T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

BODY POLITICS IN ANGELA CARTER'S WORKS

PhD THESIS

Çelik EKMEKÇİ

Department of English Language and Literature
English Language and Literature Program

SUPERVISOR
Assist. Prof. Dr. Gamze SABANCI UZUN

June, 2018

T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

BODY POLITICS IN ANGELA CARTER'S WORKS

PhD THESIS

Çelik EKMEKÇİ
(Y1212.620009)

Department of English Language and Literature
English Language and Literature Program

SUPERVISOR
Assist. Prof. Dr. Gamze SABANCI UZUN

June, 2018

08/06/2018

T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
DOKTORA TEZ ONAY BELGESİ

Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1212.620009 numaralı öğrencisi Çelik EKMEKÇİ'nin "BODY POLITICS IN ANGELA CARTER'S WORKS" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 11/05/2018 tarih ve 2018/14 sayılı kararı ile oluşturulan jüri tarafından oybirliği ile Doktora tezi olarak kabul edilmiştir.

	Unvan- Ad-Soyad	İmza
Danışman	Dr. Öğr. Üyesi Gamze SABANCI UZUN	
Üye (TİK)	Dr. Öğr. Üyesi Gillian Mary Elizabeth ALBAN	
Üye (TİK)	Dr. Öğr. Üyesi Arpine MIZIKYAN AKFIÇICI	
Üye	Prof. Dr. Turkay BULUT	
Üye	Prof. Dr. İbrahim YILGÖR	

Tezin Savunulduğu Tarih : 08/06/2018

Sosyal Bilimleri Enstitüsü Yönetim Kurulu'nun ..... tarih ve ..... sayılı kararı ile onaylanmıştır.

Prof. Dr. Özer KANBUROĞLU

Enstitü Müdür Vekili

DECLARATION

"A thesis submitted for the degree of Doctor of Philosophy…"
I hereby declare that all information in this thesis document has been obtained and presented 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, which are not original to this thesis. (08/06/2018)

Çelik EKMEKÇİ

To my dearest family members,

FOREWORD

I would like to express my sincerest gratitude to Assoc. Prof. Dr. Şeyda SİVRİOĞLU who has supervised my doctoral dissertation since 2012; however, due to the fact that she was officially on pregnancy leave on the exact day of my second Doctoral Defense (April-2018), it was not legally and officially possible for her to complete this Doctoral Dissertation. Therefore, 'The Institute of Social Sciences' appointed and approved Assist. Prof. Dr. Gamze SABANCI UZUN as my new Doctoral Supervisor, who helped me officially through her punctual decisions and very decisive solutions. I would like to thank Dr. SİVRİOĞLU again for her guidance, helpful suggestions and valuable support for my overall study and I would also like to thank Dr. SABANCI UZUN again for her support, by giving contributions, feedback and suggestions in this serious period. Hence, I would like to present my very special and heart-felt thanks to both of my 'Supervisors'. I would also like to express my very special and heart-felt thanks to Assist. Prof. Dr. Arpine MIZIKYAN for her valuable contributions, suggestions and critiques. I am truly indebted to Assoc. Prof. Dr. Gillian M. E. ALBAN and Assist. Prof. Dr. Arpine MIZIKYAN, for their feedback, revisions and corrections on my dissertation-sections and chapters. Their valuable contributions and suggestions cannot be underestimated during the overall study.

I would also like to extend my gratitude to my Professors whose wisdom I have profited from during my Ph.D. education: Prof. Dr. Kemalettin YİĞİTER, Prof. Dr. Birsen TÜTÜNİŞ, Prof. Dr. Türkay BULUT, Assoc. Prof. Dr. Gillian M. E. ALBAN, Assist. Prof. Dr. Paul David BERNHARDT and Assist. Prof. Dr. Gordon MARSHALL.

I would like to express my heart-felt gratitude and very special thanks to my dearest family members; my father Aydın EKMEKÇİ, my mother Türkan EKMEKÇİ, and my elder sister Melisa EKMEKÇİ for their endless contribution, great support, overall patience and unconditional love, and a very lovely thanks go to our "Jelibon" a 12 year old lion-like cat, for her rail-road like scratches and vampire-like bites, and to our 10 year old "Cafer," the canary bird, singing tunes like "çipet-pet, çipet-pet-pet, cibili-cibili-cibili şak-şak-şak" all the time during my studies. And I would also like to thank our new family member, 'Izmir', the Scottish Fold, for his docility and sweetness, taking my stress away since I constantly play with his 'tosbak', fluffy-head like play-dough whenever I visit my elder sister Melisa to study at her home. I would also like to thank my first colleagues and bosom friends: Selman SAKA, Hüma Tuğçe YÜCELLİ, and Bircan ÇAĞLAR. Also, my special thanks go to my beloved colleagues and bosom friends: Meltem CİRDİ, Sultan DURU, Taşkın Bora KOÇ, Ayça Berna BÖCÜ and Meltem KAYGUSUZ. I would like to say that it is not possible for me to live in Çankırı under really asocial and serious rural & winter conditions without love, support, sympathy and charming, but alarmingly great surprises of my dear, perfect bosom friends.

I would also like to thank Esma ACAR, a Research Assistant in Turkish Language and Literature Department at CAKU, her good-natured friendship made my life utterly good because it is most probably certain that life would be unbearable for me

in Çankırı without her presence. I would also like to thank my elder brothers and brothers who are either academicians at the Faculty of Fine Arts, or Administrative & Academic Staff at the Rectorate of CAKU for their stunning humour, familial support, kindness and great tolerance during my writing period.
Moreover, I would like to thank Assist. Prof. Dr. Güner DOĞAN, Director of the International Unit Department of CAKU, for his overall support during my doctoral studies. Lastly, I really want to thank Assist. Prof. Dr. Mesut GÜNENÇ, my doctoral classmate at IAU, for sharing his didactic experiences and fruitful suggestions for my 'Doctoral Dissertation Defense.

June 2018 **Çelik EKMEKÇİ**

TABLE OF CONTENT

Page

ANGELA CARTER'IN ESERLERİNDE KADIN BEDENİNİN İKTİDARI

ÖZET

Bu tez, Angela Carter'ın eserlerinde kadın bedeninin iktidarını, cinsiyet çalışmaları ve politik anlatılar olarak incelemektedir ve kadınların, mitolojiden arındırılmış olarak yeniden tasvir edilişlerini savunmaktadır. Bu tez, erkek egemen sistemin kadınlar için yıkıcı olan görünüşünün mitolojinden arındırılarak eleştirilebileceğini öne sürmektedir. Bu bağlamda, bu çalışma Angela Carter'ın *The Heroes and Villains*, *The Sadeian Woman*, *The Passion of New Eve* adlı eserlerinde ve *The Bloody Chamber* eserindeki yeniden yazılmış seçili metinlerarası hikâyelerinde, kadın karakterlerin beden politikalarını (bedenlerinin iktidarlarını) inceleyecektir. Bu çalışma, kadının ve kadın bedeninin otonom güçlendirilmesini göstermek için Angela Carter'ın, mitolojiden ve felsefeden arındırılmış olarak yeniden yorumlanış işlemlerini tartışmayı hedeflemiştir. Bu çalışmada teorik çerçeve, cinsiyet ve beden politikaları üzerine kurulu olacaktır. Aynı zamanda, bu çalışma, Angela Carter'ın, eserlerinde ve yeniden yazılmış peri masalları ve kısa hikâyelerinde, yeni bir kadın bedeninin iktidarını bulmak adına ataerkil ideolojiyi yıkmak, mitolojiden arındırmak ve yeniden düzeltmek için kullandığı metinsel, metinlerarası ve taktiksel yöntemleri araştırmaktadır.

Anahtar Kelimeler: *Kadın Bedeninin İktidarı (Beden Politikası), Cinsiyet Politikası, Güçlü Kadın Bedeni, Mitolojiden Arındırma, Yıkıcı ve Aksi Üslup, Metinlerarasılık, Yeniden Yazılmış Peri Masalları ve Kısa Hikâyeler.*

BODY POLITICS IN ANGELA CARTER'S WORKS

ABSTRACT

This dissertation scrutinises body politics in Angela Carter's works with an approach to gender studies and politics, and it argues demythologised representations of women. This dissertation argues that androcentric system's subversive panorama for women is able to be critiqued through demythologisation. On this basis, this study will explore body politics of female stereotypes in Carter's works entitled: The Heroes and Villains, The Sadeian Woman, The Passion of New Eve and selected rewritten, intertextual stories in The Bloody Chamber. This study thus aims to discuss demythologising and dephilosophising processes of Carter to show the female body empowerment. In this study, there will also be the theoretical framework built on gender and body politics. Apart from that, this study also explores the textual, intertextual and tactical strategies employed by Carter in order to subvert, demythologise and revise the patriarchal ideology in her works and re-written fairy tales and short stories to come up with the new female body politics.

Keywords: *Body Politics, (Female Body Politics), Gender Politics, The Powerful Female Body, Demythologisation, Subversive and Perverse Language, Intertextuality, Re-written Fairy Tales and Short Stories.*

1. INTRODUCTION

This thesis will explore body politics[1] as ideological tools of women studies and it will argue that female stereotypes set in the works of Angela Carter have been scrutinised in the texts of *The Heroes and Villains* (1969), *The Sadeian Woman* (1978), *The Passion of New Eve* (1977), and the selected stories *in The Bloody Chamber* (1979). Yet, overall works of Carter are also historicised either through quotations taken from the works in the textual analyses, or those in footnote analyses so that theoretical and literary analyses are able to be provided thoroughly.

In this thesis, re-writings of fairy tales, myths and stories along with the works including the intertextual references will be analysed so as to identify the accomplishments of Carter in her attempt to deconstruct the phallocentric and the phallogocentric pattern of thought created by patriarchal ideology. Moreover, the analysis of the deconstruction and re-writings of these phallogocentric myths, fairytales and stories by Carter are within the scope of this thesis. On this basis, the demythologising and deconstruction process of Carter has put its side against patriarchal ideology. Therefore, Carter especially has attempted to revise and re-write the myths, fairy tales and stories by demythologising and dephilosophising established norms accepted by patriarchy. From this perspective, it can be asserted that although the negative portrayal of women is rooted in mythology depicted by patriarchy, it has been demythologised by re-writings in the works of Carter.

There will also be the theoretical framework on gender and body politics of this dissertation in which the focus will be provided by establishing the bases of the critics in relation to the main scope.

---

[1] As the title of this dissertation shall refer, 'Body Politics' is consciously and purposefully used to indicate the 'Powerful Politics' of the 'Female Body' in 'Carter's Works' and it is on this basis that the 'Turkish Title' is translated within the scope of this intended purpose.

Hence, the trace of body politics and its relationship with the history of feminism becomes an ideological construct which does not solely carry the meanings as the female struggling, and the female body commoditisation; but, on which meanings are imposed by an ideologically situated political feminist discourse whose content is shaped by complicated sets of power relations. Thereby, instead of straightforward and linear depiction of the female body, Carter's fictions question and identify the authentic, historical and political body concept. On this scope, this study shows how Carter's demythologised and (de)philosophised narratives take their places in creating powerful female body politics. Therefore, this dissertation aims at exploring body politics with an interdisciplinary approach drawing upon body politics of women in feminist literary theory, it will also attempt to contribute to the feminist scholarship in terms of gender studies.

In the frame of feminist historiography, the outline of which is configured by feminist theoreticians, the purpose of this dissertation is to show how traditionally considered, so-called inferior woman body concept, is altered and thus politically established and transformed into a new form which helps women attain an identity, and how this altered identity is reflected in English feminist fiction through fantastic and magical elements.

The study will be conducted on the works of Angela Carter, one of the most renowned contemporary English novelists. The fictions of Carter revolve around the theme of narrating fantasy, magic realism that took place in the postmodern age where not only the authenticity of the historical feminist trace is put into question; but also, the established notion of known facts about femininity and its relationship with the body and its linearity is invalidated.

Carter's fictions are not about depicting known concepts about women or their body politics, nor are they about all known traditional women concepts which are all male oriented ones; but they are about depicting unknown premises, striking alternatives which put women into an area where power and knowledge rules, and most importantly, where female body-politics are reflected. Through a detailed discourse analysis of Carter's works, the present dissertation aims to discuss the feminist remaking of body politics through competitive discourses embedded in complicated power relations.

The dissertation will be comprised of the introduction as the first chapter, six more chapters and the conclusion as the last chapter. In chapter two, immediately after the introduction, there will be a theoretical analysis of body politics within literary references through related works in gender studies in tandem with mythological and philosophical references. This chapter will also be devoted to the representation of powerful female figures in mythology. Depictions of empowered women and their body politics are given as examples from Greek mythology due to the fact that myths in general, and the depictions of women in these myths in particular, have enormous effects on the development of female body politics. It is also the aim of this chapter to explore feminist criticism of myths.

Chapter three will provide a detailed theoretical account for the historiography of body and gender politics. It is also within the purpose of chapter three to deal with an overview of body and gender theories, as the main focus will be body politics in this dissertation. Thereafter, sociological and philosophical aspects of body politics will be scrutinised. In this chapter, different theories proposed by seminal feminist scholars especially Judith Butler, Monique Wittig, Gayle Rubin and other eminent critics will be examined. The rest of the study is devoted to the analysis of body and gender politics from theoretical aspects starting from the duality of sex and gender to detailed analysis of body politics and its representations on gender.

Chapter four will focus firstly on the critique of Carter by a variety of critics concerning her narrative and stylistic qualities under "The Carteresque" (Magic Realism, Intertextuality, Fetishism, and Grotesque etc.). Then the rest of the chapter will be devoted to providing literary and theoretical analyses of the works of Carter respectively.

In the fifth, sixth and seventh chapters, there will be a literary analyses of Carter's selected works. These works are: *Heroes and Villains* (Fiction), *The Sadeian Woman* (Non-Fiction), *The Passion of New Eve* (Magic Realism) and the selected stories from *The Bloody Chamber* (Anthology of Subversive Stories) including "The Werewolf", "The Company of Wolves" and the namesake work: "The Bloody Chamber".

In chapter five, the first book to be analysed is *Heroes and Villains* (1969). In *Heroes and Villains*, two protagonists (Marianne & Jewel) create two distinct discourses which compete for authority for bodily power and authenticity. However, Marianne, the narrator and female protagonist, attempts to construct her life by using the bodily-sexual contents as well as using her body as an apparatus for power. Because Marianne, who is a wanderer, flees from the land of Intellectuals to Barbarians. She is like a picaro/picara, and tells her own account of the picaresque narrative. *Heroes and Villains* can also be considered a 'Bildungsroman' in form, because of the protagonist's physical and mental development. Through Marianne, the powerful female body is represented since she eliminates the obstacles and she becomes empowered. Her rejections and resistance to patriarchy enables her to gain autonomy for her inner and outer characteristic features.

The second book to be explored, in chapter six, is *The Sadeian Woman* (1978). In *The Sadeian Woman*, Carter demythologises and (de)philosophises patriarchy and its rigid dicta. Hence, 'Pornography' and 'Sadomasochism' will be represented as ideological tools through which patriarchal ideology is purposefully subverted and deconstructed. *The Sadeian Woman* portrays industrious biographers taking great pains to complete and depict an authentic version of Marquis de Sade's *120 Days of Sodom* (1785) and *Philosophy in the Bedroom* (1795). *The Sadeian Woman* is a non-fiction work of polemical writing, with a cleverly woven structure which revolves around biographical accounts of two woman characters, Justin and Juliette, including the point of body politics where their lives intersect with a blend of sexual elements. On this basis, the book tells the intertextual story of Marquis de Sade in his works entitled: *Justine* and *Juliette*. However, in portraying female body politics, Carter, as de Sade does, represents two types of women, rather than showing them as parts of two binary oppositions; Carter represents them as a whole female personage, which is represented through Justine and Juliette equally though they have totally different characteristics. Carter thinks that the differences between both characters make them a perfect union. However, throughout the novel, Justine is the one who is seen as submissive and passive in her life struggles while Juliette is seen as very cunning and active; she does

everything for power and she uses her body politics perfectly to have a place in the men's arena.

It is also in chapter six that *The Passion of New Eve* (1977) is analysed as the third book through which Carter illustrates her magic realism. Moreover, fantastic and magical elements take their places especially in the depiction of fe(male) characters, and the way they use their bodies are also sexually and politically reflected. Hence, *The Passion of New Eve* primarily concerns the magical transformation of (Eve)lyn into New Eve. However, since Carter demythologises pre-established gender politics in *The Passion of New Eve*, there are other gender transformations among seminal characters. It is on this basis that Leilah and Tristessa can also be considered the major characters in addition to (Eve)lyn. Hence, Leilah, the black dancer, turns into Lilith, an avenging-woman who castrates (Eve)lyn with 'the mother' in Beulah. Tristessa, the transvestite, is a Hollywood artist, who is adored by (Eve)lyn for being an ideal, perfect woman; however, in the end, it is seen that Tristessa is in fact 'a male.' In *The Passion of New Eve,* Carter's groundbreaking characters act on their body politics by deconstructing established patriarchal gender roles in society.

