# REFURBISHING MARRIAGE INSTITUTION THROUGH REWRITING OF FAIRY TALES SELECTED FROM ANGELA CARTER'S THE BLOODY CHAMBER AND OTHER STORIES

Tuba İŞLER

June 2022

DENİZLİ

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**Pamukkale University**
**Social Sciences Institution**
**Master of Arts Thesis**
<u>**Department of English Language and Literature**</u>

**Tuba İŞLER**

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**DENİZLİ**

To those who never give up chasing their dreams…

I hereby declare that all information in this document has been present in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.


Tuba İŞLER

# ACKNOWLEDGEMENTS

# ABSTRACT

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İŞLER, Tuba
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**The analysis of marriage as a bourgeois myth in Angela Carter's postmodern feminist revisions of classical fairy tales is the main topic of this study which focuses upon selected short stories from Angela Carter's <u>The Bloody Chamber and Other Stories</u>. Carter's purpose in refurbishing marriage institution is to uncover that the dreamy marriage model presented in classical fairy tales is a bourgeois myth intending to enslave women. Carter applies deconstructionist and subversive strategies in order to emancipate women from the phallocentric discourse.**

**Chapter one provides background information about Feminism in connection with rewriting fairy tales. Chapter two deals with Postmodernism, Roland Barthes' postmodern understanding of myth and the institution of marriage as well. Chapter three attempts to analyze six of short stories selected from <u>The Bloody Chamber and Other Stories</u> in the light of Postmodern Feminist approach.**

**The purpose of this thesis is to scrutinize Angela Carter's employment of violence as a postmodern feminist strategy in order to demythologize female representations inflicted in traditional fairy tales through which women have been accustomed to be a bird in marriage cage. Angela Carter decolonizes the female discourse in each one of her short versions by turning masculinist discourse into her own weapon. This study puts forward how Angela Carter goes beyond classical feminism by building her own feminist ideas upon Marquis de Sade's female prototypes and his understanding of archetypal gender roles. Through her distinguished feminist agenda Carter refurbishes the bourgeois marriage institution.**

**Key Words:** Feminism, Postmodernism, Subversion, Marriage, Myth.

# ÖZET

## ANGELA CARTER'IN <u>KANLI ODA</u> ADLI KİTABINDAN SEÇİLMİŞ YENİDEN YAZIM PERİ MASALLARINDA EVLİLİK KURUMUNUN YENİDEN İNŞASI

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Angela Carter'ın <u>Kanlı Oda</u> adlı kitabından seçilmiş kısa hikayelere odaklanan bu çalışmanın ana konusu Angela Carter'ın klasik peri masallarının postmodern feminist revizyonlarında bir burjuva miti olarak evlilik kurumunu yeniden nasıl inşa ettiğini incelemektir. Angela Carter'ın evlilik kurumunu yenilemekteki amacı, klasik masallarda sunulan romantik evlilik modelinin aslında kadınları köleleştirmeyi amaçlayan bir burjuva miti olduğunu gözler önüne sermektir. Carter eserlerinde kadınları fallus merkezli söylemden özgür kılmak için yapısal çözümlemeci ve yıkıcı stratejileri kullanmıştır.

Birinci bölüm, peri masallarının yeniden yazılmasıyla ilişkili olarak Feminizm hakkında arka plan bilgisi vermektedir. İkinci bölüm, Postmodernizm ve Roland Barthes'ın postmodern mit anlayışını ve buna ek olarak evlilik kurumunu ele almaktadır. Üçüncü bölüm ise <u>Kanlı Oda</u> adlı kitaptan seçilmiş olan altı hikayeyi Postmodern Feminist yaklaşım ışığında incelemeyi amaçlamaktadır.

Bu tezin amacı, Angela Carter'ın, kadınları evlilik kafesi içinde bir kuş olarak yaşama fikrine alıştıran geleneksel peri masallarının içine gizlenmiş kadın temsillerini mitolojik ifadelerden arındırmak amacıyla bir postmodern feminist strateji olarak şiddeti kullanmasını incelemektir. Angela Carter, eril söylemi kendi silahına dönüştürerek kısa hikaye versiyonlarının her birinde kadın söylemi bağımsızlığına kavuşturmaktadır. Bu çalışma, Angela Carter'ın, Marquis de Sade'ın kadın prototipleri ve arketipik cinsiyet rolleri fikrinin üzerine kendi feminist düşüncelerini inşa ederek nasıl klasik feminizmin ötesine geçtiğini ortaya koymaktadır. Carter, kendine has feminist ajandası aracılığıyla bir burjuva miti olan evlilik kurumunu yeniden inşa etmektedir.

**Anahtar Kelimeler:** Feminizm, Postmodernizm, Yıkıcılık, Evlilik, Mit.

# TABLE OF CONTENTS

## INTRODUCTION

The purpose of this thesis is to examine how Angela Carter in her well-known book <u>The Bloody Chamber and Other Stories</u> (1979) refurbishes the bourgeois institution of marriage by employing deconstructionist and subversive techniques. For Carter, throughout centuries female roles, status, and sexuality have been defined by male authors through literature. Fiction is one of the most influential agents in construction and dissemination of cultural codes, dominant precepts, and archetypal roles. Especially with the rise of printing industry, reading became popular among people, there arose a leisure class which mostly consists of female readers. This was also the rise of bourgeois fiction since the bourgeoisie was the dominant class. "Then a whole group of literary productions [became] 'unsuitable for women', especially those in which women are shown as knowledgeable and active sexual beings" (Carter, 1998: 544). In this respect, for Carter it is bourgeois fiction which simply defines and reduces the reality of a woman "as mistress of a house and as a being-in-the-world" (Carter, 1998: 545). Thus, the very beginning of a woman's real life as well as of her sexual life have been founded on the marriage by the bourgeoisie. In a word, marriage have become an obligation in order to have sexual intercourse. For this reason, in fiction the marriage is conventionalized as the final 'happy' destination of a young girl. Marriage is introduced as the equivalent to being grown up for a young lady, that is, at the same time a legitimate licence enabling a woman to discover "her own sexuality in relation to a man" (Carter, 1998: 545). Through bourgeois marriage a woman is also able to acquire a wealth and carry public status of her husband. In this light, a woman's both sexual and social statuses are described by a man.

Fairy tales can be categorized under the title of bourgeois fiction, since fairy tales are ubiquitous, playing the important and effective role in spreading the bourgeois ideology which is patriarchal. Therefore, the very aim of bourgeois fiction from Carter's angle is to build "the folklore of sex and reproduction that is passed from generation to generation" (Carter, 1998: 546). Considering that before modern surgery and antisepsis invented, childbirth had damaging effects upon female body which restrained women from creating literary works. In this way, bourgeois and phallocentric culture obtained the power; by caging women in the house and equipping them with virtue and goodness. This is exactly what Carter challenges in her book <u>The Bloody Chamber</u>; marriage is her

main target since it has been rendered appealing and ornamented with bourgeois myths. For Carter, "[t]he connection between sex and reproduction does not slip a woman's mind so easily…Sex; pregnancy; desertion. That is a woman's life" (Carter, 1998: 553). For this very reason, in her short story collection, <u>The Bloody Chamber</u> Carter revisits classical fairy tales, where the archetypal representations, mythical roles and functions of women have been inflicted in order to support bourgeois culture and exploit women, and reworks them from postmodern feminist perspective. It is significant to note that Carter is against neither motherhood nor marriage; the only problem she objects to is the enslavement of women through marriage. In other words, for Carter, marriage is a bourgeois myth that kills women, which is why she subverts this myth of marriage through rewriting classical fairy tales. According to Angela Carter, in marriage female and male individuals have archetypal roles or procedures to fulfill, which results in the exploitation of the female body. This is exactly why Carter asserts that the marriage institution and the pornography are one and the same. Additionally, fairy tales can be assumed as the best agents of this mythical institution in order to kill women. Although the similarity between marriage institution and pornography claimed by Angela Carter is severely rejected by other feminists, actually it can be seen her unique move. In her rewritings Carter presents her ideas concerning marriage.

Chapter one provides theoretical background regarding Feminism and fairy tale genre. It is essential to mention the history of feminism in order to understand women's struggle for equality with men as human beings. Women's endeavour for equal rights and voice dates back to ancient times and continues to the present day. It was and has been a long quest for feminist thinkers since woman-kind has been suppressed and oppressed for thousands of years, particularly from the times when the myths, folktales and fairy tales were converted into written tradition (Uzunoğlu Erten & Göç, 2020: 644), and when their function is taken into consideration, all of them can be categorized under the fairy tale. For this reason, there is a close relation between Feminism and fairy tale genre since the classical tales have been utilized for many centuries by the bourgeoisie in order to publicize patriarchal ideology which turns women into passive and submissive objects in the hands of male dominancy. Which makes the fairy tale genre one of the main objectives of contemporary feminist writers who challenge the female stereotypes constructed by the patriarchal discourse. In this section of the study, examples of modern revisions of fairy tales written by contemporary feminist writers are also given in order to better understand how feminists deal with traditional roles. Angela Carter, who is a British

feminist, asserts that "I/we are not the slaves of the history that enslaved our ancestors" (Carter, 1998: 41). Carter's distinguished approach to classical fairy tales which are bourgeois myths, and her thoughts concerning marriage which is not different from prostitution from her perspective are also mentioned. Her reaction to patriarchal order can be observed throughout her short tales where she subverts dominant ideology by empowering female heroines with intelligence, courage and violence.

Chapter two proposes theoretical information about Postmodernism which arises scepticism in order to deal with Western culture. So as to comprehend the development of Postmodernism in the historical process, Structuralism and Poststructuralism are briefly explained; because the methods, deconstruction and subversion utilized in this study are belong to both Poststructuralist and Postmodernist theories. Deconstruction is a critical strategy proposed by Jacques Derrida which is one of the most applied techniques by feminist writers and critics in rewriting traditional tales. Subversion is another most significant and effective technique applied by many feminists in shattering dominant ideology. Similarly, Roland Barthes is one of the most cited names with subversive technique since he demonstrates that western mind and life are shaped by the mythical language. He also presents uncommon ideas related to bourgeoisie and marriage. Barthes deconstructs patriarchal bourgeois ideology buried in everyday life and offers subversive technique to demolish the patriarchal myths embedded in western society. Both Derrida and Barthes are significant theoretical voices of 20$^{th}$ century. At this point, employing Derrida's deconstructionist technique to works of Marquis de Sade, who is labelled as misogynist pornographer by other feminists, in her book The Sadeian Woman and the Ideology of Pornography (1978) Angela Carter presents her own feminist theoretical construct which reverberates throughout the tales in The Bloody Chamber. Additionally, historical information about the development and perception of marriage as an institution in the pouplar novels from 18$^{th}$ and 19$^{th}$ centuries is included in this chapter because Angela Carter reconstitutes the bourgeois marriage institution through rewriting classical fairy tales. Embracing Barthes subversive style, which is a radical move to destroy mythical tradition, Carter overturns sexist archetypal representations and roles attributed to female gender in classical tales, and presents her independent female characters. In a word, in each of her versions, Angela Carter subverts marriage myth through which women are devitalized and reduced to a meat position in classical fairy tales.

In chapter three, six of selected short stories from The Bloody Chamber and the Other Stories, namely The Bloody Chamber, The Courship of Mr Lyon, The Tiger's

Bride, <u>The Erl-King</u>, <u>The Snow Child</u> and <u>The Company of Wolves</u> are analyzed in the light of Angela Carter's feminist ideas and her use of deconstructionist and subversive techniques in order to demonstrate how Carter refurbishes the bourgeois marriage institution. In each tale, Carter deals with the marriage institution from different angles. For instance, in the first tale of the collection, <u>The Bloody Chamber</u> she sheds light on a marriage model which is built upon financial relations and also conveys how the myth of "happily-ever-after" continues from the perspective of heroine as opposed to patriarchal tales that has never given voice to female characters. Carter also demonstrates that how female body is consumed by her husband Bluebeard as if she is his delicious meat. Then, Carter first deconstructs patriarchal ideologies behind the traditional tale and subverts its well-known ending with feminist twist; the sacrificial heroine is rescued by her courageous mother and an emotional relationship develops between the heroine and the blind piano-tuner. Secondly, although both <u>The Courtship of Mr Lyon</u> and <u>The Tiger's Bride</u> are revisions of the same classical tale, Carter tackles them differently: in the first of the pair, <u>The Courtship of Mr Lyon</u>, Beauty reconciles with her true nature, she is transformed from her father's pet position into subjective, free-willed being. In return, both Beauty and her lover Mr Lyon are rewarded with a happy marriage. <u>The Tiger's Bride</u> has also a happy ending, but the Tiger's Beauty not only embraces her authentic nature but also metamorphoses physically which might indicate that she is emancipated from her humanity that is a bourgeois construction. In the fourth revision <u>The Erl-King</u>, Carter presents a heroine who rescues herself from being turned into a bird with a wedding ring on her neck. As for other tale, <u>The Snow Child,</u> Carter offers two archetypal female model, the innocent Snow Child and the jealous Countess as in the classical plot. However, Carter reverts the traditional ending by not sending a prince-charming as a rescuer, and by not devouring the Countess as expected. The Count and The Countess continues to live their economical-based marriage. Lastly, in <u>The Company of Wolves</u> Carter in fact, first presents her thought related to bourgeois marriage, that is, the mythical and dreamy marriage not only kills women but also men as well. Then, she subverts classical ending of <u>Little Red Riding Hood</u> tale by building a sexually happy relation between the wolf and the brave young heroine.

Consequently, Angela Carter rescues female heroines from the traditional and patriarchal boundaries by reshaping them not only sexually liberated but also brave enough to embrace their beastly and violent nature.

# CHAPTER I

# FEMINISM AND REWRITING FAIRY TALES

The aim of this chapter is to demonstrate the relationship between feminism and fairy tales and to explore how classical fairy tales have been investigated within the frame of feminism. For thousands of years, fairy tales have been used with the purpose of disseminating dominant ideology. That is why, one of the interests of feminist criticism has been dealing with conventions of traditional tales that serve patriarchal culture. Contemporary feminist critics in re-visioning of stereotyped European fairy tales employ post-modern techniques; deconstruction and subversion to shatter traditionally typified images and figures. The evolution of fairy tales from traditonal to modern is shown in this chapter after a general outlook at the development of feminism both as a political and literary movement.

## 1.1. History of Feminism

Feminism is a movement which refers to ideological, social, political and cultural constructions of femininity as well as struggles of women in a phallocentric world and aims at establishing egalitarian society and sexual equality by exterminating sexist domination. Throughout centuries, women have achieved voice and equal rights thanks to series of movements, campaigns and strikes launched by feminists and intellectuals who have endeavoured to lift up women's position in the bosom of patriarchal society. In consequence of feminists' demands for equality with men in social, political and economic fields, feminist theory gained prominence in western world.

According to some thinkers, feminism has its origins in a considerable amount of extraordinary women in early ages such as Sappho from Ancient Greece (d.c 570), Joan of Arc (1412) and Christine de Pizan (1434) from the medieval world who contended for themselves and for other women and protested against gender inequalities. As one of the early pioneers, French writer Christine de Pizan "wrote the first accounts of feminist theory in the West" in her work The Book of the City of Ladies (1404) (Humm, 1995: 207):

> "Pizan rebuffed misogyny with the revolutionary idea that received wisdom about women stemmed from particular psychosexual experiences which were masculine. Pizan turned Boccaccio's Tales into a compelling case for the

female-origins of culture and civilisation. The historian Joan Kelly-Gadol calls Pizan the advocate of women" (Humm, 1995: 207).

This actively demonstrates that it was in the 15<sup>th</sup> century misogyny was criticized in a piece of snippets where "Pizan refused to accept the male certainties that women were both inherently weaker than men and more likely to fall into evil ways" (Osborne, 2001: 9). As French feminist writer and philosopher Simone de Beauvoir put forward "this is the first time a woman takes up her pen to defend her sex" (Beauvoir, 1949: 147). In other words, the notions of feminism were vibrant long before the French Revolution.

The birth of women's liberation movement, which would eventually end up in the modern struggles in the field, dates back to the late 18<sup>th</sup> century when the French Revolution began. Within the years of 1789 and 1799, world evolved in various ways: social upheavel and profound changes in political system, social structure and religion were inevitable consequences of French Revolution. Many thinkers and writers of the period welcomed the revolution during which women also took active roles from the very beginning to stand up for their rights and freedoms. In this way, as a result of their acting in unison, for the first time women found voice. However, despite all efforts, women's rights did not gain proper recognition. Susan Osborne, English writer, in her book <u>Feminism</u> points out disappointing results of women's efforts during the revolution as follows:

> "Citoyennes, Republicaines, Révolutionnaires (Revolutionary Republican Women Citizens) called for the right for women to vote and to hold senior civilian and military posts in the new Republic. Having fought along side men, women were bitterly disappointed when the revolutionaries' <u>Declaration of the Rights of Man and the Citizen</u> (1789) explicitly denied equality with their male compadres. Olympe de Gouges replied in 1791 with her <u>Declaration of the Rights of Women</u> calling for equal rights with men. De Gouges, a member of the royalist Girondin faction, persisted in her demands and was sent to the guillotine in 1793 during the Jacobin Terror" (Osborne, 2001: 10-11).

<u>Declaration of Rights of Women and the Female Citizen</u> (1791) was Olympe De Gouges' manifesto in which she entitled marriage "a social contract between man and woman" and urged women to get rid of their continuing enslavement saying, "Oh, women, women! When will you cease to be blind? What advantage have you received from the Revolution? A more pronounced scorn, a more marked disdain. In the centuries of corruption you ruled only over the weakness of men" (Gouges, 1791: 3-4). Moreover, emphasizing equality between the sexes she suggested that "woman has the right to mount the scaffold; she must equally have the right to mount the rostrum" (Gouges, 1791: 3).

Clearly, Gouges demanded nothing but equality with men. However, because of her claims Gouges was convicted of treason and then executed. Throughout history, many women sacrificed a lot and sometimes even their lives for the sake of equality within marriage, rights to divorce and property. According to Osborne, Gouges' declaration can be accepted as "the corner stone of Western feminism" (Osborne, 2001: 37) for it was certainly nothing but fights that women put up in the last quarter of the 18th century that shaped the backbone of the modern feminism.

Following the footsteps of De Gouges and heavily influenced by her, Mary Wollstonecraft published her prominent work <u>Vindication of the Rights of Women</u> (1792) in which she clearly demanded vital rights that were regarded as key concepts of feminism years later:

> "<u>The Vindication</u> is now seen as the foundation stone upon which modern feminism was built. It is a passionate critique of both the education available to women and the assumptions surrounding marriage and family life. Claiming that the financial dependence of women on their husbands amounted to little more than 'legalised prostitution', Wollstonecraft demanded that women be recognised as citizens in their own right with equality of access to both education and employment" (Osborne, 2001: 11).

Wollstonecraft's <u>Vindication</u> is widely known as the work, "which triggered the beginning of the Anglo/American feminist movement" (Osborne, 2001: 38). As previously mentioned, the foundation of modern feminism is rooted in French Revolution when radical developments occurred; that triggered and contributed to female emancipation. French philosopher Simone de Beauvoir summarized these first steps and stated that "a few isolated women—Sappho, Christine de Pizan, Mary Wollstonecraft, Olympe de Gouges—protested against their harsh destiny; and there were some collective demonstrations" (Beauvoir, 1949 :181); however, women needed more to gain their demands.

At the beginning of the 19th century, William Thompson, social reformer, wrote one of the most significant feminist texts of its time; <u>Appeal of One-Half of the Human Race, Women, Against the Pretensions of the Other Half, Men, to retain them in Political and thence in Civil and Domestic Slavery</u> (1825) in which he asserted that "women were trapped in 'artificial cages' constructed by men. When they married, they simply exchanged one cage for another" (Osborne, 2001: 62). According to Thompson, through marriage women were enslaved first by their fathers and then by their husbands. Hence,

he drew a parallel between the conditions of women and the slavery upon which abolitionist movement was founded in America. He demanded a legal reform that freed women from slavery. As a matter of fact, after Thompson's claim, ties between feminism and the abolitionists strengthened.

The only way out of slavery for many women was to achieve equal opportunities in education and enfranchisement through which they were able to obtain financial independence and be participated in issuing a policy. In this regard, one of the most prominent activists Lucretia Mott established Female Anti-Slavery Society. Then Mott and her companion Elizabeth Cady Stanton were regarded as founders of the American women's movement. For the history of feminism, their efforts and success marked a crucial turning point. However, it was not until the mid-nineteenth century that the notions of feminism were formulated into a movement. By 1960s, the wave metaphor emerged out of feminists' involvement in history and became a practical way of "forging a connection between activists from the 1800s to the mid-twentieth century" (Reger, 2017: 200). In characterizing historical events wave model is useful. There are basically three common waves of feminism that give a more practical understanding of the whole feminist process and progress.

The first wave of feminism appeared in mid-19th and early 20th centuries and was driven by middle or upper class, Western and white women. The focus of this wave was to acquire women's suffrage and political equality that opened the doors of independency for the women of two continents. This phase officially commenced at the Seneca Falls in 1848. On the American side, activists continued to fight by lecturing on some key issues. Osborne exemplifies their efforts as follows:

> "The Seneca Falls convention issued a Declaration of Sentiments echoing the language of the Declaration of Independence, in its statement that 'all men and women are created equal...' It attracted a good deal of press attention, much of it hostile. Mott, Stanton, Susan B. Anthony and many others lectured throughout America, campaigning on such issues as married women's right to own property, equal rights to education, employment and the vote. After spending five months gathering signatures for a petition, Stanton appealed to the New York Legislature against a law compelling employers to pay women's wages to their husbands. Her hard work paid off- by the mid-1850s many State legislatures were sympathetic to her appeals and by 1860 fourteen states had passed reforms" (Osborne, 2001: 18).

Although their campaigns were cancelled during the Civil War, after valiant efforts of American female suffragists such as Lucretia Mott, Susan B. Anthony and Elizabeth Cady

Stanton, in 1920 American women achieved voting right with the adoption of the Nineteenth Amendment by Congress.

As for women of Britain, it was a long and difficult period to fight for the rights. Renowned philosopher, John Stuart Mill was one of the most effective advocates of women's suffrage in London and "in his book <u>The Subjection of Women</u> (1869) [he] argued that enfranchisement was the key to freedom for women" (Osborne, 2001: 19). Mill asserted that the balance in marriage could be struck by granting women equal rights to property, education, work and vote as men. As Osborne clearly explains:

> "John Stuart Mill argued from the liberal point of view that sexual differences were the result of poor education coupled with legal and political inequalities. Once opportunities were opened up to women, he believed, these differences would be eroded. Women's oppression rested on custom and their education led them to expect an inferior position which in turn led to them becoming willing slaves. This was not helped by the fact that, as Mill admitted, boys were brought up to despise their mothers and sisters" (Osborne, 2001: 40).

Based on Mill's point of view, social, political and gender inequalities emerged out of poor education. Thus, education was the key element to cope with the sexual inequalities and through equal rights the definition of 'inferior position' would be destroyed according to Mill.

As for the right to vote, British women owed full enfranchisement to female suffragists such as Millicent Garrett Fawcett who "served on the Married Women's Property Commission…[and] became an active member of the London Suffrage Committee in 1868, leading the National Union of Women's Suffrage Societies from 1897" and Emmeline Pankhurst who "in 1903 set up the Women's Social and Political Union, attracting women from all walks of life including teachers, clerks, dressmakers and textile workers" (Osborne, 2001: 21). Both of them were the leaders of two strands appeared in the campaign for British women's suffrage.

However, in 1914 with the outbreak of the World War I, campaigns were called off and many women were engaged in war. Women had to put aside their struggles for both education and suffrage. Some of them voluntarily worked in men's positions but unfortunately after the war, all of them lost their jobs. This situation remained an important issue to be resolved. Yet, feminist activists were determined to obtain equal rights. Eleanor Rathbone was one of the important voices who continued to strive to achieve equal opportunities. She worked as the leader of The NUSEC (the National Union

of Societies for Equal Citizenship) which intended to attain women's equality in voting and employment with men (Osborne, 2001: 23). In the twenties, great improvements took place among which it is possible to see the way paved for women's higher education as Mill dreamt: "Oxford University admitted women to degrees" in 1920; women workers gained a voice in Parliament in 1924, and they finally gained full voting rights "through the Equal Enfranchisement Act of 1928" (Osborne; 2001: 24). In a word, their efforts yielded fruits. Feminist activists were intending to move forward and gain more rights until the late 20s when the Depression came to light. With the commencement of the World War II, all these developments and campaigns were interrupted one more time. Once again, women both in the USA and Britain started to get involved in temporary jobs held by men, nevertheless equal pay and working conditions with men were not offered to women. For this reason, in 1943 "Equal Pay Campaign Committee was set up" (Osborne, 2001: 24), but unfortunately equal pay continued to be a problem. What is more, when war was over men began to seek jobs which means the freedom of women to work came to an end. In the following years, an icon of housewifery appeared as the ideal image of wife and mother which might be called a sort of prevention plan to keep women away from independence (Osborne, 2001: 25). Even though it was tough and long fighting that continued from the middle of the 19$^{th}$ century to the first quarter of 20$^{th}$ century, the battle for the equal opportunities for men and women ended up in victory. Nothing has remained the same ever since. Feminists proceeded to the next step that is entitled as the 'second wave' of feminism.

The 'woman question' was brought to the fore between the years of late 50s and early 60s. Feminists in Britain and the United States founded discussion groups with the intention of developing consciousness on the nature of women's oppression. Inspired by Simone de Beauvoir, journalist and 'founding mother' of the National Organisation of Women (NOW) Betty Freidan wrote The Feminine Mystique (1963) where she portrayed the conditions women had to put up with:

> "*The Feminine Mystique* with its analysis of discontent amongst middle class, educated American women, stripped away the myth of the happy housewife content with her role as creator of a domestic haven for her husband and children, and exposed the misery and frustration which lay beneath" (Osborne, 2001: 26).

It might be said that Freidan encouraged women to question or evaluate situations they had in all areas. Freidan reverberated misery of their lives that was, unfortunately, shaped as if it was a happy life. In other words, she shattered the idealized 'happy housewife' image by shedding light on invisible side of the myth which was quite sexist.

In the 60s, 'American women's liberation movement' emerged in the wake of the anti- Vietnam War Movement. A group of women protested against Miss America competition that was acknowledged as the beginning of the 'second wave of feminism':

> "At the Miss America contest in 1968, a group of protesters known as the Redstockings put on non-stop street theatre outside the contest hall to show how women were degraded by the competition. The performance culminated in the crowning of a sheep. Protestors threw objects that they felt symbolised their oppression into the Freedom Trash Can, including wire-cupped bras. Although the Freedom Trash Can was never burnt, the media were quick to construct the myth of bra-burning that was forever linked with women's liberation" (Osborne, 2001: 27).

Feminists in this group threw objects in a bid to demonstrate their reaction towards patriarchy that, as they asserted, despised women by turning them into 'beauty objects' and also providing them roles as wives and mothers. Not only American but also British feminists organized demonstrations. In 'Miss World competition' "women protestors ran onto the stage, mooing like cows and wearing placards bearing titles such as Miss-conception, Miss-treated, Miss-placed and Miss-judged" (Osborne, 2001: 28). Feminists resisted these contests believing that they were both insulting and oppressive inasmuch as depicted women as objects. Those became the days when "women become feminists by becoming conscious of, and criticising, the power of symbolic misrepresentations of women" (Humm, 1994: 3). Clearly, women were irritated at their 'second' class status in the post war world.

Second wave covered the years between the 1960s and 1970s and mainly focused on significant issues such as sexuality, reproductive rights, family, political, legal and economic equality. In general, gender oppression was the major focus in this phase. In the second wave, women of color and white women struggled in solidarity. Second wavers critiqued primarily women's role, patriarchy and capitalism. Despite diverse ideologies of feminism, second-wave comprised of three major branches: radical, Marxist/socialist and liberal.

The first one is Radical feminism which tackles with female subordination. Radical feminism, for Veronica Beechey, one of the pioneering feminist sociologists, is "primarily concerned with struggles against male power and the social institutions through which it is reproduced (marriage, heterosexuality, the family)" (Beechey, 1979: 69). Thus, examining and evaluating male violence, sexual violence, rape and pornography is major focus of this approach. There are some radical feminists who made great contributions to feminist movement such as Andrea Dworkin, one of the pioneers of Radical feminism, with her Pornography (1981), Susan Brownmiller with her work Against Our Will: Men, Women and Rape (1975) and Kate Millett with her well-known Sexual Politics (1970). In her book, Millett points at the power and dominance of patriarchy and states that "patriarchal power is ubiquitous. There is a deeply entrenched politics of sexuality, beginning with the reproduction of patriarchy through psychosocial conditioning in the family which operates in all economic and social structures" (Humm, 1992: 70). Considering these circumstances, it can be said that subjugation is inevitable for women. Men are able to control women through sexual violence. For this reason, radical feminists called women to deny male oppression. Feminists of NOW were radicals who attempted to seek equality in every sphere of social life for women and they gave a quite radical character to the second wave as well.

Marxist Feminism employs a totally different perspective in which male domination is associated with class exploitation. A feminist sociologist Martha Gimenez who, in her article Capitalism and the Oppression of Women: Marx Revisited, states:

> "It is possible to historicize the observable market, social stratification and household forms of inequality between men and women (e.g., sex segregated employment, the sexual division of labor within and outside households) by identifying their conditions of possibility in underlying historically specific (capitalist) relations among men and women, as producers and reproducers. These capitalist social relations of reproduction are not intersubjective relations; they are relations between men and women mediated by their relations to the conditions of production and reproduction" (Gimenez, 2005: 18).

According to Gimenez, ground for oppression and subordination of women and also sexual divisions are established within the patriarchal system in order to reproduce capitalist structures. Additionally, Gimenez comments on the fact that not only women but men do not have free will, independency and determinism to construct such a freedom. Men are constructed as 'social agents' who serve capitalist ideology. She

suggests that "men, like women, are social beings whose characteristics reflect the social formation within which they emerge as social agents" (Gimenez, 2005: 14). Second wave feminists applied to Marxist theory in order to "theorize the capitalist structures, processes and contradictions that underlie the observable phenomena called the oppression of women or gender inequality" (Gimenez, 2005: 18). Moreover, according to Marxist feminists the principal reason of 'oppression of women' was economic. In androcentric society, women were placed in the economic underclass.

Third branch of this phase is Liberal Feminism that is "the theory of individual freedom for women" (Humm, 1995: 150). This is "a historical tradition that grew out of liberalism" (Wendell, 1987: 65). The basic core of this theory is to establish legally equal rights, opportunities and freedom with men. Marry Wallstonecraft and John Stuart Mill are classical models and supporters of liberal feminism. According to Osborne, feminists of this branch attached importance to "change from within society rather than revolution by putting forward positive role models for girls, establishing equality in their own relationships and lobbying parliament for legislation on equal rights" (Osborne, 2001: 30). This statement leads the reader to think that according to liberal feminists, positive and succesfull female idols, who are specifically from different ethnicies, should be portrayed through media in order to enhance status and conditions of women in real life (Brooks, 1997: 183-184).

Despite differences of opinion, the feminists of the Second Wave mainly agreed on two issues: abortion and equal pay. Women demanded legalization of abortion because they wanted to have full control over their bodies. Without this right, women would have continued to have abortions in the back streets which often ended up with tragedy (Osborne, 2001: 30). That is why, both American and British feminists and Pro-feminists believed that abortion was a political issue and abortion controls were "part of an ideology of sexuality in capitalist patriarchy on which depend the meanings of family and motherhood. Abortion cannot be separated from economic and state power and women's powerlessness" (Humm, 1995: 1). To be able to maintain the traditional structure of family and also to control women, patriarchal order objected to abortion. Thus, this issue was a crucial problem for women in both countries. While women of Britain gained the right to legal abortion which "passed comparatively quietly onto the statute of book in 1968" (Osborne, 2001: 30), women of the USA were granted abortion right by the 1973 Roe v. Wade Supreme Court decision that infuriated anti-abotionists (Osborne, 2001: 30).

Another significant issue over which second-wave feminists reached a consensus was 'equal pay' regardless of sex. In both Britain and the USA, feminists centered on ensuring social and economic equality for their female citizens. In Britain The Equal Pay Act was approved in 1970; in the USA, "the Equal Rights Amendment (ERA) had been approved" in 1972 (Kramer, 1986: 110). However, in spite of strenuous efforts of NOW, in the USA, ERA remained a challenge since not all the states have ratified it yet. In addition to this, "it was not until 1975 that sex discrimination on both pay and employment opportunities was outlawed in Britain" (Osborne, 2001:3 1). Despite the fact that British feminists struggled for equality of payment, unfortunately they could not accomplish equal opportunities before that date.

By 1980s, there appeared an ideology that women did not any longer need to "be a feminist" (Amber, 2004: 134). Some critics believed that it was a "post-feminist world in which women had achieved equal rights and therefore no longer needed a movement to campaign for change" (Osborne, 2001: 32). The very reason behind such disassociation from the movement was the media which presented feminist work as if it was faded and outmoded by mocking and caricaturing feminists. On the other hand, there were and still have been fissures related to women's place in politics, sexual harassment and beauty standards.

Naomi Wolf is acknowledged as one of the precursors of third wave of feminism especially with her well-known work The Beauty Myth (1990) in which she criticizes idealised images of beauty imposed upon women on screens and in magazines by mass culture. According to Wolf, women are oppressed by the system through these images that prevent them from recognizing their potential, resulting in losing confidence, self esteem and depression. "Wolf suggests that the only way for women to escape the oppression of the 'beauty myth' is to step beyond it and see it for what it is- a means of making money and keeping women firmly in their place" (Osborne, 2001: 47). Hence, one of the central focuses of this wave is to reject 'universal womanhood' or stereotyped feminine beauty objectified by sexist patriarchy. In addition to this, this young generation claimed: "Using makeup isn't a sign of our sway to the marketplace and the male gaze; it can be sexy, campy, ironic, or simply decorating ourselves without the loaded issues" (qtd.in Snyder, 2008: 179).

The third-wave of feminism took place in the mid-1990s, and it was propelled by so-called Generation X, daughters of the second-wavers. In 1992 Rebecca Walker, daughter of second waver Alice Walker and also an influential feminist herself, declared: "I am the Third Wave" and thus, gave name to a new wave of feminism (qtd.in Snyder, 2008: 176). Her famous work is <u>To Be Real</u> (1995) where she explains main ideas and concepts interiorized by younger feminists:

> "We fear that the identity will dictate and regulate our lives, instantaneously pitting us against someone, forcing us to choose inflexible and unchanging sides, female against male, black against white, oppressed against oppressor, good against bad. This way of ordering the world is especially difficult for a generation that has grown up transgender, bisexual, interracial, and knowing and loving people who are racist, sexist, and otherwise afflicted" (qtd in Drake, 1997: 103).

Third-wave of feminism emerged out of "discussions and writings about the intersections of feminism and racism" (Amber, 2004: 130). Additionally, with the rise of postmodern and postcolonial thinking "the new discourse of the third wave embraced a more diverse and polyvocal feminism that appealed to those who felt marginalized or restricted within the second wave" (Mann&Huffman, 2005: 87). Thus, in comparison with the earlier phases, this time, along with white feminist names, ""Cherrie Moraga, Gloria Anzaldua, [B]ell [H]ooks, Chela Sandoval, Audre Lorde, Maxine Hong Kingston"" were some of the feminist activists of color "who called for a 'new subjectivity'" (qtd in Amber, 2004: 130). In the world of the third-wave, queer feminists are also profoundly influential in shaping thoughts, actions and strategies of the movement. In this sense, subjugated voices are elevated.

