Tales of the Supernatural begins with a "General Introduction" (pp. 1-40) which traces the development of the supernatural tale. It accomplishes this largely by providing brief plot summaries, sometimes a single sentence, of stories from the various periods into which the introduction is subdivided. These summaries and those in the separate introductions to the individual tales Chang translates indicate an impressive amount of reading on his part and a rather thorough acquaintance with the varieties of the supernatural story in the literary language. The first section of Chang's "General Introduction" deals with the Early Supernatural Tale; that is, those *chih-kuai* stories of the third through sixth centuries A.D. Note that this section ends on p. 13 with a long paragraph that seems to me to be clearly out of place. Since it tells what the author has done in his introduction and will do in the remainder of the book, I believe it should be transposed directly to the end of the introduction.

Very useful are Chang's summaries of *ch'uan-ch'i* from the most important period of the classical tale, the T'ang (pp. 16-26). However, one of the book's weaknesses becomes apparent in his discussion of T'ang *ch'uan-ch'i*. *Tales of the Supernatural* is not a "scholarly" book. It does not necessarily indicate which points are in dispute, nor is it provided with much in the way of scholarly apparatus. The same is true of certain other works of translation from Chinese from Columbia University Press which are nonetheless important books. Because of this approach, the unwary reader does not know when Chang writes (p. 14) that T'ang classical tales were written to impress prospective career patrons that this explanation of their origin is by no means certain. The main source of the theory is a passage in a work which dates from half a millenium after the rise of the mature classical tale. While many scholars have subscribed to the same view as Chang, it is objected to by others. Also regarding the T'ang tale, I think it is very much an overgeneralization to say that the men in them are not weak scholars but ". . . are full-blooded and manly, abounding with energy and gusto, and extravagant in speech and behaviour" (p. 15). It is true that some stories do contain such men, but to this reader at least, the scholar heroes of some of the favorite and most famous T'ang tales are indeed weak enough. "The Story of Li Wa" ("Li Wa chuan") and "The Story of Ying-ying" ("Ying-ying chuan"), neither of which is a supernatural story, come to mind.

Tales of the Supernatural is a good book that will be criticized by specialists for not being sufficiently academic. We will lament its lack of notes, bibliography, and index but we will use it anyway. Chang's omission of references to existing translations of the tales he translates or mentions, on the other hand, is to be regretted by the specialist and non-specialist alike, but is particularly a problem for the latter. The translations in Chang's book are quite good and very enjoyable, though they are not always literal enough to serve as a complete trot. All in all, H. C. Chang has produced an informative and entertaining work that will be useful for scholars of Chinese literature, comparativists of various stripes, and the general reader as well.

Carolyn G. Heilbrun and Margaret R. Higonnet
THE REPRESENTATION OF WOMEN IN FICTION: SELECTED PAPERS FROM THE ENGLISH INSTITUTE, 1981.
Baltimore: John Hopkins University Press, 1983, $6.95. pp. 190.
Reviewed by Mary Beth Pringle

Six essays on feminist criticism, four from the 1981 English Institute and two invited papers, are collected in this volume. In a double introduction, Carolyn Heilbrun comments on the occasion of these papers' presentation; Margaret Higonnet discusses the "three distinct but mutually reinforcing phenomena [giving this work power]: a rapid accumulation of evidence, both literary and historical; a shift in focus from discrete images to structural and semiotic analysis; and finally, the growth of a body of criticism that challenges our categories of analysis as well as the literary systems we have been analyzing" (p. xiii).