Chapter seven will focus on body politics of Carter's re-written fairy tales in *The Bloody Chamber*, a collection of subversive stories, myths and fairy tales, and among them the most notable ones will be scrutinised as follows: "The Werewolf" (1979) and "The Company of Wolves" (1979) as demythologised and (de)philosophised versions of Perrault's "Little Red Riding Hood" (1697) and "The Bloody Chamber" (1979), as a deconstructed and demythologised version of Perrault's "Bluebeard" (1697).

Basically, these deconstructed short stories are about woman and womanhood, parodying, decentering, and deconstructing the real meanings of the 'virtuous woman' concept by subverting it in detail. On this basis, in the following sections, toward the end of chapter seven, there will be a theoretical framework given of the re-written fairy tales and stories by focusing on the critiques of Jack Zipes whose works establish the basis for the theoretical framework of this chapter.

The other versions including Perrault's "Little Red Riding Hood" (1697) and The Grimm Brothers' "Little Red Cap" (1812) will also be scrutinised in this chapter as corpuses of writings representing androcentric, ideological narratives. However, through Carter's re-written fairy tales and stories, it is also possible to observe how androcentric versions' ideology and intended purposes are turned upside down. Therefore, by demythologising the old texts, Carter shows the panorama of gender and body politics of her female heroes in her works. Lastly, in the conclusion, after a brief overview of the arguments made throughout the preceding chapters, Carter's attempt to demythologise and to (de)philosophise the patriarchal construction of the females in androtexts will be scrutinised since Carter re-writes, deconstructs and subverts the traditional writings of men. So, the impacts of gender and body politics of Carter's female heroes on her literary canons will be explored.

2. BODY POLITICS IN MYTHS

Here in this section, mythological aspects of the female body will be presented in relation to the powerful female body image. It is well-known that in ancient Greek culture, mythology was considered a source of power for male and female characters who were parts of mythological stories. However, the female power, or the power of being a woman, are considered significant for mythological female creativity, though its essence has always been neglected by the male oriented world. This man-made obstacle over female creativity has also been clarified especially in politics in general, and in states in particular, which will be expressed in this chapter.

Furthermore, it is also within the aim of this chapter that the mythological female heroines, characters and representatives from ancient Greece will be presented. However, as an introductory passage to body politics, the analysis of women and their position in the state will be scrutinised within the scope of Plato's *The Republic*. Thus, 'Platonic Politics' on the female body and its contents will be in the form of an introduction in showing the politics of women's inclusion in the state[2]. However, this scope, formalising and classifying women, makes Carter attack Plato in general, and his 'Politics' in particular, which will be shown in the following sections.

[2] In this section, Platonic thoughts in *The Republic* are explored as an introductory point as to show the place of the female body in Plato's utopic state from a mythological perspective. Hence, further analysis of the female body, its political existence and the women in politics (and in political life) will be discussed in the following section.

2.1 The Female Body in Platonic Discourse

In Plato's *The Republic* (380 B.C.), "Gynaeceum" is called 'The Place of Women'. Plato sees women as significantly crucial in the city because women's political bodies show that there are no differences between women and men. It seems that in Plato's *Republic*, otherness of women is disregarded. Canto and Goldhammer, in their article titled: "The Politics of Women's Reflections on Plato" (1985), analyse Plato's thoughts on women and their presence in *The Republic*. Hence, *The Republic's Phoenician Tale* is stated as follows:

> A myth of foundation, according to which all citizens believe that they are brothers (414c-417b) – even the women, because, as political bodies, they are the same as men, and because, like the men, they work to drive otherness to the periphery of politics. This shows that within the city woman is in no sense the representative of otherness. It also shows that the civic space is apparently unable to tolerate the presence of any kind of otherness, not even to the extent of affirming the difference between men and women. But the city in which men and women have, so to speak, the same political body is a city that subsists outside history. It is also a city without images or desire. (Canto & Goldhammer, 1985, p.280)

It can be deduced that in Plato's *The Republic,* the city in which women and men are equally accepted, may somehow be utopic; but it is seen that it is a desire: "[i]n the city composed of men and women, politically mingled, unions are celebrated and representations sacralized outside of real time; they are the expression of a desire for the same, which, so long as man and woman exist" (1985, p.281). Plato's thoughts on women and their crucial occurrences in the city show that the female body is strong enough to face anything just like the state itself. As Rousseau asserts, 'Body politic' is used for the name of *Republic.* [my italics added]. According to Rousseau: "the Government is a miniature what the body politic encompassing it is on a large scale" (Rousseau, 2012, p.43). It is within this scope that 'Body Politics' is represented. Hence, Plato, on this basis, creates a kind of a microcosm showing that the female body is a body politic: "[w]hat remains, then of the astonishing idea put forward in the Republic? The idea that women and men are in the same position, that the female body is one reason why politics exists, and that it must be present in the center of the city as well as in war; the idea that the female body is a body politic that reproduces itself" (Canto & Goldhammer, 1985, p.282).

From this perspective, in her *Unbearable Weight, Feminism, Western Culture, and the Body* (1993), Susan Bordo expresses her thoughts, concerning the acute changing from 'the body politic' to 'the politics of body':

> Feminism inverted and converted the old metaphor of the Body Politic, found in Plato, Aristotle, Cicero, Seneca, Machiavelli, Hobbes, and many others, to a new metaphor: the politics of the body. In the old metaphor of the Body Politic, the state or society was imagined as a human body, with different organs and parts symbolizing different functions, needs, social constituents, forces and so forth […] Now, feminism imagined the human body as itself a politically inscribed entity, its physiology and morphology shaped by histories and practices of containment and control […]. (Bordo, 1993, p.21)

By depending upon it, though Plato favors women and seeing the placement of women in his ideal state as crucially significant; it is also Plato's *The Republic* that legislates "for equality between the sexes but falls short of this by saying that women are inferior" (Yeandle, 2017, p.28). On this basis, Carter attacks Plato and his androcentric thoughts concerning women as 'Guardians' in a state; but when it comes to the ruling of a state, then Plato suggests 'philosopher rulers' or 'men' actually. For "Plato: […] only the best become Philosopher Rulers, this position is not open to women, who are seen as inadequate in contrast to their male counterparts" (2017, p.27). Carter's thoughts[3] are summarised by Yeandle in her *Angela Carter and Western Philosophy* (2017) as follows:

> Carter's accusation that Plato is 'the father of lies', who has infected Judeo-Christian culture with a series of falsehoods, or myths, corresponds to this aspect of the *Republic*, and one could argue that Carter's literary agenda […] is indebted to undoing Plato's influence on Western civilisations. Here, she argues that Western social structures are constructed upon 'lies' and myths, and asserts that her aim is to expose and eradicate these in her work … (2017, p.16)

Furthermore, in Plato's *The Republic,* the politics of humanity's condition depend upon the politics of women. For Plato, what makes the politics valid is the unification between women and men. In other words, it is through this unification that inferiority and superiority between the sexes is abolished.

[3] Carter in her "Notes from the Front Line", calls Plato: "the father of lies" (Carter, 1998, p.28).

Therefore, in ‘Platonic unity’, it is observed that ontological human politics keep the politics of women. It is described in *The Republic* that “both can and both should follow the same range of occupations and perform the same functions; they should receive the same education to enable them to do so. In this way society will get the best value from both” (Plato, 1974, p.157). Though Plato keeps ‘the otherness’ between the sexes; this otherness seems to be represented for the mutualisation and contribution between the sexes for the welfare of a state.

> Women are necessary, then, to conceptualize the status of eros and to involve humankind in politics. In the mythology of the Symposium Plato even goes so far as to attempt a sort of amorous ontology which the need for women's political presence might be deduced. Above all, if love, subject as it is to time and desire, always seems to be directed toward the other, as the Symposium shows, the only way for love to discover its reality and truth is for the one and the other to be united, as in the union of both sexes in the city, for example, without which there is no true politics. Yet in this union otherness must remain present as a condition of thought: this is what the fact that men and women must remain warriors teaches us. Women especially must celebrate, in a banquet and by the act of their political and combative body, the reality of desire and time. Women must prove through war the reality of the other whom they represent. Apart from such a war, women's politics and women's liberation are inconceivable. (Canto & Goldhammer, 1985, p.288)

According to Plato, women should also be included at war in a state so that they can get their rights properly. In *The Republic*, it is written as follows: “‘if we are going to use men and women for the same purposes, we must teach them the same things.’ […] ‘We educated the men both physically and mentally.’ […] ‘We shall have to train the women also, then, in both kinds of skill, and train them for war as well, and treat them in the same way as the men’” (Plato, 1974, p.161).

Similarly, the equality between men and women, Plato thinks, is only able to be secured politically, economically and socially as long as women become a political force: “[y]et to make women the equals of men […] to give women the education and capabilities they need to govern with perfect confidence both the public and private spheres, the household and the state - is not possible unless they are also given access to all the resources of war. Only on that condition do they enter into political, as a force of otherness” (Canto & Goldhammer, 1985, pp.288-289).

No matter how Plato's *The Republic* classifies the presence of women in his ideal state, it is also Plato, who "broadens the horizons for women in his ideal state; in a communal society, Plato advocates that Guardian women should have the same duties, and therefore the same education and training, as men, claiming that the reproductive difference of 'women bearing and men begetting' is redundant (284)" (Plato qtd. in Yeandle, 2017, p.27). From this perspective, as it is expressed so far, Plato's *The Republic* as an 'ideal state', his utopic androcentric thoughts in forming a state, and the position of women in this state might all be considered the sources for Carter's demythologising and dephilosophising business.

On this basis, Platonic thoughts expressed so far in *The Republic*, are intentionally deconstructed by Carter in her works especially in *Heroes and Villains*. As Yeandle mentions: "Carter's appropriation of the *Republic* in a dystopian setting in *Heroes and Villains* enables her to assess Plato's utopia and exploit its limitations, particularly in relation to the role Plato gives to women in his fantasy state" (Yeandle, 2017, p.24). Through body politics represented by Marianne, Carter demythologises the presence of women in the state which might be considered to be one of the Platonic themes represented in *The Republic.*

According to Yeandle: "in *Heroes and Villains*, a parody of Plato's Republic is central to the novel, in which Carter questions the structure of Plato's ideal state, provides a damning response to the place women are given in this regime, and critiques his definition of the Philosopher Ruler by allocating the novel's female protagonist *Marianne* a version of this role" [my italics added] (2017, p.23). Therefore, "*Heroes and Villains* illustrates Carter's definition of 'speculative fiction' as 'the fiction of asking "what if?"' (Katsavos 11), as the novel questions what would happen if Plato's theory was put into practice" (Katsavos qtd. in Yeandle, 2017, pp.23-24).

2.2 The Female Body in Politics

Throughout history, patriarchy's politics on women have been shaped in a way that women are positioned as a 'marginal group' whose destinies are dependent on men's organised totality and the hierarchy of patriarchy. Therefore, women are represented for social practices, institutions and organisations in which they are prepared for men; whereas men, as the privileged group, are ready to exploit women according to hierarchically authoritative dictations conducted by patriarchy. To justify this view, Aristotle states in his *The Politics* (335-323 B.C.E.) that in the marriage relationship: "[…] the male is more fitted to rule than the female […] As between male and female this kind of relationship is permanent" (Aristotle, 1981, p.92). Moreover, as Helene Moglen writes in her *The Trauma of Gender* (2001): "[h]eterosexuality was prescribed not just as normal but as compulsory, and marriage […]" (Moglen, 2001, p.3).

On this basis, it is also possible to explore Carter's attitude on marriage as a totality of institution produced by patriarchy, which is challenged and questioned in her narratives especially by Marianne in *Heroes and Villains* which will be explored on 'Marianne's Body Politics' section in Chapter five. In a similar vein, Lizzie, in *Nights at the Circus* (1984), metaphorically questions the patriarchal system's institution of 'marriage' as follows: "[…] 'Marriage? Pah!' snapped Lizzie in a pet. 'Out of frying pan into the fire! What is marriage but prostitution to one man instead of many? No different! D'you think a decent whore'd be proud to marry you, young man? Eh?'" (Carter, 2006b, p.21).

Circumstantially, patriarchy's authoritative mentality on 'marriage' is asserted as follows: "[p]atriarchy is also historically variable, producing a hierarchy of heterogender divisions which privileges men as a group and exploits women as a group. It structures social practices which it represents as natural and universal and which are reinforced by its organizing institutions and rituals (e.g., marriage) […]" (Ingraham, 1994, p.206). By depending upon this scope, it is mostly evident that women's domestication politics are seen as similar to slavery, in which slaves and women are severely exploited. Here is the same view which is represented as follows: "[i]f women are not to take their part along with men in all the business of life, we are bound, are we not, to propose some different scheme for them?.. Should they perform menial offices, exactly

like slaves?" (Canto & Goldhammer, 1985, p.275). As it is seen above, the mission of women, defined by patriarchal ideology, is also questioned in that "[s]hould they stay at home and take care of the belongings of their men? Or should they be granted dispensation from the meanest labor and encouraged to cultivate their minds and bodies, to make for themselves a life that is far from unworthy or frivolous, occupied with the concerns of the household […]" (1985, p.275).

From this perspective, the same thematic point, which is about a woman's entrapment, or a woman's loneliness in man's world, is highly disregarded and the notion of 'the mission of a woman' is challenged by powerful female heroines in Carter's narratives. 'Marianne' in *Heroes and Villains* (1969), 'Juliette' in *The Sadeian Woman* (1978), 'Leilah' and even (Eve)lyn and 'Tristessa' in *The Passion of New Eve* (1977), 'Melanie' in *The Magic Toyshop* (1967), 'Emily' in *Shadow Dance* (1966), 'Charlotte' in *Several Perceptions* (1968), 'Fevvers' and even 'Lizzie' in *Nights at the Circus* (1984); 'The Little Girl' in "The Werewolf" (1979), 'The Little Girl' in "The Company of Wolves" (1979), 'The wife of Marquis the Bluebeard' in "The Bloody Chamber" (1979) and 'Lady Purple' in "The Loves of Lady Purple" (1974) are all able to be considered among those powerful heroines.

Hence, in *Nights at the Circus,* the intended sense and the motto of ideal 'Carterian Woman' image is represented by the female grotesque character, 'Fevvers', as follows:

> I was as if closed up in a shell, for the wet white would harden on my face and torso like a death mask that covered me all over, yet, inside this appearance of marble, nothing could have been more vibrant with potentially than I! Sealed in this artificial egg, this sarcophagus of beauty, I waited, I waited … although I could not have told you for what it was I waited. Except, I assure you, I did not await the kiss of a magic prince […]. (Carter, 2006b, p.42)

However, as discussed in the previous section thematically, there have also been opposite arguments in which women and women's bodies should be considered in politics between themselves and the state. So, no matter how the state's politics are run, women and their bodies should have a place in the regulation of these politics.

Michael Holroyd in his "George Bernard Shaw: Women and The Body Politic" (1979), quotes Shaw's speech as follows: "[t]he denial of any fundamental rights to the person of woman is practically the denial of the Life Everlasting […]" (Shaw qtd. in Holroyd, 1979, p.26). Furthermore, as it is understood from the title, Holroyd in his work, scrutinises G. B. Shaw's critique of women and their place in the politics of the state. Shaw points out the necessity of women in the politics of life. He even thinks that women are so powerful that they are able to dethrone the tyrants if they get enough power.

> A slave state is always ruled by those who can get round the masters. The slavery of women means the tyranny of women. No fascinating woman ever wants to emancipate her sex; her object is to gather power into the hands of Man because she knows she can govern him. A cunning and attractive woman disguises her strength as womanly timidity, her unscrupulousness as womanly innocence, her impunities as womanly defenselessness: simple men are duped by them […]. (1979, p.18)

In a similar vein, the importance of women in political life is expressed as follows: "[w]hat the manifesto demands is nothing less than the presence of women on the political scene. But it contains something more as well. For women necessary as they are to life in the city, define two possibilities without which political life would be inconceivable […] existence and desire" (Canto & Goldhammer 1985, p.276). According to Shaw, the government should be ruled by women because he thinks that it is the only way that the state is able to be decent. ""The only decent government is government by a body of men and women," he said […] "but if only one sex must govern, then I should say, let it be women --- put the men out!"" (Shaw qtd. in Holroyd, 1979, p.19).

When women and women's body politics are considered, it is fathomable that there is equality in politics, in economy, and most importantly, in the overall society regardless of sex, race and gender. As it is depicted: "[t]he advantage to women came in the form of greater natural wisdom about sex. […]" (1979, p.19). If women's political success means the welfare of the state, it is because the politics of women's bodies have the capacity to have political legitimation. "The city's only recourse is to politicize the emotions, but it cannot discharge this function unless women are granted a fully legitimate political role. Thus, the politics of women's bodies has far reaching implications" (Canto & Goldhammer, 1985, p.276).

Similarly, according to Plato, women's necessity is a political reality because "the question of women and politics is always inextricably bound up with that of political reality […]" (1985, p.278). On the contrary, as stated previously in *The Republic*, Plato writes that both men and women should be educated and trained equally since they have the same purposes in political life; however, the reality is not as it is expressed because Plato writes that "they should share all duties, though we should treat the females as the weaker, the males as the stronger" (Plato, 1974, p.160). So, apparently, in Plato's *The Republic*, women are expected to be as active as men in all fields of life equally. Thus, it can explicitly be stated that it seems as if there were no differences, superiorities or inferiorities between men and women in Plato's ideal state. However, it is not as it is depicted; because "Plato's influence on Western cultural values hinders female liberation and needs to be erased in order to achieve equality; for Carter, as Platonic thought untangled, women's societal position improves" (Yeandle, 2017, p.13).