As a result of postmodernism, instead of grand or master narratives, personal narratives were foregrounded. Third wavers "call for polyvocality and more localized mininarratives to give voice to the multiple realities that arise from diverse social locations" (Mann & Huffman, 2005: 65). As a respond or opposed to stereotypic depictions of women as weak, devoted and virginal, "third-wavers unsettle essentialist narratives about dominant men and passive women and shape new identities within the interstices of competing narratives. There is no one way to be a woman" (Snyder, 2008: 185). Besides, in the age of technology, rising generation utilizes the opportunities of media and internet. They disseminate their feminism with the intention of empowering the image of women by picturing lead actress and heroines intelligent, powerful, and independent characters in television series and cartoons as well.

Postmodern theory was so efficient upon third wave of feminism that it promoted young generation to produce new ways of insight and framing social relations. Allowing young feminists to question, restore and reformulate standardised thoughts, perceptions as well as terms such as gender, femininity, masculinity, and beauty enabled young generation to forge a bond irrespective of ethnicity, race, nationality, class and sexual orientation and preference. "Third-wave feminist ideas about identity embrace notions of contradiction, multiplicity, and ambiguity, building on postmodern theory's critique of ideas about the unified self and engaging with the fluid nature of gender and sexual identity" (qtd.in Snyder, 2008: 187).

Furthermore, building on the postmodern theory, contradictory narratives on gender are exposed as a third-wave tactic: 'sex' and 'gender' are divided into two separate bases. Referring to Simone de Beauvoir's idea that is "one is not born, but, rather, *becomes* a woman" (Beauvoir, 1949: 18), Judith Butler, a prominent gender theorist and philosopher, clarifies the terms of 'sex' and 'gender' replacing them into different categories as such: "when Beauvoir claims that 'woman' is a historical idea and not a natural fact, she clearly underscores the distinction between sex, as biological facticity, and gender, as the cultural interpretation or signification of that facticity" (Butler, 1988: 522). Whereas 'sex' is anatomical reality, 'gender' is not an individual choice, but rather it is a range of pre-constructed acts to be performed "as cultural fictions" (Butler, 1988: 522). In a word, third phase broke down determined boundaries and myths.

To sum up, one might claim all those feminists have fought for one purpose: to demonstrate that a woman exists as a human being on par with a man; not as a slave, not as a commodity or a sexual object of phallocentric culture. For this reason, feminists for centuries have stroved for women's rights and for equality. To be able to decontaminate society from mythic teachings and also to achieve an egalitarian society, first they had to found out the subtle agents serving to patriarchal dominance; and then focused on destroying these tools. Women's objectification and annihilation can be traced back to ancient times when myths were transformed "from oral tradition into a written tradition"; which resulted in a parallel change for example, "in the world of Greek myths and the social shift from the dominancy of matriarchal structure to a patriarchal one" (Uzunoğlu Erten & Göç, 2020: 644). Precisely because of that, feminist critics and intellectuals set their eyes on the oldest sources that could be agents: myths, folktales and fairy tales.

## 1.2. Rewriting Fairy Tales

It has been assumed that myths, folktales and fairy tales have existed throughout the human history. For many scholars it is not possible to detect the origin of any of them. They are so old that "to ask what was the origin of stories was to ask what was the origin of mind and of language" (Tolkien, 2008: 167). That is to say, myths, folktales and fairy tales are as ancient as language and also as humankind. It has been widely believed that their creators were unlettered people who disseminated myths, folktales and fairy tales orally from one generation to the future generations. In other words, myths, folktales and fairy tales are efficient agents enabling societies, cultures and generations to communicate with one another (Sivrioğlu, 2016: 1). Within this context, one might consider that they are universal and thus can be found all around the world. That is why, these tales have been accepted as primordial forms of literature. In spite of the fact that myths, folktales and fairy tales vary slightly in structures, character types, plot lines and endings, they perform the same task. As Bruno Bettelheim, who is an American psychologist, remarks: "In most cultures, there is no clear line separating myth from folk or fairy tale; all these together form the literature of preliterate societies" (Bettelheim, 1991: 25). In Bettelheim's view, myths, folktales and fairy tales can not be seperated from each other considering their role as transmitters through which set of ethics, morals and manners have been transplanted into next generations for ages. Tolkien summarizes the evolution and the union of myths, folktales and fairy tales in his work, On Fairy-stories as follows:

> "At one time it was a dominant view that all such matter was derived from 'nature-myths'. The Olympians were *personifications* of the sun, of dawn, of night, and so on, and all the stories told about them were originally *myths (allegories* would have been a better word) of the freater elemental changes and processes of nature. Epic, heroic legend, saga, then localised these stories in real places and humanised them by attributing them to ancestral heroes, mightier than men and yet already men. And finally these legends, dwindling down, became folktales, *Marchen,* fairy-stories- nursery-tales" (Tolkien, 2008: 42).

As mentioned in the quotation, myths, folktales and fairy tales were intermingled with each other, because throughout centuries, storytellers blended them in order to transfer experiences of their era. Considering their function these three concepts have been condensed into one single word: fairy tale.

Folklorists have entitled fairy tales as "*folk* fairy tales", "*pure* fairy tales" or "*uncontaminated* fairy tales" by implying that these tales have been generated by the non-

literate folks within oral or authentic culture (Bottigheimer, 2009: 6). What folklorists mean by contaminated tales is the compilation of them by literate authors such as Giovan F. Straparola, Charles Perrault or Grimm Brothers; since folklorists believe that when these tales were compiled, "foreign (or alien) elements that may have been added to or have seeped into what appears to be a pure, homogenous narrative tradition" (Zipes, 2002: 102). Conversely, Jack D. Zipes, well-known expert on fairy and folktales, comments on folklorists's approach from a different perspective and claims that "to contaminate an oral folk tale or a literary fairy tale is thus to enrich it by artfully introducing extraordinary motifs, themes, words, expressions, proverbs, metaphors, and characters into its corporate body so that it will be transformed and form a new essence" (Zipes, 2002: 103). As Zipes' claim proves, re-forming of orally produced and disseminated tales has given rise to 'literary fairy tale'.

It was not until the 14th century, fairy tales were compiled in short narrative form. Giovanni Boccaccio is regarded as the leading name of tale collection. In his masterpiece Decamerone (1353) he drew from "sources as various as bawdy fabliaux, pious sermon tales, publicly performed popular tale cycles, and ancient myth" (Bottigheimer, 2009: 78). Boccaccio retold existing stories, and reworked ancient myths. His work Decamerone "was a short tale that adhered to principles of unity of time and action and clear narrative plot… it was Boccaccio who set a model for all future writers of this genre with his frame narrative and subtle and sophisticated style" (Zipes, 2006: 13). As Zipes states the ground for patterns, plots and characteristics of literary fairy tale as genre was established in Boccaccio's work because in the fourteenth century literate authors began to pen oral wonder tales with literary style following his example.

Especially with the invention of printing machine in the middle of 15th century, throughout Europe people's interest in reading began to increase in urban areas. As a result of this concern, both long and short forms of books appeared. In the mid-16th century, Venice was a commercial center where printing industry was advanced (Bottigheimer, 2009: 19). In this period, by imitating Boccaccio's structure as a model, Giovan Francesco Straparola created his collection The Pleasant Nights (Le Piacevoli Notti). In one of the tales named Costantino Fortunato, Straparola reassembled Renaissance Venetian laws which actually "forbade marriages between Venice's nobility and its commoners" (Bottigheimer, 2009: 21). Even though people from socially unequal classes were not allowed to marry by the legislation, Straparola created a magical world

where he provided the marriage between the prince or princess and the poor with the help of magical touch; a fairy cat. As Ruth B. Bottigheimer, who is folklorist and scholar, explains clearly in her Fairy Tales: A New History (2009): "It is the intersection of a specific impossibility in real life and its achievement in fantasy that marks the birth of the modern rise fairy tale" (Bottigheimer, 2009: 21). In this light, one could state, Straparola reformulated literary fairy tales by giving its modern form. The plot and the magic cat model of Straparola's Costantino Fortunato revived in new eras within new versions: Giambattista Basile's Cagliuso and Charles Perrault's Puss in Boots.

In the early 17th century, in Naples Giambattista Basile formed his tale collection, Pentamerone which is also called as The Tale of Tales (Lo Cunto De Li Cunti). According to Jack Zipes, "his command of the Neopolitan dialect is extraordinary, for he managed to combine an elevated Baroque form of the dialect with vulgar expressions, metaphors, idioms, and brilliant proverbs, many of which he created himself" (Zipes, 2006: 17). Along with Straparola, Basile's tales are also erotic, indecent, and flippant; and some of his endings are tragic while others are funny. Furthermore, employing preexisting patterns Basile presented the first versions of classical fairy tales. Best-known European classics such as Blue Beard, Sleeping Beauty and Cinderella of Charles Perrault, Rapunzel of the Grimm Brothers are retellings of Basile's stories such as Three Crowns, Sun, Moon and Talia, The Cinderella Cat and Petrosinella. Tracing the footsteps of Boccaccio and Straparola, Basile created his own version of tale collection. Moreover, Italian writers Strapola and Basil are considered as the pioneering figures who gave the first shape of European fairy tales as a literary genre.

By the late 17th century and early 18th century, Italian books were borrowed by French authors: Charles Perrault, Mlle Lheritier, Madame D'Aulnoy, Mlle de la Force and Mme de Murat. According to many of scholars, French tales were produced for educated classes in salons by the male and female story tellers who recorded illiterate peasants' and nursemaids' stories in a literary manner. In the 17th and 18th centuries with the rise of bourgeoisie, social relations, cultural norms and societal values were reconstructed in order to civilize people in France. In this civilizing process, literary fairy-tale genre was institutionalized in an effort to promulgate bourgeois ideologies. In other words, through cultural, political and social manipulations set in fairy tales, the image of ideal society was depicted.

To create such a civilized society, it was important to achieve internalization of social and gender roles. In this case, it was not a coincidence that "the fairy tale for children originated in a period of absolutism when French culture was setting standards of *civilité* for the rest of Europe" (Zipes, 2006: 9). In this regard, fairy tales can be assumed as efficient cultural agents informing children stereotypic behavioural ethics related to gender. Through tales, utopian gender conceptions are build in a person since childhood period with the exact purpose of providing ideal society. That is to say, through literature and particularly through fairy tales, children are gendered. A feminist writer Jennifer Waelti-Walters in her Fairy Tales and Female Imagination precisely defines the image of female rendered in the popular tales:

> "The increasing conditioning of little girls (seen not heard!) and the inflexibility of rules for women are two aspects of the same repression. The princess mask is applied by force and the independent woman rejected in the form of the witch. The myth of female weakness is strengthened and made more attractive by men to distract women from the potential inherent in the myth of female power. Women are divided more and more deeply by the images they are forced to live up to, the frustrating, imprisoning roles society creates for them" (Waelti-Walters, 1982: 88).

By attributing certain limitative mythical roles to girls and to women, male-centered society undermines female power. On the one hand, a female in tales is turned into weak, docile, needy, nonresistant and obedient dolly as a commodity for man which is a repression method of the bourgeois system; while on the other hand, free, rebellious, self-reliant female figure in these tales is isolated from society as though she is a monster or witch. In either case, woman is constrained from realizing her own core, self and power.

Charles Perrault is acknowledged as the first French author who retold his Italian precursors' tales. In 1694 Perrault created first example of European fairy tales: ""Peau d'Asne.Conte." Donkeyskin. A Tale.)" (Bottigheimer, 2009: 57). Perrault benefited from Straparola's patterns and Basile's story line. As Bottigheimer clearly mentions: "Basile's donkeyskin tale was raunchily suggestive and Straparola's stylistically rough, whereas Perrault's writing was sexually modest, socially decent, and, in the end, highly moral" (Bottigheimer, 2009: 58). It might be said that Perrault set moral standards because he presented a heroine who has genteel decency in order to marry the prince. Along with Perrault, in 1695 his niece Marie-Jeanne Lheritier was also the one who contributed fairy tale genre in her work L'OEuvres Meslées where she composed tales by reworking

Straparola and Basile. However, Lheritier also, one could say, subdued her Italian predecessors' tales by revising them in accordance with bourgeois morals and values.

In 1695 Perrault produced a manuscript collection which consisted of five tales for Elisabeth-Charlotte d'Orleans who was Louis XIV's niece. This collection was composed of ""Sleeping Beauty" (La belle au bois dormant), "Little Red Riding Hood" (Le petit chaperon rouge), "Bluebeard" (La Barbe bleüe), and "Puss in Boots" (Le maistre Chat) … and "The Fairies" (Les Fées)" (Bottigheimer, 2009: 64). Ricky of Tuft, and Little Thumbling/ Hop-o'-My-Thumb are also Perrault's most-known fairy tales in Western Europe.

Perrault's classic versions of tales serve as a prevailing model for modern writers. In these popular tales moral codes are intertwined with magic. If a heroine adopts a good attitude, she is rewarded by magic, or bad behavior is punished. To be more precise, one may handle Perrault's Blue-Beard which is accepted as the reformulation of Basile's Three Crowns. While Basile in his Three Crowns draws curious heroine model who seeks to learn what is behind the forbidden door and lets his heroine discover three princesses mesmerized by a fairy, Perrault in his retelling Blue-Beard "transformed Basile's immobilized women into female victims of a cruel and blue-bearded husband and made them crucial elements for a shocking morality about curiosity causing women's downfall" (Bottigheimer, 2009: 67). In Perrault's versions the only way to be rewarded for the heroine is to bear hardships with patience and silence; otherwise, curiosity leads heroine to the downfall just as in other tales of Perrault such as Cindrella, Sleeping Beauty and Little Red Riding Hood. Therefore, it might be stated that Perrault instills angelic, forgiving, obedient and self-sacrificing female image into the minds of little girls or women. In other words, through tales Perrault prompts the reader to tolerate oppressions because if a female is able to endure hardships, she will be recompensed with happiness later with the help of a magic helper. In this way, the readers learn how to behave according to social values and mores in order to be rewarded. As Zipes mentions in Fairy Tales and the Art of Subversion; "[Perrault] set stringent standards of comportment that were intended to regulate and limit the nature of children's development and regulate the sexual relations and social comportment of young adults" (Zipes, 2006: 32) by using these tales as educative tools.

What is striking in this period is that considerable amount of women were active in writing and telling stories as opposed to the previous times when fairy tales had been scripted only by men. In this case, one could state, excluding women from writing the scripts of the stories they told before was an ideological move in order to present male dominance over women. Thus, it can be stated that female writers such as Mlle Lheritier, Madame D'Aulnoy, Marie Leprince de Beaumont crossed the borders of such an ideological exclusion. According to British feminist and writer Marina Warner, French female writers "map out a different way and a new perception of love, marriage, women's skills, thus advocating a means of escaping imposed limits and prescribed destiny" (Warner, 1994: 24). In this regard, female writers became contributers of traditions in a literary field.

Additionally, another significant French writer who must be referred is storyteller Madame D'Aulnoy. She re-worked oral tales in her "collection *Les contes des fées* (1697-98) which was published as *Tales of the Fairies* in 1707" (Zipes, 2012: 22). The term *fairy tale* was coined and introduced by Madame D'Aulnoy. When it is closely inspected, as Jack Zipes indicates, D'Aulnoy infused "her tales with a protofeminist spirit and endeavors to articulate and maintain the mundane or secular position that educated, upper-class women took against the pietistic restrictions as well as outdated manners and social codes of the ancient regime" (Zipes 2012: 34). Including modern fairies' practices and ethics in her tales, one might tell, D'Aulnoy aimed at rewriting the process of socialization. In her tale The Dolphin (Le Dauphin) D'Aulnoy borrows the plot of Straparola's Pierre Insensé and combines it with secular narrative. Madame D'Aulnoy renews Straparola's mean, coarse and uncouth male figure as homeless prince because in the late 17<sup>th</sup> century standards such an untuttored and unwashed hero was improper to present. Besides, D'Aulnoy in her tale introduces proper age for marriage and childbearing, along with the idea of sleeping with the partner before marriage is forbidden. D'Aulnoy's heroine is 16 years old when she gives birth after princess and prince have been decorously married (Bottigheimer, 2009: 71). Further, Mademoiselle de la Force is another female writer who revamped Basile's Petronisella and produced her own fairy tale version in 1697: Persinette which came to the light in the following century as 'Rapunzel'.

By the early 18<sup>th</sup> century, Jeanne-Marie Leprince de Beaumont published a fairy tale book Frau Marie Leprince de Beaumont's Teachings about Virtue and Wisdom for

Young People which was translated into several languages such as German, Russian, Italian, Swedish, English, Polish, and Greek (Bottigheimer, 2009: 55). Thus, it is possible to assert Madame Leprince de Beaumont triggered the spread of French fairy tales across Europe. The most-known tale of Beaumont's in her work is Beauty and the Beast where Mme Leprince de Beaumont intended to educate young girls by stressing the feminine submissiveness as Jacques Barchilon comments: "She wanted to prepare them for 'life' that is for marriage ordained according to the normally accepted bourgeois conventions" (qtd.in Zipes, 2006: 56). While creating her moralized version for children Mme Leprince de Beaumont utilized "the works of earlier French fairy tale tellers such as Charles Perrault (1628–1703), Mme d'Aulnoy (1650/51–1705), and Gabrielle Suzanne de Villeneuve (1685–1755)" (Bottigheimer, 2009: 55). French writers were remarkably influential on the institutionalization process of literary fairy tale genre. Their books set ground for tales of German writers, namely; the Brothers Grimm.

In the early 19th century, the brothers Jacob and Wilhelm Grimm presented their collection which is more widely recognized as Grimm's Fairy Tales. Their first volume of fairy tale collection was produced in 1812 and the second volume was published in 1815. The Grimms' collection was originally titled as Kinder-und Hausmarchen which was translated in English as both Nursery and Household Tales and Children's and Household Tales. There appeared 7 editions of their fairy-tale collection where the Brothers unceasingly altered and broaden their tales. While their first publication was prepared for middle class adults, in 1819 the Grimms presented a new edition, called Erziehungsbuch (training manual), which was rearranged for bourgeois children (Bottigheimer, 2009: 38). Before mentioning their tales, it is worth noting that in the case of the Grimms, there is sort of a discrepancy in the blooming of the literary fairy tale in Germany.

It was widely estimated that the Grimms assembled their tales primarily from peasants and lower-class people as Wilhelm Grimm stated the source of their tales anonymous narratives which steadily rejuvenated themselves in the attics, kitchens, and pastures over time. Thus, these household tales survived unchanged, and they spread through oral literature as "Wilhelm himself had declared to a Danish literary figure Rasmus Nyerup that their only source had been oral tradition" (Bottigheimer, 2009: 30). However, it was not until the 1970s this belief has been disproved by the scholars of fairy-tales. By decoding the Grimm's notes in their first edition, scholars unveiled that the

Brothers consulted some young women from urban area in the process of writing their tales: the Wild sisters and their mother, the Hassenpfulg daughters, the Ramus and the Mannel girls in Cassel who were "primarily from petit bourgeois or educated middle-class people, who had already introduced bourgeois notions into their versions" (Zipes, 2006: 61). This indicates that in their first volume, the Brother Grimms gathered their tales not from folk sources but from middle-class urban women who already welcomed bourgeois tales and adapted bourgeois tenets into their lives. Additionally, despite the fact that most of the Grimms' informants were literate women, they also consulted illiterate folk sources. As Wilhelm mentioned Dorothea Viehmann who was the star contributer of Grimms' second volume of <u>Nursery and Household tales</u>. Thus, this dilemma raises a question: why did Jacob and Wilhelm Grimm conceal the truth?

To begin with, when they began to collect their tales in 1810s, the Brothers did not know the fact that people in Germany had already accessed and read traditional fairy tales in print about 50 years ago. The Grimms were unaware of this situation "because they had been brought up in a strict German Reformed household that banned frivolous literature" (Bottigheimer, 2009: 50). That is to say, Cassel girls assumed essential roles by narrating traditional fairy tales to Grimms who became acquainted with the world of printed tales many years later.

Additionally, it was the Napoleonic invasion of German states that incited the Brothers Grimm to build a genuine German culture and history in their collection. Based on Wilhelm's preface in second volume of first edition of <u>Nursery and Household Tales</u>, most of the scholars concluded that the Grimms strived for forging a collective German spirit. "The tales in the Grimms' collection have come to constitute a cultural archive of Germanic folklore, a repository of stories thought to mirror and model national identity" (Tatar, 2002: 341). As American academic Maria Tatar explains, through storytelling the Grimms intended not only to create the traditions and customs of the German common people but also to provide a national model for German folk (2002: 341). According to many scholars, due to the ongoing war between France and Germany, their political views and also national feelings, Grimms did not tell the truth and also they even omitted popular fairy tales of Charles Perrult from their collection.

Furthermore, Jacob and Wilhelm Grimm planned "to foster the development of a strong national bourgeoisie by unraveling the ties to Germanic traditions and social rites

and by drawing on related lore from France and central and northern Europe" (Zipes, 2006: 61). In order to shape a Germanic bourgeoisie in their tales, the Brother Grimms utilized pertinent manners and beliefs of characters which belong to another country's literature. Especially for Wilhelm, one might assert, there was no geographical boundary in the characterization of fairy tales because he discovered "tales of the sort he was collecting in Denmark, Norway and Sweden, England and Wales, Spain, France, and Italy" (Bottigheimer, 2009: 37). From Wilhelm's standpoint, "a great sea of story had tossed its *Märchen* onto many shores" and the Grimms leveraged this multiplicity of printed tales even from distant places which were closely related each other (Bottigheimer, 2009: 37).

Therefore, the Grimm Brothers endeavoured to reflect existing folk tales as Zipes in <u>Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter,</u> clearly explains the uncertain sources and the existence of various versions of these tales by referring to German philologist Heinz Rölleke, who delved into the Brother's collection:

> "According to Rölleke, the Grimms deliberately avoided titling their tales "German" because they were eminently aware of the ancient myths and tales from numerous other societies and countries that contributed to the formation of the tales they gathered for their collection. In addition, the Grimms consciously and artfully collated different versions in an effort to reproduce what they imagined was the most representative narrative of a particular tale type that had its own unique intercultural history, as they recorded in their notes…In fact, the Grimms were the greatest contaminators of fairy tales in the nineteenth century" (Zipes, 2002: 101).

That is to say, the Brother Grimms reproduced their ideal narrative by altering and revamping the meaning as well as characters of ancient tales. Besides, the Grimms integrated myths, folk and fairy tales of many different cultures into their version. Their contamination resulted in their contribution "to the literary "bourgeoisification" of oral tales" (Zipes, 2006: 61), because, by conflating multicultural elements in their work, the Grimms presented common values, ethics and norms for the future members of Western culture.

In this period, children's literature was on the rise and was of crucial importance in the socialization process. Thence, Brothers Grimm undertook their French predecessor's mission of fortifying bourgeois ethics in their work. They sanitized erotic implications of former folk and fairy tales for children's literature. In the French version

of <u>Little Red Riding Hood (Le Petit Chaperon rouge)</u>, the young girl is swallowed by the wolf because of "her own curiosity and sensuality" (Zipes, 2006: 66). Charles Perrault presents didactic tales where he imposes the idea that sexual desires together with curiosity must be suppressed; otherwise, the end would become violent for little girls. On the other hand, as for the Grimms' adaptation, <u>Rotkâppchen</u>, Little Red Riding Hood and her grandmother are saved from the wolf by a hunter. Hence, it is possible to say, the Grimms embroidered their tales with the moral duties and social roles in more delightful manner; decorating little girls with dependent personality and boys with savior feature. Thus, moralistic emendations made by the Grimms could be assumed as nothing but conservative bourgeois tactics to educate children.

Moreover, these educational implications could be found out in another re-interpretation; <u>Cinderella</u>. While Basile's heroine Zezolla in <u>The Cinderella Cat</u> is a murderess of her step-mother, Perrault's heroine, on the contrary, has passive, self-denying, modest and forgiving nature. Similarly, the Grimms' Cindrella <u>Aschenputtel</u> is an uncompassionate heroine whose wicked step-sisters are eventually punished. As it is seen in the evolution of the renowned tale of Cinderella, regardless of heroine's personality, brave or mild, the only way out of servitude for all Cindrellas is marriage. In this respect, marriage can be regarded as a moral reward for young male protagonists with wisdom, courage and loyalty and for young female protagonists with beauty, diligence, decency and virginity. Furthermore, magic helpers in classical tales are bourgeois agents who assist young heroes and heroines to carry out societal expectations, ethics and morals as Zipes points out: "If the mother, queen, or fairy godmother appears in a more active role than the male, she still acts in favor of a patriarchal society" (Zipes, 2006: 150). The Grimms modified previous tales by attaching messages about fixed, mythic sex roles and manners ordained by patriarchal bourgeios.

Classic fairy tales, as folklorist Kay Stone states, are the very first literary sources a child becomes acquainted with (Stone, 1986: 18). It is often emphasized that "with the rise of liberal and universal education in the late 1800s story-telling came to be regarded as an important pedagogic tool" (Bottigheimer, 1986: 18). In this sense, "story-telling" technique was used as a teaching method in kindergarten and libraries for children. In the 19th century, fairytales were integrated into children's literature which could be seen as an ideological move as Turkish professor and writer Şeyda Sivrioğlu, in her book entitled

Fairies or Scaries From Tradition to Transformation: Challenging Grand Narratives of Fairy Tales, states:

> "The imagination in fairy tales is significant in the process of one developmental stage of a child. However, the enforcement of meanings which pave the way to predetermined social, moral, religious, even economic behaviours in adulthood could somewhat be scaries since fairies are turned to scaries ideologically. But this unobtrusively enters into children's minds, thus the mind is not aware of the dictation and conduction…although the mind is not totally aware of the source of some notion, it takes the some words and their meanings for granted" (Sivrioğlu, 2016: 15).

Thus, it is obvious that fairy tales function as a tool in order to teach children their prearranged future roles, identities and behaviours. Then, it is possible to say that the most efficient way to impose patriarchal ideologies is to delight the readers. In this way, ideological directions are transplanted into the readers subliminally.

Aside from the Grimms contributions to the genre of literary faiy-tale, Danish writer Hans Christian Andersen is another significant name of the 19th century in the field. Andersen shaped both children's and adult's literature between 1835 and 1874 by integrating "humour, Christian sentiments, folklore, and original plots" (Zipes, 2000: xxvii) into many texts. The Little Mermaid, The Ugly Duckling and The Little Match Girl are among his well-known tales to amuse and educate children. His tales, one might state, are filled with bourgeois ideals and norms. Besides, Andersen in all of his tales visualizes a character who suffers from loneliness. This was a reflection of Andersen himself who was from the lower class and whose salvation was depended on his "emulation of the upper classes and of paying reverence to the Protestant Ethic" (Zipes, 2006: 82). That is why, his stories reveal "Andersen's own troubled psyche and his personal experience as an upwardly mobile writer" (Tatar, 1999: 216). Andersen has proletarian origin, but he was also the adopted son of Jonas Collin, a member of bourgeoisie. Thus, as Jack Zipes states, Andersen contributed to the acculturation process. In his tales written for adults, the reader might come across with the "melodramatic depictions of desire, loss, and self-immolation" (Tatar, 1999: 216).

In this period, as a result of industrialization and modernization, people barely had time for social and personal activities. Hence, one could say, fairy tales were not just an option to get away from mechanized life but also were one of the most effective ways to transmit traditional values, bourgeois ideals, polarized male and female roles. Due to the fact that fairy tales appeal to children, they have a great impact on a children's

development which later tailor both their gender and social identities. In this day and age, this transmission has expanded to various fields such as theatre, opera, film, cartoons and even in children's toys. For instance, Disney adaptation of classical fairy tales such as Cindrella (1950), Sleeping Beauty (1959) and Beauty and the Beast (1991) to both film and cartoon versions disseminated dominant ideology, politics and morals of the era.

In the mids of the 20th century, researchers began to recognize density of gender-stereotyping in children's books. The idea that a child's frequently being exposed to standardized role models, which can be summarized as the dominant male and the subservient female, could be disadvantageous in the process of developing self-respect, gender identity and discovering capability and capacity was found out. In this case, it might not be wrong to assert that fairy tales might be identified as transmitting station of cultural as well as patriarchal messages. Since then, feminist writers have been paying particular attention to these tales that constitute an ingrained genre in children's literature.

Early feminists have remarked that female heroines, presented in popular classic tales from the Grimms or Charles Perrault, are negative stereotypes who "offer narrow and damaging role-models for young readers" (Bottigheimer, 1986: 229). It was not until 1960s that the fairy tale or "Marchen was uncritically considered as one of the many socializing forces that discouraged females from realizing their full human potential" (Bottigheimer, 1986: 229). Simone de Beauvoir and Betty Freidan are known as outstanding leading names who "refer to generalized "Cinderellas" and "Sleeping Beauties" who were urged to wake up and take charge of their own lives rather than wait for "Prince Charming" to act for them" (Bottigheimer, 1986: 229-230). During the second wave feminism, the influence of feminist conceptions exterted an efficiency on the development of literary fairy tales. In other words, second-wave of feminism began to infuse into literary works of fairytale. The noteworthy moment in which bonds were forged was the argument in the 1970s between Alison Lurie and Marcia Lieberman. Professor and writer Donald Haase states that American novelist Alison Lurie initiated;

> "feminist scholarship on fairy tales by publishing "Fairy Tale Liberation" in the New York Review of Books. That article and its 1971 sequel, "Witches and Fairies," argued that folktales and fairy advance the cause of women's liberation because they depict strong females. Together, Lurie's two articles took the position that strong female could be found not only among the classic fairy tales, but also among larger and more representative corpus of lesser-known tales. The presence of these competent, resourceful, and powerful female characters, Lurie concluded, ought to make fairy tales "one of the few

sorts of classic children's which a radical feminist would approve"" (Haase, 2000: 15).

In 1972, feminist scholar Marcia Lieberman in response to Lurie presented an essay named <u>Some Day My Prince Will Come</u> in which she analyzes Andrew Lang's collection of tales. She examines fairy tale patterns regarding behavioural, association, marriage and value systems in well-known fairy stories such as <u>Hansel and Gretel</u>, <u>Sleeping Beauty</u>, <u>Cindrella</u> and <u>Rapunzel</u> where heroines are portrayed meek, submissive and victimized. It is not surprising, therefore, that the concept of sexual roles are by all means planted in girls as well as boys through classic tales "suggesting to them the limitations that are imposed by sex upon a person's chances of success in various endeavours" (Lieberman, 1972: 384). In a word, it is possible to say that Lieberman disputes the patriarchal values entrenched in fairy tales. Hence, their debate is the starting point at which feminism and fairytale studies have converged.

Feminist reworkings of fairytale mainly focused on representations of fairytale heroine. In due course of time, various critical approaches and tendencies appeared in feminist criticism as a result of interpretations as well as unveilings of sexual politics buried in myths and fairytales. Therefore, feminism and fairy tale have a symbiotic relationship through which critics and writers produce numerous works of arts. In this context, fairytales serve as main instrument for disseminating notions of feminism.

The second wave of feminism hosted clamorous and radical critiques of fairytales. In <u>Woman Hating</u> (1974), radical feminist and writer Andrea R. Dworkin explains the situation of women in the bosom of traditional society:

> "There are two definitions of woman. There is the good woman. She is a victim. There is the bad woman. She must be destroyed. The good woman must be possessed. The bad woman must be killed, or punished. Both must be nullified…The moral of the story is the happy ending. It tells us that happiness is for the woman who is good - inert, passive, victimized - and that a good woman is a happy woman. It tells us that the happy ending is when we are ended, when we live without our lives or not at all" (Dworkin, 1974: 48-49).

While women in fairy tales are portrayed as passive, powerless and beautiful objects, men are quite dominant and powerful. Moreover, if there is a woman holding the power, she is labelled nothing but witch or evil in traditional fairy stories and she must be destroyed.

Additionally, feminist literary critic Karen Rowe, in her article <u>Feminism and Fairy Tales</u> (1979), draws parallels between fairy tales and romantic stories within the frame of cultural ideals and sex roles studying specific tales including <u>Cindrella,</u> <u>Sleeping Beauty in the Wood</u> and <u>Beauty and the Beast</u>. Popular romance stories take a leaf from fairytale prototypes. Rowe states: "These tales which glorify passivity, dependency, and self-sacrifice as a heroine's cardinal virtues suggest that culture's very survival depends upon a woman's acceptance of roles which relegate her to motherhood and domesticity" (Rowe, 1979: 210). What is really normalized in romances is that each heroine is pictured as an impotent one waiting for rescue by external agents since "she binds herself first to the father and then the prince" (Rowe, 1979: 211).

Moreover, as a response to gender stereotyping, feminist writer, like the American author Jay Williams who furnishes his collection of tales <u>The Practical Princess and Other Liberating Fairy Tales</u> (1979) with modern feminist motifs, propose hostile heroines. Besides, Williams introduces sexet of mightly courageous heroines. While arranging interesting female characters, he does not belittle male characters. In his rebuilding of both social and gender roles "power is not used to gain advantage but to resolve contradictions" (Zipes, 1986: 17). For example, in one of his fairy tales <u>Petronella,</u> Williams changes the standardized plot, enduing princess with princely features. The heroine Petronella "dressed in traveling clothes, with her bag packed and a sword by her side goes out to seek fortune as her brothers" (Williams, 1979: 55). The heroine is as brave and talented as princes. By contrast with traditional tales, Petronella is the one who rescues the prince from the enchanter: "She grabbed him by the wrist and dragged him out of bed. She hauled him down the stairs. She gave the prince a shove, and he mounted. She jumped on her own horse, seized the prince's reins, and away they went like the wind" (Williams, 1979: 59). Ironically, at the end of the tale princess marries bold magician instead of the spoiled prince. In this sense, Williams skillfully alters the traditional endings with a contemporary twist.

Another crucial point feminists build consensus is that in the former feminist studies deeper meaning of the story is neglected. Therefore, in new feminist point of view, heroines in famous tales have emerged as opposed to the previous characteristics. Widening their viewpoint, critics point to recognize deeper layers of the heroine's inner world and power. Furthermore, in order to stress undiscovered facets of feminine strenght feminist writers have re-created old tales in new methods.

Especially with the rise of postmodernism, the alliance between fairy tale and contemporary fiction have more and more strengthened. It could be pointed out that feminist fairy tales came from a few years behind dynamic notions of feminism. The particular reason for this circumstance is the feminists who began to investigate fairy tales right after the women's movement with which writers have, in a word, gained the upper hand to promulgate their ideas. In effect, fairy tale can be acknowledged as one key stone feminism concentrated upon. For the very reason, the literary fairy tale goes beyond other dimensions. Owing to postmodern technique, intertextuality which is "strategy of polyphony to disrupt monologic narrativity", feminist writers have deconstructed and then reconstructed practising upon early studies (Benson, 2008: 146). In the process of re-decorating classical tales, postmodern writers have replaced old narration techniques with first-person narration, which enables the readers to observe the first-hand experiences of the heroines.

Furthermore, contemporary feminist writers have examined classics in a very sceptical way and vilified messages and myths seeped into fairy tales such as, power, patriarchal order, gender roles and even violence in both provocatively and ironically and then "re-engage contemporaneously with an already multilayered polyphony, adding a further critical layer to the plurality" (Benson, 2008: 151). Merja Makinen who is also a feminist writer and critic states in her article Theorizing Fairy-Tale Fiction, Reading Jeannette Winterson: "postmodernism's ability to parody/rewrite its intertextual references is a political act that challenges the view that postmodern fiction is an empty, nostalgic, pastiche /reduplication of past texts" (Benson, 2008: 146-7). In this light, it could be asserted that it is political since male-centered culture through fairy tales sows seeds of its ideology that determines how men and women should arrange their places, their relationships with other sex and their bodies. Thus, in order to unsettle conservative norms and morals contemporary writers amalgate intertextual references with parody and rewriting techniques.

Additionally, in collaboration with postmodern techniques, the ones traditionally and ideologically otherized or marginalized by dominant discourse attain voice. Therefore, through intertextuality, fairy tale genre tends to become more hybrid. Stephen Benson, a lecturer and writer, explains that the fairy tale is incapable of being "a fixed, self-contained narrative both because of its orally provisional genesis and the multilayered intertextual hybridity of the literary versions" (Benson, 2008: 151). Within

this context, there appeared many feminists who, by adopting and employing post-modern method and also re-vising old school, came up with rejuvenated narration.

