
3-19-2019

From the Editors

Cristina Bacchilega

Anne E. Duggan

Recommended Citation

Bacchilega, Cristina and Duggan, Anne E.. "From the Editors." *Marvels & Tales* 32.2 (2019). Web.
<<https://digitalcommons.wayne.edu/marvels/vol32/iss2/1>>.

FROM THE EDITORS

We are very sad to let our readers know that the founding editor of *Marvels & Tales*, Jacques Barchilon, passed away in June 2018. Because of his vision in founding *Marvels & Tales* and his continued dedication to the journal until his death, we want to pay homage to Jacques in this issue. His son, Paul Barchilon, along with Sandy Grabowski, provide readers with the “origin tale” of the journal, which was born in the mythical land of Kinkos. In the Texts & Translations section, we include a translation from the French by Jacques’s daughter, Nicole Barchilon Frank, of an original tale by our founding editor, entitled “Nicole Baby Doe.” Both of these pieces exemplify Jacques’s wonderful sense of humor and his dedication to the journal and to fairy-tale studies in all of its shapes and forms. We will miss his clever quips and his generosity, as well as his continued support and enthusiasm for *Marvels & Tales*.

For a wonderful interview of Jacques and his work in fairy-tale studies, as well as in the French Free Forces, please see volume 25, number 2 (2011), the special issue dedicated to Jacques Barchilon.

The other essays in this issue center on the question of gender in different social, political, and cultural contexts, and they foreground the creative use of the fairy tale to contest racial, gender, class, and political oppression. The story of Cinderella gets problematized in the hands of nineteenth-century African American writers; the Queen of Romania adapts a Balkan folktale to give voice to issues affecting herself and women in general; and Druze women recount versions of “The Maiden without Hands” to deal with sexual trauma. Postmodern forms of the fairy tale such as those produced in Poland can put into question the genre’s supposed “utopian” function, just as fan fiction can provide feminist reimagining of the German fairy-tale canon. Two essays on film show

tensions between continuities and discontinuities in the representation, in one case, of gender and nation in *Hua Mulan*, and in the other of the aged woman in contemporary fairy-tale film. Two more essays in this volume focus on masculinity studies, an area that merits further research in the field. Finally, we are including Part 2 of Ḥannā Diyāb's *Tales*, the first part of which was published in volume 32, number 1.