What Carter thinks is that Plato is the sole myth-maker, and his creation of a utopic society, in his *Republic,* is a mere fantasy which harms women. As Yeandle writes: "Plato is depicted as a mythmaker whose ideal society has limiting roles for women, and whose notions of knowledge and reality are ultimately flawed" (2017, p.14). On this basis, as expressed hitherto, Carter criticises Platonic thoughts in her works especially in *Heroes and Villains*. Carter positions "Plato as the initiator of this tradition, her 'demythologizing business' is targeted at breaking down Plato's influence over the Western world. She is both demythologizing and (de)philosophizing" (2017, p.17).

Consequently, through politics and the ideology in politics, which seem to eliminate the differences between the sexes, men and women seem to be able to live in an ideal political community equally. It is expressed that "[t]he difference between man and woman lies in the complementarity of their roles in procreation. But since the meaning of community of men and women is in the first place political, only a political idea of procreation would be capable of neutralizing the effects of this difference." (Canto & Goldhammer, 1985, p.279).

On this scope, as long as women and women's body politics are present in the community, then the political life can be ideally possible: "[c]ommunity is the space, within which men and women circulate, meet and enter into union with one another, the place where they can see and be seen. Women, in this city whose political life they make possible, show themselves and look about them openly and without reserve. Their body is a political body." (1985, pp.279-280). Thereby, by depending upon the brief analysis of the politics of women and the presence of 'The Female Body in Politics', mythological references of the female body and the female body as a source of empowerment will be analysed in the following section.

2.3 The Female Body in Myths

It has long been known that the earliest matriarchal cultures value women and female empowerment, and 'The Minoan Culture' can be considered one of the most well-known among them. Jane Ellen Harrison studies 'The Minoan Culture' in detail in her *Themis: A study of the Social Origins of Greek Religion* (1912) and Funda Başak Dörschel in her *Female Identity: Rewritings of Greek and Biblical Myths by Contemporary Women Writers* (2011), scrutinises Harrison's works. Dörschel writes: "[…] The Minoan culture, which flourished on the island of Crete around 2000 BC, is the earliest known civilization of Greece and Harrison proposes that Minoan religion was matriarchal in nature […]" (Dörschel, 2011, p.65). From this perspective, in addition to matriarchal culture, it is asserted that Harrison also studies mythological 'Mother Goddesses' in her *Prolegomena to the Study of Greek Religion* (1903). It is expressed that

> [i]n her earlier work *Prolegomena to the Study of Greek Religion*, Harrison traces the cult of pre-historic Mother Goddess from Keres, the primitive spirits, to the cult of Demeter and Persephone and she claims that the Eleusinian Mysteries, dedicated to this mother and daughter, have originated from an earlier Mother Goddess cult. And she states that this earlier Mother Goddess is turned into a twofold goddess in Demeter and Persephone by the later patriarchal invaders. (2011, p.66)

Hence, as it is seen above, the Persephone and Demeter myth is about the empowerment of a mother as a woman as well as mother-daughter relationship. In a similar vein, the same mother-daughter relationship containing an avenging-mother image can also be observed in Carter's "The Bloody Chamber" (a re-written version of Perrault's "Bluebeard"), which is going to be scrutinised in the following literary analysis in chapter seven. Under this thematic relationship, it is evident that Carter's "The Bloody Chamber", which is considered "a modern, feminist version of the Demeter-Persephone myth" (Lokke, 1988, p.11), attacks male supremacy myths. Thus, the empowerment of 'Mother Goddess' and her powerful female body is able to be explored under 'Demeter-Persephone myth' as one of the prominent examples. On this basis, the same empowered 'Mother Goddess' image can also be observed in Carter's *The Passion of New Eve* because the powerful and fertile 'The Mother' figure transforms (Eve)lyn into New Eve.

Circumstantially, no matter how patriarchy wants to distort the empowerment of women in mythology, mythological female characters' power can be clearly observed. Edith Hamilton describes the beginning of the story of 'Demeter and Persephone' in his *Mythology: Timeless Tales of Gods and Heroes* (1942) as follows: "Demeter[4] had an only daughter, Persephone[5], the maiden of the spring. She lost her and in her terrible grief she withheld her gifts from the earth, which turned into a frozen desert. The green and flowering land was ice-bound and lifeless because Persephone had disappeared" (Hamilton, 1999, p.55). Demeter[6] is the goddess of grain who is also known as the goddess of earth and fruitfulness. She is the Mother goddess. She controls fertility in nature and on earth. To put briefly, she is an empowered woman. However, when her beloved daughter, Persephone, is abducted, Demeter causes calamities and troubles for earth and all humanity by showing her vengeance and power against whatever is responsible for it.

[4] The Mother Goddess (The Goddess of Grain), Roman Name: Ceres (Lies, 1999, p.x).
[5] The Queen of the Underworld, in Latin Proserpine, Roman Name: Proserpina (Lies, 1999, p.x).
[6] For further description of Demeter, see Lies' *Earth's Daughters: Stories of Women in Classical Mythology*, (Lies, 1999, p.142).

> That year was most dreadful and cruel for mankind over all the earth. Nothing grew; no seed sprang up; […] It seemed the whole race of men would die of famine. At last Zeus saw that he must take the matter in hand. He sent the gods to Demeter, one after another, to try to turn her from her anger, but she listened to none of them. Never would she let the earth bear fruit until she had seen her daughter. (1999, pp.58-59)

It is prominently evident that the linearity of pre-history and mythology, concerning mythological stories, have been shaped by women. In other words, the matriarchal culture has been dominant and authoritative in shaping humanity. However, in order to change and erase the matriarchal power over creation, patriarchy challenges and replaces everything which powerful women handle. It is probably not possible for patriarchy to reach its target when 'the origin' is considered. Thereby, Betty Bonham Lies in *Earth's Daughters: Stories of Women in Classical Mythology* (1999), concerns the significance of mythological female creativity. Here, the purpose is to show the power of women and their body politics. Additionally, how these powerful women use their bodies despite patriarchy is seen and reflected in mythological narrations. So, the following reference will be about 'The Warrior Women: The Amazons'. As it is known, The Amazons are "famous for their warlike qualities" (Lies, 1999, p.75). On this basis, the same thematic point, indicating Amazons' war-like qualities, is also described in Carter's *The Infernal Desire Machines of Doctor Hoffman* (1972):

> We heard the sound of crude but martial music and a jaunty detachment of Amazons marched out of the forest. These women were elderly and steatopygous. They were the shapes of ripe pears bursting with juice and their wrinkled dugs swung loosely back and forth, inside and outside the silver breastplates they wore, […] some with scarlet cloaks […], others with cloaks of chocolate brown and dark blue breeches, all with metal helmets crowned with decorations of black horsehair. […] these female soldiers were aggressively armed with duck-guns, blunder busses, muskets and razor-like knives, a museum of ancient weapons. (Carter, 2010a, p.187)

What makes The Amazons famous is that they isolate themselves totally from men. So, men are strictly excluded from their society. Therefore, The Amazons only raise female children who later become warriors just like them and they never let male children live with them and for this reason, they either kill the boys, or send them away to other places. The Amazons:

> were warriors who could, and did, compete against the best male soldiers, and usually won. Their mother was Harmony, a nymph who loved peace, but their father was the fierce god Ares, and his descendants took after him. They worshipped Ares as the god of war and Artemis as the virgin goddess of female strength and hunting. How strange it must have seemed to male warriors to see these women, bows in hand, riding into battle! […] And yet the Amazons were beautiful as well as warlike. But they did not go to war just for the fun of it. They only fought when they had good reason to. (Lies, 1999, pp.75-76)

Thereby, 'The Amazons' are powerful women and they use their powerful bodies against the things or men who threaten them. As Gregory Staley writes in his "'Beyond Glorious Ocean': Feminism, Myth, and America" (2006):

> The Amazons represent female desire as well, as Cixous has shown, but a desire in which the women prevail so as to preserve their independence: '[The hero] dominates to destroy. She dominated not to be dominated; she dominates the dominator to destroy the space of domination.' (*Newly Born Woman*, 116) The Amazons have long been popular figures among the women who challenge patriarchy, from Christine de Pisan to Héléne Cixous and beyond […]. (Cixous qtd. in Staley, 2006, p.228)

On this basis, above mentioned women are considered women heroes, and the following references will mention a group of women who are called witches by patriarchy because of their extraordinary power or qualities, so men accuse them of being mad and call them 'witches'. By depending upon this scope, the description of 'witch-woman' is also observed in Carter's *Several Perceptions* (1968), in which witch-woman qualities of Charlotte are expressed by the narrator as follows:

> [h]er blonde hair blew over her face which did not in the least resemble the face he remembered, since that face reincarnated in fantasy after fantasy, recreated nightly in dreams for months after she left, had become transformed in his mind to a Gothic mask, huge eyeballs hooded with lids of stone, cheek bones sharp as steel, lips of treacherous vampire redness and a wet red mouth which was a mantrap of ivory fangs. *Witch woman. Incubus* […]. [my italics added] (Carter, 1995d, p.15)

However, most importantly, myths are seen as the product of men in which men distort women according to their own taste. As Dörschel states: "[i]n myths, culture, thus civilization is shown as a product of men, on the other hand women's roles are confined to the private sphere" (Dörschel, 2011, p.97). As Mark Shorer asserts in *William Blake: The Politics of Vision* (1946): "[m]yth is fundamental, the dramatic representation of our deepest instinctual life, of a

primary awareness of a man in the universe […]" (Shorer qtd. in Guerin, 1966, p.156). Hence, this thematic point can be considered to be the motto of 'Feminist Criticism of Myths' through which feminists "[…] call attention to the androcentric nature of myths in which the world is interpreted through the lens of the discourse of men" (Dörschel, 2011, p.97). So, according to Dörschel: "women in myths are defined first and foremost by their domestic duties and they are defined by their relation to men; as daughters, wives, lovers or mothers" (2011, p.97). But, if those roles attributed by patriarchy for women are rejected then women are called either evil doers, devils, monsters, or witches[7] because myths, which are produced throughout history, are expressed by the male discourse. However, powerful women representations in mythological references, mainly in 'Greek mythology', are condemned by patriarchy because the male scope sees that these powerful representations of women are the products of witches or evil sources. From this perspective, 'Feminist Criticism of Myths' will be scrutinised in the following section within the scope of powerful women representations.

Hence, 'Hecate[8]', as one of the leading figures of witches in Greek mythology takes her special place. Hecate is considered one of the most powerful witches among others. It is expressed that when Hecate "was well disposed toward someone, Hecate would great anything the person wished for: victory and glory in battle or in athletic contests, success in fishing or farming in fact prosperity in any endeavor. She concerned herself equally in the affairs of the great and the small: she was a wise advisor to kings, and the nurse of the young" (Lies, 1999, p.155). Despite the fact that patriarchy condemns witches, Hecate is a woman who provides a source of power for men. Thus, even men accept her power in Greek mythology. Therefore, it might be probable that in Greek mythology, one of the leading themes is about the fear of women in which women and power are mostly associated with one another, so, this fear becomes a major scope for men.

---

[7] As Sivrioğlu stated etymologically: "once witch meant to be a wise woman" (Sivrioğlu, 2016, p.9).
[8] For further details about Hecate, see Lies' *Earth's Daughters: Stories of Women in Classical Mythology* (1999), p.155.

Another influential witch in Greek mythology is 'Medea[9]'. She is very beautiful and powerful, yet full of vengeance hence, she becomes one of the most feared witches of all. How Medea is transformed from a beautiful woman and a princess, into a witch is due to the fact that she loves deeply and passionately. It is this passion that makes Medea such an empowered, but alarmingly dangerous-evil woman. The passionate love affairs and infidelity change Medea dramatically. Medea is described as follows: "[f]rom her very earliest childhood, Medea was adept in the arts of sorcery. […] Medea was the niece of the great enchantress Circe. Like her aunt, the princess was a devotee of the goddess Hecate. By the time she reached young womanhood, she was unsurpassed in the powers of witchcraft" (1999, p.158). Moreover, Medea's story can also be about the betrayal in which Medea is assumed to betray her father for a stranger, Jason. At the end of the story, it is seen that Medea does anything for Jason. She even kills her own brother and her own children, so she sets her revenge on Jason in the end. In other words, the same thematic point of the image of an avenging-woman, which will be discussed in the following sections, especially in the "The Bloody Chamber", can also be observed in the case of Medea. Consequently, it is asserted that "[e]verything Medea had done, good and evil alike, she had done for him" (1999, p.161).

The story of Medusa[10], on the other hand, can be considered another influential mythological story in which the empowered and fearful woman image is again reflected. It is written that "[t]he story of Medusa is one of the most frightening of the transformation stories, for not only was the punishment of this woman unjust, but her metamorphosis made her a terrible monster who brought suffering to others" (1999, p.162).

---

[9] For the overall story, see *The Quest of The Golden Fleece* (Hamilton, 1999, pp.160-180). Also see *Jason and The Argonauts* in *Apollodorus: The Library of Greek Mythology* A new translation by Robin Hard, (Hard, 1997, pp.48-57).

[10]For the overall story of Medusa, see Lies' *Earth's Daughters: Stories of Women in Classical Mythology*, (Lies, 1999, p.162). Moreover, for further information about "The Story of Medusa", see Edith Hamilton's *Mythology: Timeless Tales of Gods and Heroes*' Part Three: The Great Heroes Before The Trojan War / Perseus (Hamilton, 1999, pp.196-.). For further analysis, see also Marija Gimbutas' *The Living Goddesses*, edt. Miriam Robbins Dexter (1999), pp.25-26.

Medusa's[11] empowered and fearful description causing terror among men is expressed because "Medusa was one of the Gorgons" and "for the reason that whomever looked at them was turned instantly into stone" (Hamilton, 1999, p.200). Gillian M. E. Alban in her article entitled: "Medusa as Female Eye or Icon in Atwood, Murdoch, Carter, and Plath" (2013), explores Medusa as "the electrifying archetype, with her starring eyes and snakes for hair, petrifies her object" (Alban, 2013, p.163). According to Alban, Medusa's mythological story makes her a powerful female icon in which woman's psychic power is expressed.

> The beautiful snake goddess of the life force, Medusa, whose name means "ruleress" or "queen" […] was raped by Poseidon. This […] took place on the altar of Medusa's alter-ego, the goddess Athene, who declared herself born of her father Zeus, and who notoriously cast her vote against the mother in Orestes's trial, forgetting that she was the child of Metis and one who inherited her wisdom. Athene punished the rape victim Medusa by demonizing her with snakes for hair, making her stare petrify beholders into stone. (2013, p.166)

Consequently, in regards to female mythological stories depicted so far, it can be clearly stated that men are more likely to see such empowered women as horrific, fearful and monstrous because patriarchal efforts evaluate these women myths from a traditional scope. As a result, the previously mentioned women myths are reflected unpleasantly. However, these female icons are considered to be the sources of empowerment for women. Therefore, it seems that patriarchy's attempts to smear those powerful female icons look futile. In addition to these female myths mentioned in this section, "Lilith Myth", which might be considered one of the most powerful female myths, as prior to the others, will be scrutinised in detail within the scope of Carter in chapter six. From this scope, Carter's pure purpose can be located in her narratives, especially on 'demolishing the traditional depiction of myths purposefully done by men'. Therefore, Carter's demythologising of classical tales and myths show that women's positions are turned upside down so that they are able to regain their power.

---

[11] Medusa's power will be thematically explored in Carter's narratives especially in "The Bloody Chamber".

Anna Kerchy in her *Body Texts In The Novels of Angela Carter: Writing From a Corporeagraphic Point of View* (2008), states that Carter's politics of the female body on: "'demythologizing business' repeats the carnival's joyous relativization of truths, norms and authorities, as she rewrites fossilized myths, canonized mastertexts, and conventional representations to perform a finite yet joyous revolution, a subversion from within, fuelled by grotesque bodies" (Kerchy, 2008, p.34). By deconstructing traditional men-made discourse, Carter creates autonomous female characters. As it is depicted, Carter, in her narratives, focuses upon the powerful female characterisations among them in her *Shadow Dance* (1966), it is also possible to observe Carter's indication of the power of women in their daily lives: "[…] Emily stood at the sink with a cartoon of caked scouring powder in her hand, a strong girl, a self-sufficient girl who might grow up into a matriarch (or, ignoring the big breasts, which after all, might be false – a patriarchy)" (Carter, 1995e, p.74).

On this basis, by depending upon the current analyses, what is noteworthy is that those female myths, scrutinised so far, have partially been shaped by patriarchy. However, through such myths, it is also possible to observe that patriarchy, unconsciously shows women as stronger and empowered, but fearful and merciless creatures causing death and evil for men. As stated hitherto, if creation is considered, females are responsible for giving birth, life and everything. Thus, negative perspectives have consciously been put and shaped by patriarchy. In fact, what patriarchy shows is the consistency of women if the positive and negative images are considered carefully.