The poet Anne Sexton in her poetry book <u>Transformations</u> (1971), based on 17 of the Grimms' fairy tales, re-defines heroines as possessions or captives in a bid to illustrate the difficulties women encounter in a patriarchal culture. For this reason, in her work Sexton "gives them a prologue, often intensely personal, linking them to problems in contemporary life; then she retells the tale with her own surprising adjectives and grotesque images; then she ends with a brief coda that replaces and questions the traditional "happily ever after" ending" (Haase, 2008: 854). Sexton satirizes the dreams of bourgeois marriage offered in Grimm's texts. She also indicates the fact that language and custom are the forces that enclose women within varied bounds even in daily life. Within this frame, their chance to earn self-expression and freedom of movement is constrained. Donald Haase comments on Sexton's last poem <u>Briar Rose</u> as follows:

> "In the final poem, "Briar Rose" (based on Sleeping Beauty), for example, she begins with a journey back into her childhood, possibly in therapy; retells the story while stressing her father's role and the princess's fear of sleep after her awakening; and then, in the longest coda in the volume, sketches her own nightmarish life as a "trance girl" who cannot forget her father's abuse, real or imagined. The ending also returns for a moment to the opening poem ("Presto! / She's out of prison"), though in fact it is a prison she can never really leave. The personal, autobiographical frame she creates forces her readers to reread the tales in the context of contemporary experience, and to look for darker, often Freudian subtexts" (Haase, 2008: 854).

Another significant reworking is <u>Mad Woman in the Attic</u> (1979), where prominent feminist writers Sandra Gilbert and Susan Gubar study nineteenth century women writers' anxieties arising out of women's traditionally exclusion from literature and marginalization as 'other' from intellectual attainment. Writer and academic Graham Allen summarizes as follows:

> "Gilbert and Gubar….demonstrate the manner in which nineteenth century women writers avoided censure for taking up the pen by adopting various strategies in which the gendered images of patriarchal culture are accommodated on the surface level of the work. Taking male pseudonyms, or adopting the persona of what Poovey calls 'the proper lady', allowed women writers to avoid charges of unnaturalness. Yet Gilbert and Gubar's work stresses the fact that recurrent themes, images and figures – notably that of madness – mark an attempt to articulate distinctly female experience and a resistance to the dominant constructions of femininity" (Allen, 2000: 146).

In their landmark book, Gilbert and Gubar, deploy fairy-tale patterns as a medium to scrutinize "socio-psychological situation of women writers inscribed in the dominant male discourse of the nineteenth century" (Zipes, 1986: 9). In their retelling version The Queen's Looking Glass, Snow White and her stepmother are presented "as two female stereotypes: the angel and the monster. Since these are the only roles available for women in a patriarchal society, Snow White will eventually turn into her stepmother. This is not entirely negative: Gilbert and Gubar consider the queen as an artist, a creative plotter" (Haase, 2008: 885). Thus, it is possible to say that rather than portraying stepmother demonized for which she deserves to be punished, Gilbert and Gubar reformulate the evil figure by equiping her both with power and will. However, stepmother in the story is quite conscious of the fact that she has already lost her chance to become independent person since she "has learned to practise the art of black magic in a world dominated by men" (Zipes, 1986: 9). For this very reason, stepmother desires to kill Snow White "because she has not been entrapped by the masculine mirror, and she naively accepts the world as it is" (Zipes, 1986: 9).

Feminists tend to promote feminist criticism in line with the examination of cultural diversity and the liberty of woman and as well as the reconstruction of female voice in fairytales. Kay Stone in her article Feminist Approaches to the Interpretation of Fairy Tales asserts that "[w]e make a serious error in equating "female" with "feminine" and "male" with "masculine." The most recent feminist writers insist that new perceptions of female and male are needed by all human beings if we are to break the magic spell of gender stereotyping" (Stone, 1986: 233). Angela Carter can be considered as the forerunner of contemporary feminist fairy-tale writers since she is the first one who contemporized classical fairy tales and thus broke this spell (Benson, 2008: 8). This sense of approach is defined third wave of feminist fairy tale by Kay Stone: "many recent writers consider both women and men as naturally separate but potentially equal—if men shape up" (Stone, 1986: 234). Stephen Benson christens Margaret Atwood, A. S. Byatt, Robert Coover, Salman Rushdie as "the Angela Carter generation" (Benson, 2008: 2). Along with these influential names of contemporary fairy tale, there are also other names which can be included under the heading of this generation.

Tanith Lee is one of the significant feminist writers that could be added to Carter generation. Red as Blood (1983) is Lee's short story collection of rewritings focusing on popular tales. Wolfland is her retelling of Little Red Riding Hood where Lee establishes

transformation of the wolf figure: "the grandmother is a werewolf called Anna the Matriarch, who initiates her granddaughter Lisel into the vicious ways of the male dominated world by recalling the past and by showing her how she can retain power over her own life" (Zipes, 1986: 25). According to Jack Zipes, "it is no coincidence that writers such as Carter and Lee insist that women seek contact with the 'wolfish' side of femininity, that is, their sensuality, to be proud of their animistic ties to nature. The celebration of the 'wolf' should not be misread as a celebration of 'brute power'" (Zipes, 1986: 25). As it can be clearly understood from Zipes' comment, rather than romanticizing the conditions of heroines and picturing them in the dream of happy marriage, feminist writers attempt to establish female persona as unique.

In addition to the writers who follow the footsteps of Carter, postmodern writer Jeanette Winterson, a specialist on modern feminist writing, in her <u>Oranges Are Not the Only Fruit</u> (1985) and <u>Sexing the Cherry</u> (1989) employs fairy tale in a parodic and subversive manner in order to explore, as Merja Makinen remarks, "the feminine and lesbian psychic "otherwise" within a fluidity of fractured selves" (Benson, 2008: 162). <u>Oranges are Not the Only Fruit</u> is her first reworking of fairy tales. In this book, Winterson reverses typified constructions of gender because in the story, the bride does not pay attention to prince's marriage proposal as quite opposed to the girls in the classical fairy tales. Therefore, as Makinen states that Winterson's novel is "the parodic rejection of the canonical fairy tale's compulsory heterosexuality" (Benson, 2008: 162). Further, the parody of classic tales could also be discovered in Winterson's another work <u>Sexing the Cherry</u>, which is a re-telling of Grimms' <u>The Twelve Dancing Princesses</u>. Jeanette Winterson creates princesses who refuse standardized role of femininity as possession. In her work, fairy tale myth of happy marriage is rejected by "uncovering the oppressiveness of the institution of marriage within a feudal kingdom" (Benson, 2008: 169). Jan Rosemergy, a feminist writer, comments on this and suggests that "Winterson's transformation of this fairy tale explodes the myth that every woman is a princess rescued by marriage to a prince. In Winterson's tale each woman suffers in different ways but ultimately acts to free herself" (qtd.in Benson, 2008: 169). Besides, each of Winterson's sisters are given monologues which is a post-modern touch. Winterson's narration style is explained by Makinen as such: "Sexing the Cherry's multiple narratives and plurality of conflicting discourses attempt a playful deconstruction of the concepts of self and physics, of time, space, and matter" (Benson, 2008: 173).

Another best-known writer of contemporary literature is the Canadian feminist writer Margaret Atwood. In her novel The Robber Bride (1993), Atwood remakes of two of Grimm's tales: The Robber Bridegroom and Fitcher's Bird. She reverses sexual roles of villains. Feminist author and editor Sharon R. Wilson, in her article Margaret Atwood and the Fairy Tale: Postmodern Revisioning in Recent Texts, expresses: "Atwood creates magical realism, a fusion of magic with realism, through her intertexts by inserting trickster figures, shape-changers, demonic revenants, witches, devils, vampires, a potent underworld, real or inverted quests, and actual colonialist history into believable situations" (Benson, 2008: 101). Atwood goes beyond gender conventions of fairy-tale in her fiction employing fairy-tale motifs, images, reconstructing female characters as self-conscious, "displacing the truth of traditional narratives, making marginalized subtexts central, and reversing intertexts' norms or ideologies" (Benson, 2008: 115).

As her influence on these names prove Angela Carter as a feminist, a novelist and specialist on Medieval literature, is widely regarded as the most inspiring writer of the late 20th century. "Angela Carter's name, more than twenty years after her death, can still fill a hall like a rock star" (Warner, 2018: 140). What makes her the best of her time is her unique move; that is, her approach to classical fairy tales. Rather than commonly attacking classical tales as other feminist writers did, Carter utilized well-known tales with enthusiastic and innovative style and thus, she revivified those stigmatized tales, as she states: "My intention was not to do 'versions' or, as the American edition of the book said, horribly, 'adult' fairy tales, but to extract the latent content from the traditional stories and to use it as the beginnings of new stories" (Haffenden, 1985: 84). Carter first brings rooted myths of traditional fairy tales into light rather than denouncing as other feminists did, then she transfers them into materials of her own fiction. In Martine Hennard Dutheil De La Rochére's words, Carter is;

> "[a] declared feminist, she contributed to rescuing the genre from mainstream feminist critics who rejected fairy tales as inherently conservative and sexist and renewed creative and critical activity in the field. But Carter not only gave a new impetus and relevance to the genre in her own fiction; she also rehabilitated Perrault as a progressive writer against feminist indictments of the male-authored (Western, privileged, white) fairy-tale canon" (de la Rochére, 2010: 133).

In 1970s, while Carter was studying on fairy tales, she translated Charles Perrault's tales and published the book titled The Fairy Tales of Charles Perrault (1977). "The disparity between popular perceptions of the stor[ies] and the reality of Perrault's text[s] must have

altered Carter to the fact that fairy tale was a more complex document than most critics of the story were suggesting" (de la Rochére, 2010: 132). According to many feminist critics, classical tales were intrinsically hostile to women. Yet, apart from other feminists, Carter discovers that Perrault wielded fairy tales for the purpose of acclimating children to their future mythical roles and rules as Carter writes in her article <u>The Better to Eat You With:</u>

> "The notion of the fairytale as a vehicle for moral instruction is not a fashionable one. I sweated out the heatwave browsing through Perrault's *Contes du temps passe* on the pretext of improving my French. What an unexpected treat to find that in this great Ur-collection - whence sprang the Sleeping Beauty, Puss in Boots, Little Red Riding Hood, Cinderella, Tom Thumb, all the heroes of pantomime - all these nursery tales are purposely dressed up as fables of the politics of experience. The seventeenth century regarded children, quite rightly, as apprentice adults. Charles Perrault, academician, folklorist, pedant, but clearly neither nutter nor regressive, takes a healthily abrasive attitude to his material. Cut the crap about richly nurturing the imagination. This world is all that is to the point" (Carter, 1998: 452-453).

Upon uncovering Perrault's core intention, Carter published her critical and controversial essay <u>The Sadeian Woman and The Ideology of Pornography</u> (1978), where she delved into the pornographic scripts of the Marquis De Sade who is a French libertine from the 18<sup>th</sup> century. Due to her examination of Sade's writings, Carter was accused of being misogynist by many feminists including Patricia Duncker and Avis Lewallen (Gamble, 2008: 26). However, in <u>The Sadeian Woman</u> Carter constitutes her own ideas and concepts regarding marriage in the context of fairy tale by modelling on Sadeian prototypes and universe. For Carter there is a similarity or a relation between fairy tale and pornography since both of them reflect conservative and patriarchal myths regarding sexual roles which aim to lure women into marriage trap. In <u>The Sadeain Woman,</u> Carter criticizes the mythical proposal of marriage: "To show his humility before his erection, a man must approach a woman on his knees, just as he approaches god" (Carter, 1978: 7). Thus, through mythical representations, women are turned into submissive possessions. She declares that "Pornography, like marriage and the fictions of romantic love, assists the process of false universalizing" (Carter, 1978: 12). In a sense, these are myths or lies used by patriarchy in the process of subjugating women as Barthes claims that "it is marriage as a social contract of appropriation which is the panacea" (Barthes, 2012: 140). Thus, marriage is a mythical agent legitimatizing sexually exploitation of women. Similarly, Carter declares: "What is marriage but prostitution to one man instead of many? No different!" (Carter, 1986: 21). Thus, it is possible to consider that if women

have to submit to universal order of marriage, then sex becomes a rule or a must to be realized. Since one of the archetypal roles of women is to be static "waiting to be filled" by men (Carter, 1978: 4), marriage becomes sexual violence:

> "Sade describes the condition of women in the genre of the pornography of sexual violence but believed it would only be through the medium of sexual violence that women might heal themselves of their socially inflicted scars, in a praxis of destruction and sacrilege. He cites the flesh as existential verification in itself, in a rewriting of the Cartesian cogito: 'fuck therefore I am'. From this axiom, he constructs a diabolical lyricism of fuckery, since the acting-out of a total sexuality in a repressive society turns all eroticism into violence, makes of sexuality itself a permanent negation. Fucking, says Sade, is the basis of all human relationships but the activity parodies all human relations because of the nature of the society that creates and maintains those relationships" (Carter, 1978: 26).

Precisely because of that, Sade creates Juliette who is a sexually free and active libertine; instead of bowing to her inevitable fate as a woman as her sister Justine, she vetos to perform her mythical roles and becomes a prostitute. For Carter there is no difference between prostitution and marriage: "If marriage is legalised prostitution, then prostitution is itself a form of group marriage" (Carter, 1978: 59). It does not matter whether a woman is married or not, if the sexual intercourse is an obligation, the female body is abused by the male in either case. On the other hand, Sade suggests violence is a medium for women to become liberated. At this very point, it is essential to mention that in this book The Sadeian Woman Carter presents her agenda, she creates her own feminist values which spring to life in her fairy tale collection The Bloody Chamber and The Other Stories (1979) she wrote simultaneously. Therefore, by intertwining her interpretation of marriage, her model of free heroine put forward in The Sadeian Woman and traditional fairytale plots, Carter presents her fairy tale collection, The Bloody Chamber which "has become the founding charter of modern fairy tale, and the catalyst of a million awakenings for readers (especially girls) coming upon it for the first time. It is not too much to claim that Carter's writing also changed the landscape of the genre" (Warner, 2018: 139). In her collection she divulges "the machinations of male domination and depict[s] how women discover their own sexuality and human dignity through intense struggles" (Zipes, 1986, 25). Nonetheless, her utilization of the fairy tale in The Bloody Chamber is attacked by some feminists disputing that Carter recreates patriarchal ideals and conventional forms burried in traditional fairy tales (de la Rochére, 2010: 146). However, Carter's usage of fairy tale is a clever strategy as Marina Warner comments: "She declared she

wanted to put new wine in old bottles so that they would explode: the old bottles were necessary to create her fantastic pyrotechnics" (Warner, 2018: 28). Carter's strategic move makes her a rescuer of fairy tales: she not only reworks traditional fairy tales that attune young girls to the state of enslavement and suppression especially through marriage; but also re-designs them in order to enlighten and instruct her readers, specifically girls, about the marriage they dream which is a bourgeois myth. That is why, in The Bloody Chamber which consists of ten stories, dreamlike ending of fairytale marriage is refurbished with fine twists; because marriage for Carter is a delusion created by bourgeoisie that kills women. Contrary to classical fairy tales, Carter's tales do not promise a happy ending; since Carter's heroines discover happiness at the very instant when they meet and embrace their own selves freeing of myths.

By modelling on Sadeian prototypes, Justine who "is the heroine of a black, inverted fairy-tale" (Carter, 1978: 39) and Juliette who "is a profane whore" (Carter, 1978: 101), Carter offers a new woman model whom she calls "libertine" in The Bloody Chamber instead of the tamed, limited and controlled 'wife'. Her female characters gain power sometimes to the degree that they become murderers since Carter believes that "[a] free woman in an unfree society will be a monster" (Carter, 1978: 27). Thus, apart from or beyond classical feminism, for Carter women are not only victims but they turn into villains, heroines if they have courage enough to prove their existence. In this respect, one could say female emancipation or enslavement depend on woman's choice. As Zipes points out, Carter "strongly argue[s] for rejecting the identification of women with innocent victims, focusing instead on an effort to transform psychosexual politics by exploring the wide-ranging desires and strategies of women" (Zipes, 2000: 89). Carter allows her heroines discover their oppressed feelings and desires in order to be free. In other words, one can state that for Carter without embracing true human nature, women would not be in control of their fate, life and future. For this reason, Carter goes beyond parodic universe presented by Sade where patriarchy is the sole dominancy, and refreshes classical fairy-tale universes "where heroines will not submit but will understand their own appetites and act to fulfil them, where social structures will not constrict free spirits" (Warner, 2018: 139). In this respect, Carter's heroines become determiners of their own destiny, because it is woman's decision to buckle under or not to buckle under her culturally regulated fate, as Carter points out: "If women allow themselves to be consoled for their culturally determined lack of access to the modes of intellectual debate by the

invocation of hypothetical great goddesses, they are simply flattering themselves into submission (a technique often used on them by men)" (Carter, 1978: 5). For Carter, women are blinded through myths, especially through fairy-tale marriage myth. In order to shatter this myth, she utilizes subversive strategy; that is, transforming traditional tales into instruments in order to rescue femininity from boundaries of male-dominated bourgeois culture and also to allow women to embrace their nature as human beings.

# CHAPTER II

# POSTMODERNISM AND THE MARRIGE INSTITUTION

## 2.1 History of Postmodernism

The word 'postmodernism' is one of the most frequently used terms in the world today. Indeed, it is an elusive term; that, in a general sense, can be defined as a cultural movement which takes a sceptical stance on the principles and set of rules that have constituted a ground for Western social life and Western mind. It has superseded intellectual ideals, practices and discourses of the Modernism forged in the age of Enlightenment. The reason behind such replacement is that although the Enlightenment ideology claimed to rescue humankind from political and economic hardships, it oppressed human beings compelling to adopt certain patterns of thinking and action. For this very reason, concepts such as objectivity, reason, truth, universal certainties, grand narratives, and human progress have been called into question by the postmodern philosophers.

The core of postmodernism, one might assert, was built upon scepticism and anti-authoritarianism. That is why, postmodern philosophy embraces all former philosophies and theories that interiorized both gesture of scepticism and loathing of authority. To be more precise, it might be helpful to illustrate Postmodernism as a tree: the roots represent antifoundationalist style of thinking -specifically Nietzsche's and Heidegger's thoughts-sprung from classical Greek philosophy, while the trunk symbolizes poststructuralist ideas, and each branch represents one of Postmodernist discourses. In the light of this depiction, as a philosophical movement, Postmodernism, as Poststructuralism which are closely associated to each other, has taken its cue from the philosophical model established by antifoundationalist philosophers. *Antifoundational* is a technical name for scepticism which means distrust or doubt relating to authority, truth, religion, political and cultural norms (Sim, 2011: 3). All of these 'idealized' concepts and 'universal' patterns that Postmodernism is sceptical about belong to the Modernist field. That is why, in the first instance it is crucial to understand Modernism in order to grasp why postmodernist thinkers and theorists internalized such a sceptical mode towards universal doctrines.

First of all, Modernism as a concept is essential in comprehension of 20<sup>th</sup> century culture. Despite the fact that the start of Modernity have been a questionable issue, it is usually referred as a long-established field that arose around the mid-19<sup>th</sup> century. At the very beginning of the 20<sup>th</sup> century, when Modernism reached its peak, the world underwent radical changes including rapid industrialization, urbanization, technological discoveries, scientific advances and war. Following the Industrial Revolution, crowds migrated into cities which shaped the society anew. Technological and scientific developments that had promised a better world had controversial reflection in real life. On the one hand they facilitated the daily life in terms of communication and transportation, but on the other hand, they complicated: because advanced machines took over productive role from the modern man. This situation unfortunately disappointed people since they had moved to cities dreaming of having a better life. However, "[t]hey had left their houses and fields only to become free slaves of an economical system that served for the continuity of the industrial world" (Uzunoğlu Erten & Göç, 2020: 642). Along with these shifts, the World War I was another far-reaching effect which provoked cultural crisis. According to many critics, the modern conditions dragged modern people into senses of slavement and displacement by proclaiming itself as a universal attempt emancipating humankind through universal knowledge and objective science. In opposition to the ideals of Modernity, it did not bring salvation to mankind:

> "It has not provided meaning to the world or to spiritual life, religious or otherwise, perhaps reducing humans merely to rational(ising) animals who are increasingly perceived as more complex and consequently more emotionally, psychologically and technologically dependent. Humanity arguably appears without purpose and is instead merely striving for change and transformation, which produce only momentary satisfaction or meaning" (Childs, 2000: 17).

In this respect, what Modernity caused was complexity and chaos in the lives of human beings as opposed to its promise of better living conditions. Here, it might be useful to hearken to German philosopher Martin Heidegger's opinion about the source of western disorders and violence as Cartesianism, out of which the founding principles of Modernity were developed.

In his notable work <u>Being and Time</u> (1927), Heidegger argues that Cartesian thinking elevates the knowing subject, namely the scientist, over the inert body and thus alters the world inactive model to be shaped via a range of dichotomies developed by the subject and object division, for instance phallus-feminine, or mind-body. That is; as

Waugh states "Modernity is thus a condition defined by a characteristic denial or disavowal of Being-in-the-world … a Being-in-the-world founded on the denial of world through its subjugation to a technological will" (1992: 2). It could be said, then, Heidegger states that a human being should understand or find oneself through experiencing the world instead of simply submitting himself to technology. However, Modernity did not allow people to do so, which in reality eventuated in loneliness and isolation of modern individual from his/her self and from the society as well.

Modernism can, thus, be regarded as a reaction to understand changes caused by war, industrialization, urbanization, science and technology. At the same time, Modernism itself is both a questioning and a repudiation of past Victorian traditions, values, and practices including bourgeois domesticity, religious principles, industry, capitalism, as well as the idea of progress because, for modernist thinkers and theorists these are social, moral, political and economic codes that merely constrain human beings as well as human spirit. Precisely because of this, Modernists repudiated every conventional concept in arts, science and philosophy, which had so far been considered holy by the Western world. In this respect, one might consider Modernism as a transformation: it offered the new world radically severed from tradition, and norms of the past. The purpose of Modernism was to construct a new life, an improved society, a fresh culture and order that would free individuals from restrictive conventions since "the nineteenth century experienced a spreading disillusionment with existing models of the individual and the social" (Childs, 2000: 20). The prominent names associated with reconstructing a new modern world were "Marx, Freud and Darwin who respectively changed established notions of the social, the individual and the natural" (Childs, 2000: 20). These philosophers attempted to develop ideas regarding problems faced by modern people. Their theories paved the way for new master or grand narratives in order to define history, and also to construct historical spirit of the period because there was a need for order in contrast to the modern chaotic atmosphere, which is described in T. S. Eliot's Ulysses, Order, and Myth (1923). In this article, Eliot extols James Joyce's employing myth of Odyssey in Ulysses and Joyce's drawing parallelism "between contemporaneity and antiquity" (Eliot, 2001: 130). Believing that it is a valuable method, Eliot highly recommends other writers to follow Joyce's footsteps. In this sense, for Eliot, what he calls the mythical method "is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is

contemporary history" (Eliot, 2001: 130). From this point of view, one might say utilization of myth enabled modernist writers to transform the disordered and anarchic world into an ordered and a united realm. Thus, "[m]yth in literature became the new trend since it offered timeless truths deeply rooted in western tradition. Compared with the unpredictabilities of the modern world, it was a safe realm where the writers and the society in general craved for" (Uzunoğlu Erten & Göç: 2020: 644). Through literature, particularly through mythical models, modern writers had a chance to construct a modern consciousness equipped with new values, principles, and patterns. Together with this new spirit, modern thinkers also believed that this new period needed a fresh culture that would dominate the entire world.

Between the years of 1910-30 Modernism was at its peak; however, because of political and financial crises Modernist movement seemed to recede substantially. It was not until 1960, a revival cropped up, but unfortunately Modernism never recaptured the predominance it had before. According to literary critic Stuart Sim, by means of Modernism, Modernity, or in other words the Enlightenment project, with all its conflict, turmoil and even demolition (industrial capitalism and communism) took part in a new, self-conscious stage (Sim, 2011: 274). What diminished modernist thinking for Stuart Sim is "the (often desperate) hope of solving the problems of modernity, by a heightened, more radical (more absolute, more utopian) form of the 'modern'. All too often modernism has been seduced by the vision of a 'final solution' to the problems of history, and of modernity" (Sim, 2011: 275). In this sense, what led Modernism into error is that it attempted to repair thoroughly the disillusionment caused by Modernity before the mid-19th century. In addition, philosophers including Friedrich Nietzsche and Jean-François Lyotard agree on "a sense of the inadequacy of Enlightenment theories of knowledge" (Waugh, 1992: 4) that brought the period to an end.

To summarize, the reason why Modernism was incomplete in the 20th century world is because it endeavoured to forge a homogeneous cosmos by repressing social, historical and cultural differences. It might be claimed that Modernism tried to force the whole world to be the same, unifed and standard by setting grand/master or, as Eliot calls it, mythical narratives. Yet, the objective of Modernism in establishing these narratives was to resolve social and individual problems. Considering that every person has a different lifestyle, and every society has a different culture from others; one might argue

that the idea of "oneness" was insufficient in a world where multinationality, multilingualism, and multiculturalism dominated.

In terms of literature, still, modernism became influential in many fields as Marxist critic and writer Terry Eagleton states it was "the literary movement of modernism which brought structuralist and post-structuralist criticism to birth in the first place" (Eagleton, 1996: 121). In the midst of the 20th century, Structuralism came to the intellectual stage as an effective movement that burgeoned out of the linguistic field: "Structuralism began to happen when language became an obsessive preoccupation of intellectuals; and this happened in turn because in the late nineteenth and twentieth centuries, language in Western Europe was felt to be in the throes of deep crisis" (Eagleton, 1996: 121). The reason behind this crisis was discourse that had been reduced to a medium of economic and scientific system; in other words, the language which was also alienated. In this connection, Structuralists concentrated on renewing and renovating the language with the intention to investigate and elucidate the hidden patterns of social reality. As Eagleton indicates "Structuralism is best seen as both symptom of and reaction to the social and linguistic crisis" (Eagleton, 1996: 122).

Structuralism takes its origins from the modern linguistic theories of the Swiss linguist Ferdinand de Saussure. In his Course in General Linguistics (1915) Saussure put forward the linguistic model. For Saussure "[language] above all a system: a system with rules and regulations (or internal grammar) that governed how the various elements of language interacted" (Sim, 2011: 4). Language could be regarded as a system of signs for him. Saussure's aim "was to understand the abstract structures behind all forms of social communication, from painting and religious rituals to chess games and the rules of courtship" (Woodward, Dixon, Jones, 2009: 397).

According to Saussure's linguistic model, language consists of signs which contain two elements: "a signifier (word) and a signified (concept), which combined, in an act of mental understanding, to form the sign" (Sim, 2011: 4). During communication, people employ specific signs to transmit and grasp meaning. Besides, "the meanings we give to words are purely *arbitrary*" (Barry, 2009: 40). Because of this reason, "various languages can have different words (signifiers) for the same object (the signified)" (Woodward&Dixon&Jones, 2009: 398). What is striking in Structuralist approach is that they espoused the holistic approach. The core of this approach, one might say, nothing -

no object, no word or no idea - can be comprehended independently; each piece is linked with its component and therefore it generates wider structures. Every word or idea can only convey a meaning if it is a member of broader structures. Within this context, one might remark that for Structuralist thinkers the world itself was a system, or a linguistic net. There is no other way to have access to reality than the language because "language *constitutes* our world" according to Saussure (Barry, 2009: 42). In conjunction with this statement, then, "reality [is] not reflected by language but *produced* by it" (Eagleton, 1996: 94). This means everything related to human life such as social order and customs are shaped and articulated through language.

Furthermore, Structuralists looked for patterns so as to analyze and explain human life. Social life and reality can only be revealed by looking at underlying patterns from their perspective. In general, Structuralist method presented by Saussure was widely employed in analyses of language, literature, art, and society. French anthropologist and thinker Claude Lévi-Strauss drew on the structuralist form so as to study on universal structures of myths. According to Claude Lévi-Strauss, different myths grew out of a few key themes which were ingrained in the minds of people. He believed "[m]yths were a kind of language: they could be broken down into individual units ('mythemes') which like the basic sound units of language (phonemes) acquired meaning only when combined together in particular ways" (Eagleton, 1996: 90). Myths were given shape by "the universal mental operations… such as the making binary oppositions" (Eagleton, 1996: 90). For Lévi-Strauss, human beings learn how to think and position themselves in a society through binaries. As he claims, "the purpose of myth is to provide a logical model capable of overcoming a contradiction" (Lévi-Strauss, 1963: 229). Myths thus, from this point of view, show human beings the way to be a part of the whole or the community.

In brief, similar to Modernism, Structuralism intended to establish a ubiquitous mechanism to manipulate or to govern people all around the world. Structuralist instruments to fulfill the purpose were valid patterns related to socio-cultural and religious life:

> "More specifically and ambitiously however, structuralism was promoted as a philosophy with a worldview (a *Weltanschauung*), a universal understanding of reality and knowledge. Indeed, there were high hopes that structuralism could provide a general framework – a solid common structural basis – for 'rigorous' and 'serious' work across all the human and social sciences" (Smith, 2009: 31).

As stated, the structuralists believed and suggested that the world was arranged and categorized into a sequence of intersecting systems. And each string of that system has its own internal grammar. Through mapping its systems and its grammars the world was entirely comprehensible or cognizable, at least in principle, because Structuralists held on to the view that the world was formed by the various systems and Structuralism provided a scholarly guide to unravel all those systems. To unlock that system was the major intent of structuralism. That is why, structuralists looked for parallels, similarities and stability in literary texts.

Postmodernism and Poststructuralism came to the fore roughly in the second half of the 20th century with its focus on diversity and endless possibilities where Modernism and Structuralism fell short. Actually, the first noted usage of the term 'postmodern' dates back to the 1870s. In the course of time, this word carried sometimes negative sometimes positive overtones. However, it was not until the second half of the 20th century, it began to be used as a response to Modernity and Modernism. In fact, in 1970s, 'postmodernism' as a concept first gained prominence in the field of architecture especially with the contributions of architectural historian and theorist Charles Jencks who highly criticized modern architecture in his book The Language of Post-modern Architecture (1977). He asserted that modern achitecture lost its connection with community (Sim, 2011: viii). In the arts more broadly, postmodernism became denial of high modernism and its epitome. Instead, they wielded humour, irony, parody, populism, pastiche, allusion in their work as a new style. Then, it could be said eclecticism became the trend in architecture. Afterwards, postmodernism arouse in the fields of philosophy and literature in 1980s. Postmodern critics took advantage of theories of Postmodernity which flashes on the economic, social, technological changes in Western culture in late 20th century. For some of literary critics Postmodernism is a reverberation of Modernism since both theories share some characteristics in common, but on the other hand, for some of thinkers Postmodernism is the demise of Modernism. There are also some voices such as German sociologist, theorist and critic Jürgen Habermas who is suspicious of postmodernism asserting postmodernity as being less in the public benefit.

In 1980, Jürgen Habermas presented his effective article Modernity – An Incomplete Project where he defines modern era commences with the Enlightenment when a new tenet emanated under the surveillance of reason in order to advance human society. According to him, "the project of the Enlightenment is not liquidated but

renewable" (Brooker, 2014: 21). From this point of view, it can be said that Habermas refuses to acknowledge the idea of Postmodernism and he upholds Modernity as being more beneficial to common good. Further, he labelled post-structuralist philosophers such as Derrida and Foucault as "young conservatives" owing to their rejection of Enlightenment modernism (Habermas, 2014: 136). But on the other hand, eminent French philosopher Jean-François Lyotard challenges Habermas' view concerning the Enlightenment and thus joins the discussion by addressing Habermas: "I have read a thinker of repute who defends modernity against those he calls the neoconservatives. Under the banner of postmodernism, the latter would like, he believes, to get rid of the uncompleted project of modernism, that of the Enlightenment" (Lyotard, 2014: 141). As understood from his remarks, Lyotard obviously chooses a side by challenging Habermas and thus, the word 'postmodernism', even though it was employed in the 1930s, began to widely be used with his prominent book, The Postmodern Condition: A Report on Knowledge (1979). Lyotard exclaimed "the Enlightenment whose project Habermas wishes to continue is simply one of the would-be authoritative 'overarching', 'totalising' explanations of things — like Christianity, Marxism, or the myth of scientific progress" (Barry, 2009: 83).

In spite of the fact that Lyotard was a Marxist early in his career, by the 1960s he distrusted Marxist practice, as he claimed in his book entitled Libidinal Economy (1974) for "neither human nature nor historical process was as predictable, and therefore controllable, as Marxist theory was insisting" (Sim, 2011: 7). By this means, he announced that Marxism was in fact an authoritarian approach because it tried to control and suppress libidinal impulses that all human beings feel which, for Lyotard, can not be manageable. In Libidinal Economy, for most of critics, Lyortard embarked on challenging the 'grand narrative' which is his most popular and central critique of his other book, The Postmodern Condition (Sim, 2011: 7).

The Postmodern Condition is generally recognized to be the most vigorous philosophical definition of postmodernism where Lyotard puts forward the idea that 'grand narratives' or 'metanarratives' of Western culture should be rebuffed. The reason behind this idea is that as a result of technological transformations of postmodern era, the nature of the knowledge has undergone a change. In other saying, according to Lyotard knowledge has been computerized "to be sold" (Sarup, 1993: 133). Thus, knowledge has become the most valuable commodity on the planet and also become a reason for competition among

developed countries with a focus on gaining control over knowledge and power. For this reason, Lyotard discusses the concepts of knowledge and power as such: "For it appears in its most complete form, that of reversion, revealing that knowledge and power are simply two sides of the same question: who decides what knowledge is, and who knows what needs to be decided?" (Lyotard, 1984: 8-9). In this respect, Lyotard calls into question the validity of such ubiquitous conceptions, and he contends that dominating information means dominating politics. Rather than centralized authority, he proposes an alternative: "the public free access to the memory and data bank" (Lyotard, 1984: 67), because he thinks that through narrative the knowledge can be conveyed. And that is why, he believes that the reliance upon these universal narratives has been destroyed and Lyotard sets forth: "I define *postmodern* as incredulity toward metanarratives" (Lyotard, 1984: xxiv). As it can be understood from his well-known description, Lyotard "attacked the legitimating myths of the modern age ('the grand narratives'), the progressive liberation of humanity through science, and the idea that philosophy can restore unity to learning and develop universally valid knowledge for humanity" (Sarup, 1993: 132). For Lyotard, these metanarratives are undoubtedly deceptions boosted for the purpose of suppressing "difference, opposition, and plurality" (Barry, 2009: 83). For instance, Marxist narrative has refused to keep up with the changing world and to recognize the pluralist nature of society. Instead, assuming that its theories are timeless and that is why it does not need reconsideration, Marxism is fixed on dictating its doctrines on others; that is what makes Marxist theory, for Lyotard, authoritarian. Instead of great narratives of modern period which restrain individual creativity, Lyotard advocates "little narrative [petit recit]" through which people in small groups are able to reach their specific and temporary targets (Lyotard, 1984: 60). In addition, Lyotard goes on stating that little narratives are "the quintessential form of imaginative invention, most particularly in science" in order to spread and produce knowledge (Lyotard, 1984: 60). He believes little narratives assist to shatter "the monopoly traditionally exercised by grand narratives" (Sim, 2011: 8). Then, it could be stated that the fundamental goal of the Enlightenment plan is deconstructed by Postmodernity and Postmodernism. As the leading voice in Postmodern theory, where foundationalism and universal knowledge are criticized, "Lyotard is a post-structuralist who adopts a postmodernist stance" (Sarup, 1993: 133). Besides, it is worth noting that, as Patricia Waugh asserts, "[t]he collapse of Enlightenment 'grand narratives' was famously proclaimed by Lyotard in The Postmodern Condition, but was already familiar in the thought of Nietzsche, Wittgenstein

and Foucault amongst others" (Waugh, 1992: 5). This clearly shows that notion of shattering or destroying such idealized narratives has spread in waves in time starting from Nietzsche.