The first three essays fit the category of historical revisionism. Susan Gubar's, "The Birth of the Artist as Heroine: (Re)production, the *Künstlerroman* Tradition, and the Fiction of Katherine Mansfield," explores "the changing reality and image of childbirth for women writers" (p. xvi). In so doing, she "sheds light on the female psychology of literary creation as well as on the distinctive genre of the female *Künstlerroman*" (p. xvi). As to generativity, Gubar mentions "two polar attitudes . . . —revulsion and revision—[that] remain the axis on which female definitions of creativity hinge" (p. 25). Gubar cites the short works of Katherine Mansfield because they "redefine creativity" (p. 27) even though the culture in which she lived "either appropriate[d] the birth metaphor to legitimize the 'brain children' of men or, even more destructively, inscribe female creativity in the womb to insult women whose productions then smack of the mere *re*petition of *re*production, its involuntary physicality" (p. 26). She also refers to creativity in Woolf's *To the Lighthouse* and in works by Christina Stead, Sylvia Plath, Alice Walker, Margaret Drabble, and Margaret Atwood.

Jane Marcus's "Liberty, Sorority, Misogyny" discusses chastity, an important theme, she says, in Woolf writings. The essay's title contains, according to Marcus, Woolf's goals for women. She affirms their special value in a misogynistic, phallocentric culture and cites spinsterhood as "a measure of success" (p. 62). Marcus, like Gubar, concerns herself with the lives of women artists. Woolf, she writes, considered herself an "outsider and . . . [equated] both freedom and creativity with chastity" (p. 71).

"*Persuasion* and the Promises of Love" by Mary Poovey "traces the 'subtle ideological trails' left in Jane Austen's *Persuasion*" (p. xvii). Beginning with the "critical commonplace" (p. 152) that Jane Austen's novels prove their author's obliviousness to "The French Revolution, Napoleon, and the political and ethical debates of her society" (p. 152). Poovey shows otherwise. She describes "some of the ways in which the form of Austen's novels [in particular *Persuasion*] is shaped by the ideological tensions that characterized early-nineteenth-century English society" (p. 152), among them the disappearance of the "centralizing narrative authority" (p. 156). and use of two narrative strains that emphasize the conflict between "social convention and moral desire" (p. 162). With these two strains, problems raised at one level can be "symbolically 'resolved' by foregrounding another nonproblematic level" (p. 163).

The second type of essay in this collection uses structuralism and semiology to conceptualize feminist views. Nancy Miller's essay, "Writing (from) the Feminine: George Sand and the Novel of Female Pastoral," argues that "if certain values can be expressed only through their displacement and ultimate sacrifice in the figure of a tragic heroine, the novelist's intended critique of society may actually turn into a tacit confirmation of the existing order" (p. xix). Miller uses Sand's *Valentine* to illustrate this point. In "Fictional Consensus and Female Casualties," Elizabeth Ermarth examines what she calls "women's time" and "narrative time" in realist fiction. Consensus, Ermarth writes, is the basis of realistic fiction. "At the formal level . . . the consensus of realism cannot be challenged successfully without disturbing the effect of versimilitude because, I will argue, the formal concensus maintains commontime . . . consensus *creates* continuous time, the medium of growth and development (p. 2). Female characters—Ermarth works with Emma Bovary and Tess Durbeyfield—are cut off from consensus and are thereby kept from growth and development" (p. 2).

The collection's sixth essay, " 'Herself Against Herself': The Clarification of Clara Middleton" by J. Hillis Miller, deals with the difficulty of representing women in fiction "because the fragmentation of the self that is the corollary of women's self-identification through others . . . has far-reaching philosophical implications" (p. xxi). Working from the characterization of Clara Middleton in George Meredith's *The Egoist*, Miller proposes a new theory of character to replace one that depends on a "prelinguistic self that can be expressed in language" (p. xxi).

Each of the essays that comprise this collection is a challenge, subtle and complex in its application of contemporary feminist critical theory. As Higonnet points out, "One of the most striking characteristics of feminist criticism has been the integration of perspectives . . . history, ideology, psychology, and sociology can be brought to bear on the question" (pp. xiv-xv). The wisdom that readers take from this text is likely to be a function of their background and interest in the gamut of contemporary critical schools. Those who grapple earnestly here will, in most cases, be enriched by the process.