Therefore, it is possible to express that women are the source of life; they give birth and the life-path starts. However, it should be known that women can cause the fall at the same time not just because they are evil but, because they are empowered. Hence, in a patriarchal sense, it is utterly natural for men to put shame on these female-oriented myths in which women are empowered. On this scope, patriarchy's partial expressions might be the eminent reason for women writers like Carter to challenge this inconsistent dichotomy that patriarchy created through myths.

So, women writers work for both positive and negative associations of patriarchy against women. In other words, women are grateful that men created the female monster image to show women negatively. But, for women, this negativity shows women's empowerment and women re-shape then convert these myths to use this negativity as being part of positivity showing the power of female-myths.

To conclude, women are empowered, they know their bodies better than men and women also know the politics of their bodies, they know they are fertile, they know they can cope with the difficulties they come across, they know how to struggle with men and patriarchy. For this reason, men should understand the existence of women. Because women are aware of patriarchy's wicked policies in which they are negatively expressed, as stated hitherto, either as evil doers or monsters in every man-made myth. However, women know that even if they are associated with death or birth, it is not an important issue for them, contrarily, what concerns women is that they are against distorting facts in which patriarchy performs to form their sexist dualities. Yet, men should know that even if it is futile for women to re-shape the myths that patriarchy created, women changed, change and will change this man-made tradition. If women cannot change this panorama, then it should be known that they are happy with having images of death and other negative attributions because these attributions make already empowered women stronger, and they prefer death and evil qualities rather than 'being passive and subjugated'. As S. Yumiko Hulvey expresses in "Myths and Monsters: The Female Body As The Site For Political Agendas" (2000): "if women today cannot be revered or worshipped as the creators of life, they prefer to be feared as agents of death, as decreed by myth, rather than bow down meekly as the oppressed Other" (Hulvey, 2000, p.88).

2.4 Feminist Criticism of Myths

Feminist criticism of myths and its starting point is very crucial for the development of the depiction of female empowerment. Women show the necessity of creating myths because they are aware of the fact that those myths are the products of men. From this perspective, Carter follows the traces of French feminists and critics for they know that patriarchy impacts mythologies, and they strongly reject androcentric myths and strongly advise women to re-write male-dominated myths in which women are shown inferior or depicted as monstrous and evil by men.

Literally, Carter's view of the feminist criticism of myths depends upon her authentic but subversive purpose through which she performs her demythologising business. Because Carter strongly rejects patriarchy's overstated mythic abjections, and she re-writes since she does not trust androcentric writings. From this scope, according to Kerchy: "[i]n Carter, writing by women has nothing to do with the anxiety of influence, Harold Bloom's (rather sexist) metaphor of literary paternity, defined as Oedipal murderous jealousy of the male power writing against the paternal authority of the masculine canon's great literary forefathers who must be overcome, invalidated for his becoming a true poet" (Kerchy, 2008, p.75). By depending upon it, Harold Bloom, in his *The Anxiety of Influence*[12] (1973), writes that "my concern is only with strong poets, major figures with the persistence to wrestle with their strong precursors, even to the death […]" (Bloom, 1997, p.5). However, Carter even rejects excessive mythologising of women for she thinks 'it is nonsense just like the definition of myths'[13]. On this basis, it is expressed that "Carter's writing unravels the romance exclusion. And this means it's in an oblique and sometimes mocking relation to the kind of model of female fantasy deployed by Gilbert and Gubar in the *Madwoman in the Attic* – where fantasy is a matter of writing against the matriarchal grain' […]" (Gilbert & Gubar qtd. in Munford, 2006, p.4).

---

[12] For detailed information, see Bloom's *The Anxiety Of Influence: Theory Of Poetry* (1997), Oxford University Press, pp.5-16.

[13] For further details about the original quotation, see Carter's *The Sadeian Woman* (Carter, 1979, pp.5-6).

Thus, this quotation above might be considered to be a critique of Carter in general, and her writings in particular, because, on the one hand, Carter harshly criticises male-authority and its dominant institutions; on the other hand, Carter "writes against feminist grain" (Munford, 2006, p.4). Therefore, Carter's attitude toward feminism and feminist ideology is criticised by critics. So, Carter sees that her critique policy[14] is a representation of her challenge to every ideological system mainly against patriarchy and this might be considered to be an outcome of why she sees "her fiction as very often a kind of literary criticism" (2006, p.4).

Moreover, Carter's purpose is to show the significance of women writings. If women do not write they become partial, they become monologic just like normative institutions of patriarchy. As Carter writes in her *Notes from the Front Line* (1983): "[…] it is so enormously important for women to write fiction as women -- […]" (Carter, 1998, p.29). On this scope, Carter, as French feminists do, rejects the mythic notions of androtexts in the past. As Luce Irigaray writes in her *Je, tu, nous: Toward a Culture of Difference* (1990): "we are all imbued with many Greek, Latin, Oriental, Jewish and Christian traditions, at least, particularly through art, philosophy, and myths without our realizing…The theories of Marx and Freud are not adequate, because they remain bound to a patriarchal mythology which hardly ever questions itself as such" (Irigaray, 1993 p.23). Therefore, feminist myth-making is seen as one of the biggest solutions for changing patriarchal taboos because, "[i]n this environment, feminist mythmaking is interpreted as a powerful tool for counter-acting" (Dörschel, 2011, p.98).

Furthermore, according to Jane Caputi, female-oriented mythmaking and myths are crucial because through such female-myths women are able to cope with patriarchy. Caputi writes in her "On Psychic Activism: Feminist Mythmaking" (1992) as follows: "[w]hen women refuse and refute these thoughts/myths and

[14] In a similar vein, Alfred Tennyson's "The Lady of Shalott" (1833) can also be referenced as a direct criticism to patriarchy in that in the poem, the same thematic point of 'how a woman can compete with patriarchy; by challenging its acute norms' is scrutinised. Furthermore, in "The Lady of Shalott", a woman's challenging patriarchal norms is expressed as a subversion from feminine to masculine qualities. For further details, see Tennyson's "The Lady of Shalott" (in lines: [110]), p:24. Alfred Tennyson, *The Major Works*, Oxford World Classics, 2009.

instead foray into the realm traditionally forbidden to our sex- the realm of the sacred storyteller, symbol and mythmakers- we participate in the creative powers of Thought Woman, employing thinking, naming and willing as forms of power exercised consciously and/or intuitively in the creation of the world(s) we inhabit" (Caputi, 1992, p.427).

On this basis, one of the most significant points in feminist criticism of myths is that feminist criticism of myths erases gender and its partial narrations in classical myths. This is an apparent sign that male scholars ignored the forms of gender in the myth-making process. The same understanding is expressed by Dörschel: "[m]ost of the feminist scholars agree that the academic tradition of theories of myth is dominated by male scholars. Male critics thence are criticized for ignoring gender in their classification of myths and archetypes" (Dörschel, 2011, p.99).

Hence, Cixous' "The Laugh of the Medusa" (1976) can be considered a manifesto for the feminist criticism of myths in which Cixous introduces Medusa as the empowered, beautiful and laughing rather than being revengeful and deadly. Cixous' aim is to erase the image of the dark continent[15] of women in which male discourse shows it as undiscoverable, unreachable and that which is as dark as women. As Sarah Cornell states in her "Hélene Cixous and les Etudes Féminines" (1990): ""The Laugh of The Medusa," exposes and explores the difficulties that confront women and keep them away from their own femininity […]" (Cornell, 1990, p.35). Cixous writes that "The Dark Continent is neither dark nor unexplorable. It is still unexplored only because we've been made to believe that it was too dark to be explorable. And because they want to make us believe that what interests us is the white continent, with its monuments to Lack. And we believed. They riveted us between two horrifying myths: between the Medusa and the abyss" (Cixous, 1976, pp.884-885).

It is also stated that "Hélène Cixous, in her seminal essay, "The Laugh of the Medusa" refutes Freud's reading of the Medusa myth […] Cixous encourages women to reclaim the Medusa …" (Dörschel, 2011, p.99).

[15] For further details on men's intended purpose in the image of 'Dark Continent' see, Cixous' "The Laugh of The Medusa" (1976), p.877.

Cixous proclaims that "[y]ou only have to look at the Medusa straight on to see her. And she's not deadly, she's beautiful and she's laughing" (Cixous, 1976, p.885). As Staley also writes in his article entitled: "Beyond Glorious Ocean': Feminism, Myth, and America": "Cixous' 'Dark Continent' of course, is most immediately borrowed from Freud's characterisation of woman as equivalent to Africa; but in her use of Medusa and myth Cixous ultimately takes her Dark Continent beyond Freud, back to an essentially classical topography and mythology of woman and the world." (Staley, 2006, p.210).

From this perspective, the same thematic point of the "Dark Continent" image of women is discussed in Carter's *The Passion of New Eve*, especially in the case of Leilah. As Kari Jegerstedt writes in her article titled: "The Art of Speculation: Allegory and Parody as Critical Reading Strategies in *The Passion of New Eve"* (2012): "Leilah whose name comes from the Arabic Layla, meaning 'night' […] female sexuality constitutes a 'dark continent' […]" (Jegerstedt, 2012, p.135). According to Staley, Cixous' purpose in her work depends upon showing the significance of the Dark Continent "[i]n characterizing Woman as a continent to be explored, Cixous is simply using the dominant metaphor […]" (Staley, 2006, p.211). This metaphor is the placement of powerful women seen as continents.

> [i]n antiquity women had long been seen as continents, as one Renaissance commentator noted in explaining the name 'America': 'I do not see why anyone should object to its being called, from its discoverer Americus, … Amerige, meaning land [Greek] of Americus, or America, since Europe and Asia have acquired their names from women.' The three original continents, Europe, Asia, and Libya, had derived their names from mythical women. (2006, p.211)

Therefore, as it is depicted in the quotation above, empowered, mythical women have even been used as an inspiration for continents, most importantly, for all humanity. It is on this basis that 'America' has its place as a counter argument to the 'Dark Continent' in a mythical sense. Throughout history, America is aimed to be represented as a powerful female[16], whose power comes from her

[16] America, as the "almighty female", is also depicted by Emma Lazarus in her poem entitled: "The New Colossus" (1883), from this perspective, the significance of female power is associated with America. For the full poem, see Lazarus' "The New Colossus" on https://www.saylor.org/site/wp-content/uploads/2011/02/The-New-Collossus.pdf

mythological female ancestors. As Staley asserts: "[t]he indoctrination had already begun with Hesiod: Woman as Night, as Abyss, as land in the West. It was only after the discovery of the New World that the dark continent thought of as Woman came to be Africa. Christopher Colombus and Amerigo Vespucci worked within this tradition, representing America in their narratives as a mythologized and feminine place" (2006, p.212).

On this scope, the same thematic point, as the metaphor of the powerful female body, is also explored abundantly by Carter in her narratives. Carter, in her narratives, shows the impressions of such almighty female myths in her works as Lazarus does in her "The New Colossus" (1883). Carter makes use of these powerful female sources for body politics of her female characters to distort mainstream ideology for demythologisation in her narratives. So, by depending upon the explications above all, it can be explicitly stated that feminist criticism of myths strongly rejects male-dominated discourse in which myths are produced and at the same time, feminist criticism of myths does not favor the usurpation of gender or gender representations.

To sum up, it might be last but not least to assert that body politics have mostly been concerned with the female body which has been aimed to be scrutinised under philosophical and mythological references. Therefore, the female body and its representation in literary theoretical analyses in this dissertation have been referenced by variety of literary masterpieces within the scope of feminist criticism of myths. Moreover, it is explored that the female body has been aimed to be shown and scrutinised as a powerful tool in which women, throughout history and in mythology and literature, have used their own body politics with their female power.

3. BODY AND GENDER POLITICS

3.1 The Body in Sex and Gender

You men were always apple-mad;
Adam in Eden was just as bad,
I've apples in my garden too—
How pleased I am to pleasure you!
(qtd. in Freud, 1999, p.219)

In this section, the theoretically analysed female body politics will be scrutinised in tandem with the analysis of gender politics in consideration with the duality between sex and gender. The essence of body and gender politics depends upon the existence of monotheistic religions, and these are all formed under the creation myth. On this basis, it can be stated that since the creation myth, the body has always been considered to be one of the crucial issues of debate that contains one of two binary oppositions which are called the body and the mind, or the body and the soul.

The body, as a religious and mythological ideology, has been depicted as the container of the soul which carries the characteristics of its own, and many ideological meanings have been attributed to it from that onwards. However, there arises the modern perspective of sex and gender dichotomy which defines the characteristics and the first seeds of polarisation between the classification of 'man and woman'. Thence, the sex and gender[17] dichotomy may somehow be considered to be the core of the debate that is still primarily discussed by scholars through which the first dichotomy is expressed by another opposition, the natural and cultural principals and their applications to the body of 'man and woman'.

[17] For further details on 'sex and gender', see Edgar and Sedgwick's *Cultural Theory: Key Concepts*, 2008, p.139.

This classification and the differentiation between two bodies have been discussed under a very problematic debate called the 'male and female conceptualisation'. These issues expressing sex and gender classification and differentiation are going to be analysed in the following pages. On this basis, by depending upon the 'Creation Myth' as a starting point, 'Adam and Eve' will be referenced and utilised to explicate the 'sex and gender' dichotomy as follows:

> And the Lord God caused a deep sleep to fall upon the man,
> And he slept; and He took one of his ribs, and closed up the
> Place with flesh instead thereof. And the rib, which the Lord
> God had taken from the man, made He a woman, and brought
> Her unto the man. And the man said: "This is now bone of my
> Bones, and flesh of my flesh; she shall be called Woman, be-
> Cause she was taken out of Man."… and they shall be one Flesh.
> (Genesis 2:21-24). (Genesis qtd. in Dworkin, 2007, p.204)

According to the patriarchal sense, in *The Creation Myth* [my italics added], Adam and Eve are created as the first man and woman and the primary difference between the two types of bodies is observed. The male body has a penis, but the female body lacks it. Thus, according to patriarchal ideology, the problem occurs at this point and it is the sole definitive factor that gives priority for the ones who have it. From this understanding, the female body, as a secondary and useless type, begins to be usurped. This male-oriented, mythical point is the core factor defining the concepts of sex and gender.

What is sex? What is gender? Why are these concepts so crucial to the biggest dichotomy? What kind of attributions have enabled it to have such eternal meanings that influence the destiny of all classifications, segregations and usurpations? Why is it necessary to add natural and cultural meanings to be a part of this debate? […] These are the utmost significant questions which should in fact be explicated under sex and gender classification.

On this basis, sex is depicted as the natural difference between the male body and female body. It has a natural effect that defines the prior concepts of its own, whose specialties have been depending upon the specific criterion and it is the nature itself that gives this meaning.

This is the natural occurrence of 'male and female.' According to Camille Paglia in her *Sexual Personae* (1990): "[i]n the beginning was nature. The background from which and against which our ideas of God were formed, nature remains the supreme moral problem. We cannot hope to understand sex and gender until we clarify our attitude toward nature. Sex is a subset to nature. Sex is the natural in man" (Paglia, 2001, p.1).

Gender, on the other hand, has been evaluated as parts of societies and their cultural outcomes that shape the characteristics of man's and woman's body. According to cultural perspectives, special concepts of both parts of 'male and female' are changed into 'man and woman'. In other words, masculine and feminine attributions have taken their places through cultural aspects. From this perspective, the dichotomy of sex and gender will be defined once again in tandem with theoretical analysis. According to Ann Oakley:

> 'Sex' is a word that referred to the biological differences between male and female, whereas 'Gender' … is a matter of culture: it refers to the social classification into "masculine and feminine". Sex is thus assumed to be constant, an unchanging biological fact; it is natural. Gender, by comparison, is conceived of as neither constant nor natural. Gender differences between men and women vary both over time and across cultures; they are thus socially conditioned, an effect of the process of socialization whereby differently sexed individuals are converted into either masculine or feminine persons." (Oakley qtd. in Lloyd, 2007, p.28)

Hence, this ideological substratum of the classification on sex and gender may in other words be explicated as the first heteronormative attributions in which 'man and woman' exist as heterogenders[18]. On this basis, the meaning of heteronormativity and heterogendered creations will be explicated. Chrys Ingraham, in her article titled: "The Heterosexual Imaginary: Feminist Sociology and Theories of Gender" (1994), scrutinises the birth of heteronormativity and heterogenders according to 'Feminist Sociology'. Ingraham defines this ideology as "[h]eteronormative Imaginary". According to Ingraham: "[h]eteronormativity--- the view that institutionalized heterosexuality constitutes the standard for legitimate and prescriptive socio-sexual arrangements --- represents one of the main premises not only on feminist sociology but of the discipline in general" (Ingraham, 1994, p.204).

[18] Ingraham uses the term to explore the relationship between gender and heterosexuality in her article entitled "The Heterosexual Imaginary: Feminist Sociology and Theories of Gender", (1994).

The term, heteronormativity, can be discussed in its relation to 'heterogenders' so that gender characteristics are able to be explored in heterosexual economy.