Contemporary French sociologist and thinker Jean Baudrillard is another significant name of Postmodernism who comes up with the idea of "the loss of the real" (Baudrillard, 2014: 151). He thinks that in modern life prevalent penetration of models from TV and film have caused the loss of division between real and imaginary, as explained by Irish writer Graham Allen:

> "News reports of political and social events are provided by competing television channels, often with their own political and social agendas. These reports employ processes of framing, editing and other reproductions of images and speech which the viewer, possessing only what is presented, cannot challenge. A constructed news report thus comes to substitute for any real experience of the event" (2000: 182-183).

Thus, one might assert, what people encounter with is mediated through reproduction which depends on social and political frames that cannot be defied; since the audience passively consumes. The consequence is, according to Baudrillard, a condition of 'hyperreality' where reality and imagination are seamlessly mingled. "Baudrillard uses the concept of hyperreality, where social and cultural forms not only simulate the 'real', the real itself is a simulation" (Sim, 2011: 56). That is why, Baudrillard in his work Simulations (1981) names the Postmodern world as a world of simulacrum where people lose touch with reality and they are unable to separate reality from simulation. Georges Van Den Abbeele, a professor and a writer, clearly outlines Baudrillard's conception of simulacrum as follows:

> "For the epistemological nihilist that is Baudrillard, the endless network of signs endlessly referring to other signs with no referent in sight is not just a philosophical conclusion but the postmodern actuality of a media-saturated society where any semblance of reality disappears into what he calls 'hyperreality'" (2011: 21).

As it is pointed out, the system of signs in the technologically advanced world means, for Baudrillard, hollowness and emptiness. In other words, "Simulacra represented nothing but themselves: there was no other reality to which they referred" (Sim, 2011: 10). As an example of this, Baudrillard claims that Disneyland is a mythologized and distorted version of the United States through which America's reality is tried to be formed: "Disneyland is presented as imaginary in order to make us believe that the rest is real, …It is no longer a question of a false representation of reality (ideology), but of

concealing the fact that the real is no longer real, and thus of saving the reality principle" (Baudrillard, 2014: 154). Relying on his explanation, it would not be wrong to say that Disneyland or the mythic depiction conceals the absence of United States. In this respect, "[f]or Baudrillard Postmodern culture is dominated by the *simulacrum*" as the term indicates "a copy which does not possess an original" (Allen, 2000: 182). According to Baudrillard in this sense, postmodernity has resulted in "a crisis in how we represent and understand the world around us" (Hutcheon, 2006: 119).

Likewise, American Marxist critic Friedrich Jameson is another voice who does not welcome Postmodernism and defends Modernist approach instead. His most famous work is <u>Postmodernism, or the Cultural Logic of Late Capitalism</u> (1991). As the title of his book implies, Jameson labels postmodernism as "the cultural logic of late capitalism" (Jameson, 1991: 1). The late capitalist or, as Baudrillard termed, the hyperreal world in which people go on living has serious and harmful impacts upon them such as depression and psychic disorders. Jameson dubs postmodernity as 'schizophrenic' which caused mental disorders. Because as opposed to poststructuralist theorists who claims that "[n]ot only is the bourgeois individual subject a thing of the past, it is also a myth, it never really existed in the first place; it was just a mystification"; Jameson thinks that through modernist aesthetic the unique individual was able to create "its own unique vision of the world and to forge its own unmistakable style" (Sarup, 1993: 146). However, with the rise of late capitalist society, as Jameson states, postmodernism annunciates the demise of the subject: "the end of the autonomous bourgeois monad or ego or individual" (Jameson, 1991: 15). Instead, this bourgeois personality has been replaced by the 'schizophrenic' who is, for Jameson, unable to unite and experience "the past, present, and future of the sentence" and of his or her "own biographical experience or psychic life" (Jameson, 1991: 27). In other words, a schizophrenic's perception of time and history is fragmented. Therefore, Jameson, on the quite contrary to Barthes, Lyotard and other theorists who repudiate mythical or master narratives, contends that narratives are in fact useful guidance for people to create 'reality' in postmodern period. That is why, Jameson suggests: "It is safest to grasp the concept of the postmodern as an attempt to think the present historically in an age that has forgotten how to think historically in the first place" (Jameson: 1991: 1). Considering from Jamesonian angle, one might perceive master narratives or myths function as mirrors, which contain and reflect history, through which human beings are able to comprehend historical changes, and, in this respect, are

able to dominate their lives rather than being alienated individuals in the bosom of capitalist society.

Similar to Postmodern era that followed Modernism, Poststructuralism flourished when Structuralism could not meet the needs of the fast-changing world of the 20<sup>th</sup> century. The term Poststructuralism is widely used to point out all theories that committed to repudiate the doctrines of Structuralism, and aroused in France by the late 1960s. The period was also labelled with social unrest; revolts of laborers and students against the government in May 1968, which is recognized as a social, cultural and moral crux in the history of France. As Terry Eagleton comments:

> "Post-structuralism was a product of that blend of euphoria and disillusionment, liberation and dissipation, carnival and catastrophe, which was 1968. Unable to break the structures of state power, post-structuralism found it possible instead to subvert the structures of language" (Eagleton, 1996: 123).

As mentioned by Eagleton, in consequence of historical chaos Poststructuralism refused foundational concepts by means of subversion through which language constructions were able to be overthrown. Considering from the intellectual angle, poststructuralism as a new way of thinking came to the fore. As a philosophical movement poststructuralism stemmed from the critiques of French intellectuals such as Jacques Derrida, Roland Barthes along with Julia Kristeva, Michel Foucault, Gilles Deleuze, Judith Butler and others, who are also acknowledged as Postmodernists. Their common point is that they constituted theories with the intention of challenging structuralist paradigm. Poststructuralist and Postmodernist thinkers, one could say, have taken sceptical system of thought of anti-foundationalists a step further. Accordingly, poststructuralist and postmodernist generations have followed the ideas of German critic, and philologist Friedrich Wilhelm Nietzsche who is one of the most remarkable iconoclastic philosophers in the 19<sup>th</sup> century. In Ihab Hassan's parlance "Nietzsche, [is] not the philosopher of [b]ecoming but the darling and deconstructing dandy of poststructuralist thought" (Hassan, 1987: 123). Nietzschean cry of "revaluation of all values" has had a significant role upon poststructuralist and hence postmodern discourses (Nietzsche, 1968: 3).

French-Algerian philosopher Jacques Derrida is one of the key figures who is referred to as the forerunner of Poststructuralism. Derrida's 1966 thesis titled <u>Structure, Sign and Play in the Discourse of the Human Sciences</u> may be regarded as a start up point of Poststructuralism. In his lecture at Johns Hopkins University Derrida submitted the

idea of marked departure from the former intellectual way of thinking, identifying this divergence "with the philosophy of Nietzsche and Heidegger and the psychoanalysis of Freud" (Barry, 2009: 64). According to Derrida, this event was related to the 'decentring' of the intellectual world. He claimed that before this development, fixed and rigid centres in the universe such as white Western clothing style, behaviour patterns, and intellectual attitude were the dominants of the period; however, they were undermined or deteriorated by historical events, scientific discoveries and artistic reformations took place in the 20th century. As British writer Peter Barry states, "[i]f we have the courage… we will enter this new Nietzschean universe, where there are no guaranteed facts, only interpretations, none of which has the stamp of authority upon it, since there is no longer any authoritative centre to which to appeal for validation of our interpretations" (Barry, 2009: 65). In a word, it was Derrida who triggered the new period in the intellectual sense, specifically with his antagonism of authoritarianism.

In his most noteworthy work, <u>Of Grammatology</u> (1976), Derrida suggests deconstruction, which strongly objects to the system-building tendency of structuralism, as a critical strategy which can be applied to divulge unconscious dimension of the text. Unlike Structuralism, deconstructive reading focuses on paradoxes, gaps, conflicts so as "to show the disunity which underlies its apparent unity" and also "to show that the text is at war with itself" (Barry, 2009: 69). Poststructuralist critics attempted to reveal suppressed meanings within the text. In other words, they asserted that a text can bear multiple meanings and there is neither a fixed meaning nor a reliable truth as Derrida explains: "And to the awareness that both literature and its criticism must open itself to a deconstructive reading that criticism does not reveal the "truth" of literature just as literature reveals no "truth."" (Derrida, 1976: ıxxv). Through deconstructive analysis, critics became able to study and interpret so comprehensively that language could be separated into various meanings. For this reason, they articulated their dedication "to open-endedness of cultural processes" (Sim, 2011: 287). In the deconstructive process, they looked for internal paradoxes, conflicts and discrepancies in the text, intending to expose textual incoherence.

The focus of Derrida in <u>Grammatology</u> is Enlightenment philosopher Jean-Jacques Rousseau's work where oppositions of nature/culture and speech/writing are ranked. According to Structuralism, literary meaning is structured through hierarchal concepts. That is exactly what Derrida is against: classification of terms into oppositions.

For this very reason, the aim of deconstructive analysis, Derrida suggests, is to expel the opposition in order to demonstrate neither term is privileged or fundamental. According to him, the most striking and extensive opposition is the one that explicitly handles speech as superior to writing. Considering this opposition, then, speech is a more genuine mode of language. Yet, Derrida claimed that it is not possible to establish objective knowledge or truth through language because meanings are always liquid, unpredictable, indeterminant and cannot be fully controlled. And that always caused slippage of meaning or différance in Derridaean term.

Actually, Western thought in general is grounded on the assumption "that the full meaning of a word is 'present' in the speaker's mind, such that it can be transmitted, without any significant slippage, to the listener. This belief is what he calls the 'metaphysics of presence', and for Derrida it is an illusion" (Sim, 2011: 5). In this sense, one might state that for Derrida 'metaphysics of presence' is logocentrism of Western philosophy which is a delusion. As the inference of différance can always be found in communication and that is why the listener cannot grasp the meaning thoroughly, Derrida, demonstrated the unsteadiness of linguistic meanings. In addition to this, Derrida asserts that language (the concept of writing) is a medium of Western culture in the process of disseminating and imposing the dominant ideology (Western ethnocentrism) and through which West is able to manipulate the meaning and the world. Derrida believes that "[i]n an original and non-"relativist" sense, logocentrism is an ethnocentric metaphysics. It is related to the history of the West" (1976: 79). From Derridaean perspective, logocentrism, which is exposition of external reality through language, is the product of Western beliefs. "Along with its logocentrism, Derrida attacks two other features of Western philosophy: its phallocentrism, or belief in unitary male values, and its dualism, or belief in binary oppositions" (Humm, 1994: 147). Poststructuralists, thence, tackled with the paired opposites set by structuralists such as culture/nature, male/female, or black/white. For Poststructuralist critics those binary oppositions, which were entrenched into the system by male-dominant society, were universal notions and traditional boundaries to be dismantled as Maggie Humm asserts as follows:

> "The focus of deconstructive literary criticism, then, is on those moments in books when such oppositions are seen to be in contradiction. This is the point at which, deconstruction argues, meaning seems to go beyond its binary limits. By demonstrating that these binary oppositions, of Black/white, inside/outside, are constructions - are not natural or innate to language and meaning - deconstruction shows how such representations appear true or

natural only because their process of representation, their coming into language, is effaced and made invisible by culture" (Humm, 1994: 146).

Pursuant to Humm's remarks, one might assert that patriarchal society established binary oppositions with the aim of developing polarization between genders. Through literature and media, cultural representations and sexual identities are penetrated into individuals as natural. However, those constructions are nothing but mere illusions created and brought into view by the culture according to deconstructive literary criticism. Derrida's deconstructive method and thoughts "encourage people to free themselves from traditional authority and therefore a past which acts as a prison in both action and thought. His sentiments reflect the essence of postmodernism, namely to encourage a healthy scepticism of cultural ideals" (Sim, 2011: 111).

Roland Barthes is actually the bridge between Modernism and Postmodernism as well as Structuralism and Poststructuralism. By using Saussurean sign system, Barthes moves the linguistic theory into the cultural sphere and sheds light on the 20th century western culture -mainly French culture in his popular work, Mythologies (1957) while employing a subversive postmodern approach to the concept of myth. In the very beginning of the second part of his book entitled, Myth Today Barthes declares "myth is a system of communication …everything can be a myth" (Barthes, 2012: 217). Thus for Barthes, even though everything- any habit, any gesture or any object- in the course of daily life conveys the impression of natural, they, in fact, present buried messages. He demonstrates how myths forge public philosophy and thus, encircle everyday life through the instruments of mass culture, such as fairy tales, cartoons, toys, newspapers, films, photography, posters and many others. Barthes proclaims the idea that "myth has in fact a double function: it points out and it notifies, it makes us understand something, and it imposes it on us" (Barthes, 2012: 226). In this imposition process, Barthes thinks that mass culture functions as a power supply which transmits and fortifies bourgeois ideology. Consequently, according to Barthes, "[m]yth can reach everything, corrupt everything" (Barthes, 2012: 244). All mass communication, written or unwritten, serve the bourgeois ideology which contaminates the world with its standardizing principles. From the justice, rituals, morality to the clothes, cooking, wedding, "everything, in everyday life, is dependent on the representantion which the bourgeoisie *has and make us have* of the relations between the man and the world" (Barthes, 2012: 252). In this

sense, it is possible to say that human actions, relations, choices and values spring from these cultural myths as Barthes states.

One might imagine bourgeoisie as a shadow play: on stage there is a standardized world decorated with universal traditions and rules, "there is a family of Man" (Barthes, 2012: 196) as an actor or as a hand puppet who is hypnotized by the spell of the values of bourgeoisie while the bourgeois class that guides puppets is located behind the curtain. Bourgeoisie works ideologically behind the scenes as Barthes expresses: "the bourgeoisie has obliterated its name in passing from reality to representation, from economic man to mental man" (Barthes, 2012: 250). As for the audience, who "consume[s] myth innocently" and silently, it is viewed "as a factual sytem, whereas it is but a semiological system" (Barthes, 2012: 242). Bourgeois patterns and models are perceived as natural laws; "the further the bourgeois class propagates its representation, the more naturalized it becomes" (Barthes, 2012: 252). In addition to this, the central focus of bourgeoisie is intermediate classes where its ultimate intention is to found an immense mass of identical human model. Bourgeoisie builds such an imaginary and unvaried universe that it tolerates no differences within the society.

It is possible to propound that Roland Barthes not merely uncovered how bourgeois norms seeped into western culture and determined the way of living thoroughly, but also unearthed how bourgeoisie violated or contaminated western world insidiously by making use of mythical language. Barthes scrutinized tricks employed by bourgeoisie whose goal was to unify the western world to be able to hold the power; however, he did not approve collecting all people under a single and an artificial culture constructed by the bourgeoisie. That leads the reader of his book Mythologies to think that Barthes is close to the poststructuralist field with his subversive and questioning approach to master/grand narratives of bourgeoisie. He divulges the source of the problem in western society and rather than just analyzing the deep structures of western culture, he goes further by suggesting that bourgeois myths must be cautiously decoded and unmasked. In effect, such an approach is in harmony with the deconstructionist theory suggested by another poststructuralist and postmodernist figure Jacques Derrida.

To sum up, it can be propounded that Roland Barthes and Jacques Derrida are certainly distinguished intellectuals of the 20$^{\text{th}}$ century who have suggested groundbreaking theories that scrutinize universal patterns and concepts ingrained into

Western daily life. With his subversive strategy Barthes breaks cultural myths and similarly Derrida with his deconstructive method unsettles ideological constructions set by patriarchal discourse. In this sense, their ideas and critiques have ushered in a new phase: Postmodernism.

At this very juncture, concerning the role of the myths it might be beneficial to refer to the most outstanding voice, Roland Barthes one more time. His views related to the myth can be categorized under the postmodern thinking since Barthes' analysis of contemporary myths still remain valid in postmodern literature. As in his example of marriage, which is a bourgeois myth in Barthesian sense, the dominant class foretells how a wedding ceremony is supposed to be. It creates a dreamlike marriage model to control young ones' imaginations. Thus, by presenting an ideal marriage model, bourgeois class in fact imposes stereotypical gender roles to young girls and boys, controls their existence in the form of the smallest unit of the society, that is; the family, creates customers out of the multiple needs of the family, and guarantees future customers who will enable the economical system to work by way of the children they will raise in the simplest sense. Within this context, bourgeois marriage, which is a false image for Barthes, has been systematized throughout history. As opposed or in response to Jameson's idea, Roland Barthes suggests that imperative narratives namely myths, which are mere bourgeois tools for establishing universal culture, must be subverted; including the myths of that depict marriage as the final destination to live happily ever after. It seems that history is inconvenient to show modern people how to live their lives in a universe whose history have been evaporated and shaped by the bourgeois class. As Barthes declares that "it is bourgeois ideology itself, the process through which the bourgeoisie transforms the reality of the world into an image of the world, History into Nature" (Barthes, 2012: 254). By naturalizing history, bourgeois norms gain a new, an innocent and eternal guise. Furthermore, as Barthes claims, by grounding its power on advancement of science and technology, as well as on a limitless change of nature, bourgeoisie is capable of transforming its ideology into a constant or fixed nature (Barthes, 2012: 254). Bourgeois beliefs, therefore, permeate into the natural order of the world by creating "an unchanging humanity, characterized by an indefinite repetition of its identity" (Barthes, 2012: 254). That is to say, the myths, which bear the traces of historical reality according to Jameson, in fact mirror the bourgeois ideology by exploiting the history according to Barthes. That

is precisely why Barthes propounds that contemporary man should take off his "Eternal Man" costume that is a mythical creation of the bourgeoisie (Barthes, 2012: 252):

> "every day and everwhere, man is stopped by myths, referred by them to this motionless prototype which lives in his place, stifles him in the manner of a huge internal parasite, and assigns to his activity the narrow limits within which he is allowed to suffer without upsetting the world" (Barthes, 2012: 270).

Myths, in Barthesian sense, are untiring and insidious agents of bourgeoisie that constrain human being from inventing himself. Thus, the only way to get out of the universalized, naturalized, and normalized cage of myth is to subvert the traditional writing. Emphasizing that traditional literature is dominated by the myth, Barthes advocates the "subversion" by saying that "the best weapon against myth is perhaps to mythify it in its turn, and to produce an *artifical myth*: and this reconstituted myth will in fact be a mythology" (Barthes, 2012: 246-247). Thus, Barthes suggests a radical move, the subversion of myths, in order to vanquish its authority. In other words, it is possible to overcome myth, for Barthes, with its own weapon and method. One should create artificial mythologies by robbing the language of myth. Hence, he gives support to the writers who endavoured to refuse "[l]iterature as a mythical system" in their writings (Barthes, 2012: 246). At this very point, Barthes' suggestion of the subversion of writing intersects with Postmodern approach, mainly with the deconstruction method introduced by Derrida previously, since Postmodernism seeks to dismantle universal, rigid, and mythified patterns ingrained into daily life. Obstructing these created narratives from becoming transformed into master-narratives is one of the key objects of Postmodernism so as to create a more questionable world. In this respect, 'subversion' can be regarded as one of the major techniques of Postmodern theory.

Before mentioning the relation between subversion and postmodernism, it could be helpful to note historical background about the rising moment of the subversion. It was not until 19th century, the very first move of subversion got off the ground ironically coincides with the exact time the literary fairy tale gained recognition in schools and libraries (Zipes, 2006: 108). By means of the "art of subversion" some critical writers intended to shatter the false dream of a change and of the improved life conditions established by the traditional fairy tales (Zipes, 2006: 109). Jack Zipes explains the very aim of those writers as such: "The new classical fairy tales of MacDonald, Wilde, and Baum were part of a process of social liberation. Their art was a subversive symbolic act

intended to illuminate concrete utopias waiting to be realized" (Zipes, 2006: 136). According to Zipes fairy tales were increasingly being utilized as political weapons to question and captivate childrens' imaginations and sentiments (Zipes, 2006: 108). As a matter of fact, these narratives, according to Bruno Bettelheim, should guide children in discovering the meaning of their lives to be able to live in full understanding of their existence and also should assist them to establish "inner resources so that one's emotions, imagination, and intellect mutually support and enrich one another. Our positive feelings give us the strength to develop our rationality; only hope for the future can sustain us in the adversities we unavoidably encounter" (Bettelheim, 1991: 4). Namely, from Bettelheim's perspective fairy tales, having great role in education of the young generations, are useful tools. Unfortunately, these tales do not function as expected, instead "they cheat the child of what he ought to gain from the experience of literature: access to deeper meaning, and that which is meaningful to him at his stage of development" (Bettelheim, 1991: 4). With this knowledge, one can think that fairy tales are mere ideological agents that serve to turn an individual into the one the dominant discourse desires, as Zipes declares: "the literary fairy tale for children was designed both to divert as amusement and to instruct ideologically as a means to mold the inner nature of young people" (Zipes, 2006: 35). Likewise, Lyotard touches on an important matter that is fairy tales not only target children, but also women: "Narratives are fables, myths, legends, fit only for women and children. At best, attempts are made to throw some rays of light into this obscurantism, to civilize, educate, develop" (Lyotard, 1984: 27). That means, these narratives are subservient to patriarchy, and they should be undermined and subverted as suggested by Barthes in order to reveal the truth beneath. What is more, in the age of mass media, these authoritative representations and myths have found additional ways to spread quickly which means "[m]odern technology [is] in support of anachronistic ideology" (Zipes, 2006: 141). Thus, to be able to direct this propagation in the world of mass culture, critics have began to seek a new practical technique in the 20th century: they have borrowed Barthes' radical idea of subversion.

Subversion is an effective method used by Postmodern literary critics to reverse the commonly accepted notions such as master narratives, master codes, dominant discourse, universality, truth and totality. Literary critics, as Ihab Hassan accentuates, have "a modest but dual role: one of subversion, the other of making" (Hassan, 1987: 165) in the contemporary period when history quakes. Subversion is an efficacious

technique through which patriarchal system, cultural codes, and social practices can be shattered just as Linda Hutcheon points out her own understanding of Postmodernism: "my own paradoxical postmodernism of complicity and critique, of reflexivity and historicity, that at once inscribes and subverts the conventions and ideologies of the dominant cultural and social forces of the twentieth-century western world" (Hutcheon, 1989: 11-12). In this light, it would not be wrong to claim that social values and cultural patterns are 'forces' under the command of patriarchy; and that is exactly why, these patriarchal tools must be decoded and deauthorized.

In his book <u>The Postmodern Turn</u> (1987) Ihab Hassan examines subversive style of postmodern thinking under the heading of 'decanonization'. Hassan clarifies that apart from "[d]erision and revision [which] are versions of subversion", and states that subversive method might include additional "forms such as minority movements or the feminization of culture, which also require decanonization" (Hassan, 1987: 169). By this he means all authoritarian precepts for instance, cultural practices, traditional values and codes in society are decanonized and desuetuded (Hassan, 1987: 169). When subversion as a technique caught the attention of the feminist critics, they realized that it was a tool that has the potential of challenging the generalized and internalized teachings that serve the patriarchal order. Thus, subversive strategy of postmodern domain has become a fruitful source for feminist writers as Linda Hutcheon puts:

> "Feminist artists may use postmodern strategies of parodic inscription and subversion in order to initiate the deconstructive first step but they do not stop there. While useful (especially in the visual arts where the insistence of the male gaze seems hard to avoid), such internalized subversion does not automatically lead to the production of the new, not even new representations of female desire…Perhaps postmodern strategies do, however, offer ways for women artists at least to contest the old – the representations of both their bodies and their desires – without denying them the right to re-colonize, to reclaim both as sites of meaning and value" (Hutcheon, 1989: 168).

In this regard, through subversive technique, feminists have grabbed a chance to undermine the stabilized patriarchal myths and codes created by fairy tales. For centuries, the roles of human beings have been shaped by dint of traditional representations. Considering these mythified roles attributed to man and woman, the roles assigned to female gender are actually much more pejorative. That is why, feminist critics have concentrated particularly on female representations produced by and in fairy tales. To gain a better understanding on this it might be helpful to consult again Roland Barthes

since he can be viewed as one of the most notable voices shedding light on the artificiality of mythical teachings. For him, the world of women is separated into three distinct categories: "*puella* (virgin), *conjunx* (wife), and *mulier* (unmarried woman, widow, adulteress, but in any case presently alone and possessing a certain amount of experience)" (Barthes, 2012: 139). It creates the feeling that women do not have the fourth choice exclusive of this role classification. Similar to Barthes, Angela Carter is also stressing the fact that women have been equipped with mythic versions: "from the myth of the redeeming purity of the virgin to that of the healing, reconciling mother" which are "consolatory nonsenses; and consolatory nonsense seems to [her] a fair definition of myth" (Carter, 1978: 5). Thus, it can be said that for Carter these mythical portrayals of women are established by culture to silence women, since she believes: "all myths are products of the human mind and reflect only aspects of material human practice. I'm in the demythologising business. I'm interested in myths - though I'm much more interested in folklore -just because they are extraordinary lies designed to make people unfree" (Carter, 1998: 38). She discusses and denounces the concept of myth in her 1983 work Notes From the Front Line "which she saw, after Barthes, as a form of discourse encoding conservative values and patriarchal interests" (de la Rochère, 2010: 154).

In the male-centred society, specifically gender roles has been offered in "fancy" packages to be acted out. This packet includes, one might consider, the most compelling 'gift': the marriage. This gift is so ornamented that regardless of the economic difficulties or inefficiencies, mythified bourgeois wedding becomes young girls' and young boys' ideal. As Barthes exemplifies, "a typist earning twenty pounds a month *recognizes herself* in the big wedding of the bourgeoisie" (Barthes, 2012: 253). Through literature and media, this bourgeios myth of marriage has been naturalized, and depicted as if it is the dream and the reality of all human beings in the world. For this reason, Barthes' aim is to reveal that marriage is a myth created by the values of the bourgeois class. As a result of his subversive postmodern attitude, he uncovers the illusory way bourgeoisie captures the dreams of people with its "virtually pure myth of the Couple" (Barthes, 2012: 46). Indeed, with these idealized models of marriage and couple, for Barthes, bourgeoisie institutionalizes and socializes its virtues: "Order is fed on Love; mendacity, exploitation, cupidity, all social bourgeois evils "funded" by the truth of the couple" (Barthes, 2012: 45). However, bourgeois marriage does not bring happiness to couples, for "[h]appiness, in this universe, is to act out a sort of domestic confinement" (Barthes, 2012: 46). Besides,

specifically and solely for women marriage means submission. It would not be wrong to state that bourgeois myths reinforce patriarchal order. As Barthes indicates that "woman herself is threatened, sometimes by the parents, more often by the man; in both cases, juridical marriage is salvation…only marriage, by naming her juridically, makes her exists" (Barthes, 2012: 140). From this, one could think that even if dreamlike marriage seems to bring salvation for woman, actually it brings nothing more than "a closed freedom under man's external gaze" (Barthes, 2012: 140). Thus, through the marriage institution women are reduced to silent and static posessessions changing owners, just as intended by patriarchal fairy tales. Within this context, it is possible to say that these mythic classes and versions of female representations, as well as the ideal marriage as stated above are patriarchal and bourgeois myths produced by fairy tales to subjugate and blind women. As Bran Nicol expresses that "[s]ocial and cultural perceptions of gender are sustained by a particular metanarrative which implies the universality of male experience, and that women are only objects in a male drama" (Bran, 2009: 142).

Especially during the 70s, the re-working of traditional fairy tales became a feminist trend. In order to denounce and demolish these bourgeois myths and narratives in mass culture, postmodern feminists have applied parody which is a tool for subversion. Hutcheon explains the importance of parody for subversive purposes: "In feminist hands, parody becomes one of the ways of 'rereading against the grain of the "master works" of Western culture'" (Hutcheon, 1989: 154). For the purpose of raising the awareness of myth consumers, feminist voices such as Angela Carter, Anne Sexton, Sandra Gilbert and Susan Gubar have revisited classic Western fairy tales and parodied rooted notions, such as silent, static, submissive and objectified type of woman established by the patriarchal bourgeois culture. As Hutcheon clarifies: "Postmodern parody is a kind of contesting revision or rereading of the past that both confirms and subverts the power of the representations of history" (Hutcheon, 1989: 95). In this respect, feminist writers utilized parodic strategy in order to challenge traditional and historical representations of femininity. They have produced feminist fairy tales. However, most of the tales of postmodern writers except for Carter's, "propound a principle of simple reversal, transforming the heroine from passive to active agent so that (for example) she becomes the rescuer rather than the one rescued" (Gamble, 2008: 25). Apart from her contemporaries, Angela Carter presents "prickly and problematic heroines consistently refuse to occupy the moral high ground and behave as "politically correct" feminist role

models should" (Gamble, 2008: 25). In this sense, it could be said that Carter does not follow the classical feminist path to dismantle patriarchal myths as she announces in her work Sadeian Woman (1978); instead after examining Marquis de Sade's pornographic works and libertines she goes further offering a new woman model who is in harmony with her true nature; that is, sexually free and conscious of her beastly side. For instance, in Bloody Chamber (1979) the reader comes across with heroines unfettered from the mythic role of a submissive wife. Therefore, through postmodern strategies, Carter presents a different female model than the classic model and thus undermines marriage as a bourgeois myth that colonize women with the dream of happy ending. Instead of simply rejecting classic fairy tales, Carter grasps standardized heroes and heroines, as well as popular scenarios of these tales, and then, subverts them with an attempt to resuscitate traditional tales, which indicates that Carter subverts male-centred authority and its discource by using its own weapon as Barthes puts.

The Sadeian Woman and the Ideology of Pornography (1978) is undoubtedly Angela Carter's one of the most conspicuous works. In this book Carter defends and also elevates "the pornography of Marquis de Sade as a feminist tool of illumination" (Warner, 2018: 140). Carter analyzes Marquis de Sade's pornographic writings where the sadistic practices including torture and rape have been explicitly displayed for the sake of sexual enjoyment. In the very beginning part of her work titled Introductory Note, Carter explains why she has paid attention to Marquis de Sade's work as follows:

> "Sade's work concerns the nature of sexual freedom and is of particular significance to women because of his refusal to see female sexuality in relation to its reproductive function, a refusal as unusual in the late eighteenth century as it is now, even if today the function of women as primarily reproductive beings is under question. The Sadeian Woman is neither a critical study nor a historical analysis of Sade; it is, rather, a late-twentieth-century interpretation of some of the problems he raises about the culturally determined nature of women and of the relations between men and women that result from it - an opposition which is both cruelly divisive in our common struggle to understand the world, and also, in itself, a profound illumination of the nature of that struggle" (Carter, 1978: 2).

In this context, as a French libertine from the 18th century Sade throws light on cultural issues such as universalized bourgeois marriage, archetypal male and female depictions, as well as sexual relations (which are important issues related to women from Carter's perspective). In his works Sade explicitly portrays the fabricated nature of the human world which is full of with phony archetypes regarding the gender roles, behavioural

ethics, and sexual differentiation. For Carter, "these archetypes serve only to confuse the main issue, that relationships between the sexes are determined by history and by the historical fact of the economic dependence of women upon men" (Carter, 1978: 6-7). From this, one might note that behind the patriarchal illusion of turning women into needy creatures lies economical ideology that is the primary taboo to be dismantled for Carter. Nevertheless, Carter's this positive attitude to Sade's viewpoints regarding culturally structured female essence was not approved by many of feminists, since they believed that pornography or pornographic literature of Sade reinforced the patriarchal order by objectifying and degrading women. They even assumed Carter's support for Sade's views as misogyny (Gamble, 2008: 25). But in other respects, rather than simply attacking and devilizing Sade, Carter, one might say, prefers to see the other or the bright side of the medallion contrary to her feminist sisters: She recognizes Sade as "the moral pornographer" (Carter, 1978: 19) who unveiled the corrupted nature of society in his pornographic writings, since she believes "he put pornography in the service of women, or, perhaps, allowed it to be invaded by an ideology not inimical to women" (Carter, 1978: 37). Thus, it is possible to say that Carter advocates Marquis de Sade claiming that his works actually is the most fruitful source for feminism so as to shatter traditional doctrines which "transforms women from human beings into wounded creatures who were born to bleed" (Carter, 1978: 23). Carter corroborates her argument by citing Michael Foucault who puts forward that:

> "Sadism is not a name finally given to a practice…it is a massive cultural fact which appeared precisely at the end of the eighteenth century, and which constitutes one of the greatest conversions of Western imagination…Sadism appears at the very moment that unreason, confined for over a century and reduced to silence, reappears, no longer as an image of the world, no longer as a figura, but as language and desire" (Foucault, 1988: 221).

From this, Sade might be regarded as the one who triggered to cultural transformation of western mind since sadism for Foucault means revival of desire and language which have been so far controlled by the patriarchy. For this reason, Carter utilizes Sade's perception of human relations. To illustrate, Carter draws a parallelism between the pornography and the bourgeois marriage in both of which men and women only carry out their duties assigned by the dominance, and she adds, "the free expression of desire is as alien to pornography as it is to marriage. In pornography, both men and women fuck because to fuck is their raison d'etre. It is their life work" (Carter, 1978: 13). When viewed from this aspect, it is possible to state Carter rejects to call Sade as a misogynist, because his works

demonstrates that human relations are constructions of repressive society. For Sade, sexuality is innate part of male and female natures. Consequently, by repudiating the mythical mothering funtion he advocates that women should sexually be liberated: "Charming sex, you will be free: just as men do, you shall enjoy all the pleasures that Nature makes your duty, do not withhold yourselves from one. Must the more divine half of mankind be kept in chains by the others? Ah, break those bonds: nature wills it" (qtd.in Carter, 1978: 37). As it can be understood from his words, Sade urges women to get rid of mythic tasks that restrict them from being sexually free. In other words, it might be possible to note, for Sade nature does not saddle women with the act of reproduction. That is why, for Carter "Sade [is] a paradoxical champion of women's sexual liberation" (Warner, 1994: 195).

Moreover, Sade believes that the world needs a fresh start to be an egalitarian society which can only be achieved through violence (Carter, 1978: 26). For this reason he "creates a museum of woman-monsters" (Carter, 1978: 25) in his works who are in control of power and thus "know how to use their sexuality as an instrument of aggression, they use it to extract vengeance for the humiliations they were forced to endure as the passive objects of the sexual energy of others" (Carter, 1978: 27). Sadeian heroines gain power by taking the pattern of libertine men as a model which includes cruelty, tyranny and aggressiveness to control and regulate the society and to reform the history in their own way. In this connection, according to Carter what makes Sade different from his contemporaneous pornographers and writers is that his "claiming rights of free sexuality for women, and [his] installing women as beings of power in his imaginary worlds" (Carter, 1978: 36). In effect, Sade introduces two main types of female character: orphan sisters Justine and Juliette. They are quite opposite characters: Justine is the virtuous, innocent, angelic figure, while her sister Juliette is a whore, murderer and criminal. With Justine, Sade illustrates a female archetype who abides by social, moral and cultural standards that kill her, on the other hand, with Juliette he offers a libertine who finds a way to survive in a patriarchal society by rejecting her maternal function. Thus, it is possible to say that Sade not only depicts female archetypes shaped by the cultural myths, also demonstrates to his readers that they actually have two options: either be Justine and be killed or be Juliette and survive; although their "identities have been defined exclusively by men" (Carter, 1978: 77). For this reason Carter finds Sade's

approach valuable, and in The Sadeian Woman she elucidates her ideas related to fairy tales with the help of these Sadeian prototypes.

In the second chapter of the book The Desecration of the Temple: The Life of Justine Carter examines the world of virtuous Justine who is the valid model for the classical feminist writers of fairy tale. For Carter she is;

> "the living image of a fairy-tale princess in disguise but a Cinderella for whom the ashes with which she is covered have become part of the skin. She rejects the approaches of a fairy godmother because the woman is a criminal; she falls in love, not with a handsome prince, but with a murderous homosexual who sets his dogs upon her and frames her for a murder he has himself committed. So she is the heroine of a black, inverted fairy-tale and its subject is the misfortunes of unfreedom" (Carter, 1978: 39).

