais and His World*).



+ Twins: Symmetrical not identical.

- "Why is London like Budapest?" (1)
- Tragedy v. Comedy (58)
- Chance: "a favourable set of circumstances, an opportunity, events which have no apparent cause, but are unpredictable and accidental."
 - Nora / Dora
 - Symmetrical (2, 5, 30, 82)
 - "Nora, faithful as my looking glass" (95).
 - Unpredictable like the "castrato clock" (4), unnamed by their parents, and with no rational origin (24-25, 26-27, 29, 56-57).
 - Hazard: "a potential threat to life, health, property or the environment." But also "a chance, an accident."
 - Melchior and Peregrine: More Shakespeare's tragedies than his comedies (21)
 - Red heads—signifying "fire"? (17)
 - Twelfth Night Costume Ball (100-101, 106)



+ Lacan's Real / Imaginary / Symbolic

- The border between the internal world and the external is fluid, slippery.
 - Where do "I" end? Where does "not I" begin?
- Mirror-Stage: Image of wholeness seen in "mirror," Lacan's Ideal-I.
 - Counter-acts infant's sense of fragmented body.
 - Provides image of coherence of what makes the world, and our place as complete subjects in it, make sense.
 - Becomes a process of identification of the internal self with the external Ideal-I.
 - Represents infant's first encounter with subjectivity, with spatial relations, with an external sense of coherence, and with a sense of "I" and "You."
 - Plays a key function in the interpellation of subjectivity through the various Ideological State Apparatuses (ISAs) which provide culturally specific images of coherence.
- The Imaginary: the internalized image of the Ideal-I.
 - Imaginary is situated around idea of coherence rather than fragmentation.
- The Symbolic: involves formation of signifiers and language.
 - The entire system of the unconscious/ conscious manifests in an endless web of signifiers, signifieds and associations (chains of reference).
 - The symbolic is the "determining order of the subject" (J. Hillis Miller).
- The Real: that which resists representation, what is pre-mirror, pre-imaginary, pre-symbolic; what cannot be symbolized; what loses its "reality" once it is symbolized (made conscious) through language.
 - Dora desires the real. (83-84)
 - She wants to "enunciate" reality—narrate it into a story—can't ever happen, becomes a carnival farce.
 - This "gap" between the self & the real is the fabric of "desire" itself.