> Gender or what I would call "heterogenders" is the asymmetrical stratification of the sexes in relation to the historically varying institutions of patriarchal heterosexuality. Reframing gender as heterogender foregrounds the relation between heterosexuality and gender. Heterogender confronts the equation of heterosexuality with the natural and of gender with the cultural and suggests that both are socially constructed, open to other configurations and open to change. (1994, p.204)

Ingraham expresses 'the relationship between heterosexuality and heterogender as follows: "[h]eterogender de-naturalizes the "sexual" as the starting point for understanding heterosexuality and connects institutionalized heterosexuality with the gender" (1994, p.204). As it is observed, heterogendered relations of man and woman have socio-cultural tendencies in which socially and culturally constructed gender relations identify the characteristics of man and woman.

As stated hitherto, the characteristic features of 'sex and gender' have been determined by biological and socio-cultural factors causing one of the biggest dichotomies in gender studies. According to gender theory, 'sex and gender', as two binary oppositions, have been evaluated for their own authentic features in which sex has biological identity and characteristics; whereas, gender has socio-cultural affinities having its distinct features from those of sex'. It is explained as follows: "[a] sampling of sex and gender texts within sociology reveals the presence of a dominant framework in gender theory. Sex is typically defined as "the biological identity of the person and is meant to signify the fact that one is either male or female." Gender is described as "the socially learned behaviors and expectations that are associated with two sexes" (Andersen 1993:31)" (Andersen qtd. in Ingraham, 1994, p.213). As it is observed, the effects of 'nature versus culture' have been represented for the identification and classification between sex and gender[19].

[19] For detailed explanations about sex and gender, see Ingraham's "The Heterosexual Imaginary: Feminist Sociology and Theories of Gender" (1994), p.213.

By depending upon the main argument, it can explicitly be stated that the influence of biological factors of heterosexuality in heteronormative economy are challenged by Carter in her narratives because of Carter's demythologising of patriarchal norms and its normative heterosexual economy which are intentionally deconstructed through her subversive panorama in her narratives.

The characterisations of Carter depend upon their autonomous philosophy and individual free will through which their body politics are performed. Therefore, in Carter's narratives it is not only possible to explore the characters either a man or a woman; but also, androgynous characters, transvestites, and even characters having homosexual or lesbian tendencies are also able to be observed. Moreover, it is also possible to observe Carterian characters who have grotesque bodies, and these features surely demolish heterosexual economy and its normative policies. These characterisations are able to observed especially in *The Passion of New Eve*'s (Eve)lyn who is transformed into New Eve, Leilah the Lilith, Tristessa the transvestite, Zero the grotesque tyrant and the Mother in Beulah.

Further details about these grotesque characters will be discussed in the following section titled: 'The Carteresque and Grotesque', in chapter four, and also these characters will also be analysed in consideration with their body politics in the literary analysis section, in chapter six.

On this basis, critics, scholars and feminist sociologists have expressed their opinions by adapting the distinctive features of each binary opposition. It is asserted that sex is within the system of intelligibility of body: "[s]ex as a category of analysis can never exist outside prevailing frames of intelligibility. It is a concept that is related to ways of making sense of body, often by those--- sociologists and biologists--- who have a great deal of authority in the creation of knowledges" (Ingraham, 1994, p.214). Therefore, sex is perceived as a biological concept and it represents male and female bodies. However, gender is attributed to socio-cultural features of forming 'man and woman'. The idea of 'being a man and being a woman' is shaped by the cultural components which give special attributions of their own so that it is further identified as the masculine and feminine acquisitions.

Hence, it can be deduced that sex is the outcome of heterosexual ideology which has been constructed for biological orders having qualifications as the male and female classifications. This view, Ingraham thinks, is the notion of sex in feminist sociology which depends upon "a heterosexual assumption that the only possible configuration of sex is male or female as "opposite sexes," which, like other aspects of the physical world are naturally attracted to each other. Masking the historical relation of sex to history and to heterosexuality is guaranteed by what I have defined as heterosexual imaginary" (1994, p.215). Through the effects of socialisation of male and female attributions, the distinct and authentic facets take their places for 'gender' characteristics which create oppositional forces for a heterogendered concept of social and cultural binaries. To quote Ingraham:

> Gender, as the cultural side of the sex-gender binary, is frequently defined by sociologists as either achieved or constructed through a process of "socialization," whereby males and females become man and women attaining opposite and distinct traits based on sex. In addition to appearing in prominent texts and articles on gender, this understanding of gender circulates in introductory sociology texts. For instance, Hess, Markson and Stein's Sociology asserts that gender is made up of "femininity and masculinity as achieved characteristics" but that maleness and femaleness are "ascribed traits" (1989:193). (qtd. in Ingraham, 1994, p.215)

Another crucial issue is that these categorisations, as the two binary oppositions, have been used for the division of humanity in that sex and gender shape the dominant ideology's dictations for the occupations and positions they share in society. According to John Macionis, gender is: "[s]ociety's division of humanity, based on sex, into two distinctive categories. Gender guides how females and males think about themselves, how they interact with others, and what positions they occupy in society as a whole (1993:352; my emphasis)" (Macionis qtd. in Ingraham, 1994, p.215). Heterogendered beings serve the needs of society according to the psychological, social and cultural acquisitions, which are appropriately different from those of biological components of heterosexual positions. "Evident in most conceptualizations of gender is an assumption of heteronormativity. In other words, to become gendered is to learn the proper way to be a woman in relation to a man, or feminine in relation to the masculine" (Ingraham, 1994, p.215).

So, transformation from sex into gender is actually a transition to the socio-culturally produced distinctions from what have previously been considered the biological configurations. According to mainstream thoughts, heterogendered or gendered definitions are adapted into a heteronormative understanding of binaries which conceptualise the social and cultural characteristics of 'femininity and masculinity' of women and men to identify their differences from the biological characteristics of 'female and male'.

The 'Feminist Sociological Theory', however, in which the organisations of hierarchies and the oppositions of sex and gender classification are represented by feminist scope, is severely criticised for being partial. It is stated that "[f]eminist theories of gender which posit males and females, masculine and feminine, heterosexual and homosexual as opposites participate in dominant ways of thinking which organize all areas of difference as hierarchical and oppositional binaries" (1994, p.209).

Although feminism and sociology seem to have been closely initiated with one another in terms of the politics of gender; feminist-sociology is criticised for not engaging itself with gender at the same level as it is closely engaged with heterosexuality. "Gender cannot be simultaneously an achieved status and an organizing concept for a naturally occurring heterosexuality. If both gender and heterosexuality are socially produced, then feminist sociology should be engaging with both of them at the level" (1994, p.209). The critical point is the 'absence of women', which is categorised according to the heterosexual and heterogendered division of labor by mainstream ideology. So, women and their socio-cultural positions have either been ignored or neglected by patriarchy.

Consequently, it might explicitly be deduced that sex and gender, as two opposing forces, have been used as one of the most influential dichotomies in which the characteristics of biology and socio-cultural relations are explored. On this basis, the classification and distinct features between heterosexuality and heterogender occur. Through the diversification, and the presence of patriarchal ideology, everlasting duality between woman and man proceeds. Thus, sex and gender, as distinct apparatuses, have been used to escalate the greatest duality between man and woman.

As a result, it is observed that the body and the politics of body over sex and gender have crucial significance to form the relationships between man and woman throughout history. On the body's political presence in sex and gender, Teresa de Lauretis in her *Technologies of Gender: Essays on Theory, Film and Fiction* (1987), writes that "[l]ike sexuality, […] gender is not a property of bodies or something originally existent inhuman beings, but "the set of effects produced in bodies, behaviors, and social relations," in Foucault's words, by the deployment of "a complex political technology""[20] (Foucault qtd. in De Lauretis, 1989, p.3).

By depending upon this scope, the duality between men and women can be considered to be one of the most influential themes in Carter's narratives. This duality among Carterian characters is formed by the subversive sex and gender politics because Carter demolishes the acute differences between 'sex and gender' in the heteronormative economy of men and women in her narratives. Carter does not classify her characters, nor does she form their characteristic features properly. It is not a matter for Carter whether these biological or socio-cultural characteristics are thoroughly ascribed or achieved; rather, what is crucial for Carter is the representation of subversive and perverse gender and body politics demythologising and dephilosophising established sex and gender codes.

It is through this duality between men and women that Carter achieves her purpose in her narratives by challenging and then eradicating hierarchical systems. Hence, it is on this basis that Carterian women are the ones who are mostly victorious by showing autonomous but subversive and perverse body politics of their own. Those victorious women are going to be explored respectively in the following sections.

[20] For Foucault's original quotation see, *The Will To Knowledge: The History Of Sexuality vol. 1* (1998), trans. Robert Hurley, London: Penguin Books, p.127.

3.2 The Body in Philosophy and Sociology

Since the existence of humanity, the body has always been considered significant. It has not merely been analysed as the body, a living organism; rather, it has been analysed in terms of its socio-cultural facets and political perspectives. Thus, the body has also been examined through its biological and cultural characteristics which have resulted in arising oppositions between the body and soul and the body and mind. During its historical-quest, the body has been seen as a physical object or a living being whose life-forms were reduced to physical and biological factors in the Enlightenment Age or the Age of Reason of the 17th Century in which 'the mind' was considered to be the basic form of Cartesianism. Hence, Cartesian Duality[21] of the body and the mind has been observed from then onwards. For René Descartes, it is stated that "[w]hat is essential about him, he contends, is that he is a mind, not a body. In other words, he is essentially a thinking thing, and mind is essentially different from body" (Edgar & Sedgwick, 2008, p.39). Hence, it is seen that according to Descartes, it is subjectivity that forms knowledge.

However, philosophy in the 20th century discusses the body concept in its relationship with the mind so, it relates the body to the mind by reaching knowledge. Among 20th century philosophers, Martin Heidegger criticises 'Cartesian Philosophy' and its duality. Heidegger states that there is a relationship between the body and the mind; thus, he thinks that Descartes' subjectivity is not necessarily crucial. It is asserted that "Martin Heidegger (1889–1976), offers an account of the subject that is directly opposed to this central presupposition of Cartesianism. For Heidegger, the subject (or, more properly Dasein) is not a passive observer of experience, but is actively engaged in its own world" (2008, p.39). Furthermore, Heidegger's view, concerning the body as a philosophical thought, has been influential for the development of French phenomenology "particularly in the analysis of 'flesh' by Maurice Merleau-Ponty […]" (2008, p.31).

---

[21] For further explanations about 'Cartesian Duality' and 'Cartesianism', see Edgar and Sedgwick's *Cultural Theory: The Key Concepts* (2008), p.38.

Merleau-Ponty is against the idea that the body is an objective apparatus. For him, the body is not a physical object which is made of flesh; but a container of the soul and the mind. It is no-doubt that Merleau-Ponty's view on the living body is proof for existence. "It is the body and it alone, because it is a two-dimensional being, that can bring us to the things themselves" (VI 179/136; also VI 25/10). (Merleau-Ponty qtd. in T. Chanter, 2000, p.221). Moreover, for Merleau-Ponty, our body should be concerned as an ultimate fact through which we are able to perceive the world. On this basis, he offers: "feminism a way out of the impasse of mind/body dualism. There is no doubt that his abiding interest in embodiment has played a major part in drawing theorists of sex and gender to his reflections" (2000, p.222). It is also offered that feminist philosophy:

> […] if it is to aid in the empowerment of women, must develop a better account of the relationship between reason, theory and bodily subjective experience. To quote Rosi Braidotti, we need to "elaborate a truth, which is not removed from the body, reclaiming [our] body for [ourselves] …. […] If women are to have epistemic credibility and authority, we need to reconfigure the role of bodily experience in the development of knowledge. (Braidotti qtd. in L. M. Alcoff, 2000, p.251)

From this perspective, the same thematic point of 'the role of bodily experience' is considered to be the empowerment for women in Carter's narratives in that Carter forms the female body as an authority to gain autonomy for her female characters so that they are able to have their subversive body politics by demythologising and deconstructing traditional values and norms. So, they get their authentic but subversive and perverse body politics of their own.

The body, according to philosophical and political contexts, is dependent upon human nature and its socialisation through cultural characteristics. The socialised body is able to be provided through human relations which concern the social-body form. The socialised body is related to the socio-cultural development of human relations. Therefore, the sociology of the body is valued because it enables the connection of the body with society, providing cultural faces and facets of the body. From this perspective, in cultural theory, "the depiction of body, the nudity in Western literature and its idealization is analyzed according to historically varying cultural norms" (Edgar & Sedgwick, 2008, p.31).

As Edgar and Sedgwick write: “feminists and others […] have placed the nude in a political context, in order to question the ascription of intrinsic aesthetic value to it as part of the patriarchal or ideological structure of power in Western culture (Diprose 1994; Grosz 1994; Irigaray 1985a)” (qtd. in Edgar & Sedgwick, 2008, p.31). So, it can be deduced that for feminists and such scholars, nudity as an image of the ‘naked body’ and ‘nakedness’ symbolises the sociological body politics in shaping ideological forms of the politics on human body. Additionally, it is asserted that “[t]he understanding of the body develops in cultural studies through the recognition of the body as a site of meaning.” which is characterised by Umberto Eco as a body of “communication machine”” [my comment added] (Eco qtd. in Edgar & Sedgwick, 2008, pp.31-32). Hence, according to this principle, the analysis of the body is able to be developed through cultural studies, and the meaning of the body is explained through socialised forms of cultural identities in which the body is expressed from socio-cultural perspectives.

> The body is not simply there, as a brute fact of nature, but is incorporated into culture. The body is indeed a key site at which culture and cultural identity is expressed and articulated through the shaping of body itself. It is through the body that individuals can conform to or resist the cultural expectations imposed upon them. Sociology has thus been able to turn to the analysis of ‘body-centered practices’. (Edgar & Sedgwick 2008, p.32)

As asserted hitherto, the sociological characteristics of the body, are analysed in the sociology of the body by many sociologists. Emile Durkheim is one of those sociologists who defines the duration of the shifting characteristics of the body from ‘individual body’ to ‘social body’ and he names it ‘Homo duplex’. Durkheim asserts that “[t]he old formula *homo duplex* is verified by the facts. Far from being simple, our inner life has something that is like a double center of gravity. On the one hand is our individuality— and, more particularly, our body in which it is based; on the other is everything in us that expresses something other than ourselves” (Durkheim, 1964, p.328). According to Durkheim, the body has a significant place in a society which is symbolically organised for the structure of the socialisation of the body. Durkheim’s approach to the body is seen as the socialisation of the body with its cultural characteristics.

If above thoughts are considered, especially on providing Durkheim's 'Homo dublex' theorem, focusing on the transformation of the individual body into a social body in forming socialised body relationships, it can be explicitly stated that Carter uses the similar clashing duality for the forming of body characteristics. However, in Carter's narratives, the Carterian body concept is focalised on authentic individuality through which Carter's characters challenge the normativity of traditional concepts on body relationships. This does not mean that Carter refuses the socialised body relationships; rather, her characters (especially women) gain their authenticity on their subversive and perverse body politics through their socialised body relationships depending on continual duality.

On this scope, Durkheim in his sociological views defends the argument that the duality is the core point for human nature. From this perspective, he explicates 'the body' as the 'constitutional duality of human nature'. As he writes in his *"The Dualism of Human Nature and Its Social Conditions"* (1960): "[i]n every age, man has been intensely aware of this duality. He has, in fact, everywhere conceived of himself as being formed of two radically heterogeneous beings: the body and the soul" (1964, p.326). Therefore, for Durkheim, the duality of the body and the soul is constituted through antagonism which shapes our natural sociological bodies.

Influential 'French Sociologists', Pierre Bourdieu and Loic J. D. Wacquant, whose contributions to the development of the sociology of the body are highly concerned, see the sociology of the body as an existential value. Bourdieu sees habitus, as the existence of humanity or the embodiment of sociology as his core term which is used for the sociological relations of human nature. According to Bourdieu: "[h]uman existence or habitus is accepted as the social made body" (Bourdieu & Wacquant, 1992, p.127). For Bourdieu, the relationship between habitus and knowledge is crucial because "social reality exists in habitus" (1992, p.127). Thereby, it can be clearly deduced that body politics and sociology are intermingled with one another.

Roland Barthes, on the other hand, in his *Language of Fashion* (2004), states that the body is able to be analysed as a type of clothing which is symbolised sociologically and culturally for humans. Barthes defines human clothing as an object of appearance:

> At first sight, human clothing is a very promising subject to research or reflect upon: it is a complete phenomenon, the study of which requires at any one time a history, an economy, an ethnology, a technology and maybe even, as we will see in a moment, a type of linguistics. But above all, as an object of appearance, it flatters our modern curiosity about social psychology, inviting us to go beyond the obsolete limits of the individual and of society: what is interesting in clothing is that it seems to participate to the greatest depth in the widest sociality. (Barthes, 2013, p.20)

By depending upon Barthes' sociological clothing theorem, Julia Twigg in her article titled: "Clothing, Identity and the Embodiment of Age" (2009), writes the relationship between identity and clothing as follows:

> Identity and dress are intimately linked. Clothes display, express and shape identity, imbuing it with a directly material reality. They thus offer a useful lens through which to explore the possibly changing ways in which older identities are constituted in modern culture. […] By clothing I mean the empirical reality of dressed bodies; and the approaches I draw on derive from sociological and anthropological traditions that regard clothing as a form of material culture, a species of situated body practice, and part of lived experience of people's lives […] (Twigg, 2009, p.1)

According to Twigg, clothing and identity are connected with one another in shaping material-reality. Therefore, the same thematic perspective is able to be observed in Carter's *The Passion of New Eve*, especially on the characteristics of (Eve)lyn and Tristessa as they are forced to have false identities by crossdressing. At the end of the novel, the male Tristessa, who has faked femininity, is forced to copulate with the female New Eve, who is male by birth (Evelyn), by the tyrant Zero. Hence the reality is shaped circumstantially. Kerchy depicts that "Tristessa is a man merely acting as a woman, strangely, instead of castration schemes, all aim at depriving him/her of his/her (faked) femininity. Zero humiliates and torments Tristessa by (cross-)dressing her as a man (a bridegroom), forcing her to copulate as a male with the female Eve (cross-dressed a bride in a violently freakish marriage ceremony)" (Kerchy, 2008, p.106).