In Justine, or The Misfortunes of Virtue (1791) Sade depicts Justine as the archetypal perfect woman who does not break any social or moral laws. She is so virtuous that her one and only wrong "was an involuntary one; she was born a woman, and, for that, she is ceaselessly punished" (Carter, 1978: 39). Even in the painful moments when she is raped, tortured, abused and robbed, she does not commit a crime. Carter addresses this situation as Justine's own self-subjugation: "The law itself has already shown Justine it will give her no protection but she cannot persuade herself to commit a transgression against the law" (Carter, 1987: 41). Justine believes that it is inhuman not to obey the rules, but it is Justine herself who has been exposed to inhuman treatments. As the very meaning of her name implies, she is "just, right, upright, fair, equitable" (Klein, 1966: 837), but ironically she has never come across with justice. It is only injustice she has acquired in return for her good and moral behaviours while she is hoping for a reward. She thinks she is a 'good girl' "because she does not fuck. When, against her will, she is fucked, she knows she remains good because she does not feel pleasure" (Carter, 1978: 47-48). She is rewarded with the desecration of her temple as the title of the chapter indicates. And yet, even after she has lost her virginity, she thinks she has not committed a sin because she was raped and she did not taste sexual pleasure. Carter sums up Justine's character in one word: "Repression is Justine's whole being-repression of sex, of anger and of her own violence; the repressions demanded of Christian virtue" (Carter, 1978: 48-49). In this respect, Justine acts up to religion in spite of the fact it is religious beliefs passivated, objectified and enslaved her. Through the end of the story, the reader witnesses that her blind allegiance to morality, justice and goodness has dragged her into suffer, as well as into death. Justine does not even give herself a chance to live in this harsh world; she does not

fight for herself, all her did was to surrender herself to the myths of patriarchy as the other women hypnotized by the marriage myth, as Carter puts: "Justine's life was doomed to disappointment before it began, like that of a woman who wishes for nothing better than a happy marriage" (Carter, 1978: 50). Thus, one can think that Justine represents all other women who are subjugated and exploited by the patriarchy through the cultural myths that instruct them to act like princesses from fairy tales:

> "Justine is the model for the nineteenth and early twentieth-century denial of femininity as praxis, the denial of femininity as a positive mode of dealing with the world. Worst of all, a cultural conspiracy has deluded Justine and her sisters into a belief that their dear being is in itself sufficient contribution to the world; so they present the enigmatic image of irresistibility and powerlessness, forever trapped in impotence" (Carter, 1978: 71).

In this sense, the only way for Justine to exist in a corrupted community is to stop acting like a fairy-tale princess and to embrace her own sexuality; if she does not do so, then it is Justine herself actually who humiliates her. It becomes her own choice to be objectified; besides, "[t]o be the object of desire is to be defined in the passive case. To exist in the passive case is to die in the passive case - that is, to be killed. This is the moral of the fairy tale about the perfect woman" from Carter's perspective (Carter, 1978: 77). Thus, it is not just the patriarchal system that passivated and killed Justine but also herself.

The third chapter is entitled as Sexuality As Terrorism: The Life of Juliette is dedicated to Juliette by Carter. Here, as opposed to her sister, Juliette "will never obey the fallacious promptings of her heart. Her mind functions like a computer programmed to produce two results for herself – financial profit and libidinal gratification" (Carter, 1978: 79). While Justine represents heart, Juliette represents mind: she is so clever that she "acts according to the precepts and also the practice of a man's world and so she does not suffer. Instead, she causes suffering" (Carter, 1978: 79). Juliette prefers to become terrorist instead of a victim waiting to be terrorized. Because the only way to gain an advantage in a male-centred society for a woman is to refuse to practice femininity from Sadeian angle. She works in a brothel; her sacred temple is at the service of different sexual pleasures. Carter reinforces this idea saying: "If marriage is legalised prostitution, then prostitution is itself a form of group marriage" (Carter, 1978: 59), for Carter believes the world itself is a brothel:

> "The brothel presents a closed system, encapsulated from the reality it both mimics and denies. Women rule in the brothel, as in the nursery, which it somewhat resembles; but the economic power lies in the hands of the

customers, who can always take their cash elsewhere, or even refuse to pay.
So the whores resort to theft" (Carter, 1978: 83).

As it can obviously be seen, the economic structure between men and women is portrayed and highlighted by Carter. Even in the places where women are or seem dominant, still it is male figure holding power; which leads women to steal the money they deserved. Juliette learns how to steal, poison and murder in order to survive from cruel god-mothers whose "habits are those of the wicked stepmothers of fairy tale" (Carter, 1978: 93). Thus, with this depiction Sade inverts traditional godmother figures and rebuilds them as instructors and masters. Furthermore, Juliette utilizes her sex as a weapon so as to change her fate determined by the patriarchy, in Carter's words, "Juliette herself is living proof that biology is not destiny" (Carter, 1978: 104). Sade breaks gender taboos and myths with his Juliette, while he turns archetypal female roles upside down at the same time. For instance, Juilette reaps the fruits of rejecting her mythical function and, as a consequence she becomes economically and sexually free. Additionally, she slaughters her own child which, Carter says, "is Juliette's annihilation of her residual 'femaleness'" (Carter, 1978: 98). It is probable to state that her reaction as a mother is as brutal as Sade's towards moral and cultural taboos since these myths command all women to give birth. Womanhood, at least theoretically, gives women fictitious supremacy over men which "is one of the most damaging of all consolatory fictions and women themselves cannot leave it alone, although it springs the timeless, placeless, fantasy land of archetypes" (Carter, 1978: 106). For Carter, women are exploited by means of archetypal and mythical precepts: the womb "is the most sacred of all places. Women are sacred because they possess it" (Carter, 1978: 109). The role of womb is consecrated with only the act of reproduction. Since the womb is the only organ where man is able to establish his hegemony; male patriarchal society does not want to lose this dominance as Carter asserts: "I think this is why so many people find the idea of the emancipation of women frightening. It represents the final secularisation of mankind" (Carter, 1978: 110). For this reason, Juliette rejects her myhical function: "she subverts that patriarchal and hereditary institution by denying it her use value, that is, her womb" (Carter, 1978: 106).  In this context, through portrayal of Juliette as a killer of her own child one might assume that Sade actually de-consecrates mythified function of the womb or of the woman.

Classical feminist writers of fairy tale approve Justine-like heroines equipped with moral virtues such as innocence, beauty, virginity and goodness; but disapprove Juliettes

with sexual and economical freedom. However, for Carter the main purpose of these reversed tales is to educate its readers in accordance with moral codes. A fairy-tale princess should not lose her purity and virginity from the perspective of classical feminist fairy tales. The reason why Carter has deemed Sade's works significant is that he cast light upon every traditional issue and cultural dogma which are effective instruments of patriarchy. He attempts to subvert all of the mythic morals in order to warn especially women who are blinded and exploited by the patriarchal society. Sade questions the conservative agents such as godmother figures, archetypal gender myths one by one; and then shatters all myths by presenting anti-moral, anti-traditional ideas and anti-heroines. In fact, Sade underlines the fact that gender roles and identities are the myths, or the lies invented by the masculine culture whose sole purpose is to hold the power by enslaving and degrading women.

Carter adapts Sadeian prototypes and his unorthodox style to her own writing; through Sadeian heroines and concepts Carter finds her own way to rewrite the fairy tale. For this reason, her work The Sadeian Woman can be treated as "the prime historical and critical context within which the tale collection has subsequently been read" (Benson, 1998: 30). Thus, in The Bloody Chamber the reader usually comes across with Sadeian traces, because for Carter Sade has presented the most useful solution to liberate women; that is violence. By transforming the traditional and patriarchal fairy tales into her own weapon, Carter intends to fashion and educate young consumers in the light of Sadeian suggestions upon which she has builded her feminist ideals.

### 2.2. The Institution of Marriage

Historical traces of the institutionalisation of marriage, is highly interesting to pursue, can be found in the ancient times. Previously, it was widely believed that the classical model of marriage was as old as primitive societies. Nonetheless, this assumption was overthrown with the work of American anthropologist and evolutionary theorist Lewis Henry Morgan's work Ancient Society or Researches in the Lines of Human Progress From Savagery Through Barbarism to Civilization (1877) where he explained the theory of how human society has evolved incrementally, outlining the every stage of societal development from savage to civilized (Engels, 2010: 10). In tandem with the evolution of human society, the family form naturally underwent changes as well. In the light of Morgan's historicization, "the bourgeois myth that the modern, monogamian,

'nuclear' household had existed since the dawn of human society and was the only 'natural' form for intimate human relations" was overturned (Engels, 2010: 12). Conversely, the very birth of the family was grounded on group marriage, consisting of first 'consanguine', then 'punaluan' family structures in the primitive stage of human and familial history "where the men live in polygamy and their wives in polyandry at the same time, and their common children are therefore considered common to them all" (Engels, 2010: 84). In this respect, the origin of the family, at the beginning, was established not on restricted and regulated partnership, but on sexual freedom of male and female. In Morgan's words, "the family [advanced] from the consanguine, through intermediate forms, to the monogamian" (Morgan, 1877: vii). According to Morgan's study, monogamian or patriarchal family model based on the subordination of woman and superiority of man in the household arouse in the barbarian stage of the human society. What triggered this transition was socio-economic conditions according to Friedrich Engels, who is a prominent German Marxist philosopher and revolutionary socialist of the 19th century. Contrary to Engel's statement, in Woman in the Past, Present and Future (1883) German socialist August Bebel brought forward the idea that "at first and for a considerable length of time no lasting union existed between man and wife; unrestricted intercourse (promiscuity) prevailed; the women were the property of the horde or tribe, without the right of choice or refusal. They were made use of just like any other common belonging" (Bebel, 1897: 3). From Bebel's perspective, even before the family structure was developed, the patriarchal system dominated primitive societies; which demonstrates the oppression of women.

Additionally the main purpose of the monogamous model of marriage was to establish the male figure as the head of the household, as ordered by rising bourgeoisie, and to have undeniably his own offspring in order to bequeath his money to his heirs. Interestingly, in the societies of primitive periods of human history, "a child's lineage could only be established with any certainty along the matrilineal line" (Engels, 2010: 19) which can be read as a clear indication of female sovereignty. Unfortunately, with the advent of capitalism, and "with its division of labour and private property" (Engels: 2010: 20), the monogamous marriage structure was formulated by the patriarchal bourgeoisie. That can be considered as the dethronement of female gender. The position of woman in the house was downgraded and subjugated to a state of servitude; she was turned into a

mere tool for childbearing and used as a slave of man's passion from Friedrich Engels' perspective (Engels, 2010: 20).

Furthermore, social structures including those related to marriage, class, politics, religion and culture can be viewed as the consequence of technological and economical dynamics according to Marxist voices namely, Karl Marx and Friedrich Engels (Engels, 2010: 15). Thus, the place of family as a social institution was shaped and restored in the course of time by the financial and industrial forces. At this point, it might be useful to adress Marxist theorists' words, "[i]t is not consciousness that determines life, but life that determines consciousness" (Engels, 2010: 16) in order to assert that the life people lead is a construction of the dominant ideology; that is capitalist and patriarchal bourgeoisie. With its rise as a ruling class, bourgeoisie had chance to turn their common interests into the epitome of the era, and through which bourgeoisie was able to forge and control social institutions. For Angela Carter "institutions that we created but which now seem to dominate us. Marriage; the family; money" (Carter, 1998: 571).

Marriage is one of the most popular and much-debated concepts of feminist history, regarded by many of feminist names as the linchpin of patriarchy. Feminist thinkers and critics detected the insidious purpose of patriarchal bourgeoisie; domestic confinement of female through marriage institution so as to hold the power in the hands of male. In Simone de Beauvoir's parlance, "for girls marriage is the only means of integration in the community" under the wings of patriarchal figure (Beauvoir, 1949: 417). Which is why, this social institution has been questioned and attacked by feminists. For instance, according to linguists the Western tradition of changing woman's name to her husband's after marriage obliterates woman's identity. In this context, one might think that in a traditional society a woman can have an identity only through marriage institution; otherwise an unmarried woman is labelled as 'wastage' as termed by Beauvoir (1949: 417). Hence, throughout centuries mothers have been keen to make marital arrangements for their daughters. Further, a radical feminist Andrea Dworkin defines "[m]arriage as an institution developed from rape as a practice. Rape, originally defined as abduction, became marriage by capture. Marriage meant the taking was to extend in time, to be not only use of but lifelong possession of, or ownership" (Dworkin, 1991: 19-20); whereas for a prominent Marxist voice like Christine Delphy, "the institution of marriage as a labour contract" functions as the greatest lens through which to view women's class (Humm, 1995: 40). To sum up briefly, marriage is discussed from a

number of angles in feminist theory including how this institution recreates gender roles and thus leads to subordination of women even in division of labor, and how it functions as an ideal for other societal structures that define sexual 'norm' (Humm, 1995: 160). In other words, marriage might be seen as an institution of "compulsory heterosexuality" (Humm, 1995: 244), as well as a medium of sexual, social and economic exploitation of womankind.

Furthermore, marriage can also be referred as one of the most favourite topics in literature. A literary work, or a novel might be considered as both a reflection of and a response to social, historical and cultural changes occured within a time period. In this sense, it might be fruitful to examine how the institution of marriage is reflected in literary works since stories have been utilized to form human identity, relations, expectations and life. In the 18th and 19th centuries, when realistic novel was a popular narrative form, the prevailing story conveyed in the novels was the romance and heterosexual love ended up mostly with a marriage.

Starting from the 18th century, the foundation of modern urban society brought its own norms and habits together. Salons and coffeehouses became popular places where a prevailing culture of courtesy and an intellectual democracy emerged especially with the expansion of print culture. The major participants of those public places were genteel women (Roulston, 2008: 25). In this case, it would not be inappropriate to state the main target was the womankind; by means of the rhetorical strategies, women were informed about prescriptions of bourgeois marriage together with social and cultural features required for marriage. According to Jürgen Habermas, the precise role of bourgeois family is to provide "the reproduction of capital" (Habermas, 1989: 47) and through bourgeois models represented in fiction, married couples' relationships and experiences were molded and sculpted. The literature of this era is called 'advice literature' which "rather than offering a fixed reading of social relationships, instead provides a means of understanding the complex and varied ways in which marriage and gender relations were being negotiated in the eighteenth century" (Roulston, 2008: 38). In this sense, through 18th century novel, duties of male and female within the borders of marriage institution were constantly transferred to people. Pamela or Virtue Rewarded (1740) and Clarissa, or the History of A Young Lady (1747), written by English writer Samuel Richardson in epistolary forms, are considered among the most well-known novels of the 18th century.

Samuel Richardson sheds light on everyday issues, female and male relationships, the class divisions of England during the mid-18th century, which leads him to be regarded by the literary critics as the significant contributor to the establishment of the novel. In Pamela, a bestselling book of the 18th century, Richardson presents a story where marriage, for women in particular, is depicted as a basically necessary stage of life. As the title of the book suggests, the virtuous behavior of fifteen-year-old young servant Pamela is repaid with her marriage to her aristocratic seducer, Mr. B. Further, in the second novel of Richardson, Clarissa, a young girl named Clarissa Harlowe from the middle-class refuses to wed the man her family has picked for her. Instead, she is seduced by the lover of her sister, Robert Lovelace. As the story progresses, the reader witnesses Clarissa's tragic condition; she is abducted and raped by Lovelace in the brothel. At the end, Clarissa chooses to die rather than marry Lovelace. Then, the moral of this novel, one might say, is that young ladies should obey the 'happy ending' prepared for them by their parents. Besides, in both of the novels, Richardson highlights qualities such as pride, virtue and self-reliance by attributing them to female characters and aims to guide his reader in their marital union by attaching moral and instructive lessons to his stories.

Taking a close look at the institution of marriage in the 19th century literary products, the English novelist Jane Austen's novels come to the forefront. In all of her books, Austen concentrates on habits and morals of rustic middle class English lifestyle, principally on arranged marriage through which the statuses of young girls have been formed. In other words, according to the 19th century perception, marriage can be regarded as a means to economic and social position and welfare especially for women. Thus, especially economic hardships and needs lead female characters to marry a rich man in order to obtain a stable source of income. At the same time it represents the union or marriage of the families. For instance, in Sense and Sensibility (1811) which takes place when women have no legal rights in terms of property and education, is a good example. In the novel, though they are upper-class members, Dashwood women are left penniless by their brother John after the death of their father. As if that was not enough, John Dashwood suggests her sisters, Elinor and Marianne, to marry wealthy men. Likewise, Mrs. Ferrars insists that her son, Edward marry a wealthy lady. However much his mother repeats, at the end of the story Edward opts to wed Elinor because he values love over material possessions. As for Marianne, though she falls in love with Willoughby, she is

dumped by him for the sake of money. Then, she marries Colonel Brandon to whom she begins to develop an affection after their marriage.

In another popular Austen novel, <u>Pride and Prejudice</u> (1813), the reader comes across with three couples, all ending up with a marriage. The first couple is Mr. and Mrs. Collins. At the beginning of the novel, Mr. Collins is willing to get married to one of the daugters of Bennets in order to be an inheritor of their wealth. However, upon seeing Elizabeth Bennet who is an intelligent and bold character, Mr. Collins decides to have a relation with Charlotte Lucas who is always ready to listen to him. Their marriage is not based on love, but rather on a societal duty and economic security. As for the second couple Wickhams, marriage means economic relations and youthful vivacity. Mr. Wickham is looking for someone to pay his debts; but after being rejected by a rich lady called Miss King, he persuades Lydia, sister of Elizabeth, to flee with him intending to avoid paying off his massive debts. After hearing the escape of Lydia, her parents force them to marry. Nonetheless, debts of Mr. Wickham are paid by Mr. Darcy and Lydia's marriage becomes a source of pride for both herself and her mother because she has carried out her traditional duty ordered by the bourgeois society. However, through the end of story, the reader finds out that their marriage, which is founded on physical beauty and attractiveness which are temporary, ends up with sadness. The story of the third couple is planted on a relationship that starts with antipathy and ends with love; which can be grasped from their individual statements: while Elizabeth Bennet says that "[Mr. Darcy is] the proudest, most disagreeable man in the word" (Austen, 2012: 564), Mr. Darcy asserts that ""[Elizabeth] is tolerable; but not handsome enough to tempt *him*"" (Austen, 2012: 565). Over time, both break down their prejudices against each other, which results in blossoming of love between them and then in a happy marriage. In relation to these examples, Carter describes the female role as an object and the function of marriage as a guaranteed ending in Austen's novels as follows:

> "The sexuality of Austen's heroines exists as a potential; as a potential, it is fully utilised as lure and bait. But her narratives ceased abruptly with the marriages of the heroines, although this is the point at which, for the British bourgeoisie of the late eighteenth century, a woman's life actually begins. That is, her real life, as mistress of a house and as a being-in the world; all this is symbolised by marriage as the beginning of a woman's sexual life" (Carter, 1998: 545).

In parallel to Carter's comments, it is possible to state that through her novels Jane Austen crystallizes the condition of women in the bosom of patriarchal society where they have

neither identity nor value without men. Austen makes use of the idea of marriage in order to notify her readers regarding the actual financial and marrital problems.

When the institution of marriage is examined in the literary pieces of the 20th century, it is clear that the concept is treated differently from the previous centuries. The reason is the emergence of Postmodernism which is sceptical of all master or metanarratives of Western culture. As a consequence of its meeting with the Feminist theory, postmodern feminist critics and writers turned their attention to the idea of the institution of marriage. Therefore, in the contemporary period, marriage institution became a metanarrative to be deconstructed and subverted. Marriage institution, which throughout centuries went hand in hand with other mythical institutions of family and womanhood, is regarded as a myth in the service of patriarchal bourgeoisiein the 20th century.

Postmodern feminist critics questioned how bourgeoisie insidiously had tied the beginning of a woman's social and sexual lives with her entrance into marital institution with the purpose of turning women into the mummies and angels of the house. In other words, bourgeoisie established an artifical or a mythical culture so as to control the power by naturalizing its cultural and social patterns through the instruments of mass culture. Especially through fairy tales, one of the best agents of the ruling class, the myth of marriage has been passed down from one generation to another for thousands of years. For this reason, in the 20th century it is popular among postmodern feminist writers, especially among second-wavers to rewrite patriarchal fairy tales.

Angela Carter is cited as one of the most outstanding names of the contemporary period who reworks classical fairy tales as other feminists. The striking point is that although Carter is an active feminist writer in 1960s and beyond, when the second wave of feminism was dynamic, She offers a new type of female in her books that set her apart from her contemporaries. To be more precise, while second wavers aim to provide an ideal female role model who is strong, virtuous and angelic in their literary productions, apart from classical feminists Carter pictures heroines who are brave enough to embrace their violent, beastly and sexual natures. Therefore, according to some literary critics with her unorthodox style of remaking fairy tales, Carter is credited as one of the pioneers of post-feminism.

Post-feminist approach adopts a pliable philosophy that can be tailored to meet the requirements and preferences of each individual. This is because, post-feminism tends to be reluctant to denounce pornography and dubious of issues like date rape contrary to second wave of feminism (Gamble, 2006: 36). The Sadeian Woman and the Ideology of Pornography is the first known study in English literature where Angela Carter examines pornographic writings of French libertine Marquis de Sade upon which she builds her own feminist agenda. Then Carter refurbishes the institution of marriage in her remakings of fairy tales in a selection of stories from The Bloody Chamber and Other Stories, by claiming that there is a parallelism between the pornography, traditional fairy tales and the bourgeois marriage; since in all of them the roles of male and female have been already determined and ready to be acted out. What is more, post-feminism is also dismissive of any description of female as a helpless and innocent victim who is impotent and can not rule her own life. As it can be seen in Carter's retellings of fairy tales, her heroines are quite courageous and liberated instead of the sacrificial or the wicked ones presented by classical feminists. Additionally, while male attitudes and privileges are claimed by women in the post-feminist perspective (Gamble, 2006: 36), Carter departs from such tendency - though this theoretical approach is a postmodern branch of feminism - and gets closer to postmodernist philosophy. Proffessor Nicola Pitchford states that, "Carter's texts embody and enable tactical readings which expose and contest the textual construction of gender by employing tactics which are informed by and exploit the postmodern culture of which [she is] a part" (Carroll, 2004: 327). In accordance, Carter does not just give masculine roles and power to female characters, but rather she aims to find out the real nature of the females as human beings. Her heroines are depicted by an emphasis on their humanity which includes violence and sexuality. Thus, in her remaking of fairy tales, Carter not only deconstructs marriage as a bourgeois myth, but also refurbishes the institution of marriage in the light of her own style; which makes her unique.

## CHAPTER III

## ANGELA CARTER'S REFURBISHING OF THE BOURGEOIS MARRIAGE INSTITUTION

As a British feminist writer, Angela Carter is one of the most impressive writers of the 20th century literature who is "the pure product of an advanced, industrialised, post-imperialist country in decline" (Carter, 1998: 40). In her <u>Notes From the Front Line</u> she expresses how hard it was to be a woman, and to survive as a young woman during 1960s when there was a propensity to underestimate and devaluate the experiences of women. However, Carter says, in the early 1970s, there appeared a rare popular philosophical consciousness in human history which made her "[feel] like Year One, that all that was holy was in the process of being profaned and [they] were attempting to grapple with the real relations between human beings" (Carter, 1998: 37). It was the time when post-structructuralist thinking came to the fore and when the binary constructions were called into question. She continues to inform that Herbert Marcuse's and Thedor W. Adorno's philosophies effected her "personal process of maturing into feminism as experiments with [her] sexual, and emotional life and with various intellectual adventures in anarchosurrealism" (Carter, 1998: 37). She declares that by embracing a radical as well as a sceptical stance she began to investigate how society constructed her "reality as a *woman*" beyond her control (Carter, 1998: 38). Then she states she delved into foundations of what shaped the nature of reality; that resulted in her "writing about sexuality and its manifestations in human practice" (Carter, 1998: 39). She criticizes how Western European culture turned women into angels-mumies in the house by encouraging women to be pregnant, which is, for Carter, mostly an enfeebling and a tiring process which withholds women from producing literary pieces; and thus enslaved them throughout centuries through literary agents. Yet, it might be useful to stress that she is not against becoming a mother. She is just criticisizing the leisure class, the majority of which is composed of women. With the invention of the printing technology, these women were exposed to bourgeois fiction. The core intention of this "bourgeois fiction is to teach people how to behave in social circles to which they think they might be able to aspire" (Carter, 1998: 42). The striking point for Carter is that these works were created mostly by men and "most of the great male geniuses of Western European culture have been either depraved egomaniacs or people led the most distressing lives" (Carter, 1998: 41). As one example of this type of writers Carter cites Baudelarie whose poetry is an

outcome of despair. She does not seem to admire him because she says, "he was a shit, to boot" (Carter, 1998: 41). That might be the reason behind Carter's shedding light on Baudelarie's muse, Jeanne Duval's life in her story collection <u>Black Venus</u>.

Carter advocates that literary past works are "vast of repository of outmoded lies, where you can check out what lies used to be a la mode and find the old lies on which new lies have been based" (Carter, 1998: 41). That is why, she believes it is vital for women to produce fiction reflecting their own perspectives and raising their voices which is a "part of the slow process of decolonising [women's] language and [women's] basic habits of thought" (Carter, 1998: 42). Women in the past were passivized and prevented from the act of literary production by the history; which is why, Carter announces that she is "in demythologising business" since female nature and reality are based on myths which "*are* extraordinary lies designed to make people unfree" (Carter, 1998: 38). Within this respect, one might imagine that for many thousands of years there has been a womanhood institution established by patriarchal bourgeoisie. Culture, religion, politics and history are its workers to teach women their mythic versions, "from the myth of the redeeming purity of the virgin to that of the healing, reconciling mother" (Carter, 1978: 5); and to teach mythical function of their womb. Its best agents one might assume fairy tales since they are as ancient as humankind. Through these tales, women are easily directed to marriage institution which is used by patriarchy to passivate women for Angela Carter. Sade's heroine Justine, is a subservient, innocent, virgin 'angel', can be regarded as the type approved by this patriarchal institution, whereas, Sade's other heroine Juliette can be seen as its 'wicked' enemy since she rejects her archetypal role and function. At this very point, Angela Carter arises and claims that what have been so far produced and naturalized in relation to marriage institution are myths or lies, because female nature has been shaped by misogynistic teachings.

Weaving Sadeian prototypes with Derridean deconstructionist strategy and Barthesian subversive strategy, Angela Carter presents one of her prominent works, <u>The Bloody Chamber and Other Stories</u> where she challenges patriarchal myths that have enchanting effects upon human beings. In this way, Carter not only deconstructs standardized womanhood but also reconstructs gender roles. According to some feminists, Carter's tales bear violent and savage traces that support sexist ideology. This idea is attacked by Merja Makinen who puts: "The tales in The Bloody Chamber still foreground the violence and the abuse, but the narrative itself provides an exuberant re-

writing of the fairy-tales that actively engages the reader in a feminist deconstruction" (Makinen, 1992: 3). Then, for Makinen it is possible to examine Carter's tales within the context of her "uses of violence as a feminist strategy" (Makinen, 1992: 3). That is to say, Carter mocks and shatters restrictive gender roles and stereotypes in her work.

In The Bloody Chamber, the very intend of Carter is to secularize mankind by emancipating women which is the fearful dream of male-centred hegemony as she declares in The Sadeian Woman. In other words, "[women's] imprisonment in patriarchal texts turn fairies into scaries since they are entrapped not only physically bu also mentally" (Sivrioğlu, 2016: 40). For the very reason, Carter in each of her retellings in The Bloody Chamber turns scaries into parodies in order to subvert archetypal female images, roles and tasks produced by the patriarchy.

> "The strengths and the dangers of her texts lie in a much more aggressive subversiveness and a much more active eroticism than perhaps the decorum around the death can allow. [….] For Carter's work has consistently dealt with representations of the physical abuse of women in phallocentric cultures, of women alienated from themselves within the male gaze, and conversely of women who grab their sexuality and fight back, of women troubled by and even powered by their own violence" (Makinen, 1992: 3).

In this respect, what Carter does in her texts is that she shatters female stereotypes such as silent, obedient and passive birds in cages by gearing women heroines with voice and violence, and saves them from the misogynistic gaze. The heroines in Carter's tales are revived as the free characters who do not suppress their sexuality and are not afraid of integrating with their beastly sides. Throughout her tales, the relationships between male and female characters are grounded on the concept of meat and flesh which are explained in The Sadeian Woman as follows:

> "In the English language, we make a fine distinction between flesh, which is usually alive and, typically, human; and meat, which is dead, inert, animal and intended for consumption. Substitute the word 'flesh' in the Anglican service of Holy Communion; Take, eat, this is my meat which was given for you ...' and the sacred comestible becomes the offering of something less than, rather than more than, human. […] the pleasures of the flesh are vulgar and unrefined, even with an element of beastliness about them, although flesh tints have the sumptuous succulence of peaches because flesh plus skin equals sensuality. But, if flesh plus skin equals sensuality, then flesh minus skin equals meat. The skin has turned into rind, or crackling; the garden of fleshly delights becomes a butcher's shop" (Carter, 1978: 137,138).

In the light of Carter's identification of these motifs, the reader can observe that how heroines are transformed from passively meat state into sexually active fleshes through subversion of marriage that is a patriarchal myth. In order to subjugate women and prevent them from embracing their sexuality and desires, the cultural and moral myths are used by the patriarchy. Otherwise, women's liberation will be equal with mankind's liberation, which means the decline of patriarchal power upon female body and nature. That is why, Carter refurbishes the myth of marriage institution which enables patriarchal dominance to exploit women.

Carter's main focus is the dreamlike bourgeois marriage depicted as the final happy destination of the heroines in the patriarchal fairy universes. It is possible to say that in order to emancipate femininity, Carter first endeavours to enhance an awareness, especially among the female readers, of the fact that a dream marriage is a bourgeois myth or ruse. Then, she leads the way for them a variety of ways to break free from the mythical trap ornamented in the traditional tales, as she announces in her article The Better to Eat You With:

> "Here all the stories are - sprightly and fresh, and so very worldly. It is the succinct brutality of the folktale modified by the first stirrings of the Age of Reason. The wolf consumes Red Riding Hood; what else do you expect if you talk to strange men, comments Perrault briskly. Let's not bother our heads with the mysteries of sado-masochistic attraction; we must learn to cope with the world before we can interpret it. The primitive terror a young girl feels when she sees Bluebeard is soon soothed when he takes her out and shows her a good time, parties, trips to the country and so on. But marriage itself is no party. Better learn that right away" (Carter, 1998: 453).

Then, it can be considered whereas the heroines are driven to the brink of immolation and annihilation in patriarchal tales, they are rescued from this deadly treshold and also brought into life in each of Carter's texts. Throughout her tales, Carter also sheds light on how bourgeois marriage as a myth corrupts not only women but also men. Thus, the main purpose of this study is to focus on how Angela Carter emancipates her heroines from the patriarchal precepts and shapes them courageous enough to reclaim their existence by using Derridean deconstructionist and Barthesian subversive methods.

### 3.1. "The Bloody Chamber"

The first tale of Carter's collection is The Bloody Chamber, a rereading of classical fairy tale Bluebeard (La Barbe-Blue) of Charles Perrault, published *in Histoires*

*ou contes du temps passe* (1697). Perrault's tale, as most of fairy tales, ends in happiness. Before introducing Carter's tale, it might be useful to note that as Maria Tatar mentions in her book <u>The Classic Fairy Tales</u>, Perrault's story is grounded "on fact" which "broadcasts the misdeeds of various noblemen" (Tatar, 1999: 138). Decapitation of the wife, and slaying many children could be referred as the crimes of these aristocrats. Thus, founding on the murderous deeds of a man who has been "known in Italy as "Silver Nose," in England as "Mr Fox" and also who marries to a young girl craving wealth though her hatred of blue beard, Perrault recited his own tale (Tatar, 1999: 138).

In Perrault's tale, Bluebeard's wife is portrayed as a curious woman who succumbs to her curiosity and enters the room her husband prohibited, as stated in the classic: "When she reached the door to the room, she stopped to think for a moment about how her husband had forbidden her to enter, and she reflected on the harm that might come her way for being disobedient. But the temptation was so great that she was unable to resist" (Tatar, 1999: 145). In his secret den, Bluebeard's wife comes across with the dead bodies of Blubeard's previous wives in a bloody pool. Upon seeing these hanged women, the young wife gets anxious and drops the key of the door. Here , the readers expect a similar end for her, "[b]ut Bluebeard's wife, both in Perrault's rendition and in its many cultural inflections is a canny survivor" (Tatar, 1999: 139). After being acknowledged that she will be punished by her husband in exchange for her disobedience, she manages to postpone her execution by asking an extra time for praying. When Blubeard is ready to behead her, she is saved by her brothers who are informed by her sister. Her chivalric brothers with their swords slaughter Bluebeard, as illustrated by Perrault:

> "The gate was opened, and two horsemen, swords in hand, dashed in and made straight for Bluebeard…the one a dragoon and the other a musketeer. He fled instantly in an effort to escape But the two brothers were so hot in pursuit that they trapped him before he could get to the stairs, They plunged their swords through his body and left him for dead Bluebeard's wife was as close to death as her husband and barely had the strength to rise and embrace her brothers" (Tatar, 1999: 147).

The tale ends with Bluebeard's wife's marrying a new wealthy man "who banished the memory of the miserable days she had spent with Bluebeard" (Tatar, 1999: 148). At the end of the story, the reader comes across with the moral lessons of the story attached by Perrault and warning his reader that the act of curiosity will drag them into trouble.

According to Bruno Bettelheim, the tale of Bluebeard demonstrates "primitive, aggressive, and selfishly destructive aspects of sex which must be overcome if love is to bloom" and "conforms to the child's worst fears about sex" (Bettelheim, 1991: 306). In this context, it could be considered that for Bettelheim there must be a love between the husband and wife in order to present a good example for children and from this perspective the tale of Bluebeard may not be fitting for young readers. Yet "it remains a powerful text challenging the myth of romantic love encapsulated in the "happily ever after" of fairy tales and presenting a message with a social logic compelling for Perrault's day and age" (Tatar, 1999: 139). While for some critics, the tale of Bluebeard defines sexual and marital infidelity of a young female heroine; some others comment that the Perrault's tale offers a moral message concerning the calamities of female curiosity. Perrault's tale "stands virtually alone among fairy tales in its depiction of marriage as an institution haunted by the threat of murder" (Tatar, 1999: 139).

Angela Carter modernizes classic Bluebeard with her feminist touch, by placing her tale "in a specific, social, cultural and historical setting" through which she reveals that "the fantasy world of the Bluebeard tale is not as divorced from reality as we may think" (de la Rochére, 2013: 140). Even in modern world, classical tales continue to be consumed by children and adults, and thus the messages and morals of the traditional tales still reach its reader. Besides, as Carter declares in her article, The Better to Eat You With, "[i]t is a very precise kind of world in which money and self-advancement are the roads to happiness" (Carter, 1998: 453). That is why, Carter especially in The Bloody Chamber sheds light on dark aspects of economical-based marriage type, and on the continuation of the happy marriage story that is never told in the traditional tales: "Carter's treatment of traditional material can be seen as dramatizing the idea of literary creation as a dynamic and transformative process that challenges traditional gender roles as they are encoded in fixed images and thus allows for positive and emancipatory change instead of mere (deadening) repetition" (de la Rochére, 2013: 142). In this light, it is possible to say, misogynistic images and concepts are subverted in this reworking of Bluebeard in order to offer an emancipation of women form archetypal representations and roles.