Twigg also states that thanks to Bourdieu's analysis of "the role of clothing" (Twigg, 2009, p.2), gendered identities and sexualised bodies occur at the end of the socialisation of the body. From this perspective, the relationship between identity, clothing and body might be clarified. It is stated that "[c]lothing is closely linked to the body. It forms the vestimentary envelope that contains the body and presents it to the social world. It is the body that makes clothes live; and we cannot understand the field of clothing and age without reference it. […]" (2009, p.7). On this basis, the same thematic point is able to be explored in Carter's "Werewolf" and "The Company of Wolves" in that The Little Girl's clothing in both re-writings of the story of "The Little Red Riding Hood", defines the identity and body politics of the protagonist. In "Werewolf", the little girl is described with a "scabby coat of sheepskin" (Carter, 1995c, p.109); on the other hand, in "The Company of Wolves", the little girl is described with "the red shawl"[22] (Carter, 1995b, p.113), knitted by her grandmother; however, towards the end it is seen that "she ripped of his short for him and flung it into the fire" (1995b, p.118). Hence, what is deduced from Carter's re-telling of "Red Riding Hood" is the fact that this time 'the red' does not symbolise 'the blood, the purity, the virginity of the girls'; rather, it symbolises the demythologised forms of traditional values. So, it is explored that the Carterian sense of 'clothing and identity' is also related to forming subversive body politics.

Consequently, body image and the approaches analysing the body from socio-cultural perspectives, show that sociological body-movements such as nudity, clothing and identity are explored as sociological representations of the body which have been discussed according to prominent sociologists whose thoughts on the body have shaped the discussion somehow versatile; yet, it is able to be deduced that the socialisation of the body is partially related to the socio-cultural identities which are all parts of the socialised human nature.

However, as expressed hitherto, the basic discussion has been formed in accordance with the 'human body' in general, and the 'female body' in particular, which is crucially significant in expressing the biological and socio-

[22] For further meanings of the same thematic point of 'clothing' in Carter's "The Company of Wolves", see p.164 in this dissertation.

cultural classification of man and woman under 'sex and gender'. As de Beauvoir states, the body is not merely or simply biological; it is also the instrument of our grasp and our means of communication with the world (1989, 34). (De Beauvoir, qtd. in S. L. Cataldi, 2006, p.164).

As a result, when the body is put into a debate, it is naturally explicit that the female body has sexually been the first phenomena which forms, but limits the scope. From this perspective, the female body is considered to be the core of the argument of this doctoral dissertation through which female body politics are represented and scrutinised in tandem with the ideological and historical processes.

To conclude, in this section, the primary concern is to explore the existence of the human body philosophically and sociologically in general, and related sociological aspects of the female body as clothing and identity in particular. Therefore, it is also within the aim of this section to contribute to theoretical analyses of female body politics.

3.3 The Body and Gender in Feminist Discourse

It is a historically known fact that the female body has always been aimed to be controlled by the dominant ideology, so body and sexuality politics have been shaped based on the female body. The body has been identified with women because sexuality and desire[23] are initiated with being a woman. However, it should not mean that the male body is ignored. As Susan Bordo asserts in her *The Male Body: A New Look at Men in Public and in Private* (1999), for Immanuel Kant: "[…] the very origin of reason in the use of the fig leaf to conceal the male organ! Thus notions of male superiority ceased being grounded in sexual potency, and began to be grounded in the superiority of male intellect, rationality, mind-qualities […]" (Bordo, 1999, p.90). Therefore, it is on this basis that the female body is centered. From this scope, patriarchal power relations' pure purpose is visible and wants to create the hegemonic[24] female body to be usurped through politics. What is worth mentioning in this purpose is

[23] "I DESIRE THEREFORE I EXIST" (Carter, 2010a, p.258).
[24] For further details about Antonio Gramsci's Hegemony, see Edgar and Sedgwick's *Cultural Theory: Key Concepts*, 2008, pp.155-156.

that men do not know what body politics mean since they think that they have reason but they do not use it over their own body; rather, they use the female body, and they despise the female body because men know that women have powerful body politics. Hence, power relations and having power in body politics between the sexes might be shown as a key term which determines the politics of the duality between the sexes.

On this basis, as Foucault asserts in his *Power / Knowledge Selected Interviews & Other Writings 1972- 1977* (1972): "[t]he emergence of the problem of the body and its growing urgency have come about through the unfolding of a political struggle" (Foucault, 1980, p.57). Political struggle has thus been observed as the primary reason in the problem of body politics. Due to the fact that power and power relations between the sexes are seen as a definitive factor in defining their own politics, power should be handled as a political apparatus. Foucault asserts that "[i]n reality power means relations, a more-or-less organized, hierarchical, co-ordinated cluster of relations" (1980, p.198). As Bordo similarly depicts: "[f]or Foucault, modern power is non-authoritarian, non-conspiratorial, and indeed non-orchestrated; yet it nonetheless produces and normalizes bodies to serve prevailing relations of dominance and subordination" (Bordo, 1993, p.26).

On this scope, in Carter's works, the same thematic relations, 'dominance and subordination', are turned upside down through Carter's depiction of gender politics in her works, especially in *Heroes and Villains* and *The Passion of New Eve*. In *Heroes and Villains,* Marianne's decisive and autonomous body politics demolish the rigid patriarchal norms. Similarly, in *The Passion of New Eve,* especially in the case of Leilah, non-orchestrated and non-authoritarian power relations are able to be observed through Leilah's magical gender transformation into Lilith and that of (Eve)lyn's into Eve.

Circumstantially, the female body in Western culture has been depicted as the source of evil causing nothing but catastrophe. In *Eroticism and The Body Politic* (1991), Lynn Hunt states that "women's bodies had their own representative power. They could stand for nurturance or corruption, for the power of desire or the need for domination, for the promise of a new order or the decay of an old one" (Hunt, 1991, p.2).

In a similar vein, Ruth P. Thomas reviews Hunt's work, and writes as follows: "[i]f the female body has been imagined ambivalently throughout Western culture- nurturing but destructive, beautiful but evil --- its ambivalence is especially pronounced concerning gender power […]" (Thomas, 1994, p.1072). As it is explored, the patriarchal view concentrates upon the fact that 'power should not be taken by women' because the female body has already possessed negative and evil sources. According to Hunt: "the female body was essentially striking […] in European politics, […] and it was accompanied by a persistent set of issues about women's place" (Hunt, 1991, p.2). More clearly, as Thomas asserts: "[i]n European history, power is essentially conceived of as masculine. Women, the necessary link in men's relationships with one another and transmitting power, have been considered dangerous if they took part in public and political affairs" (Thomas, 1994, p.1072). As discussed previously, the body has always been seen as a conflict in power struggles between the sexes, whose politics have clashing relations to possess power between each other. So, it can be deduced that patriarchy and patriarchal domination have been considered to be one of the authorities of power symbols which tries to control women and the politics of their bodies. One of the biggest devastations of patriarchal ideology upon women is the fact that it makes the female body insignificant.

Moreover, according to patriarchal politics of power, woman has always wanted to be objectified and subordinated because the woman's body is seen as an insignificant, secondary 'thing' which is considered a 'sexless object'. As Irigaray asserts: "[t]raditionally, […] woman represents a sense of place for man, such a limit means that she becomes a thing, […] She finds herself defined as a thing" (Irigaray qtd. in Whitford, 1991a, p.169). It is on this basis that, according to Irigaray, "women are simply objects of exchange" as long as they are in the economy of men [my comment added] (Irigaray qtd. in Whitford, 1991b, p.104).

From this perspective, in the literary analysis section of this doctoral dissertation, above mentioned power and body politics between the sexes are discussed in Carter's *Heroes and Villains,* especially in the duality between 'Jewel and Marianne' in general, and on Marianne's characterisations for her body politics in particular. Hence, in this context, body politics for women,

which are formed totally different from men's body politics, are seen as a salvation through which women are able to free themselves from the rigid policies of patriarchy.

As Şeyda Sivrioğlu states in her article titled: "Souls in Exile and Lost Identities in *Hotel Du Lac*" (2015): "[i]n every age, women are intruded on by patriarchal society which breaks into their lives and their bodies, and so commodifies them, to be used and abused by the patriarchs as tools of the ideological male point of view" (Sivrioğlu, 2015, p.13). So, in order to control their own bodies, women decide to invent new politics of their own. Susan R. Suleiman summarises the purpose[25] of body politics for women in her article titled: "(Re)writing The Body, The Politics and Poetics of Female Eroticism" (1985) as follows:

> Women, who for centuries had been the objects of male theorizing, male desires, male fears and male representations, had to discover and reappropriate themselves as subjects; the obvious place to begin was the silent place to which they had been assigned again and again, that dark continent which had ever provoked assault and puzzlement. The call went out to invent both a new poetics and a new politics, based on women's reclaiming what had always been theirs but had been usurped from them: control over their bodies and a voice with which to speak about it […]. (Suleiman, 1985, p.43)

As it is explicated above, the core argument of woman's body politics is a reaction to man's body politics on the woman's body because there is a discrepancy which differs the two politics from one another. For patriarchy, on the one hand, there is a power-structured relationship between man and woman; on the other hand, what makes woman react is the fact that she does not want to be seen as a sole 'sexless object', and she wants to find alternatives for her body politics. It can explicitly be deduced that 'power' takes its place in determining the political relations between 'Men and Women'. Therefore, Kate Millett in her *Sexual Politics* (1969), writes the term 'politics':

> shall refer to power-structured relationships, arrangements whereby one group of persons is controlled by another. […] although an ideal politics might simply be conceived of as the arrangement of human life on agreeable and rational principles from whence the entire notion power over others should be banished, one must confess that this is not what constitutes the

[25] Suleiman's intended purpose of body politics of women, which is seen as the further explanation of the 'Dark Continent' image, is the core of the argument of Cixous' "The Laugh of The Medusa".

> political as we know it, it is to this that we must address ourselves. […] (Millett, 2000, pp.23-24)

By depending upon the relationship between power and the body depicted so far, a common feminist view is expressed as a reaction to these power relations, which are based on the authority of power collected by patriarchy. Therefore, patriarchy's authoritative dicta are used against women; whereas, men make use of the authority and domination provided by patriarchy.

> If one takes patriarchal government to be the institution whereby that half of the populace which is female is controlled by that half which is male, the principles of patriarchy appear to be twofold: male shall dominate female, elder male shall dominate younger. However just as with any human institution, there is frequently a distance between the real and the ideal; contradictions and exceptions do exist within the system. (2000, p.25)

Millett sees that privileges, having been given to men by patriarchy, have created exceptions and contradictions putting women outside of the system. Therefore, power and power relations have not fairly been distributed among the sexes which results in patriarchy's corruption in women's body politics. As a result, women react and they want to create their own body politics whose mechanisms and characteristics are defined. By depending upon the scope of body politics, the purpose of women's body politics is asserted by Debra Walker King, in *Body Politics and The Fictional Double* (2000) as follows:

> Body Politics concerns itself with women's bodies as well as the difference race, sexual orientation, class, age and ethnicity make […]. Body Politics brings […] gendered, sexualized and racialized bodies together in an attempt to demonstrate how the boundaries of difference and the limits of universality converge upon women's bodies. The ultimate goal, however, is to suggest, through its structure and dialogues, the need for women's cross-cultural and cross-racial alliance building. […] All women share an equal responsibility for rewriting the stories our bodies tell in a manner that gives presence and respect to the living beings body fictions often camouflage. (King, 2000, p.viii)

One of the biggest problems for women is patriarchy's purpose of 'silencing women'. Suleiman states that "[w]hat seemed, at first, an unproblematic desideratum - let woman speak her own body, assume her own subjecthood – has become problematized, complicated" (Suleiman, 1985, p.43). Thereby, women's speaking about their own bodies have been problematised. "Kate Millett in her *Sexual Politics* (1969) made clear the question of women's bodies and women's sexuality is a highly loaded one […]" (1985, p.43).

In *Philosophy and the Maternal Body: Reading Silence* (1998), Michelle Boulous Walker also asserts that "silencing is not a simple matter. Not speaking, or not being permitted to speak are only two possible prohibitions that constitute women as mute" (Walker, 1998, p.11). Hence, King expresses the purpose of women's body politics as follows: "[f]or the sake of all women who have been silenced, turned away, disrespected, and devalued because their bodies inform against them, I offer *Body Politics* […]" (King, 2000, p.xi).

Another significant problem for women is 'the institutionalisation of body politics' which is shaped and controlled through the manipulation of history and literature by a male dominated ideology. In case such problems occur, the female body represents itself through its fictional doubles against subverted forms of bodies such as grotesque bodies[26] which are shown in women's literature and the same thematic point and examples of both subverted bodies and the grotesque bodies are also explored in Carter's narratives abundantly.

> Body politics continues its discussions of institutionalized body politics as constructed and manipulated through literature […] it offers critical assessments of the literary creation and subversion of body fictions by focusing the reader's attention on elements of the text that, at first glance, appear counterproductive of a positive development and presentation of female bodies. It demonstrates how the use of perverse or grotesque body images and myths in women's literature subverts and critiques problems surrounding the conflation of real bodies with fictional doubles in interpersonal and social relationships, politics and culture […]. (2000, p.xii)

On this basis, the inclusion of women[27] into literature by writing[28] and creating their own language, connected to their body and, most importantly, the right of self-decision in controlling their body-mechanism, should be concerned and valued. As Cixous states the relationship between body politics and the necessity of women in the literary arena: "[w]omen must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through,

---

[26] Such grotesque and subverted bodies, which are going to be discussed in 'The Carteresque and Grotesque', are able to be observed especially in Carter's *The Passion of New Eve.*

[27] In her "Women and Fiction", Woolf writes: "one of the motives that led women to write was the desire to expose their own suffering […]" (Woolf, 2006, p.583).

[28] Cixous asserts that "for me writing is the breath, the respiration, it is a necessity as impetuous as the need to wake up, to touch, to eat, to kiss, to progress. When I do not write, it is as if I had died" (Cixous, 2008, p.51).

get beyond the ultimate reserve-discourse, including the one that laughs at the very idea of pronouncing the word "silence," […]" [my emphasis added] (Cixous, 1976, p.886). In a similar vein, in her *Reading The Body Politic: Feminist Criticism and Latin American Women Writers* (1992), Amy K. Kaminsky[29] asserts that "the emphasis on being embodied and even 'writing the body', can be liberating for women as writers and readers, but what can happen to women's bodies in politically repressive regimes is hardly the *jouissance* Helene Cixous had in mind" (Kaminsky, 1993, p.23).

As literary critics and scholars have agreed, body politics could not be realised without women. Thereby, feminist writers and critics know that the validity of body politics is guaranteed as long as the presence of women into the literary area[30] and into real conditions of life is fruitfully provided. According to Canto and Goldhammer: "[f]eminist politics is politics that could not exist without women. […] Everything depends, therefore, on presence. Feminist politics is real only if women, together with their bodies, their works, their labor and their voice are present in a place where everyone can see them --- let us say, in the marketplace […]" (Canto & Goldhammer, 1985, p.275). By depending upon female body politics scrutinised so far, seminal critics and their groundbreaking works will be discussed briefly hereafter, especially in the scope of body and gender politics of women under influential feminist discourse.

The first critic to be explored is Judith Butler who analyses matters of femininity with historical references in her *Bodies That Matter* (1993) and *Gender Trouble*: *Feminism and the Subversion of Identity* (1990). Butler's *Bodies That Matter,* consists of a variety of thoughts and theories written by other seminal critics. From this perspective, it is possible to explore that Butler critiques other feminists on some points. To give an example, Butler criticises other feminist writers for not having the courage to follow the disciplines of Aristotle to think on "materiality of bodies":

---

[29] For further details, see Amy K. Kaminsky's *Reading The Body Politic: Feminist Criticism and Latin American Women Writers,* University of Minnesota Press, 1993.

[30] Within this scope, for detailed information about Elaine Showalter's *gynotexts* (books written by women), and the subjects of *gynocriticism* [my italics added], see Peter Barry's *Beginning Theory: An Introduction to Literary and Cultural Theory,* 2009, p.118.

> Obviously no feminist would encourage a simple return to Aristotle's natural theologies in order to rethink the "materiality" of bodies. I want to consider, however, Aristotle's distinction between body and soul to effect a brief comparison between Aristotle and Foucault in order to suggest a possible contemporary redeployment of Aristotelian terminology. (Butler, 2011, p.7)

Butler concentrates that the soul is the prerequisite of the actualisation of body in the Aristotelian sense of the body. "For Aristotle the soul designates the actualization of matter, where matter is understood as fully potential and unactualized. As a result, he maintains in *de Anima* that the soul is "the first grade of actuality of a naturally organized body"" (2011, p.8). Butler states that the Aristotelian term *schema*[31] is basically used by Michel Foucault to define the materialisation of the body. For Butler, Foucault forms the body through the power of the soul as an instrument.

> For Foucault the body has a materiality that is ontologically distinct from the power relations that take the body as a site of investments. And yet, in *Discipline and Punish*, we have a different configuration of the relation between materiality and investment. There the soul is taken as an instrument of power through which the body is cultivated and formed. In a sense, it acts as a power-laden schema that produces and actualizes the body itself. (2011, p.8)

In other words, Butler explicates that Foucault's reference to the soul is an Aristotelian formulation. "Foucault argues in *Discipline and Punish*, that the "soul" becomes a normative and normalizing ideal according to which the body is trained, shaped, cultivated, and invested; it is an historically specific imaginary ideal (*ideal speculative*) under which body is effectively materialized" (2011, p.9). Butler states that for Foucault: "soul is the effect and instrument of a political anatomy; soul is the prison of the body" (2011, p.9). Furthermore, it is stated that "the soul described by Foucault as instrument of power, forms and frames the body, stamps it and in stamping it, brings it into being" (2011, p.9). On this basis, Foucault analyses the 'body as a subject of discipline'. As Edgar and Sedgwick assert: "Foucault's analysis of the development of the prison system and state punishment focuses on the body as the subject of discipline (1977a). Crucially, the body is shaped and disciplined through systems of surveillance that is imagined to be occurring. Analysis of the

[31] "Schema means form, shape, figure, appearance, dress, gesture, figure of syllogism and grammatical form" (Butler, 2011, p.8).

body can therefore increasingly see it as a product of social constraint and construction" (Edgar & Sedgwick, 2008, p.32).

From this perspective, it is possible to observe that Carter's politics on the ideology of disciplined bodies contain subversive characteristics which are represented through the bodies of her freakish female characters. As Kerchy writes: "Carter's suffering freakish female bodies problematize the *body discipline*, a fundamental Foucauldian technology of *biopower* (Foucault 1980, 57) that is – according to feminist critics – responsible for the ideologically prescribed deformations of the female body" (Foucault qtd. in Kerchy, 2008, p.122).

For Foucault, the punishment, on the other hand, is totally different in his *Discipline and Punish* (1975), the body's relation to the punishment is described as follows: "[t]he body, according to the penalty, is caught up in a system of constraints and privations, obligations and prohibitions. […]" (Foucault, 1991, p.11). Therefore, it is asserted that "the system alienates individual bodies from societal factors and then it disciplines the bodies by punishing thereafter 'docile bodies' take their places"[32].

What Foucault concentrates upon is the form of individualisation and the individualisation of the body from social norms. As asserted hitherto, Carter's heroes and heroines have individualised body politics through which they are able to act on their characteristics. Therefore, especially female heroines of Carter perform their body politics in such a way that they both gain power and also discipline their bodies. Moreover, the case of punishment in most of Carter's narratives are able to be observed through which the developmental period of a character is provided. This thematic point is able to be explored in *The Passion of New Eve'*s Leilah who is severely punished by (Eve)lyn, who later transforms into New Eve, and then it is this time (Eve)lyn who understands the sense of punishment and the notion of power; however, this time the punisher is Lilith who is transformed from Leilah in return.

[32] This utterance was orally made as a suggestion by Assist. Prof. Dr. Gamze SABANCI UZUN at IAU, during the 1st Doctoral Defense Jury held in October 2017.

Furthermore, in *Heroes and Villains,* it is explored that Marianne and Jewel are in power struggles and it is seen that Jewel punishes Marianne in most of the cases; however, Marianne resists and warns him then it is Marianne who punishes Jewel and proves her body politics by having a sexual relationship with 'the crippled boy'[33] so that she uses the wickedness of man's body when it is compared to her powerful female body. The related quotations in both works concerning the power and the punishment between these prominent characters are able to be observed in the following literary analysis sections.

As a conclusion, within the scope of Foucauldian-Feminist view, it is asserted that men should not be seen as the enemy. However, historically, men's attempts to dominate over women in power relations are not underestimated. As Bordo writes: "[m]en are not the enemy, but they often may have a higher stake in maintaining institutions within which they have historically occupied positions of dominance over women. That is why they have often felt like "the enemy" to women struggling to change those institutions" (Bordo, 1993, p.29).

Circumstantially, in Luce Irigary's Critique, Butler's concern is to show Irigaray's view on the femininity of women which is excluded or taken away from them. It is asserted as follows:

> Although feminist philosophers have traditionally sought to show how the body is figured as feminine, or how women have been associated with materiality where men have been associated with the principle of rational mastery, Irigaray wants to argue that in fact the feminine is precisely what is excluded in and by such a binary opposition. In this sense, when and where women are represented within this economy is precisely the site of their erasure. (Butler, 2011, p.12)

As it is stated above, according to Irigaray, matter and form is another explication of the differentiation between masculinity and femininity. In other words, matter and form, as a binary opposition, are controlled by masculinity which excludes femininity in this occupation. "This exclusion that mobilizes the form/matter binary is differentiating relation between masculine and feminine, where the masculine occupies both terms of binary opposition, and feminine cannot be said to be an intelligible term at all" (Irigaray qtd. in Butler, 2011, p.13).

---

[33] Original quotation will be given in Marianne's Body Politics Section, on p.109.

It is asserted that Irigaray reacts "this exclusion of feminine from the economy of representation" (Butler, 2011, p.18), and writes as follows: "[f]ine, I don't want to be in your economy anyway, and I will show you what this unintelligible receptacle can do to your system; I will not be a poor copy of your system, but I will resemble you nevertheless by miming the textual passages through which you construct your system and showing that what cannot enter it is already inside it […]" (Irigaray qtd. in Butler, 2011, p.18). From this perspective, Butler states that Irigaray makes use of Platonic term of mimesis in the expressions of originality in a different way. "Her miming has the effect of repeating the origin only to displace that origin as an origin" (Butler, 2011, p.18).

According to Butler, Irigaray's mimesis of the material origin is merely a displacement of Platonic origin through which Irigaray displaces phallogocentric[34] power. Therefore, for Irigaray, there is no alternative origin of femininity as maternal. For Butler's view on materiality, it can be clearly said that this materiality is not "the materiality of sex but the sex of materiality" (2011, p.22). In other words, Butler, through the analysis of materiality, wants to show the sexual difference in which the materiality of body and sex is presented. Moreover, Butler's explicit critique of Plato[35] and the Platonic view on the female body takes place: "[a]wkwardly, it seems, Plato's phantasmatic economy virtually deprives the feminine of a morphe, a shape, for as the receptacle, the feminine is a permanent and, hence, non-living, shapeless non-thing which cannot be named. […] In this sense, Plato's discourse on materiality is one which does not permit the notion of the female body as a human form" (2011, p.25). It is on this basis that Carter attacks Plato and Platonic views for disregarding the female body, as it was stated previously in the section of 'The Female Body in Platonic Discourse'.

In addition to Irigaray's view on the materiality of the body, Butler also analyses Julia Kristeva's thinking of the materiality of the maternal body which is only possible through language. "For Kristeva, the materiality of language is

[34] Phallogocentrism is "a portmanteau word combining 'phallocentrism' and 'logocentrism', which connects patriarchal authority and self-legitimating systems of thought which define themselves in relation to an authoritative centre" (Gamble, 2006, p.273).
[35] On this basis, Carter's similar attacks on 'Plato' and 'Platonic thoughts' were explored previously.

in some sense derived from the materiality of infantile bodily relations; language becomes something like the infinite displacement of that *jouissance*[36] that is phantasmatically identified with the maternal body. […] the materiality of the maternal body is only figurable within language" (2011, p.39). Therefore, Kristeva suggests that "a notion of the maternal body that locates its *jouissance* in femininity and maternity itself rather than the Freudian notion of the maternal body, which is always defined in relation to masculine sexuality and a phallic economy of desire" (Kristeva qtd. in Oliver, 2002, p.296).

Similarly, according to Butler, Jacques Lacan's conceptualising of the body is imaginary in form, which is about the integrity of language and the sustainability of the body. "The body or, rather, morphology is an imaginary formation, the body, can be sustained in its phantasmatic integrity only through submitting to language and to a marking by sexual difference" (Lacan, II, 177/202). (Lacan qtd. in Butler, 2011, p.41). As it is understood from Lacan, Butler stresses that sexual difference defines the body's formulation. Butler also expresses that Lacan defines the body from morphology in which the mirror stage is narrated for the projection of the body.

Carter also performs the same panorama in most of her works in that through the mirror image, Carter portrays the bodily projection of her characters. By enabling mirror effects, Carter represents body politics of her characters. As Gillian M.E. Alban writes in her work titled: *The Medusa Gaze in Contemporary Women's Fiction: Petrifying, Maternal and Redemptive* (2017): "Carter's writings demonstrate considerable interest in the ideas of Lacan regarding the mirror stage, as she repeatedly returns to gaze interactions between people, showing characters caught in a world where they create themselves as mirrored and mirroring reflections" (Alban, 2017, p.25).

On this basis, it can be explicitly said that in Carter's *The Passion of New Eve,* (Eve)lyn's mirroring can be shown as Tristessa the transvestite, who is the ultimate female desire for (Eve)lyn. Moreover, Tristessa is the one who impregnates (Eve)lyn after he becomes the New Eve. As Kerchy explicates:

---

[36] "[…] *juissance or ecstasy* that is distinct from male desire and pleasure, for it entails an interplay of difference and the other. This *jouissance* cannot be described in masculine language" [*italics added*] (Edgar & Sedgwick, 2008, p.103).

"New Eve's mirror image, a double of the new Virgin Mother is the equally androgynous Tristessa, who impregnates Eve/lyn as a biological man, yet whom New Eve's first desire […]" (Kerchy, 2008, p.104). Furthermore, in *The Infernal Desire Machines of Doctor Hoffman* (1972), the mirror image is theoretically expressed like Lacan's definition as follows: "[t]here is the mirror and the image but there is also the image of the image; two mirrors reflect each other and images may be multiplied without end. […] We are two such disseminating mirrors" (Carter, 2010a, p.247). Moreover, in *The Magic Toyshop* (1967), Melanie's mirroring is also expressed as follows: "[s]he met herself in the mirror, white face, white hair. […] she picked up the hairbrush and flung it at her reflected face. The mirror shattered. […] She was disappointed; she wanted to see her mirror, still, and the room reflected in the mirror, still, but herself gone […]" (Carter, 2006a, pp.24-25). Hence, Alban explicates Melanie's mirroring[37] as follows: "[f]acing the girl in the mirror who in thought has killed her mother, she flings her brush at the glass to shatter the image, hoping to see the room reflected with herself gone from the mirror, then goes on to trash the entire room" (Alban, 2017, p.80).

And the last, but not least example of mirroring can be shown in Carter's "Wolf-Alice", in *The Bloody Chamber* Collection of 1979. Carter tells the story of "feral Alice, who gives shape to her life and learns transformative power through an educational process before the mirror, as well as by mirroring the behaviour of her wolf mother" (2017, p.26). Alice's first interaction with the mirror takes place when she faces with her reflection: "[…] She tried to nuzzle her reflection, […] She bruised her muzzle on the cold glass and broke her claws trying to tussle with this stranger. She saw, with irritation, then amusement, how it mimicked every gesture of hers […] She rubbed her head against her reflected face, to show that she felt friendly towards it […]" (Carter, 1996d, p.267). Then, Alice "comes to appreciate that it is none other than herself whom she sees reflected in the mirror" (Alban, 2017, p.27).

[37] According to the mirror theory, Alban writes that "Melanie has anticipated and precipated much of her fate by expressing herself through her maturing body, packaging herself in her mother's wedding dress in anticipation of a sexual role, which uncannily causes her mother's destruction" (Alban, 2017, p.84).

More specifically, as uttered hitherto, in many of Carter's fictions there is reconciliation. It is the reconciliation of the body and mind which has been considered to be the essence of everlasting duality, the duality between the body and the mind, the duality between the male discourse and the female discourse, and most importantly, the duality between man and woman. Hence, by depending upon all these ideological phases under body politics, the major female characters in Carter's fictions, including *Heroes and Villains*' Marianne, *The Sadeian Woman*'s Juliette, *The Passion of New Eve*'s Leilah and (Eve)lyn and 'The Little Girls' and 'The wife of Marquis' in the stories of *The Bloody Chamber*, perform the politics of their bodies which are further used as the mirrors. From this scope, it can be explicitly said that such mentioned mirror images in Carter's narratives, which enable women to perform their body politics, are also able to be explored in *Wise Children* (2006). As Ali Smith asserts: "mirror image comes to mean more differently […] It means sisterhood, family […] it means strength […]" (Smith qtd. in Carter, 2006c, p.xiii). Because what is remarkable in *Wise Children* is that it is about duality, it is about the social duality like that of body politics'.

Thereby, as his two crucial arguments, Lacan concerns that 'The Mirror Stage' and 'The Signification of Phallus' are different in form in that the former one is not proved to be theorised in terms of signification; but the latter is signified. Thus, according to Lacan: "phallus is privileged signifier" (Butler, 2011, p.46). Butler states that "the former establish the conditions of knowability; the latter establish the conditions of signifiability" (2011, p.46). However, Lacan asserts that "the phallus is neither an anatomical part nor an imaginary relation" (Lacan qtd. in Butler, 2011, p.46). As for Lacan's argument above, Butler comments: ""[t]he Signification of the Phallus" effectively refuses the question that the former essay, "The Mirror Stage" [*my emphasis*], implicitly raised. For if the phallus in its symbolic function is neither an organ nor an imaginary effect, then it is not constructed through the imaginary, and maintains a status and integrity independent of it" (Butler, 2011, p.47).

From this explication, it is seen that 'The Signification of Phallus' is independent from 'The Mirror Stage' because the phallus is just a signifier, not imaginary. Therefore, 'The Body' in 'The Signification of Phallus' and in 'The Mirror Stage' is expressed differently as follows:

> "The Mirror Stage" and "The Signification of Phallus" follow (at least) two very different narrative trajectories: the first follows the premature and imaginary transformation of a decentered body – a body in pieces [*le corps mercelé*]- into the specular body, a morphological totality invested with a center of motor control; the second follows the differential "accession" of bodies to sexed positions within the symbolic. In the one sense, there is narrative recourse to a body before the mirror; in the other, a body before the law. (2011, p.47)

Butler summarises Lacan's two arguments in relation to the body as follows: "[…] in "The Mirror Stage," that body is figured "in pieces" [*une image morcelée du corps*] Lacan's discussion of the phallus, the body and anatomy are described only through negation: anatomy and, in particular, anatomical parts, are not *the phallus, but only that which the phallus symbolizes* (*Il est encore bien moins l'organe, pénis ou clitoris, qu'il symbolize.* [690])" (2011, pp.47-48). From this perspective, Jane Gallop argues that "the word phallus is evidence of what Lacan calls symbolic castration (126)." (Gallop qtd. in Butler, 2011, p.50). As it is defined above, for Lacan, phallus is not an organ because it is not a body part; "it is more likely to be an imaginary effect than an organ" (Lacan qtd. in Butler, 2011, p.50). Within this scope, Bordo states that "I certainly agree with Lacan that the phallus belongs to the realm of ideas, not biology; it's a symbol, not a body part" (Bordo, 1999, p.94). Thus, Lacan asserts the fact that the phallus is not at all an organ but what he names: "*copula"*[38] (Lacan qtd. in Butler, 2011, p.50). It is also stated that there is a symbolic relationship[39] between the penis and the phallus. Lacan calls this relationship: "symbolization" (2011, p.51). As Bordo asserts: "[s]ome women stand "as though" they have phalluses; claiming space with their legs and groins in a challenging and confident way" (Bordo, 1999, p.103).

---

[38] According to Butler: "*"copula"* […] is the least adequate way of expressing the relationship between "the penis and the phallus"" (Butler, 2011, p.50).

[39] Butler explicates that the Lacanian view of the symbolisation of phallus is bound to the penis because the penis is an organ but the phallus is not. So, in order for symbolisation, phallus is dependent on penis. "The phallus would be nothing without the penis" (Butler, 2011, p.51).

On this symbolic relationship between the penis and the phallus, the same relationship might also be observed in most of Carter's works in that though Carter's females do not have a penis, they make use of the signification of the phallus through which their body politics are shaped accordingly. This is another demythologising subversion purposefully committed by Carter which deconstructs the prerequisite of the penis' existence for her females. In other words, for Carter's female characters, the penis is not a must to reach the significance of the phallus. As Carter's purpose is to play with gender politics, the representation of body politics of her female characters is thoroughly achieved. On this basis, subversive power relations of the penis and the phallus are also discussed by Carter in that Carter deconstructs the priority of the penis' existence for men in her narratives. Hence, this thematic point is explored in Carter's "Werewolf" in her *The Bloody Chamber,* in which the significance of the phallic symbol is invalidated. It is an evident fact that Carter destroys the signification of the penis in her re-telling of 'Little Red Riding Hood' by The Little Girl's cutting of the paw of the 'Werewolf'[40]. In a similar vein, the same thematic point is also able to be observed in *The Passion of New Eve*, especially when male (Eve)lyn is transformed into a female New Eve[41].