Carter's The Bloody Chamber is a tale of transformation from self-objectification to self-emancipation. Alongside the bourgeois marriage model, in this story the dark aspects of this marriage is also illuminated through the voice of the heroine; that is,

Carter's feminist strategy. For Carter's tale, it is possible to claim that "[f]emale character's monologues make it extraordinarily modern since in the classical version of such tales, female characters have no voice of their own" (Sivrioğlu, 2016: 67). That is to say, Carter's heroine in <u>The Bloody Chamber</u> directly addresses to the reader telling her marriage story. The tale opens with the heroine's regretful implications in retrospect:

> "I remember how, that night, I lay awake in the wagon-lit in a tender, delicious ecstasy of excitement, my burning cheek pressed against the impeccable linen of the pillow and the pounding of my heart mimicking that of the great pistons ceaselessly thrusting the train that bore me through the night, away from Paris, away from girlhood, away from the white, enclosed quietude of my mother's apartment, into the unguessable country of marriage" (Carter, 1990: 7).

As stated above, the heroine is a naive, seventeen year-old young girl who does not have any slightest idea about the marriage. Though she is a music student, she quits the school and marries a rich Marquis for the sake of money; because her father was dead already and her mother could barely provide their needs. Actually she is happy to marry a wealthy man and have a luxury life since a rich husband means getting rid of the poverty for her. Despite her mother's repeated questions about whether she is certain about getting married, she expresses her desire to marry. For the heroine, she is cleverer than her mother because she thinks she does not ruin her life for love: "my mother herself had gladly, scandalously, defiantly beggared herself for love" (Carter, 1990: 7-8). There is nothing left of her father but medals and a revolver for them. In this case, it can be stated she trades her body and youth for the wealth and status of a man who is a lot older than she is. "Isolated in a castle on a strand, she expects that her sexual initiation will bring her from childhood to womanhood, from innocence to full sexuality, from unknowing to knowing" (Renfroe, 1998: 84). She also believes this marriage will bring her a respectable social rank.

While the Marquis' head is sketched in the shape of leonine, his face is strange, plain and waxlike according to her descriptions. However, as she narrates her own story retrospectively, she says: "in the midst of my bridal triumph, I felt a pang of loss as if, when he put the gold band on my finger, I had, in some way, ceased to be her child in becoming his wife" (Carter, 1990: 7). From the very beginning, the heroine conveys her feelings and observations regarding her husband and marriage that indicates Carter gives a voice to her heroine contrary to traditional tales. The reader penetrates into heroines's world of thought by looking through the glass of her. In other words, one might begin to

feel her and sometimes share her excitement, bemusement, anxiety or fear. The reader hears the hidden details of the dreamlike marriage told in the classical fairy tales straight from the bride's mouth who has experienced it. Therefore, Carter's tale provides a female perspective of power, sexuality and gender concerns. As for the wedding ring which is dubbed "gold band", it does not seem to bear any meaningful or romantic meaning unlike classical tales. However, for the time being, the heroine behaves as if she is a character from a fairy tale, which is reflected by her words: "that magic place, the fairy castle whose walls were made of foam, that legendary habitation in which he had been born. To which, one day, I might bear an heir. Our destination, my destiny" (Carter, 1990: 8). Clearly, she aspires to be the queen of the fairy castle as depicted in the classical fairy tales; that is why she tries to love the Marquis though she does barely know him: "I thought I must truly love him. Yes. I did. On his arm, all eyes were upon me. The whispering crowd in the foyer parted like the Red Sea to let us through. My skin crisped at his touch" (Carter, 1990: 10). She thinks she 'must' love him; the reason behind this, one could say is the incentive teachings or the morals of the classical tales. Therefore, one might observe that the young girl does not love the husband instead she loves the dream of being a member of that magnificent and opulent floating fairy tale castle as portrayed in the classical tales. However, as stated by Carter in The Sadeian Woman, young girl's inexperience leads her to a castle where she faces reality instead of a dreamlike life: "The ignorance of one party as to the intentions of the other makes the victim so defenceless against predation that it can seem as if a treacherous complicity finally unites them; as though, in some sense, the victim wills a victim's fate" (Carter, 1978: 139).

As a wedding present, Marquis gives her "a fire opal the size of a piegon's egg set in a complicated circle of dark antique gold" (Carteri 1990: 9). Contrary to the scenes in the classical tales this gorgeous ring does not attract and enchant the people around the bride. Her old nurse utters that "opal are bad luck" (Carter, 1990: 9). The nurse according to classics could be labelled as being jealous of the ring, but Carter's nurse draws the heroine's attention to the ring and raises a doubt. This ring is also a family heirloom which has been worn by his great-grand mothers and also by his three previous wives; in this situation, one might wonder whether all these women share the same destiny as the ring is passed down from generation to generation or from finger to finger which will be exposed as the tale unfolds. His other wedding gifts are a white dress and a rubies choker that grabs her neck tightly and makes her uncomfortable as the heroine states:

"…the white dress; the frail child within it; and the flashing crimson jewels round her throat, bright as arterial blood. 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.[…] When I saw him look at me with lust, I dropped my eyes but, in glancing away from him, I caught sight of myself, suddenly, as he saw me, my pale face…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" (Carter, 1990: 11).

Through the mirror, she discovers how he objectifies his bride as his lustful meat. As for the husband's gift, that choker of rubies used to belong to his grandmother who broke away from the decapitation, from the guillotine after the French Revolution, and for whom that necklace was a reminder of her liberation (Carter, 1990: 11). Yet, for the husband the necklace serves for his violent plan; and she discovers that she consents to be his meal and her self-objectification for the flamboyant jewels which can be seen as her "potentiality for corruption" (Carter, 1990: 11). For Bacchilega, "Carter reminds us how victimhood for women often carries with it the dangerously seductive companions of "willingness" and "virtue"" (1997: 122-123). In a word, she is seduced by the Marquis' money.

On their way to the fairy castle which is located half on the ocean and half on the land, she is captured by the suspicion that she has ruined her life with this marriage; as she articulates: "all the paraphernalia of the everyday world from which I, with my stunning marriage, had exiled myself. Into marriage, into exile; I sensed it, I knew it-- that, henceforth, I would always be lonely" (Carter, 1990: 12). Even before arriving at the castle, she associates marriage with exile. She begins to feel regretful though she is the chatelaine of the fairy castle, since she begins to sense tyranny even from his appearance.

"Absolute tyranny is, by definition, absolute; once the victims, seized by force, enter the impregnable castle, they are already as good as dead" as declared by Carter (1978: 139).

When they arrived at the castle, she has become astonished upon seeing a room filled with white lilies, which are for the young bride "the trumpets of the angels of the death" (Carter, 1990: 37), and wedding gifts; and a bed with so many mirrors around it. The heroine shockingly notices that she holds no specific significance for her husband. She defines herself as "[t]he young bride, who had become that multitude of girls I saw in the mirrors, identical in their chic navy blue tailor-mades" (Carter, 1990: 14). She represents all other women before and after her who are trapped by the beastly husband,

and Marquis adds: "'See,'… 'I have acquired a whole harem for myself'" (Carter, 1990: 14). She is in a terrible situation, "watch[ing] a dozen of husbands approach [her] in a dozen mirrors" (Carter, 1990: 15).

This mirror, for the heroine, reflects great numbers of brides and husbands performing their archetypal duties as she says: "we should have a formal disrobing of the bride, a ritual from the brothel" and she adds: "He striped me, gourmand that he was, as if he were stripping the leaves of an artichoke" (Carter, 1990: 15). It is possible to say that he peels off her clothes as if peeling off artichoke leaves in order to "[make] a meal of his virgin wife" (Alban, 2017: 46). Before deflowering her, "the old, monocled lecher…examined her, limb by limb. He in his London tailoring; she, bare as a lamb chop. Most pornographic of all confrontations. And so my purchaser unwrapped his bargain. … he closed my legs like a book" (Carter, 1990: 15). Thus, her words actively demonstrates that how she is commodified, victimized and dehumanized by the male dominance. Considering heroine's words, it is possible to put, Carter stresses that there is no difference between the pornography and the sexual intercourse of married couples since both of them include some typical procedures to be performed; that is reflected through the mirror image. His manner in examining her body and virginity can be seen as an indication of their interaction centered on economic relations, instead of love. In this respect, the husband's social status as a pornography consumer "affords him the opportunity to purchase the flesh of [the young girl] as if it were a meat" (Carter, 1978: 14). The most insulting situation for a woman is that the man treats her as an object or a meat to consume. At this point, it might be useful to refer to Roland Barthes in his chapter titled Striptease where he argues: "Striptease -at least Parisian striptease- is based on a contradiction: to desexualize a woman at the very moment she is denuded" (Barthes, 2012: 165). Likewise, through marriage the Marquis exploits her young and beautiful body and satisfies his tyrant act and sadistic fantasy as well.

Upon being examined, the heroine begins to tremble; the only place she can relax is her music room. The heroine feels not only regret for leaving music school and getting married, but also distress since she has no other choice but to wait for her husband exploit her body: "what should I do now, how shall I pass the long, sea-lit hours until my husband beds me? I shivered to think of *that*" (Carter, 1990: 16). Then, just before they have a sexual intercourse, she enters the husband's library where she randomly reads the titles:

> "*The Key of Mysteries, The Secret of Pandora's Box* […] 'Reproof of curiosity'. My mother, with all the precision of her eccentricity, had told me what it was that lovers did: I was innocent but not naive. *The Adventures of Eulalie at the Harem of the Grand Turk* had been printed. […] Here was another steel engraving: 'Immolation of the wives of the Sultan'" (Carter, 1990: 16-17).

The title of the books could be assumed as a foreshadowing of the heroine's predetermined fate. There is a reference to Pandora who is linked with the curiosity. They all remind one, if the young girl becomes curious, she will eventually be punished and and immolated to be included in his corpse harem: "Since curiosity has always been associated with women, it means that women's power to control fate has always been a supreme fear of men. In order to negate this power, the feminine image is demonized" (Sivrioğlu, 2016: 25). That is why, she is threatened by means of the books which foreshadow her pre-established tragic end.

Then, upon discovering her in the library, the Marquis begins to touch her body forcing her to wear her choker; that makes her terrified and trembling. Then, her virginity is snatched away from her: "A dozen husbands impaled a dozen brides […] I had heard him shriek and blaspheme at the orgasm; I had bled. And perhaps I had seen his face without its mask; and perhaps I had not. Yet I had been infinitely dishevelled by the loss of my virginity" (Carter, 1990: 18-19). On the contrary to classical fairy tales, the sexual union of the bride and groom is explicitly illustrated in this tale. Actually, it is a one-sided sexual relaxation since the role of the bride according to Carter is passively "waiting to be filled" as in the pornography (Carter, 1978: 4).

Afterwards, during their honeymoon, the husband tells her that he has to go to New York for an urgent business and shows her the keys to all of the castle's rooms as if he gives them to a child. His cynicism and the key ring lead her to think the castle is a prison: "Until that moment, I had not given a single thought to the practical aspects of marriage with a great house, great wealth, a great man, whose key ring was as crowded as that of a prison warder. Here were the clumsy and archaic keys for the dungeons" (Carter, 1990: 19). Then, if the husband is a warder, she becomes a prisoner. After losing her virginity, the heroine begins to have a revelation, which means the enchantment of fairy-tale marriage begins to crumble. Within a day of arriving at the fairy castle, she or the chatelaine realizes marriage is a spell, and the husband adds: "Your thin white face, chérie; …with its promise of debauchery only a connoisseur could detect" (Carter, 1990:

20). He was well aware of her inquisitive nature from the beginning, but she has just begun to recognize her nature:

> "I felt as giddy as if I were on the edge of a precipice; I was afraid, not so much of him, of his monstrous presence, […] but of myself. I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes. I hardly recognized myself from his descriptions of me and yet, and yet -might there not be a grain of beastly truth in them? And, in the red firelight, I blushed again, unnoticed, to think he might have chosen me because, in my innocence, he sensed a rare talent for corruption" (Carter, 1990: 20).

He gives her all the keys except for one key, which, in the husband words, is "the key to [his] enfer"; that is what makes the heroine curious (Carter, 1990: 21). 'Enfer' means the hell in French; then he can be assumed as the demon and the ruler of the hell. His way of addressing his wife is in a patriarchal style from Sivrioğlu's perspective, as she argues "Bluebeard's superiority and bestiality are scattered around his words of warning to his wife with a threatening tone" (Sivrioğlu, 2016: 70). She is allowed to visit all the rooms with the exception of one single room. In fact, it is the husband himself who arouses the heroines curiosity by banning her from entering this room, as it can be grasped from his words:

> "'Every man must have one secret, even if only one, from his wife,' he said. 'Promise me this, my whey-faced piano-player; promise me you'll use all the keys on the ring except that last little one I showed you. Play with anything you find, jewels, silver plate; make toy boats of my share certificates, if it pleases you, and send them sailing off to America after me. All is yours, everywhere is open to you--except the lock that this single key fits. Yet all it is the key to a little room at the foot of the west tower, behind the still-room, at the end of a dark little corridor full of horrid cobwebs that would get into your hair and frighten you if you ventured there. Oh, and you'd find it such a dull little room! But you must promise me, if you love me, to leave it well alone. It is only a private study, a hideaway, a "den", as the English say, where I can go, sometimes, on those infrequent yet inevitable occasions when the yoke of marriage seems to weigh too heavily on my shoulders. There I can go, you understand, to savour the rare pleasure of imagining myself wifeless'" (Carter, 1990: 21).

Marquis tantalisingly passes the key to the forbidden room in to the heroine. "The key, which is an obvious phallic symbol, is placed into the hands of the female to remind her of her husband's power. The wife's emulation of that power is tested as Pandora and Eve were tested" (Sivrioğlu, 2016: 72). By describing the route to the secret room, ironically he forbids her from discovering it. Then, it can be claimed that he is the one who leads her there, or informs her that there is something in that room that needs to be

uncovered. He leaves her with all her curiosity. Actually, "[th]his situation symbolically resembles the myth of creation since God, in patriarchal terms, gives a predestined free will to Adam and Eve like Bluebeard gives his wife" (Sivrioğlu, 2016: 70). In this light, Blubeard plays the part of God testing the young girl. For the time being, the heroine tries to suppress her curiosity.

The next day, upon being informed that the piano-tuner has been fixing her piano, she jumps out of bed and and wears her old student clothes which makes her feel more comfortable than her new ones. Then, it is possible to think she realizes deep down inside that she does not belong in this castle but in the music school. In addition to this, her phone call with her mother confirms the idea that she regrets marrying. Clearly, although she is in wealth, she only finds peace and serenity with her piano and old clothes:

> "I telephoned my mother. And astonished myself by bursting into tears when I heard her voice."
> "No, nothing was the matter. Mother, I have gold bath taps."
> "I said, gold bath taps! No; I suppose that's nothing to cry about, Mother" (Carter, 1990: 24).

Her bath taps are little dolphins with turquoise eyes and "these blue eyes function as talismanic evil eyes in saving her and reverting the evil away from her" from M. E. Gillian Alban's point of view (2017: 47). They send out a signal to the heroine's mother, warning her daughter might be in trouble. Besides, her re-union with her old clothes, piano and her mother makes her revivied and she sets herself to discover her husband's secret by starting a fire:

> "How careless I was; a maid, tending the logs, eyed me reproachfully as if I'd set a trap for her as I picked up the clinking bundle of keys, the keys to the interior doors of this lovely prison of which I was both the inmate and the mistress and had scarcely seen. When I remembered that, I felt the exhilaration of the explorer. Lights! More lights!" (Carter, 1990: 24).

Until now, she was trapped between her husband's orders and her sense of curiosity, however, she decides to bring light on the darkness or the hidden nature of her husband just as he wishes. She searches rooms one by one but she knows she will find his true self in his secret room. Without any hesitation or fear, she heads towards the secret area as strongly as she walked in her mother's house; this indicates that she draws her strength from her mother. As she walks into the heart of absolute darkness, she remembers the quote from the Marquis' favourite poet: "There is a striking resemblance between the act of love and the ministration of a torturer" and she continues, "I had

learned something of the nature of that similarity on my marriage bed" (Carter, 1990: 27-28). In this respect it is possible to state that Carter deconstructs the mythical relation between the marriage and love; for the heroine, marriage bed means a torture bed since there is no love between them as depicted in the fairy universes. She already knows she becomes her husband's sexual commodity.

Finally, she enters the secret room where she finds a torture chamber, a catafalque and dead and tortured bodies of the three previous wives of her husband. She stands before the three instances into which bourgeois marriages have turned women. The heroine depicts them as follows:

> "The opera singer lay, quite naked, under a thin sheet of very rare and precious linen, such as the princes of Italy used to shroud those whom they had poisoned. I touched her, very gently, on the white breast; she was cool, he had embalmed her. On her throat I could see the blue imprint of his strangler's fingers. The cool, sad flame of the candles flickered on her white, closed eyelids. The worst thing was, the dead lips smiled" (Carter, 1990: 28).

This is one of the main targets of patriarchal dominancy; that is, turning women into mummies with a smile on their faces. Then, she discovers the skull of the second victim which;

> "so utterly denuded, now, of flesh, that it scarcely seemed possible the stark bone had once been richly upholstered with life. And this skull was strung up by a system of unseen cords, so that it appeared to hang, disembodied, in the still, heavy air, and it had been crowned with a wreath of white roses, and a veil of lace, the final image of his bride" (Carter, 1990: 29).

With this dead female representation, Carter unmasks that patriarchy sucks the life energy of women and turns them into the skulls if they do not obey the male-centred rules. The puppet brides are indeed the types favored by masculine hegemony. Then, she finds his third wife, the Romanian countess: "With trembling fingers, I prised open the front of the upright coffin, with its sculpted face caught in a rictus of pain…She was pierced, not by one but by a hundred spikes, …who seemed so newly dead, so full of blood" (Carter, 1990: 29). Upon finding these dead women, she is captured by fear and terror, because it is obvious that she will be the fourth member of her husband's female victim museum. Her ring becomes a foreshadowing when "[t]he light caught the fire opal on [her] hand so that it flashed, once, with a baleful light, as if to tell [her] the eye of God--his eye--was upon [her]" (Carter, 1990: 29). It might be considered that this ring represents Marquis' evil side, and all the other wives wearing this ring now reside in his

bloody collection; which horrifies her since she has broken her promise or bitten the forbidden fruit.

> "If Marquis is associated with God in Angela Carter's "The Bloody Chamber," then his wife's emulating his authority by opening the forbidden door could be associated with Arachne in Greek mythology. The cobwebs in the chamber that tangle her hair is a reference to the myth of Arachne in which her fate was another example of the danger of claiming equality with gods. According to the myth Minerva was the weaver among the Olympians and challenged Arachne, who declared her superiority in weaving, to a contest. In this myth, Arachne's claim for superiority in weaving resulted in her own destruction" (Sivrioğlu, 2016: 71).

In the light of Sivrioğlu's remark, one might note that the young girl nevertheless is the one who determined her doom in order to investigate the real nature of her husband. The feeling of guilt captures and traps her: she confesses that she objectified and traded her body for money.

From now on, her only plan is to escape from the slaughterhouse of this cruel monster. Due to the tide outside, she is unable to go to the mainland. Once she gets out of the castle, she intends to report her husband to the police; however, she feels disappointed upon realizing the corruption in the law, as she says: "Might not the police, the advocates, even the judge, all be in his service, turning a common blind eye to his vices since he was milord whose word must be obeyed?" (Carter, 1990: 30). As understood from her statement, even security forces are in the hands of patriarchy. Thus, she has neither someone to trust nor the place to escape. She is completely trapped in the castle. The music room is the only place she can shelter. She begins to play the piano with the hope of "creat[ing] a pentacle out of music" to rescue herself from her husband magically (Carter, 1990: 31). In this tale, it might be believed that Carter sends the blind piano-tuner Jean-Yves as a magic helper. She tells him everything she has seen upon which he tells a story:

> "There was a Marquis, once, who used to hunt young girls on the mainland; he hunted them with dogs, as though they were foxes. […] 'Oh, madame! I thought all these were old wives' tales, chattering of fools, spooks to scare bad children into good behaviour! Yet how could you know, a stranger, that the old name for this place is the Castle of Murder?'" (Carter, 1990: 32-33).

Surprisingly, they find out this old tale about the woman-killer is real; and what is more, she is about to be the next victim. In this context, one might think that Carter warns the reader about the true and scary nature of fairy tales. Then, the muderer arrives at his

castle and informs his wife that his business has been cancelled. Yet, she does not believe what he says, since she is conscious that all she has been through is a trap set by her husband to destroy her, as can be deduced from her utterances:

> "I knew I had behaved exactly according to his desires; had he not bought me so that I should do so? I had been tricked into my own betrayal to that illimitable darkness whose source I had been compelled to seek in his absence and, now that I had met that shadowed reality of his that came to life only in the presence of its own atrocities, I must pay the price of my new knowledge. The secret of Pandora's box; but he had given me the box, himself, knowing I must learn the secret. I had played a game in which every move was governed by a destiny as oppressive and omnipotent as himself, since that destiny was himself; and I had lost. Lost at that charade of innocence and vice in which he had engaged me. Lost, as the victim loses to the executioner" (Carter, 1990: 34).

She thinks her tragic end comes; since her husband playing God, he has sentenced her to death. She was chosen to be sacrificed. He turned her into a puppet. For the time being, her husband seems victorious as he knows that she is a sinner who has already entered the bloody room. He demands that his wife return the keys to him. Once he sees the bloody key, his face lights up with joy. He orders her to kneel down and pushes the key against her forehead. She is now marked for sacrifice and the sacrificial rite begins as he commands:

> "'My virgin of the arpeggios, prepare yourself for martyrdom.'"
> "'What form shall it take?' I said."
> "'Decapitation,' he whispered, almost voluptuously. 'Go and bathe yourself; put on that white dress you wore to hear *Tristan* and the necklace that prefigures your end. And I shall take myself off to the armoury, my dear, to sharpen my great-grandfather's ceremonial sword'" (Carter, 1990: 36).

According to his orders, she will be beheaded like a lamb. As mentioned before in the conversation between the heroine and the piano-tuner, Marquis turns out to be the grandson of the sadistic woman-hunter of the tale. In that case, it is possible to say that the massacre of women has been handed down from father to son for generations; just as all other women sentenced to death by marriage. Carter plainly exposes how the destiny of womankind has been predetermined by the masculine power for centuries. Now the heroine waits her execution in the music room with the piano tuner. It would not be wrong to add that in Carter's tale the only person or man who can be nominated as the prince rescuer of the classical fairy tales is the piano-tuner Jean-Yves; however, he is portrayed as incompetent due to his blindness. It can also be believed that Carter emphasizes the

fact that there will be no prince who will save women, implying that women will have to submit to their terrible death unless they learn to set themselves free or become their own rescuer. In the waiting room, Jean-Yves perceives hoofbeats, and they notice a horsewoman miraculously galloping toward the castle (Carter, 1990: 38). The Horsewoman is the heroine's mother; which can be read as Carter's feminist twist. Along with intervention of the brave mother into the Bluebeard plot, according to Bacchilega, there is another feminist touch, as she claims; "the blind piano tuner symbolizes to an almost parodic degree the need to move away from the tyranny of the male gaze" (de la Rochére, 2013: 141). Yet, the time has come for her immolation, the husband takes the opal ring from her saying: "'It will serve me for a dozen more fiancées'" (Carter, 1990: 38). Just as the husband is about to cut off her head, her mother appears:

> "a great battering and pounding at the gate, the jangling of the bell, the frenzied neighing of a horse! The unholy silence of the place shattered in an instant. The blade did *not* descend, the necklace did *not* sever, my head did *not* roll. For, for an instant, the beast wavered in his stroke a sufficient split second of astonished indecision to let me spring upright and dart to the assistance of my lover as he struggled sightlessly with the great bolts that kept her out.[…] The puppet master, open-mouthed, wide-eyed, impotent at the last, saw his dolls break free of their strings, abandon the rituals he had ordained for them since time began and start to live for themselves; the king, aghast, witnesses the revolt of his pawns" (Carter, 1990: 39).

The mother is depicted as the avenging angel rescuing her daughter from the jaws of death. As opposed to the traditional story, this time it is the mother emancipating her victimized daughter from the eroticized violence of male figure. Thus, Carter subverts the scene of being rescued by male rescuers in traditional fairy tales, as Alban states "Carter's adaptation of this tale places the avenging mother's dramatic energy climactically, as her empathetic force liberates her innocent daughter from her sadistic husband" (2017: 46). One might consider that Carter also deconstructs archetypal mother figure of traditional fairy tales who places her daughter in patriarchal hands by teaching her how to submit. Through subversion, she reconstructs a new mother model brave and fearless enough to kill man eating tiger, and becomes the source of pride of her own daughter, as stated by the heroine:

> "You never saw such a wild thing as my mother, 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 reins of the rearing horse while the other clasped my father's service revolver and, behind her, the breakers of the savage, indifferent sea, like the witnesses of a

furious justice. And my husband stood stock-still, as if she had been Medusa […] without a moment's hesitation, she raised my father's gun, took aim and put a single, irreproachable bullet through my husband's head" (Carter, 1990: 39-40).

Carter's mother figure shoots the human-looking beast who is about to behead her own daughter. In other words, the mother functions as a beast-hunter who is resembled to Medusa:

> "Women also objectify men under their gaze, like the mother in Carter's "The Bloody Chamber," who projects her Medusa gaze onto the Marquis, halting him even before she shoots him. The mother's force thus prevents him from decapitating her daughter and reducing her to an objectified Medusa head, though previously the Marquis had objectified and almost succeeded in killing the girl" (Alban, 2017: 39).

Additionally, Carter subverts tradional role of mother by building "the *maternal telepathy*" which urges "her that she must reach [her daughter] before incoming tide sealed [the heroine] away from her for ever" (Carter, 1990: 40). From the very beginning, the mother has never seemed consent to her daughter's marrying with this old and rich Marquis. In the final part of the tale, Carter also subverts 'happily ever after' myth by building a love relation between the heroine and the blind man, which is supported by the mother as well.

### 3.2 "The Courtship of Mr Lyon" and "The Tiger's Bride"

Carter's postmodern fairy tales The Coutship of Mr Lyon and The Tiger's Bride are re-writings of Madame Jeanne-Marie Le Prince de Beaumont's famous classic Beauty and the Beast (1756) originally published in Le Magasin des Enfants. Beaumont's tale is about Beauty and the Beast whose relationship ends with a happy marriage which is "founded on virtue" (Tatar, 1999: 42). Unlike her sisters, Beauty in Beaumont's version is depicted as a *good girl* type who "got up every day at four in the morning and started cleaning the house and preparing breakfast for the family… At the end of two months, however, she became stronger, and the hard work made her very healthy. After finishing her housework, she read or sang while spinning" (Tatar, 1999: 33). She is a warmhearted figure. In order to save her father, who picks a rose for her from the garden of the Beast, Beauty stays with the Beast and lives in luxury spending hours with him. Although the Beast proposes to her every night, she rejects at every turn. She leaves him, for once, to visit her ill father with a promise to return. Her evil sisters collude to send her a few more

weeks late to the Beast's place. She is panicked when she has a dream about the dying Beast. Arriving to his house and finding him unconsciously lying down, she utters ""No, my dear Beast, you will not die"…"You will live and become my husband. From this moment on, I give you my hand in marriage, and I swear that I belong only to you…but the grief I am feeling makes me realize that I can't live without you"" (Tatar, 1999: 41). At the end of the tale, the Beast becomes a handsome prince who is the reward of Beauty given by the fairy for prioritizing virtue over good appearance and intelligence.

According to de la Rochére, Beaumont's story is "an emblematic beast-marriage story [which] revolves around the conflict between nature and culture, humanity and beastliness" (2013: 228). This traditional tale, for Cristina Bacchilega,"offers an aristocratic and bourgeois perspective on marriage" (1997: 75). What Beaumont illustrates is the efforts of a young girl "to reconcile sexuality with "love"" (Bacchilega, 1997: 81). In this light, it is a didactic version as Jack Zipes comments, which was "originated as a sex specific tale intended to inculcate a sense of good manners in little girls" (1994: 32). Beauty and the Beast illustrates the meaning of true love from Bruno Bettelheim's perspective, as he argues in his work, The Uses of Enchantment:

> "although females and males look very different, they are a perfect match when they are the right partners so far as their personalities are concerned, and if they are tied together by love. While "Bluebeard" conforms to the child's worst fears about sex, "Beauty and the Beast" offers the child the strength to realize that his fears are the creations of his anxious sexual fantasies; and that while sex may at first seem beastlike, in reality love between woman and man is the most satisfying of all emotions, and the only one which makes for permanent happiness" (1991: 306).

In Carter's versions, both of the tales focuses on Beauties' transformations from their own perspectives and "Carter's Beauty and the Beast stories offer an archetypal view of a girl's objectification or commodification for her beauty" (Alban, 2017: 78). Carter turns classical fairy tale into a weapon, as de la Rochére notes "to reappraise and deconstruct these rigid oppositions with a feminist and ecological sensibility, based on elements that already make them problematic in the source text, starting with the contrast of inner self and external appearance that characterizes the Beast" (2013: 228). The first of her twin tales, The Courtship of Mr Lyon refers frequently to Beaumont's version, while the other twin The Tiger's Bride is different from the classical one in terms of narrative tradition: the plot and characters are quite distinctive from both Carter's other

version The Courtship of Mr Lyon and Beaumont's Beauty and the Beast. Carter's feminist strategy in relation to both versions is summarized by de la Rochére as follows:

> "The Courtship of Mr. Lyon" and "The Tiger's Bride" explore the potential of Beaumont's *contes* for alternative retellings by taking the story in two different directions. Carter thus draws our attention to Beaumont's own doubling of the story in *Le Magasin des enfants* and to ambiguities within the texts themselves; in her turn, she uses the tale to explore the relationship between self and other and the possibility of bridging social, cultural, gender, and even deeper ontological or epistemological divides" (2013: 228).

Beastly husbands are introduced to the human brides in each tale and as the tales unfold Beauties who begin to discover positive features behind the monstrous faces and the reader witnesses to the blossoming of their romance.

To begin with, The Courtship of Mr Lyon begins the same as the traditional version, however, as the tale progresses Carter's Beauty evolves from a self-sacrificing to a free-willed individual. The heroine's skin is so pure that the narrator likens her to snow. She waits for her father to come home. Unfortunately, her father loses all his fortune and that is why he has gone to speak with his lawyers. However, because of the snowy weather, his car breaks down and he is so penniless that he can neither afford to buy petrol nor to "buy his Beauty, his girl-child, his pet, the one white rose she said she wanted" (Carter, 1990: 41). Then, the father hears "a great roaring, as of a beast of prey" and discovers a mansion with a garden (Carter, 1990: 42). The father is welcomed inside where there is a dog with "a diamond necklace" waiting for him (Carter, 1990: 43). There are "sandwiches of thick-cut roast beef, still bloody", also prepared for him (Carter, 1990: 43). Still, the host has not shown up; the father thinks that this is how a wealthy man behaves. After using telephone and connecting a car rescue service, he is relieved to learn that the mysterious host will foot the bill. Afterwards, he attempts to contact Beauty, but unfortunately he cannot, because of the storm. Then, it is time for him to leave as the dog signifies "this magical hospitality [is] over" (Carter, 1990: 43).

Before leaving, the father notices "one last, single, perfect rose that might have been the last rose left living in all the white winter" (Carter, 1990: 44). As soon as he plucks the rose to take it to his daughter, the host or the lion, in "a smoking jacket of dull red brocade" (Carter, 1990: 44), captures the father. The man, who is terrified by his leonine look, states that he picked the rose for his daughter by showing Beauty's photograph;

which can be interpreted as her "father pays for the theft of the rose with his daughter, whom he fritters away as an exchange object" (Alban, 2017: 77).

> "The Beast rudely snatched the photograph her father drew from his wallet and inspected it, first brusquely, then with a strange kind of wonder, almost the dawning of surmise. The camera had captured a certain look she had, sometimes, of absolute sweetness and absolute gravity, as if her eyes might pierce appearances and see your soul. When he handed the picture back, the Beast took good care not to scratch the surface with his claws" (Carter, 1990: 44).

Undoubtfully, as it can be easily grasped from the statement, the Beast admires Beauty since he discovers something different in her eyes: she looks as though her eyes could see through the skin and into the soul. In this respect, one might think that the Beast is so lonely that he is in need of love and acceptance. For this reason, the Beast sends the rose to the girl on one condition: to join him for dinner. Upon seeing the Beast, she is scared of his look though she is informed by her father. Still, Carter figures a Beast who has much more kind nature than the Marquis of the previous tale. Carter explains his nature and claims:

> "for a lion is a lion and a man is a man and, though lions are more beautiful by far than we are, yet they belong to a different order of beauty and, besides, they have no respect for us: why should they? Yet wild things have a far more rational fear of us than is ours of them, and some kind of sadness in his agate eyes, that looked almost blind, as if sick of sight, moved her heart" (Carter, 1990: 45).

Actually, the Beast senses that Beauty is able to understand him although she is unaware of it. For instance, the Beast requests that the father prepare a banquet for them because there is no servant in his place; the reason of this absence has already been estimated by Beauty: "a constant human presence would remind him too bitterly of his otherness" (Carter, 1990: 45). However, for the time being she finds the Beast strange, boring, as well as scary. Upon seeing his paws she guesses that "they are the death of any tender herbivore. And such a one she felt herself to be, Miss Lamb, spotless, sacrificial" (Carter, 1990: 45). After the dinner, the host offers to help her father and "with a hint of shyness, of fear of refusal" asks her to stay with himself until her father comes back from London (Carter, 1990: 45). She accepts the Beast's suggestion since she thinks that "her visit to the Beast must be …the price of her father's good fortune" (Carter, 1990: 45). Then, it is possible to say, the Beast purchases her company and she sells herself to save her father's wealth. In a word, their relationship is based on mutual trading. At this point,

Carter pauses the story and makes an addition, saying: "Do not think she had no will of her own; only, she was possessed by a sense of obligation to an unusual degree and, besides, she would gladly have gone to the ends of the earth for her father, whom she loved dearly" (Carter, 1990: 45).

While Beauty is spending time all by herself after her father left, she detects "in the rosewood revolving bookcase, a collection of courtly and elegant French fairy tales about white cats who were transformed princesses and fairies who were birds"; which can be interpreted as a foreshadowing of the destiny waiting for her (Carter, 1990: 46). In other words, her encounter with these books may have been instrumental in changing her perception of the Beast. Then, she joins the Beast who is sitting near the fire. Likening Beauty to a pearl, the Beast shyly strikes up a conversation. They talk about her dead mother, her father's lawsuit; and they have a good time, much as lovers do when they flirt. Both of them try to overcome their shynesses, and Beauty "[is] chattering away to him as if she [has] known him all her life" (Carter, 1990: 47). Their pleasant talk is interrupted when the clock strikes twelve; that makes both astonished. In this sense, Carter proves that when it comes to feelings, or if there is a mutual understanding between the individuals, the physical or other *differences* have no particular significance. Before they go to their rooms, Beauty's hands are kissed by the Beast throwing himself upon her lap (Carter, 1990: 47), and in the green eyes of the Beast, she sees her self, or in other words, "Beauty's reflection is beginning to blossom" (Bacchilega, 1997: 93). The next day, while the Beast spends time alone on the hills roaring, the heroine has a nice time in her suite. She realizes that she is surrounded by the charm of this brilliant, sorrowful and gorgeous world where she feels delighted despite her predictions. Now, as the nights chase each other they have started having pleasant conversations and their nights have consistently been crowned with his kissings Beauty's hand; what is more, she does not feel dread any more. Therefore, there might have been tiny sparks of love between them, notwithstanding Beauty sometimes tries to withdraw herself from being in love, as expressed by Carter: "Yet still his strangeness made her shiver; and when he helplessly fell before her to kiss her hands, as he did every night when they parted, she would retreat nervously into her skin, flinching at his touch" (Carter, 1990: 47-48). However, their intimate relation or close bond, in which Beauty sometimes hesitates and frequently loses herself, is interrupted by the call of her father; which saddens the Beast:

> "The Beast sunk his great head on to his paws. You will come back to me? It will be lonely here, without you"
> "She was moved almost to tears that he should care for her so. It was in her heart to drop a kiss upon his shaggy mane but, though she stretched out her hand towards him, she could not bring herself to touch him of her own free will, he was so different from herself. But, yes, she said; I will come back. Soon, before the winter is over" (Carter, 1990: 48).

Clearly, the Beast is very much in love with Beauty. He feels quite unhappy when he learns that she is leaving. Beast does feel emotionally incomplete without her. With Beast, one might argue, Carter demonstrates that men, too, are in desperate need of love; contrary to social order that has identified only and solely women with love or with heart as if "[t]he Heart is a female organ" (Barthes, 2012: 138) as Barthes states. As for Beauty, because of social teachings, she suppresses her feelings for the Beast; because in a bourgeois society it is almost impossible especially for a girl to have a free-will: "Only her quality as a woman defines her: social condition is here treated as a useless parasitical reality which might hamper the concern for an undiluted feminine essence" (Barthes, 2012: 139). In patriarchal bourgeois cultures, the essence of men and women are pre-established and immobilized, therefore no woman or man can have or embrace a nature other than the archetypal nature given to them. That is why, Carter satirically utters that "a lion is a lion and a man is a man" (Carter, 1990: 45) as quoted above. Even though the Beast has a scary appearance, the more Beauty spends time with him the more she realizes how kind he is. Conversely, the Bluebeard can be considered as one who appears to be a 'normal' man on the outside, yet he has a sadistic essence, beastly nature on the inside. For this reason, Beauty is stuck between her feelings and her societal knowledge and leaves him without a kiss.

Now, Beauty and her father have a luxury life in London since her father has restored his fortune thanks to the Beast. By sending him white roses and flowers, she believes he is paid for the flowers he gave her earlier. Suddenly, she feels a complete liberation "as if she [has] just escaped from an unknown danger, [has] been grazed by the possibility of some change but, finally, left intact. Yet with this exhilaration, a desolating emptiness" (Carter, 1990: 48). She, at the present moment, thinks she can and could dispose of the essence she has tasted with the Beast; because in a traditional society one's discovering his or her true self is a dangerous act. For Carter, though this escape from transformation seems exhilarating, the heroine at the same time slides into desolation. In the following lines, Beauty herself begins to become sensible of a change:

"You could not have said that her freshness was fading but she smiled at herself in mirrors a little too often, these days, and the face that smiled back was not quite the one she had seen contained in the Beast's agate eyes. Her face was acquiring, instead of beauty, a lacquer of the invincible prettiness that characterizes certain pampered, exquisite, expensive cats" (Carter, 1990: 49).

The reason why Beauty is unable to find the same face and smile she saw in the Beast's eyes is that the new-found luxurious life in London has seduced her; however, when she was with the Beast, she was able to unearth her true essence. In this respect, one can think that her genuine self is accurately reflected by the Beast. His eyes gift the heroine lively nature of her. Now, being away from him means being away from her essence as well, which makes her uncomfortable deep down inside. Meanwhile she has forgotten to visit the Beast. All of a sudden, she hears a noise at the door and finds out the Beast's dog in dusty and muddy clothes, who tries to urge Beauty. She is cognizant that he is close to death, which forces her in a hurry: "Beauty scribbled a note for her father, threw a coat round her shoulders" (Carter, 1990: 49).

When she arrives at the Beast's place, she finds out that if the Beast dies, the entire house is ready to perish in Carter's description:

"The door did not open silently, as before, but with a doleful groaning of the hinges and, this time, on to perfect darkness…the tapers in the chandelier had drowned in their own wax and the prisms were wreathed with drifting arabesques of cobwebs. The flowers in the glass jars were dead, as if nobody had had the heart to replace them after she was gone. Dust, everywhere; and it was cold. There was an air of exhaustion, of despair in the house and, worse, a kind of physical disillusion, as if its glamour had been sustained by a cheap conjuring trick and now the conjurer, having failed to pull the crowds, had departed to try his luck elsewhere" (Carter, 1990: 50).

This demonstrates that every item in the house has fallen into misery after she left; and when she breaks her promise the house is enveloped by the sense of disappointment. Then, "Beauty [finds] a candle to light her way" to the Beast's room in the attic (Carter, 1990: 50). The Beast is about to die and he says: "'Since you left me, I have been sick. I could not go hunting, I found I had not the stomach to kill the gentle beasts, I could not eat. I am sick and I must die; but I shall die happy because you have come to say good-bye to me'" (Carter, 1990: 50). Upon these words, Beauty kisses and pledges him that she will never abandon. The moment she starts kissing him, his body begins to metamorphose: "Her tears fell on his face like snow and, under their soft transformation, the bones showed through the pelt, the flesh through the wide, tawny brow. And then it

was no longer a lion in her arms but a man, […] the handsomest of all the beasts" (Carter, 1990: 51). Thus, behind his transformation according to de la Rochére is the subjectivity of Beauty (de la Rochére: 2013: 259). The Beast is reincarnated into Mr Lyon through Beauty's eyes and tears and "[t]his final cameo naturalizes and de-naturalizes the traditional female initiation pattern leading to marriage. By placing it within a specific social order, the cameo illustrates the fairy tale's collusion with bourgeois and leisurely carnivorousness" (Bacchilega, 1997: 94). At the end of the tale, "Mr and Mrs Lyon walk in the garden; the old spaniel drowses on the grass, in a drift of fallen petals" (Carter, 1990: 51). This final scene according to Bacchilega is a modernized version of ""and they-lived-happily-ever-after" charm" (Bacchilega, 1997: 94). Finally, this story is about re-conciliation with essence. She goes on living in harmony with herself and her lover. Such an ending replacing the traditional promise of marriage institution, which is an ambiguous happiness forever only within its own boundaries, is indeed what Carter suggests about marriage; it is reaching harmony inside and outside of one's body and soul.

In the following tale, <u>The Tiger's Bride</u>, Carter presents different models of the Beauty, the Beast and the father when compared with the previous representations. This time the narrator is Beauty herself: Carter "[turns] the younger "eye" into the exuberant "I" who acts upon her desire" (Bacchilega, 1997: 95) and that enables us to hear her own version of this adventure. While the previous version is described in more positive tone, this tale is described in a sarcastic, bleak tone; this is how the story opens: "My father lost me to The Beast at cards" (Carter, 1990: 51). Beauty has a father with a bad habit of gambling who loses everything he has in a day. The father and the daughter together move from Russia to a city in Italy where it is a must to play cards with the Beast or Milord. The father loses the inheritance of her daughter to the Beast. In this situation, Beauty expresses her own attitude towards her father's losing their wealth as such: "I watched with the furious cynicism peculiar to women whom circumstances force mutely to witness folly" (Carter, 1990: 51-52). Here, female passivity is underscored by the heroine, and with a sarcastic tone she adds: "What a burden all those possessions must have been to him, because he laughs as if with glee as he beggars himself; he is in such a passion to donate all to The Beast" (Carter, 1990: 52). According to the heroine, her father with "his gaming, his whoring, his agonizing repentances" caused her mother's death who was "bartered for her dowry to such a feckless sprig of the Russian nobility" (Carter, 1990:

52). That is to say, her mother was victimized for the sake of money and status; and she remembers the words of a peasant who once likened the heroine to her mother stating: "'The living image of her mother'" (Carter, 1990: 52). In this context, one might wonder if their fates are similar or not, which will be discovered in the following lines. At the gambling table, the Beast presents her a white rose which is, in Beauty's words, "unnatural, out of season, that now my nervous fingers ripped, petal by petal, apart as my father magnificently concluded the career he had made of catastrophe" (Carter, 1990: 53). Thus, Beauty watches all of their fortune and their future disappear from their hands. At the same time, she examines the Beast's appearance, attitudes, and clothing style in an attempt to deduce his personality:

> "He throws our human aspirations to the godlike sadly awry, poor fellow; only from a distance would you think. The Beast not much different from any other man, although he wears a mask with a man's face painted most beautifully on it. Oh, yes, a beautiful face; but one with too much formal symmetry of feature to be entirely human: one profile of his mask is the mirror image of the other, too perfect, uncanny" (Carter, 1990: 53).

The heroine comments that however much the Beast tries to cover his face with a mask, his head with a wig and his hairy hands with gloves, or no matter what he does, he is unable to hide his beastly look. Actually, one might state, he does not have to do so because there is no difference between a man and the beast from the perspective of Beauty. Additionally, Beast's voice is also masked because his words are translated by his valet when Beast need to communicate: "as if his master were the clumsy doll and he the ventriloquist" (Carter, 1990: 54). Actually, one might consider that the Beast attempts to fit into a nature that he does not have. He desires to have an image other than himself. Carter in this tale "revitalizes…the tale's transformative force through knowing "the self disguised as other"" (Bacchilega, 1997: 96).

Right now, the father has nothing left to lose but his daughter in gambling. Then, though he claims he loves her, he bets on his daughter hoping to regain their possessions. Beauty witnesses every single moment when she is immolated, commodified and thus annihilated by her father to the Beast: he gambles his daughter away. As Alban comments: "From beastly father to fatherly beast, Carter expresses her distaste for cruel patriarchal transactions that infantalise and reduce women to objects" (2017: 77). Upon losing the Beauty, her father expresses himself forlornly: ""'Like the base Indian,'" he said; he loved rhetoric. "'One whose hand,/Like the base Indian, threw a pearl away/Richer than all his

tribe ..." 'I have lost my pearl, my pearl beyond price'" (Carter, 1990: 55). In response to this, the Beast's words are conveyed by his valet: "If you are so careless of your treasures, you should expect them to be taken from you" (Carter, 1990: 55). Beast observes the mercilessness of the father because "[n]o beast would trade their kin for the wealth; only a human would stoop to such a deed" (Alban, 2017: 77). This is the difference between man and the beast, for only by so-called human. In patriarchal bourgeois societies, young women pass from one male hand to another without having any right over their own bodies. Thus, it is possible to state that even if her gambler father turns into a poet as a result of his grief, neither his tears nor his poetic words will be enough to retrieve Beauty back from the claws of Milord, at least for the time being.

The following day, Beauty is taken to the Beast's place. Valet presents white roses sent by his master "as if a gift of flowers would reconcile a woman to any humiliation" (Carter, 1990: 55). In this context, Carter might have wanted to draw attention that flowers or roses are instrumentalized by men to easily repair the hearts of women they degraded. In this tale, Beauty feels offended and broken as she states: "My tear-beslobbered father wants a rose to show that I forgive him. When I break off a stem, I prick my finger and so he gets his rose all smeared with blood" (Carter, 1990: 55). As her words prove, this bloodstained rose she gives to her father might indicate her anguish of being commodified and sacrificed by him; which can also be read from her reaction: "I drew the curtains to conceal the sight of my father's farewell; my spite was sharp as broken glass" (Carter, 1990: 55). Clearly, she is angry with her father and also disappointed by him, who does not fulfill her expectations in terms of parental love.

Carter touches upon the function of fairy tales in this story as well. Beauty ponders the essence of Milord's 'beastliness' on their way to Beast's place. She recalls the tales her English nurse used to scare her in her childhood in order to tame her as a *good girl.* This is how the tale goes:

> "If you don't stop plaguing the nursemaids, my beauty, the tiger-man will come and take you away…his hinder parts were all hairy and only from the head downwards did he resemble a man. And yet The Beast goes always masked; it cannot be his face that looks like mine. But the tiger-man, in spite of his hairiness, could take a glass of ale in his hand like a good Christian and drink it down. […] But, if this young lady was not a good little girl and did not eat her boiled beetroot, then the tigerman would put on his big black travelling cloak lined with fur, …and hire the Erl-King's galloper of wind and

ride through the night straight to the nursery and—Yes, my beauty! GOBBLE YOU UP!" (Carter, 1990: 56).

It is ironical since the tiger man really takes her away though she does not have any nursemaid to plague any more. The beast or tiger-man depicted in the nurse's tale and The Beast who has won Beauty at the gambling table are both depictions of the same beast. However, in Carter's tale, Beauty is carried away by The Beast not because she wasted her beetroot as her old nurse had told, but because her father wasted both their fortune and her future. From this point of view, the question comes to mind: If a woman does fit the good girl standards as Beauty - since she remained silent even though she was annoyed by her father's gambling from the beginning-then, why does the tiger-man nevertheless gobble her up? Or if it were the other way around, that is, if she was not a submissive girl as in the fairy tale, would the beast not be able to harm her? In this respect, one might put that in this story Carter depicts how nurses mould little girls to fall into beasts' or male's clutches as beautiful baits. Thus, in response to misogynistic tales, Carter fashions Beauty with her feminist approach; as the heroine utters: "For now my own skin was my sole capital in the world and today I'd make my first investment" (Carter, 1990: 56). This decision might be seen as an indication of the fact that she is not willing to share her mother's tragic fate.

After reaching Beast's place, the heroine notices that he is quite lonely, as she states: "The Beast bought solitude, not luxury, with his money" (Carter, 1990: 57). He lives in a dusty palace where his horses are assigned the dining room. Valet informs her his master is waiting for her in his room upstairs. While ascending ladders, she "glimpse[s] suites of vaulted chambers opening one out of another like systems of Chinese boxes into the infinite complexity of the innards of the place" (Carter, 1990: 57). Based on her depiction, Beast's palace might be associated with his internal organs where she is trapped for the time being, since she has been gobbled up. In the Beast's dark room, the valet transmits his master's desire; that is, the Beast craves to see Beauty naked only once, and in return, he will refund her father's money together with some extra gifts like jewels, furs and more. She responds to him laughing and ridiculing his request: "I let out a raucous guffaw; no young lady laughs like that! my old nurse used to remonstrate. But I did. And do" (Carter, 1990: 58). In this regard, she self-assuredly refuses "to be the object of desire"; transforming herself into the impassive case and thus, she claims she exists. She mocks and challenges "the moral of fairy tale about the perfect woman"

(Carter, 1988: 77). Carter equipts her heroine with pride and confidence who makes the Beast cry with her words:

> "I will pull my skirt up to my waist, ready for you. But there must be a sheet over my face, to hide it; though the sheet must be laid over me so lightly that it will not choke me. So I shall be covered completely from the waist upwards, and no lights. There you can visit me once, sir, and only the once" (Carter, 1990: 59).

According to her remarks, she is quite conscious of the fact that the Beast desires for her body and virginity, not her soul or character. He wants her sexually and that is why she states she will allow her body to be used to get out of his cage. "Beauty offers to expose herself from the waist down, showing her objectified sexual parts rather than her face, the seat of her personality" (Alban, 2017: 77). What is more important, she teases him by demanding fee if he treats her as a prostitute: "If you wish to give me money, then I should be pleased to receive it. But I must stress that you should give me only the same amount of money that you would give to any other woman in such circumstances. However, if you choose not to give me a present, then that is your right" (Carter, 1990: 59). She shows her reaction to the male objectification of the female body by making him feel that his face is unworthy of even looking at, or in Bacchilega's words:

> "Continuing to see herself as her father does—a precious pearl, or meat to trade; in any case an object—she cannot conceive of the Beast's looking at her flesh as anything but a one-way pornographic gaze that fantasizes, objectifies, and others her. By refusing to serve as a visual object of desire, she assumes she is forcing La Bestia to behave as beasts are expected to" (Bacchilega, 1997: 98).

He can purchase her body but not the beauty in her eyes. She breaks his heart on purpose and a tear drops from his eye. In this case, one might argue that the Beast wants to see her not just literary naked, but also to discover the heroines's self in all its nakedness in her eyes. Then, she is sent to a cell which is "windowless, airless, lightless, in the viscera of the palace" (Carter, 1990: 59). Although she is physically stuck in his viscera, Carter's Beauty with her own free-will still does not allow her body to be objectified without her consent. Then, her maid is introduced who is depicted as if she is clockwork double of the heroine with a key at her back, and the valet adds: "'Nothing human lives here'" (Carter, 1990: 59), which can be assumed as a foreshadowing of Beauty's metamorphosis. Her maid presents a looking glass where Beauty is able to see her father crying. The valet, next morning delivers her a teardrop-shaped diamond earring, which is

tossed aside by her. The following day, again, they relive the same scene; Beauty rejects his request to see her "skin that no man has seen before" and the Beast cries (Carter, 1990: 61). Then, the valet shows up again with a new request that his master asks for a riding. At first, she refuses again but her clockwork maid "clicke[s] and jangle[s] into the imitation of life"(Carter, 1990: 61). Upon seeing a riding habit which is identical to her own jacket sewn by her nurse, she wears it and goes riding with the Beast. A strange as well as a strong sense gradually engulfs her, and she becomes aware of her true nature:

> "I was a young girl, a virgin, and therefore men denied me rationality just as they denied it to all those who were not exactly like themselves, in all their unreason. If I could see not one single soul in that wilderness of desolation all around me, then the six of us--mounts and riders, both--could boast amongst us not one soul, either, since all the best religions in the world state categorically that not beasts nor women were equipped with the flimsy, insubstantial things when the good Lord opened the gates of Eden and let Eve and her familiars tumble out. Understand, then, that though I would not say I privately engaged in metaphysical speculation as we rode through the reedy approaches to the river, I certainly meditated on the nature of my own state, how I had been bought and sold, passed from hand to hand. That clockwork girl who powdered my cheeks for me; had I not been allotted only the same kind of imitative life amongst men that the doll-maker had given her?" (Carter, 1990: 63).

In this respect, one might think that Carter accentuates her position as a young virgin which was formerly regarded "by Christianity, as lacking rationality, and entirely Other to the male lords of creation. When Beauty joins the equally Other beasts, consciously embracing this state, she discards the inferior status allocated her" (Alban: 2017: 77-78). Instead of attempting to humanize or tame The Beast, she prefers to honor the beastly core of her monstrous companion as a reaction to "an anthropocentric and phallocentric order sanctioned by religion that excludes, exploits, or negates the "otherness" that animals and women represent" (de la Rochére, 2013: 257). This othering method is named in The Sadeian Woman as hangman by Carter: "The hangman is god, the king and the law itself; the hangman is the representative of a patriarchal order which is unjust not because such an order specifically oppresses women but because it is oppressive in itself, since it confines power to a single dominant class" (1978: 99). In this light, the dominant class is bourgeoisie, then, it is hangman itself, in this case holding the power, which exludes and marginalizes ones such as beasts and women who try to engage their own true cores. In order to block this union, bourgeoisie turns women into mechanized dolls and also "sex machine[s] with rounded breasts and a convenient

opening in the vagina, as a painted doll who shouldn't have a thought in her pretty head other than cooking … and comforting [men] in bed" (Plath, 2007: 54). Likewise, the depiction of clockwork version of the heroine proposes a female representation ordered by patriarchal bourgeoisie with her "glossy, nutbrown curls, rosy cheeks, blue, rolling eyes" (Carter, 1990: 59) who is a Justine-like model of Sade. When Beauty realizes that this beautiful doll mirrors her status in the patriarchal society, she begins to examine "the rottenness of a social order that trades (female) bodies to sustain some privileged souls" (Bacchilega, 1997: 96-97).

When they arrive at the river, the valet declares that unless Beauty gives permission to The Beast to see her unclothed body, she must see him uncovered; which considerably startles her. She believes she cannot stand seeing his real appearance, but nevertheless she accepts only when she realizes how afraid the valet is that she might deny. In this case, it is possible to think she seizes control by refusing to fulfill The Beast's requests and putting fear into their hearts. Then, as The Beast unmasks his body, she is actually impressed deeply by his look which makes her "breats ripped apart as if [she] suffered marvellous wound" (Carter, 1990: 64). This indicates that she notices what appears to be terrifying on the surface but is truly fascinating which can also be grasped from her words: "A great, feline, tawny shape whose pelt was barred with a savage geometry of bars the colour of burned wood…How subtle the muscles, how profound the tread. The annihilating vehemence of his eyes, like twin suns" (Carter, 1990: 64). Upon seeing The Beast exposing his real nature, she thinks "[t]he tiger will never lie down with the lamb; he acknowledges no pact that is not reciprocal. The lamb must learn to run with the tigers" (Carter, 1990: 64). In this regard, The Beast is characterized by Carter as a man of his word, thrustworthy and honorable being since "in the pact he had made with his own ferocity to do [her] no harm" (Carter, 1990: 64). Even though he is physically much bigger and stronger than she is, he does not misuse his privilege for the sake of his sexual desire. In return, he is rewarded by Carter with Beauty's disrobing herself, that is, revealing her essence to him, as she says:

> "I therefore, shivering, now unfastened my jacket, to show him I would do him no harm…no man had seen me naked and I was a proud girl. Pride it was, not shame, that thwarted my fingers so […] I showed his grave silence my white skin, my red nipples, and the horses turned their heads to watch me, also, as if they, too, were courteously curious as to the fleshly nature of women […] I felt I was at liberty for the first time in my life" (Carter, 1990: 64).

Clearly, Beauty's unclothing herself amounts to her peeling of exterior bourgeois tiers of persona so as to reach her essential core. That means, both Beauty and The Beast honestly and courageously exposing their natures to themselves, and each other, they sow the germ of a harmonious relationship. In this way, they violate "the tabu against unmasking of any kind and, more specifically, animal sexuality to be socially constructed" (Bacchilega, 1997: 96). This depiction also can be attributed to pornographic disrobing of women through which the heroine experiences freedom for the first time in her life. The first male figure to see her body naked is the Beast whose "sight liberates her from…her own otherness, constructed by that gaze which made her a "wild wee thing" as a child, and a treasure to be traded later" (Bacchilega, 1997: 99).

After returning to the palace, she is given a new luxurious room where in the mirror of her maid she sees her father happy and counting a massive bundle of cash that The Beast refunded as he promised. The heroine also notices that although her father was notified with a note saying "'The young lady will arrive immediately'" (Carter, 1990: 65), he was already prepared to leave the city without waiting for his daughter. In this context, at this moment she confronts the fact that her father sold her, and does not really care about her, and that even money is more important than his daughter; in a word, the lamb is mercilessly abandoned to the claws of the tiger. Then, she prefers to stay with the "one who values her flesh" (Alban, 2017: 79). Beauty putting on her earrings and undressing herself decides to offer her virginity to The Beast. But first, the striking point is her nakedness; she begins to embrace her wild and untamed nature as uttered by her:

> "when I got down to my shift, my arms dropped to my sides. I was unaccustomed to nakedness. I was so unused to my own skin that to take off all my clothes involved a kind of flaying. I thought The Beast had wanted a little thing compared with what I was prepared to give him; but it is not natural for humankind to go naked, not since first we hid our loins with fig leaves. He had demanded the abominable. I felt as much atrocious pain as if I was stripping off my own underpelt and the smiling girl stood poised in the oblivion of her balked simulation of life, watching me peel down to the cold, white meat of contract and, if she did not see me, then so much more like the market place, where the eyes that watch you take no account of your existence" (Carter, 1990: 66).

Thus, the act of covering the body or the private parts has been inherently fulfilled as an obligation in many cultures. The reason of that can be traced back to when Adam and Eve committed their first sin: they cover their nakedness with fig leaves upon hearing God is approaching to them: "the eyes of both were opened, and they knew that they were

naked. And they sewed fig leaves together and made themselves loincloths" (Holy Bible, 2007: 3:7). Clothing can be interpreted as a covering the true nature and essence. Since then, nakedness has been introduced as if it is a shame in the patriarchal societies. As mentioned at the beginning, the Beast covers his true appearance with a symmetrical mask which indicates his embarrassment from his body. Now Beauty, who is about the uncover herself or about to unite with her true nature can be seen as Carter's feminist subversion. The idea of integrating with her essence makes her uncomfortable since she has been told it is a sinful act. Here Beauty can be associated with Barthesian striptease; the purpose of covering especially female body is to "[constitute] the woman *from the start* as a disguised object" (Barthes, 2012: 166). For Barthes, "the striptease's purpose is then no longer to bring to light a secret depth, but to signify, through the shedding of a baroque and artifical costume, nakedness as a woman's *natural* vesture, which means, finally, regaining a perfectly chaste state of the flesh" (Barthes, 2012: 166). Within this respect, one might consider that Beauty reclaims her commercialized body from the state of meat by embracing her nakedness.

Beauty heads toward The Beast's den where she finds him "pac[ing] out the length and breadth of his imprisonment between the gnawed and bloody bones" (Carter, 1990: 66). In this room, Beauty discovers him without his disguise and with his true core; simultaneously she steps into her own metamorphosis by conquering the ancient dread of extinction instilled by traditional servants, as she says:

> "He will gobble you up. Nursery fears made flesh and sinew; earliest and most archaic of fears, fear of devourment. The beast and his carnivorous bed of bone and I, white, shaking, raw, approaching him as if offering, in myself, the key to a peaceable kingdom in which his appetite need not be my extinction. He went still as stone. He was far more frightened of me than I was of him. […] He snuffed the air, as if to smell my fear; he could not" (Carter, 1990: 67).

As she approaches him, the Beast becomes more scared of her. As they come closer to each other, The Beast begins to purr and as he purrs, the windows, walls and foundations of the palace start to collapse. "'It will all fall, everything will disintegrate'", she says. He licks her skin "to reveal an authentic human animal beneath" (Linkin, 1994: 314) and with each touch of his abrasive tongue, he "ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs" (Carter, 1990: 67), as though he knows that Beauty is "hairy on the inside" just as the wolves Carter's other heroine, Little Red Riding Hood is afraid of (Carter, 1990: 117).

Now, Beauty, the lamb, has mastered to run with The Beast: she is freed of her constructed human skin and metamorphoses into a tiger with magnificent fur. She finally communes with both her lover The Beast and her wild core by emancipating "herself from humanity in embracing glorious bestiality" (Alban, 2017: 79). Even after embracing her furry nature, Beauty "uses language to tell us about her experience – a transformed self that nevertheless still reminds us of our humanity" (Bacchilega, 1997: 96); which can be interpreted as Carter's strategy to invite her reader to welcome their true cores, or to discover the pleasure and peace in beastly nature which "will save us from the age of mechanical reproduction" (Bacchilega, 1997: 100). For this reason, the heroine mentions how relaxing it is to unite with her nature: "My earrings turned back to water and trickled down my shoulders; I shrugged the drops of my beautiful fur" (Carter, 1990: 67). This transformation of Beauty from heatedly "silent daugter into the tiger's bride" (Bacchilega, 1997: 99) is nothing but Carter's subversive craft which attracts Bacchilega as she comments:

> "It subverts the humanistic and patriarchal order. It values the flow of tears and water over the "for-ever" of diamonds, thus unlocking a frozen world. It lets a female protagonist reject a self-effacing subjectivity, and embrace—literally—an exuberant and uridomesticated one. It turns the war of the sexes into a fleshly encounter based on a reciprocal, male and female pact of life. Most of all, it neither betrays Beauty's desire nor belittles the Beast. Wishing to luxuriate in the image of two beautiful tigers, the triumph of the pleasure principle, the narrator's language carries my desire…No return to nature, no simple reversal of the human/beast dichotomy. This transformation does more than reinforce the ancient mythic link between animals and gods, or debunk the more recent Western association of bodily pleasures with devil arid beast, or reject the objectification of humans as mechanized means of production. Carter's magic can only be the product of a differently framed look, a new *order* that privileges the "naked," neither as pornographic objectification nor as "natural" state, but simply because it is unmasked" (1997: 99-100).

This story also ends in a happy atmosphere, however, the magical renewal of the Beauty contrary to the Beauty of the classic tale and to the Beauty of <u>The Courtship of Mr Lyon</u>, which indicates that Carter applies awry magic (Bacchilega, 1997: 97). In both of the reworkings, magic is appreciated by the characters since both heroines find happiness through magical transformations. If one look at this from Sadeian perspective, at the ends of the stories, the heroines neither kill the masculine figure nor be killed by him: they build the egalitarian balance between Justine and Juliette; that is; Carter's sole aim in writing her stories. Additionally, Carter liberates her heroines within the frame of traditional fairy tale genre intending to shed light on "how the classic fairy tale plots

women's "developmental" tasks and desires within patriarchy in more ways than thematically and psychologically" and also "how narrow that narrative path is, and how it shapes the heroine's conforming or contesting journey" (Bacchilega, 1997: 102). Thus, Carter subverts not merely patriarchal morals and constructions but also restrictive narrative style of the classics.

### 3.3. "The Erl-King"

In The Erl-King, Carter mingles Johann Wolfgang von Goethe's ballad Erlkönig with Germanic folk tale composed by The Brothers Grimm under the title of Fitcher's Bird. Carter intertwines the mysterious forest elf of Goethe, who terrorizes the children, with Grimm's heroine, who is depicted in a bird-like image saving not only herself but her sisters (de la Rochére, 2013: 28). In Carter's version, "The Erl-King" harks back to folklore as transmuted by German and English romantic poetry" (de la Rochére, 2013: 28). Carter's aim in blending these two texts according to literary critics is to restore the binary of female subjugation and male domination.

In traditional literature, women are always connected with nature as American historian Gerda Lerner claims in her book The Creation of Patriarchy, "in every known society women are identified as being closer to nature than to culture. Since every culture devalues nature as it strives to above it through mastery, women become symbolic of an inferior, intermediate order of being" (Lerner, 1986: 25). This identification "of woman with nature paradoxically produces the artifice of "femininity," both as naturalizing make-up and as representations of womanly "essence"" (Bacchilega, 1997: 9). In this respect, the nature of woman is not natural, but rather it is man-made. On the other hand, as argued by Sivrioğlu, "[n]ature functions as a passage to metamorphosis" (Sivrioğlu, 2016: 63). In this sense, nature can be seen as the only gate to change and freedom for womankind. In The Erl-King Carter also revamps "the Romantic myth of creation" intending to regain feminine voice as liberated (Linkin, 1994: 307).

To begin with, in late October the young and courageous heroine gets in the woodland. She is aware of the power of nature:

> "The woods enclose. You step between the first trees and then you are no longer in the open air; the wood swallows you up. There is no way through the wood any more, this wood has reverted to its original privacy. Once you are inside it, you must stay there until it lets you out again for there is no clue

to guide you through in perfect safety. […] The trees stir with a noise like taffeta skirts of women who have lost themselves in the woods and hunt round hopelessly for the way out" (Carter, 1990: 84).

Although she knows the forest will capture her, she steps in; in this respect, her initiation can be interpreted as her desire for metamorphosis. From the first moment, she senses that each tree represents a woman trying to get out of the woods. The heroine refers to the Little Red Riding Hood, resembling herself to her: "A young girl would go into the wood as trustingly as Red Riding Hood to her granny's house but this light admits of no ambiguities and, here, she will be trapped in her own illusion because everything in the wood is exactly as it seems" (Carter, 1990: 85). In this context, entering the forest, she enters her own unconscious and everything she encounters is her own delusion. Entering the forest is somehow a battle with herself. Her reference to the classical fairy tale might indicate that she interprets the situation she is about to experience by associating herself with the fairy tale heroine who has already gone through the same path. Clearly classical tale functions as a model for the young girl; because as stated by Harriet Kramer Linkin, "it is impossible for human beings to enter the wood without bringing their own sociocultural maps with them" (1994: 311).

> "The woods enclose and then enclose again, like a system of Chinese boxes opening one into another; the intimate perspectives of the wood changed endlessly around the interloper, the imaginary traveller walking towards an invented distance that perpetually receded before me. It is easy to lose yourself in these woods" (Carter, 1990: 85).

The human or woman consciousness is resembled to Chinese boxes; if one endeavours to step outside of one room of her cultural knowledge, then she will be dragged into another culturally encoded box. In this respect, one might comment that Carter illustrates human beings are encoded by the culture which is a patriarchal tool.

Then, she hears a birdsong and thinks "as if [her] girlish and delicious loneliness [has] been made into a sound" (Carter, 1990: 85). The young girl is well aware of her presence in the woods having been noticed by someone or something. This assumption becomes stronger when her following words are closely inspected: "There was a little tangled mist in the thickets, mimicking the tufts of old man's beard that flossed the lower branches of the trees and bushes" (Carter, 1990: 85). She perceives a kind of male image in the bushes which indicates that even in the nature, she strolls under the male gaze, though she tries to convince herself there is nobody else but she. Upon hearing the bird's

another call reaching her heart straight, she heads irresistibly toward it, and arrives at the garden of The Erl-King where she finds many wild animals, such as hare, goat, beasts, fox and birds around The Erl-King. She recognizes that it is Erl-King himself who lures the heroine in to his place by making a birdcall with his pipe. Upon seeing her, The Erl-King "lays upon [her] his irrevocable hand" (Carter, 1990: 86). She stands in the hands of patriarchy whose "eyes are quite green" and "can eat [her]" (Carter, 1990: 86). Thus, one might think that, even in the nature, which has already been linked with the woman, male figure still was dominancy. In other words, female nature has been taken over and controlled by the male power. Masculine rules and norms have infiltrated so deeply into feminine nature that it appears natural, which reminds one of the naturalization process in the creation of myths as suggested by Barthes. From this standpoint, there appears to be no way out for the heroine, at least for now.

The male figure, "The Erl-King lives by himself all alone in the heart of the wood in a house which has only the one room" (Carter, 1990: 86). Thus, given that she knows the moral message of tale of Little Red Riding Hood; which is, young girls are in danger in the forest, who can be eaten up by the beast, then, it can be argued that in the very heart of the heroine as of the all other women, there resides only and solely the fear of male dominancy. She considers that "[The Erl-King] came alive from the desire of the woods" (Carter, 1990: 86). Drawing on her thought, then, in fact she knows or feels deep down that this male figure is the very product or result of her own desire.

In The Erl-King's kitchen, there is "a wall of trapped birds" (Carter, 1990: 87). Upon noticing them, she says: "How cruel it is, to keep wild birds in cages! But he laughs at me when I say that; laughs, and shows his white, pointed teeth with the spittle gleaming on them" (Carter, 1990: 87). Clearly, his reaction can be interpreted as a hint that the heroine will be snatched away from her own wilderness and consumed just as other birds; but yet she falls in love with him. They spend nights together having sexual intimacy and she knows she "lies at the mercy of his huge hands" (Carter, 1990: 87). In a word, she is sexually exploited by him in a brutal manner; that is why she calls him "the tender butcher" (Carter, 1990: 87); in this case she becomes his meat. However, in order to cover up his brutality, he claims "the price of flesh is love; skin the rabbit" (Carter, 1990: 87) and disrobes her. At this point, in order to better understand patriarchal purpose in exploiting female body, it can be useful to remind Carter's assertion put forward in The Sadeian Woman: "What are the butcherly delights of meat? These are not sensual but

analytical. The satisfaction of scientific curiosity in dissection. A clinical pleasure in the precision with which the process of reducing the living, moving, vivid object to the dead status of thing is accomplished" (Carter, 1978: 138). In this light, it can be regarded as a pleasure to male dominancy to turn lively, dynamic, vibrant woman into lifeless estate; what is more, the most enchanting and captivating method to dissect lively beings is marriage. The heroine observes in The Erl-King's house: "when he wants the doves to flutter softly, crooning as they come, down upon his shoulders, those silly, fat, trusting woodies with the pretty wedding rings round their necks" (Carter, 1990: 87). In this respect, marriage transmutes women into birds in the cages. Additionally, women are free to the extent that men allow it. In Roland Barthes words, "women are free by proxy" in bourgeois society, that is not real freedom for him (Barthes, 2012: 141). As demonstrated in the Carter's tale: "[The Erl-King] makes his whistles out of an elder twig and that is what he uses to call the birds out of the air - all the birds come; and the sweetest singers he will keep in cages" (Carter, 1990: 87). However, Carter's heroine claims she is unafraid but "only, afraid of vertigo, of the vertigo with which he seizes [her]. Afraid of falling down. Falling as a bird would fall through the air if the Erl-King tied up the winds in his handkerchief and knotted the ends together so they could not get out" (Carter, 1990: 87-88). The heroine's internal voice "alerts her to her susceptibility to the cultural vertigo that invites the female to sacrifice ambition and serve as seedbed for the male imaginative vision" (Linkin, 1994: 309). Obviously, she does not want to be a bird in his hand and bed since she has realized it is he who runs the wind and traps women. The wind has the power to change and direct the usual flow; when it encounters any resistance, it can turn into a storm destroying the resistance. To interpret this idea in the context of the masculine power, patriarchy can be likened to the wind: in order to hold the power, masculine culture weaves the fates of women turning them into trapped birds by marriage. The Erl-King abuses her before putting her into the cage which can be grasped from the heroine's words:

> "He strips me to my last nakedness, that underskin of mauve, pearlized satin, like a skinned rabbit; then dresses me again in an embrace so lucid and encompassing it might be made of water. […] His skin covers me entirely; we are like two halves of a seed, enclosed in the same integument. I should like to grow enormously small, so that you could swallow me, like those queens in fairy tales who conceive when they swallow a grain of corn or a sesame seed. Then I could lodge inside your body and you would bear me. […] Eat me, drink me; thirsty, cankered, goblin-ridden, I go back and back to him to have his fingers strip the tattered skin away and clothe me in his dress

of water, this garment that drenches me, its slithering odour, its capacity for drowning" (Carter, 1990: 89).

As stated at the beginning of passage, the male figure unclothes the heroine as in the scenes of pornography. Now, she is his desired object as the Romantic poets, such as John Keats, William Blake and Percy B. Shelley depict women. For Linkin, a female's "logical conclusion" is "captivity in the cage that feeds the Romantic poet's vision" (Linkin, 1994: 317). In this light, Carter's heroine subverts Romantic representation of woman in order to reshape a new route that leads to a different conclusion, in which a woman is not sacrificed any more for the sake of the masculine poetic imagination. Furthermore, according to Merja Makinen, Carter's heroine "both fears and desires entrapment within the birdcage"; that can be grasped from her words quoted above (1992: 11). The reason of her in-betweenness might be the fact that on the one hand she desires a sexual satisfaction but on the other hand she knows "Erl-King will do [her] grievous harm" (Carter, 1990: 85).

As they have sexual intercourse, the overwhelming presence of the Erl-King on the female body gradually diminishes and destroys her. Then, she ponders on his eye which with its terrific oppression drags her into the darkness. "What big eyes you have", the heroine voices as in the classical fairy tale of Little Red Riding Hood (Carter, 1990: 90). Suddenly, she remembers the *cute* cage he has knitted for her, she understands that she has been captured, enslaved and consumed by him. As Carter mentions in The Sadeian Woman: "In his diabolic solitude, only the possibility of love could awake the libertine to perfect, immaculate terror. It is in this holy terror of love that we find, in both men and women themselves, the source of all opposition to the emancipation of women" (Carter, 1978: 150). Despite her feelings for him, she finally faces the reality that his sole purpose is to weaken and nullify her in order to put her into a cage with a ring on her neck; that is why she utters, "[his] green eye is a reducing chamber" (Carter, 1990: 90). She saves her integral self from his captivating eyes, just before being trapped. She repudiates being positioned in a standard feminine image; she wants to emancipate herself from his diabolic loneliness. In order to exist, Erl-King deceives young women under the guise or lie of marriage and love. Then, one might think that Carter portrays him as a lonely and miserable creature who needs the love of innocent women to survive. Without women's unconditional love, he is nothing.

Now, she is aware of everything: she realizes the strings of his fiddle are snapped; which means his magical songs cannot enthrall her any more. She thinks the patriarchy produces only "lullabies for foolish virgins" and she discovers that the birds in Erl-King's cages used to be young women. She adds, "I know the birds don't sing, they only cry, because they can't find their way out of the wood, have lost their flesh when they were dipped in the corrosive pools of his regard and now must live in cages" (Carter, 1990: 90). According to the heroine, since feminine nature is moulded and colonized by the masculine dominance, these trapped women are unable to break free from their cages. They are doomed to cry forever at the very moment when they are deceived by man's lies or lullabies and become sexual objects or delicious meats of a man.

Through the end of tale, the heroine plans to choke Erl-King with his own long hair as she says, "I shall take two huge handfuls of his rustling hair as he lies half dreaming, half waking, and wind them into ropes, very softly, so he will not wake up, and, softly, with hands as gentle as rain, I shall strangle him with them" (Carter, 1990: 91). Carter's heroine has a revelation right before her freedom is taken away from her and that is why she intends to "carve off his great mane with the knife he uses to skin the rabbits" and also is determined to "open all the cages and let the birds free; they will change back into young girls, every one, each with the crimson imprint of his love-bite on their throats" (Carter, 1990: 91). Therefore, she becomes the rescuer of not only herself but all other women disguised as birds. Thus, Carter subverts masculinist tradition by abandoning The Erl-King to the culturally silenced women's fate.

Carter also makes a feminist move at the end of the tale. The female protagonist is provided with the patriarchal tool of string which has served The Erl-King many times to trap women, as noted in the text: "[S]he will string the old fiddle with five single strings of ashbrown hair. Then it will play discordant music without a hand touching it. The bow will dance over the new strings of its own accord and they will cry out: 'Mother, mother, you have murdered me!'" (Carter, 1990: 91). Finally, the heroine announces the decline of the male dominance over the nature, and the rise of the maternal flow. In Linkin's words: "Rewriting the text of nineteenth-century poetry by substituting female for male in the family romance to ensure her passage into maternal voice, the protagonist of "The Erl-King" imagines the fiercest of defences against the devouring consummation the male canon inscribes" (Linkin, 1994: 309). Contrary to Carter's other heroines, this young woman embraces her "delicious loneliness" (Carter, 1990: 85). She empowers herself by

overturning the roles and within this respect, her nature enables her to metamorphose. Thus, especially after noticing that her nature is colonized by the male hegemony, she uncovers its parasitical function which can survive only through sucking the blood of women; she regains and conquers her nature through a feminist metamorphosis. At the end of this tale Carter does not build a love relation, instead her heroine attains happiness when she regains her power over her body and nature.

### 3.4. "The Snow Child"

The Snow Child is reconsideration of two versions of classical tale Snow White (Sneewittchen) written by Grimm Brothers. One is well-known plot of Snow White, the other is one of unpublished versions of the Grimms. Through the end of this unpublished version of the tale, she is sent to the dwarves' home. Returning to the well-known snow-child plot, the queen wants "a child as white as snow, as red as blood, and as black as ebony", but she dies while giving birth (Bacchilega, 1997: 30). Then, her step-mother commands a huntsman to asssinate Snow White, but he can not murder and thus releases her. Upon being informed by the magic mirror, the stepmother endeavours three times to kill her by herself. In her last attempt, stepmother manages to poison her. At the end, she is rescued by her prince charming, and they marry (Bacchilega, 1997: 31). In Carter's version, she makes a feminist move in this tale and presents a mirrorless version of the classical fairy tale. As Alban asserts, mirror has a damaging effect upon women and is associated with female uneasiness since it reflects the harm time caused on their face and body (Alban, 2017: 67). Though Carter does not employ a mirror in her story, throughout the tale along with the classical plot, she mirrors sexual and economical relationships between man and woman within the patriarchal frame.

In Carter's story, a Count and a Countess are riding across the cold woods. Though he has a wife, the Count expresses his desire for a woman by describing her in three physical qualities and says: "'I wish I had a girl as white as snow'" and they come across with a blood-filled hole in the snow; then he declares, "'I wish I had a girl as red as blood'" and a raven appears; and lastly he utters, "'I wish I had a girl as black as that bird's feather'" (Carter, 1990: 91). And with his final depiction "white skin, red mouth, black hair and stark naked" girl comes into sight; and the narrator adds "she was the child of his desire" (Carter, 1990: 92). In this respect, it might be possible to think that here Carter depicts the Count as a male figure who has a sexually greedy nature and highlights that men easily

express their desired female profile as if they are ordering a meal. What is more striking is that, in traditional and patriarchal cultures it seems as if desiring new virgin bodies is the natural rights of all men.

The Count pulls the young girl into his saddle and places "her in front of him" (Carter, 1990: 92). Upon seeing young virgin sitting in front of her husband, the Countess loathes her and only one thinking crosses her mind: "how shall I be rid of her?" (Carter, 1990: 92). The Countess tries every way in order to remove her. For instance, the Countess tosses her glove into the snow and orders the child to grab it, but the Count tells: "'I will buy you new gloves'" (Carter, 1990: 92). Thereupon, The Countess' furs abondon her shoulders and cover the young girls naked body. Then, the Countess goes on her tryings by throwing "her diamond brooch through the ice of frozen pond" she again orders her to retrieve it from the pond by thinking that "the girl would drown" (Carter, 1990: 92). And the Count utters: "'Is she a fish, to swim in such cold weather?'" (Carter, 1990: 92). This time, Countess' boots abandons her and covers naked girl's legs. The naked girl is not naked anymore; she is covered with the costumes of the Countess, whereas the current naked one is the Countess herself. Within this respect, it depends on the male's decision whether or not a lady is naked. "Any shift in the Count's affections is immediately reflected in the relationship of the two women, whose socioeconomic fortunes mirror each other in reverse-as the one gains, the other loses-and depend entirely on the Count's words" (Bacchilega, 1997: 37), which might indicate that a woman in a bourgeois society is nothing but a dependent being. Not only Countess herself but also her clothes are under the control of man. Given that her garments were purchased with ther husband's money, they abandon her as he desires.

The only option of the Countess is to despise the girl who has no voice. Now, they arrive at shrubs of roses, the Countess again directs the girl to the bushes. Surprisingly this time, the male figure does not reject her request since he "felt sorry for his wife" (Carter, 1990: 92). He allows the young girl to dismount from his saddle. "So the girl picks a rose; pricks her finger on the thorn; bleeds; screams; falls" (Carter, 1990: 92); just as all other young girls who are objectified and silenced by the male dominance. What is more; "[w]eeping, the Count got off his horse, unfastened his breeches and thrust his virile member into the dead girl" (Carter, 1990: 92). In plain view, he rapes the lifeless girl. It can be assumed as the pornographic portrayal of the sexual *relation* or exploitation between man and woman. For a sexually greedy man the significant material is the womb

and he has it, then it does not matter for him if the owner is alive or dead. At this point, one might identify Snow Child with the lamb image as stated by Carter in the Sadeian Woman: "The Lamb does not understand why it is lead to slaughter and so it goes willingly, because of its ignorance" (Carter, 1978: 138). From the very moment of her creation, she does not say a word. She even does not understand what is happening around her. In this respect, she represents silent and submissive archetypal woman model, she is Justine-like character as desired by the patriarchal dominancy in order to victimize for their own sexual fantasies. At this point one might add that Carter subverts the traditional ending because there appears to be no prince-charming to rescue this helpless girl.

As for the Countess, she "reined in her stamping mere and watched him narrowly; he was soon finished" (Carter, 1990: 92). She is Juliette-like model since she stands still and watch her husband's slaughter in order to survive in the patriarchal society. Carter plainly depicts here how young and innocent virgins are abused to the death even before the eyes of the the same kind-womankind. According to Bacchilega, "[t]hrough the Countess, however, Carter exposes the naturalized human dynamics presented in "Snow White" as not-so-white lies covering the inequity of patriarchal social relations" (Bacchilega, 1997: 37). Contary to the classical tale, Carter does not eliminate this character by killing her; instead through her, she mirrors the cruelty of human beings.

But on the other hand, how could the Countess interfere in his sadistic act of raping while her life is dependent on the male figure? She is nobody without him: as her name or status indicates she is "the wife or widow of a count or earl" or "woman of the rank of count or earl" (Sinclair, 1986: 363), she belongs to someone. In other words, from Sade's perspective, Countess has to wait for her husband to finish his violent and beastly act of raping the dead girl for her own good. "Then the girl began to melt. Soon there was nothing left of her but a feather a bird might have dropped; a bloodstain like the trace of a fox's kill on the snow; and the rose she had pulled off the bush" (Carter, 1990: 92). In this respect, according to Merja Makinen, Carter's version "presents the unstainability of desire, which will always melt away before possession" (1992: 11). Carter mirrors the typical "innocent persecuted heroine" who fulfills the mission given by patriarchal discourse (Bacchilega, 1997: 37). All the garments of the Countess turn back to her. Finally, "[t]he Count pick[s] up the rose, bow[s] and hand[s] it to his wife; when she touche[s] it, she drop[s] it. 'It bites!', she said" (Carter, 1990: 92).

In this tale, one might observe how Carter portrays the rottenness of marriage institution which subjugate woman and designate man as the ruler of the money and woman as the penniless being. Through the Snow Child, Carter portrays woman's self subjugation since she does not take action to revive herself. Her passivity determines her doom. Unlike traditional and other feminist versions, Carter employs her unique feminist strategy and sets the Countess free by not punishing her with death. Instead she empowers the Countess by allowing her to embrace her own evil side and darkness since she has to survive in the masculine order. Thus, Carter subverts "mythic versions of women" since mythical representations "are consolatory nonsense" (Carter, 1978: 5). According to Marina Warner, Carter's version "does not reject the fairy tale's vision of vicious internecine jealousy between women, but instead pushes it to extremes until the reader can't but notice the horror of the power relations evoked—and thereby, perhaps, learn to resist them" (Warner, 2018: 139). Thus, Carter also emphasizes that women, who are severely passivized and also forced to *exist* under the patriarchal bourgeois gaze, should change their perspective before the rose bites their finger.

### 3.5. "The Company of Wolves"

The Company of Wolves is the re-working of Perrault's classic Little Red Riding Hood (Le Petit Chaperon rouge) but also bears traces of the Grimms' version entitled Little Red Cap (Rrotkäppchen). While in Grimm's tale, young girls are instructed some moral lessons regarding obedience and virtue; in Perrault's classic aristocratic and bourgeois young ladies are educated and alerted about the costs of jeopardizing their reputation. In her article The Better to Eat You With, Carter comments on Perrault's strategy in moulding children:

> "And what a craftsman Perrault was! Little Red Riding Hood is a classic of narrative form. The plot arises from the interaction of the wolf and his hunger, and the child and her ingenuity. The suspense springs from our own knowledge of the predatoriness of wolves and our perception of Red Riding Hood's ignorance of it. No child reared on these austere and consummately constructed narrative forms is going to be easily fobbed off with slipshod stream-of-consciousness techniques, or overheated poetic diction" (Carter, 1998: 454).

Carter's aim is to pluck from the worldy messages of patriarchy instilled in the fairy tales by Perrault. From her feminist standpoint, Carter renews the traditional story,

subverts its submissive and dominant characters and presents her ideas regarding marriage through it.

The tale opens with the narrator's description of the nature of the wolves. While mentioning the wolf, the narrator uses subject pronoun of 'he'. If the wolf image is considered within the context of patriarchy, then it is possible to consider that the wolf is a representation of the male-kind and that they have the same nature. If it is placed into the patriarchal frame, then the wolf is the binary opposite of nature or woman. At the very beginning of the tale, Carter first identifies the nature of the wolf or the nature of man in a detailed way:

> "At night, the eyes of wolves shine like candle flames, yellowish, reddish, but that is because the pupils of their eyes fatten on darkness and catch the light from your lantern to flash it back to you--red for danger; if a wolf's eyes reflect only moonlight, then they gleam a cold and unnatural green, a mineral, a piercing colour. If the benighted traveller spies those luminous, terrible sequins stitched suddenly on the black thickets, then he knows he must run, if fear has not struck him stock-still" (Carter, 1990: 110).

The narrator of this story directly adresses to the reader. While reading, the narrator depicts a scene as if the reader himslef or herself is there coming eye to eye with the wolf itself. In other words, one can engage his or her own beastly side through the reflecting eyes of the wolf. Thus, one might think, throughout the story the reader is confronted with his or her wolfish nature. At the same time, the reader is warned against the dangers of the beasts or their own beastly potential: "The wolfsong is the sound of the rending you will suffer, in itself a murdering" (Carter, 1990: 110). The wolf or patriarchal-song will give the reader nothing but suffer from this perspective as projected in the Erl-King; because "all the teeming perils of the night and the forest, ghosts, hobgoblins, ogres that grill babies upon gridirons, witches that fatten their captives in cages for cannibal tables" are better than "the wolf [who] is worst for he cannot listen to reason" (Carter, 1990: 111). Thus, Carter satirizes the beastly nature of the man who lacks reason; in this respect, Carter deconstructs the sexist dichotomy which relagates man to reason and woman to faith.

According to the narrator, even people, who carry "knives [which] are half as big as they are", are unable to manage to prevent wolves from entering their garden and home; since wolves find their way to one's "hearthside" (Carter, 1990: 111). That is why, because of their extremely and insidiously dangerous nature, the narrator suggests to the

reader: "Fear and flee the wolf; for, worst of all, the wolf may be more than he seems" (Carter, 1990: 111). For instance, when all institutions from marriage to law are taken into consideration, patriarchal ideas and ideals can be found controlling all social order and therefore can be observed in every aspect of life as emphasized in the earlier chapter. Like the wolf, patriarchy finds its way despite every caution.

Then, the narrator begins to tell several stories: the first story is about a hunter who traps a big wolf and slaughters it; yet, when the beast is dead, it transforms into a human without a head and foot. In this tale, Carter might have actually reorganized the end of the Grimm's <u>Little Red Cap</u>. In the classic of Grimms, the hunter skins the wolf and takes its pelt with him, Carter with her feminist touch uncovers that the wolf is male. The narrator skips to another story in which there is a witch who transforms "entire wedding party into wolves because the groom has settled on another girl. She used to order them to visit her, at night, from spite, and they would sit and howl around her cottage for her, serenading her with their misery" (Carter, 1990: 111). Thus, she punishes the groom since by marrying another woman he fools the witch. Instead of grieving, she turns them into her own objects or pets to serenade her.

The third story can be considered as another critique of the bourgeois marrige. After their wedding ceremony, a bride and a groom go to their house, preparing to sleep, but the groom says "he [is] going out to relieve himself, insist on it, for the sake of decency" (Carter, 1990: 112). After he leaves, suddenly ears of the bride capture a howling, a "wavering howl has, for all its fearful resonance, some inherent saddness in it, as if the beasts would love to be less beastly if only they knew how and never ceased to mourn their own condition" (Carter, 1990: 112). Though the bride's brothers search for the lost groom, their attempt fails. After waiting and crying for her missing husband, eventually the young woman marries another man and has children; but years later, her first husband shows up with lices in his hair and says: " 'Here I am missus,'… 'Get me my bowl of cabbage and be quick about it'" (Carter, 1990: 112). He speaks to the woman in a commanding tone, as if she is still his wife and she has to wait him forever. Her second husband appears at the door and upon seeing her new husband with whom she slept, the first husband yells: "I wish I were a wolf again, to teach this whore a lesson!" (Carter, 1990: 112). As his words indicate, in order to punish the woman, the first husband needs to transform into a beast. Otherwise, as a human being, he is an incompetent creature and that is why he needs full integration with the cruelty of patriarchy. After

transforming into a wolf, he first injures her son's foot, then he is slayed with a hatchet. His dead wolf body reverts the groom back to the day of his marriage, which can be interpreted that the man already died in the very day when he married. In this sense, marriage, one might say, does not only kill women but men, too. Through marriage, the groom is also turned into a puppet in the hands of patriarchal bourgeoisie.

Then, the narrator mentions some 'superstitions' concerning werewolves: "They say there's an ointment the Devil gives you that turns you into a wolf the minute you rub it on. Or, that he was born feet first and had a wolf for his father and his torso is a man's but his legs and genitals are a wolf's. And he has a wolf's heart" (Carter, 1990: 113). In the light of this quotation one might say that Carter associates a man's heart, genitals and legs with the wolf's body parts, but the striking hint is, behind this wolfish nature the Devil resides. The Devil can be linked with the bourgeoisie which turns male-kind into its own beasts in order to destroy women; since woman has the curiosity or desire to knowledge which enable her to question and untangle to false constructions of the bourgeoisie. Within this respect, as an oinment of the bourgeois devil one can refer to "representations of the archetypal male and female" which are rubbed on an individual's nature so as "to diminish the unique 'I' in favor of collective" (Carter, 1978: 6). That is why, Sade creates two different female prototypes to warn women about the dangers of patriarchy; since for him women has to become their own rescuer in order to engage with their unique self. Carter outlines Sade's prototypes in The Sadeian Woman as follows: "Justine is a pilgrimage of the soul in search of God written by an atheist; Juliette is a version of Faust written by a man who believed that, if man exists, we do not need to invent the devil" (Carter, 1990: 103). This can be regarded as one of the hidden reasons why woman is linked with the morality which is a patriarchal tool in order to suppress women and to inhibit women to control their fate (Sivrioğlu, 2016: 25). Therefore, Carter subverts this polarization in her story.

Returning the narrator's story, even if a man or a werewolf undergoes a metamorphosis, the only thing that does not change is the eyes which represent patriarchal or evil gaze. In a word, the man is the wolf, the wolf is the man having the same patriarchal eyes. The beastliness of the man does not change whatever old wives do to have a protection such as "throw[ing] a hat or an apron at the werewolf, as if clothes made the man" (Carter, 1990: 113). As exampled in the former tales, whereas Blubeard appears to a man with his clothing on the exterior, but is a deathly monster on the inside; or

conversely, Mr Lyon and and The Tiger appear to be beasts on the surface, but rather are fairly gentle on the inside; that is, a discrepancy deconstructed and reconstructed by Carter throughout her stories.

Now, the narrator begins to tell another story about a "strong-minded child" who wants to go for a walk in the woods (Carter, 1990: 113):

> "She is quite sure the wild beasts cannot harm her although, well-warned, she lays a carving knife in the basket her mother has packed with cheeses… The flaxen-haired girl will take these delicious gifts to a reclusive grandmother so old the burden of her years is crushing her to death. Granny lives two hours' trudge through the winter woods; the child wraps herself up in her thick shawl, draws it over her head. She steps into her stout wooden shoes; she is dressed and ready and it is Christmas Eve. The malign door of the solstice still swings upon its hinges but she has been too much loved ever to feel scared. Children do not stay young for long in this savage country. There are no toys for them to play with so they work hard and grow wise but this one, so pretty and the youngest of her family… had been indulged by her mother and the grandmother who'd knitted her the red shawl that, today, has the ominous if brilliant look of blood on snow. Her breasts have just begun to swell; her hair is like lint, so fair it hardly makes a shadow on her pale forehead; her cheeks are an emblematic scarlet and white and she has just started her woman's bleeding, the clock inside her that will strike, henceforward, once a month" (1990: 113).

As the passage proves, Carter's story starts within the frame of the traditional fairy tale <u>Little Red Riding Hood</u>, but when it is closely inspected, one can trace in Carter's version some slight but significant differences even from the beginning of the story: while in Perrault's version, Little Red Riding Hood is sent by her mother to bring bread to her granny (Tatar, 1999: 12), in Carter's version, the heroine herself with all her own free will "insists she will go off through the wood" (Carter, 1990: 113). The reader also can track Carter's satires on mother and grandmother figures who behave overprotective; they protect Little Red Riding Hood's virginity by knitting her a red cloak; which can be regarded as a maternal armor. Additionally, as for the heroine, she is described as independent, bound and determined as opposed to the classical character; though she is inexperienced she is not scared of the wolves because she has her knife. The knife might refer to her virginity. From this perspective, it might be considered that the young girl desires to discover her own nature. She is on the verge of blossoming sexually which gives her power and courage to step in to the woods. As stated in the text:

> "She stands and moves within the invisible pentacle of her own virginity. She is an unbroken egg; she is a sealed vessel; she has inside her a magic

space the entrance to which is shut tight with a plug of membrane; she is a closed system; she does not know how to shiver. She has her knife and she is afraid of nothing" (Carter, 1990: 112-113).

As for her father, he is not in a position to forbid her to enter the woods because he is away from home. On her way to her grandmother, a wolf-howl reaches her ear, but her eyes can grasp "no sign of a wolf at all, nor of a naked man", but afterwards, "a very handsome young one, in green coat and wideawake hat of a hunter…laugh[ing] with a flash of white teeth" comes into her sight (Carter, 1990: 114). He is a werewolf in disguise of the hunter. The important point here is that when she hears some noise her eyes look for "a naked man" and "a wolf" (Carter, 1990: 114): which might indicate that the young girl is familiar with the story of <u>Little Red Riding Hood</u>, along with her sexual desire. They start chattering and walking together and ""[t]he Company of Wolves" works from and against Perrault's seduction-filled version to foreground the heterosexual, rather than familial, plot" (Bacchilega, 1997: 62). Even though her  knife is in her basket, she gladly accepts his gentle offer to carry it for her; because she finds him sexually attractive.

Assuring her that his rifle will guard them from harm, he pulls a compass from his pocket which, he adds, "[was] taken him safely through the wood on his hunting trip because the needle always told him with perfect accuracy where the north was" (Carter, 1990: 114). The werewolf's compass might refer to patriarchal guidance/trap; considering his highlighted gleaming white teeth image, the sole function of it, one might assume, is to serve the violent purpose of the werewolf; that is, showing him the right way to his prey. In this sense, she is his potential meat. But he cannot manage to convince her to go to her grandmother's house with the help of his compass because "she [knows] she should never leave the path on the way through the wood or else she would be lost instantly" (Carter, 1990: 114). Or else, despite her knowledge, she does not prefer to leave the path, because she has another plan: they make a bet on a kiss, if the handsome werewolf reaches the target first, in return, she will give him a kiss.

The wolf heads towards his path with her basket and knife; young girl on her way moves slowly and slowly "to make sure the handsome gentleman would win his wager" (Carter, 1990: 115). After reaching first grandmother's house, young man enters the house, but when grandmother notices the basket of her grand-daughter in his hand, she becomes terrified. Then, upon removing his clothes, his huge genitals become visible. Since "[t]he wolf is carnivore incarnate" (Carter, 1990: 116), his sexual organs might

signify, violence in the sex in disguise. As all other men who serve patriarchal bourgeois orders perform violence in the form of exploiting women until seperating their flesh from the bones or sucking the blood of women to the last drop and turning them into skulls, here the young man performs his responsibility by revealing his beastliness to the "pious old woman" with all its nakedness (Carter, 1990: 115). The wolf is before the eyes of the granny to fulfill his patriarchal duty: to eat her up. At this very juncture, the narrator notes that "you can hurl your Bible at him and your apron after, granny, you thought that was a sure prophylactic against these infernal vermin…now call on Christ and his mother and all the angels in heaven to protect you but it won't do you any good" (Carter, 1990: 116). Carter confronts the granny with her religious belief; if the religion is taken into consideration as a tool in the hands of the male dominancy, then the granny is about to surrender herself to the clutches of the patriarchy. The traditional old woman is extinguished by her belief; in this respect it can be believed that Carter shatters and reconstructs the trilogy of passing down traditions from grandmother to grandchild, which is Carter's feminist subversive touch.

After devouring the grandmother, the werewolf disguises himself again. Throwing her hair into the fire, and tucking her bones under the bed, he tidies up the house. Wearing grandmother's nightcap, he waits for his meal. Upon arriving at the house, the girl begins to trace some clues at home different from the usual. She can not attempt to take her knife from the basket since his gaze is riveted on her, and she says:

> "What big eyes you have"
> "All the better to see you with" (Carter, 1990: 117).

Noticing her granny's hair on an unburned wood, she senses her life is in jeopardy and directly questions the wolf where her granny is. Meanwhile, the howling of company of wolves could be heard outside. Young girl becomes aghast because she knows "the worst wolves are hairy inside" (Carter, 1990: 117). Now, the young girl is alone in the room, eye to eye with the wolf, away from her granny who is a representation and reminder of the tradition and morality. Carter reconstructs this traditional scene with her feminist move: young girl recognizes that it is pointless to be afraid "and plays an old game with a twist" (Bacchilega, 1997: 63): "continuing the ritual strip-tease, until her naked body" (Bacchilega, 1997: 63), as stated by the narrator: "she…took off her scarlet shawl, the colour of poppies, the color of sacrifices, the color of her menses, and, since

her fear did her no good, she ceased to be afraid" (Carter, 1990: 117). One by one with the instruction of the wolf she tosses her clothes into the fire:

> "What shall I do with my shawl?"
> "Throw it on the fire, dear one. You won't need it again."
> …
> "What shall I do with my blouse?"
> "Into the fire with it, too, my pet." (Carter, 1990: 117).

This scene belongs to Perrault's <u>The Story of Grandmother</u>, another version of <u>Little Red Riding Hood</u>, where the little girl manages to escape from the wolf and return their safe house (Tatar, 1999: 29). In Carter's retelling,"now she [is] clothed only in her untouched integument of flesh" (Carter, 1990: 118). Unbuttoning his shirt's collar, she kisses him; then she continues the ritual of asking questions as in the traditional versions:

> "What big arms you have."
> "All the better to hug you with" (Carter, 1990: 118).

Now, she delivers the kiss she has promised without hesitation; upon this, outside the window  rises a prothalamion from the company of wolves that can be interpreted as a foreshadowing of their affair in progress since prothalamion means "a song or poem in celebration of a marriage…coined by Edmund Spenser" (Sinclair, 1986: 1241).

> "What big teeth you have!"
> "She saw how his jaw began to slaver and the room was full of the clamour of the forest's Liebestod but the wise child never flinched, even when he answered:"
> "All the better to eat you with"
> "The girl burst out laughing; she knew she was nobody's meat" (Carter, 1990: 118).

Young girl, at this very point challenges the reaction of the classical heroine. It is narrated as follows: "Both will be naked, wearing only their flesh and hair: a fiery sabbath, some would see; inevitable violence, others would say" (Bacchilega, 1997: 63). She gets rid of the fear that the wolf will eat her. Instead she jumps on him, grants herself as flesh and satisfy herself sexually; that is, Carter's feminist subversive touch to this tale. Carter's heroine becomes her own rescuer unlike her traditional doppelgangers. Only her unblemished flesh satisfies and passifies the "carnivore incarnate" (Carter, 1990: 118). Carter, subverts the tradional endings by proposing an eventuality of happy marriage: "She will lay his fearful head on her lap and she will pick out the lice from his pelt and perhaps she will put the lice into her mouth and eat them, as he will bid her, as she would

do in a savage marriage ceremony" (Carter, 1990: 118). Clearly, Carter redesigns the future of young girl by building a happy ending; as it seems she will, most probably, wake up relieved to a new morning with her gentle partner: "See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf" (Carter, 1990: 118). The violence and beastliness of the male figure is also subverted; when the wolf lays himself in the young girl's soft arms, he elevates from a wild nature to the domesticated creature which can be interpreted as a feminist solution offered to ones lost in their own violent darkness.

To sum up, Angela Carter liberates her heroines by breaking constrictive female stereotypes, and allows them to reconstitute their own natures and realities as active and vivid human beings. Carter reinstates sexual desire and pleasure of women by rescuing their natural and innate rights from the mythical confinement of bourgeois marriage.

**CONCLUSION**

The present study has attempted to analyze how Angela Carter refurbishes bourgeois marriage institution through deconstructionist and subversive methods by focusing upon six of selected tales from <u>The Bloody Chamber and the Other Stories</u>. Her main reason to attempt to reconstitute the marriage is that she believes that marriage institution has been utilized as an effective patriarchal instrument by the bourgeoisie in order to exploit female body and to hold the power in patriarchal hands. By means of classical fairy tales, pre-established sexual roles and archetypal representations have been penetrated into young girls and boys; that is the profitable way in order to shape human beings. In other words, sexual freedoms of individuals, of women in particular, have been removed easily in the guise of virtue. Virtue is mostly attributed to female gender. Thus, the main target of that bourgeois tales is female gender to eliminate women from holding power. For centuries, women have been imprisoned in the ornamented cages, namely houses since they have been convinced that their role is to be the angels or the mummies of the house, to raise the child and take care of the household. This is the life for a woman prepared by the patriarchal bourgeois tales from Angela Carter's stand. In order to exist and explore her sexual pleasure, a woman has to marry according to traditions. As Carter states, "to 'sleep with' means to marry" (Carter, 1998: 547). However, for Angela Carter these classical tales are full of with patriarchal lies and myths. That is why, Carter refurbishes classical fairy tales with her postmodern feminist twists.

In this respect, in the first chapter the historical background of Feminism has been offered since it is important to recognize women's fight for the sexual equality for hundreds of years. As a feminist writer Angela Carter in her retellings attempts to build an egalitarian atmosphere, thus, she reclaims the sexual rights of women from the female perspectives, which is her feminist strategy. Angela Carter also targets fairy tales since they function as both entertaining and instructive agents in pushing women into marriage cage. That is why in this chapter of the study, the historical development of fairy tale genre is included because fairy tales have been decorated with moral lessons which are formed especially for the female readers in order to construct women as obedient and silent beings. Upon discovering the efficiency of fairy tales, feminist writers set their eyes on the classics. In Angela Carter's versions, classical fairy tale plots and characters are utilized in order to demonstrate how a woman can find a way to emancipate herself from the patriarchal bars. Merja Makinen discusses "Carter's tales do not simply 'rewrite' the

old tales by fixing roles of active sexuality for their female protagonists – they 're-write' them by playing with and upon (if not preying upon) the earlier misogynistic version" (Makinen, 1992: 5). Thus, the reader can find the traces of the old one within the new texts and also can evaluate both tales at the same time.

Employing deconstructionist method, Angela Carter shatters binary oppositions such as nature/culture, man/woman, beast/human through her rejuvenated characters, and demonstrates that these oppositions are myths in order to discriminate man and woman as refurbished beings. In this way, she vanquishes ideologies of phallocentric culture. Carter utilizes subversive strategy as Roland Barthes suggests: she robs the mythical language of the classical fairy tales and with each of them generates her own tale and this reconstituted tale becomes a fairy tale from Barthesian sense (Barthes, 2012: 247). Carter believes that women's lives, habits, roles, natures and sexualities have been determined by the masculinist discourse. In order to understand how language shapes human life and habits, the historical information regarding the development of postmodern theory is expounded in the second chapter. Deconstruction and Subversion are two main method of the 20th century and employed by Carter as stated before. Considering myth is a language, "[t]he bourgeoisie hides the fact that it is bourgeoisie and thereby produces myth" (Barthes, 2012: 25). That is the reason of Carter's claim: "I'm in the demythologising business. I'm interested in myth" (Carter, 1998: 38). She asserts that the aim of myths is to enslave human beings. The bourgeois marriage institution plays the most effective role in enslaving people from Carter's angle. Thus, by proposing female-refurbished viewpoints in her versions, Angela Carter rescues women from the phallocentric boundaries of traditional fairy tales. Further, The Sadeian Woman and the Ideology of Pornography is Carter's one of the most attacked books. As opposed to other feminists, Carter prefers to see the other side of the coin and rather than plainly rejecting Marquis de Sade's pornographic writings, she turns his ideas into her feminist weapon in order to refurbish marriage institution which is a bourgeois myth in her work The Bloody Chamber.

Lastly, in each of her fairy tales Carter decolonizes women's nature. Through classical fairy tales women have so far been prepared and encouraged to become birds in cages, meats in the hands of predators. She offers renewed tales where the Blubeard's wife is saved by her heroic mother, and builds a love relation with a naive blind man; Mrs Lyon is rewarded with a handsome husband when she embraces her own true essence

with her freewill; Tiger's Beauty builds a mutual love transaction with her lover grounding on fleshly pleasures; the heroine in <u>The Erl-King</u> becomes her own charming rescuer; the Countess is rewarded when she courageously reveals her cruel and violent nature; Little Red Riding Hood frees herself when she stops being afraid of the wolf and satisfies her sexual desires.

In this light, what makes Angela Carter unique is that she equips her heroines with violence, voice and sexual freedom. Apart from or beyond classical feminism, Carter's heroines are brave enough to embrace their beastly essences, violent natures and sexual desires. They do not need to be married so as to have a sexual pleasure: Carter believes that "marriage itself no party" (1998: 453) since she sees no difference between the prostitution and marriage when it is an obligatory act for man and woman to realize their universal duties. Clearly, by intertwining Derridean deconstructionist and Barthesian subversive methods with Sadeian prototypes, in her story collection, <u>The Bloody Chamber and Other Stories</u> Angela Carter refurbishes the bourgeois marriage institution in order to secularize mankind.

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