Circumstantially, Butler thinks that there is a relation, a relation of identity, between the phallus and the penis. "The phallus requires the penis for its own constitution, the identity of the phallus includes the penis, that is, a relation of identity holds between them" (Butler, 2011, p.51). As Lacan also writes: "[p]hallic jouissance is the obstacle owing to which man does not come *(n'arrive pas)*, I would say, to enjoy woman's body, precisely because what he enjoys is the jouissance of the organ" (Lacan, 1998, p.7). From this perspective, Butler argues the Lacanian frame of the phallus' relationship with the body parts and the penis. Through these relationships between the body parts, the penis and the phallus, Butler explains two terms: 'penis envy' and 'castration anxiety' both for men and women as follows:

[40] For further details, see Carter's *The Bloody Chamber:* "Werewolf" (1995c), Vintage, p.109.
[41] For further details, see Carter's *The Passion of New Eve* (1982), Virago, p.79.

> […] if men are said to "have" the phallus symbolically, their anatomy is also a marked by lost it; the anatomical part is never commensurable with the phallus itself. In this sense, men might be understood to be both castrated (already) and driven by penis envy (more properly understood as phallus envy). Conversely, insofar as women might be said to "have" the phallus and fear its loss, they may be driven by castration anxiety. (Butler, 2011, pp.51-52)

From this perspective, in Carter's *The Passion of New Eve*, (Eve)lyn's castration anxiety takes place when s/he is transformed into New Eve by the Mother. Kerchy writes: "[w]hen New Eve, after Mother's drastic surgical intervention, becomes the perfection of femininity incarnated, her first experience of womanhood is associated with pain, a literalized *castration anxiety* a desperate "awakening to a sense of deadened pain- a knowledge of grievous internal wounds that would never heal, never" (71)" [my italics added] (Carter qtd. in Kerchy, 2008, p.104). Irigaray defines 'a woman's castration' in her *Speculum of The Other Woman* (1974): "as her having nothing you can see, as her having nothing. In her having nothing penile, in seeing that she has No Thing. Nothing like man. That is to say, no sex-organ that can be seen in a form capable of founding its reality, reproducing its truth […]" (Irigaray, 1985a, p.48). As for penis envy, Gayatri Chakravorty Spivak writes in her "Feminism and Critical Theory" (1985) that "Freud's best-known determinant of femininity is penis envy. The most crucial text of this argument is the essay on femininity in *New Introductory Lectures.* There, Freud begins to argue that the little girl is a little boy before she discovers sex. As Luce Irigaray and others have shown, Freud does not take the womb into account" (Spivak, 1996, p.58). Especially when "the little girl having seen the genital organ of other sex, scorns all the pleasure that her own had afforded her and now has only one wish – to have a penis herself one day" (Irigaray, 1985a, p.55).

As a conclusion, thanks to Butler, a variety of feminist discourses by seminal critics concerning the body and gender is represented. What is significant in Butler is that through her *Gender Trouble* and *Bodies That Matter*, Carterian subversive body politics are able to be theorised and it is also through Butlerian studies that Carterian 'gender troubles' are represented in her narratives since Carter's perverse characters are not heteronormative characters; rather they challenge and eradicate heterosexual and heterogender economy of men.

Therefore, through theoretical analyses of Butler, Carter's groundbreaking, freakish and perverse characters' body politics are able to be explored. On this basis, through Butler's critique on Lacan's 'The Mirror Stage' and 'The Signification of Phallus', gender and body politics are theoretically represented in Carter's narratives.

Monique Wittig, the other seminal critic, primarily discusses the discourse of women, lesbians and homosexuals in oppressive heterosexuality system in her groundbreaking essay, "The Straight Mind" (1980). According to Wittig: "[t]he discourses which particularly oppress all of us, lesbians, women, and homosexual men, are those discourses which take for granted what founds society, any society is heterosexuality" (Wittig, 1990, p.53).

Wittig criticises the heterosexual oppression on different discourses for which only society or systematics are shaped from heterosexual perspective and it is very clear that these different discourses see heterosexuality as absolute power. As Butler asserts in her *Gender Trouble*: "the political goal for "women," which, if achieved, will effectively dissolve the category of "women" altogether" (Butler, 1999, p.149). Wittig asserts that heterosexuality and heterosexual discourses prevent women from speaking. Heterosexuality and its arbitrary discourses act like tyranny which harm physically and mentally because "[t]his discourse has a meaning: it signifies that women are dominated" (Wittig, 1990, p.53). So, Wittig clarifies that the motto of the straight: "develops a totalizing interpretation of history, social reality, culture, language, and all the subjective phenomena" (1990, p.54).

As Butler asserts, ""you-will-be-straight-or-you-will-not-be." Women, lesbians, and gay men, she argues, cannot assume the position of the speaking subject within the linguistic system of compulsory heterosexuality" (Butler, 1999, p.148). Hence, it is explicit that Wittig criticises "apolitical and philosophical dogmas created by heterosexuality because of the absolute meanings which are created for difference between the sexes" [my emphasis added] (Wittig, 1990, p.54). In other words, Wittig is totally against the idea of creating a "universal truth for everyone" (1990, p.54), which is the aim of heterosexual ideology. As a result of this universalised thought in heterosexuality, in which the straight mind maintains itself, the straight mind and heterosexual culture go in parallel

with one another: "[t]he consequence of this tendency toward universality is that the straight mind cannot conceive of a culture, a society where heterosexuality would not order not only all human relationships but also its very production of concepts and all the processes which escape consciousness" (1990, p.54).

In a similar vein, according to Butler: "[i]n "The Straight Mind" and "On the Social Contract," she understands the institution of heterosexuality as the founding basis of male-dominated social orders. "Nature" and the domain of materiality are ideas, ideological constructs, produced by these social institutions to support the political interests of the heterosexual contract" (Butler, 1999, p.159). Wittig asserts that the relationship between the different and the other is the basic condition for "straight society" (Wittig, 1990, p.55).

A similar case can also be applied to Carter's pervasive panorama in which she deconstructs such heterosexual economy by waging war against 'straight societies' and their partial dicta in her works. Therefore, it can be explicitly said that Carter criticises heterosexual rules in which gender relations are performed partially only by favoring males and it is in this panorama[42] that Carter plays with gender politics and deconstructs the male oriented sexual system through the perverse body politics of her female characters.

According to Wittig, the 'straight mind' is a must for 'heterosexual society' in which everything is dominated regardless of sexual, economic and political difference. "For heterosexual society is the society which not only oppresses lesbians and gay men, it oppresses many different others, it oppresses all women and many categories of men, all those who are in the position of the dominated" (1990, p.55). For this reason, Wittig is sure that "lesbianism and, homosexuality and the societies they want to form cannot be thought or existed" (1990, p.54). As Butler also asserts in her *Gender Trouble:* "Wittig argues that the "straight mind," evident in the discourses of the human sciences, "oppress all of us, lesbians, women, and homosexual men" because they "take for granted that what founds society, any society, is heterosexuality"" (Wittig qtd. in Butler, 1999, p.147).

---

[42] This panorama is the 'straight mind' in straight societies.

So, Wittig states “when thought by the straight mind, homosexuality is nothing but heterosexuality” (Wittig, 1990, p.55). Hence, the “act of power” (1990, p.55) is crucially important in constituting the difference in society since it is “essentially a normative act” (1990, p.55). However, for Wittig: “[e]verybody tries to show the other as different. But not everybody succeeds in doing so. Other has to be socially dominant to succeed in it” (1990, p.55).

What Wittig is concerned with is the fact that the existence of gays and lesbians are dependent upon the authentic language of their own through which they are able to express themselves “politically, economically and ideologically” (1990, p.55). Otherwise, if gays and lesbians conceive themselves as women and as men in their speaking, it is not possible that they are able to separate themselves from heterosexuality. As a result, in order to obtain authenticity of gays and lesbians, Wittig suggests: “[w]e must produce a political transformation of the key concepts, that is of the concepts which are strategic for us. […]” (1990, p.55).

To conclude, Wittig, in the groundbreaking final sentences of her seminal essay, implies that lesbians are different from women because they don’t have panic caused from the straight mind in straight societies. “The straight concepts are undermined” (1990, p.57) by the lesbians. In other words, lesbians do not serve for the necessities in a heterosexual economy; rather, they strikingly disregard and reject heterosexuality and its normative heterosexual systems as their difference from women. On this basis, according to Paglia: “Sade and Baudelaire like lesbianism for its aura of the unnatural. The female squanders her reproductive energy upon herself. Sade finds lesbians superior to other women, “more original, more intelligent, more agreeable”. […]” (Paglia, 2001, p.238). “What is woman? Panic, general alarm for an active defense. Frankly it is a problem that the lesbians do not have because of a change of perspective, and it would be incorrect to say that lesbians associate, make love, live with women, for “woman” has meaning only in heterosexual systems of thought and heterosexual economic systems. *Lesbians are not women*” [my italics added] (Wittig, 1990, p.57). As Butler also states:

> […] a lesbian is not a woman. A woman, she argues, only exists as a term that stabilizes and consolidates a binary and oppositional relation to a man; that relation, she argues, is heterosexual. A lesbian, she claims, in refusing heterosexuality is no longer defined in terms of that oppositional relation, a lesbian, she maintains, transcends the binary opposition between woman and man; a lesbian is neither a woman nor a man. But further, a lesbian has no sex; she is beyond the categories of sex. (Butler, 1999, pp.143-144)

As it is explicitly stated from the quotation above: "[l]esbians are not women," and "[n]o more is any woman who is not in a relation of personal dependency with a man […]" (Wittig, 1990, p.57), because women are victimised in heterosexual economy. As Teresa de Lauretis writes in her *Figures of Resistance: Essays in Feminist Theory* (2007): "the statement "lesbians are not women" had the power to open the mind and make visible and thinkable by, precisely, the hegemony of the straight mind" (De Lauretis, 2007, p.73). Lesbians are not victimised under heterosexuality because sexual classification of the hegemonic heterosexual systems are not for lesbians. Lesbians do not have 'the straight mind' for straight heterosexual economies in straight societies. Within this scope, de Lauretis explicates Wittig's Lesbian economy as follows: "[i]n order to imagine what female people would be like in such a classless society, Wittig did not offer a myth or a fiction but referred to the actual existence of a "lesbian society," which, however marginally, did function in a certain way autonomously from heterosexual institutions. In this sense, she claimed, lesbians are not women […]" (2007, p.76).

Consequently, Wittig, in her seminal essay "The Straight Mind", scrutinises different discourses apart from heterosexual discourse hence, according to Wittig, 'a lesbian discourse' has the tendency to cope with the straight mind in heterosexual societies. It is on this basis that Wittig's groundbreaking thoughts are represented theoretically in this dissertation, since Carter's characters have the same tendencies through which they perform their perverse body politics in showing their reactions to a set of patriarchal rules and dogmas. Carterian characters' gender politics have the same characteristic features in demolishing the straight system, as Wittig's lesbian economy, which rejects and erases the straight mind and its straight rules in straight societies.

Gayle Rubin, as the last influential critic in this section, discusses gender politics in general, and some heterosexual rituals in particular, whose aims, she thinks, are to domesticate women in her seminal essay entitled: "The Traffic in Women: Notes on The "Political Economy" of Sex" (1975). Rubin explains the meaning of a domesticated woman in the heterosexual world as follows: "[a] female of the species. A woman is a woman. She only becomes a domestic, a wife, a chattel, a playboy bunny, a prostitute, or a human dictaphone in certain relations" (Rubin, 1975, p.158). Hence, it is asserted that social life is a determinant factor for the oppression of women in terms of sexual minorities.

According to Rubin: "sex/gender system" (1975, p.159) is part of a social life. "As a preliminary definition, a "sex/gender system" is the set of arrangements by which society transforms biological sexuality into products of human activity, and in which these transformed sexual needs are satisfied" (1975, p.159). As it is clearly observed, Rubin's purpose in her essay is for a "more fully developed definition of the sex/gender system" (1975, p.159). On this basis, the relationship between the sex/gender system in a society is explicated as follows: "[t]he realm of human sex, gender, and procreation has been subjected to, and changed by, relentless social activity for millennia. Sex as we know it- gender identity, sexual desire and fantasy, concepts of childhood- is itself a social product" (1975, p.166). As it is understood, sex and gender identities are socially produced. So, according to Rubin: "[t]he idea that men and women are more different from one another than either is from anything else must come from somewhere other than nature" (1975, p.179). As it is stated, biological and natural factors are not determinant in shaping the differences between men and women; rather, it is socio-cultural characteristics which shape gender identity. For gender identity: "is the suppression of natural similarities. It requires repression" (1975, p.180). Therefore, the same thematic point can also be applied to Carter's demythologising process in that for Carter: "[n]ature itself is a myth. […] By deconstructing the notion of natural laws, Carter demolishes the foundation of patriarchal philosophy […]" [my comment added] (Yeandle, 2017, p.178).

Thence, in Carter's *The Passion of New Eve*, *The Sadeian Woman* and *The Bloody Chamber* Stories, what is possible to explore is that Carter demythologises nature's effects on gender identity; however, for Carter, it is both nature and culture that should be neutralized to eradicate the differences between genders. It is thanks to *New Eve* that Carter shows "'the difference between men and women constructed by culture have no essential, no natural ground. Men and women can be constructed differently from how they have been. And that is all- or everything – that Eve discovers […] (128)." (Carter qtd in Yeandle, 2017, p.40). [my italics added].

Rubin**,** in her groundbreaking essay, also explicates psychoanalysis and the relationship between psychoanalysis and feminism. In doing so, Sigmund Freud's and Jacques Lacan's theoretical analyses are explored. Rubin describes that Lacanian psychoanalysis, determines "the role of individual" (Rubin, 1975, p.190). As it was also discussed hitherto in Butler, the characteristic features of the phallus for Lacan are different from those of the penis'. "Lacan makes a radical distinction between the penis and the "phallus," between organ and information. The phallus is a set of meanings conferred upon penis. The differentiation between the phallus and penis […] emphasizes the idea that the penis could not and does not play the role attributed to it in the classical terminology of the castration complex" (1975, p.190). As it is stated, in psychoanalytic theory, the penis does not have authentic qualities to be a part of the castration complex; rather, the phallus has authentic qualities through which the castration complex can be explicated. The crucial distinction between the penis and the phallus is described in the castration complex as follows:

> The theory of the castration complex amounts to having the male organ play a dominant role- this time as a symbol- to the extent that its absence or presence transforms an anatomical difference into a major classification of humans, and to the extent that, for each subject, this presence or absence is not taken for granted, is not reduced purely and simply to a given, but is the problematical result of an intra- and intersubjective process […]. (1975, pp.190-191)

From this scope, as it was discussed previously in Butler's theoretical analysis section, Freud's theory of castration depends upon the penis as an organ; however, in Lacanian theory, it depends upon the phallus as the symbolic because, the Lacanian phallus takes place in an arena in which the symbolic is exchanged with the real and the castration process is not called 'the real'; but

'the symbolic'. Hence, Rubin describes that "[…] Castration is not having the (symbolic) phallus. Castration is not a real "lack," but a meaning conferred upon the genitals of a woman" (1975, p.191). On this basis, it is also possible to observe the same thematic point in Carter's *The Passion of New Eve*, especially in the case of (Eve)lyn's. As Jegerstedt depicts: "[…] in The Passion, where Evelyn is castrated and turned into the perfect woman, Eve, can, in fact, be construed as a parodic-allegorical literalization of a Freudian theme: 'What if woman really was a "castrated man"?'" (Jegerstedt, 2012, p.130).

According to Rubin, the phallus causes sexual differentiation between man and woman whether it is castrated or not and whether it is present or absent. Furthermore, it has an active role in the relationship between man and woman as oppressor and oppressed. It is also expressed that as long as traditional sexual relations between men and women exist, these theoretical expressions of both Freud and Lacan will remain ineffective. Rubin thus states that these are the characteristics of phallic culture.

> The phallus is, as it were, a distinctive feature differentiating "castrated" and "noncastrated." The presence or absence of the phallus carries the differences between two sexual statuses, "man" and "woman" […] Since these are not equal, the phallus also carries a meaning of the dominance of men over women, and it may be inferred that "penis envy" is a recognition thereof. Moreover, as long as men have rights in women […] the phallus also carries the meaning of the difference between "exchanger" and "exchanged," gift and giver. Ultimately, neither the classical Freudian nor the rephrased Lacanian theories of the Oedipal process make sense unless at least this much of the paleolithic relations of sexuality are still with us. We still live in a "phallic" culture. (Rubin, 1975, p.191)

Most of Carter's narratives, from this perspective, contain the same panoramic view of 'phallic culture'. In her "Reflections" (1975), Carter presents the relationship between 'life and the phallus' as follows: "[t]he gun and the phallus are similar in their connection with life – that is, one gives it; and the other takes it away, so that both, in essence, are similar in that the negation freshly states the affirmed proposition" (Carter, 1988b, p.116).

So, as a result of these characteristics, the phallus legitimates 'the male dominance thoroughly'. To quote Bordo:

> The phallus stands for a superiority that is distinctively connected with maleness. But unlike them, the phallus stands, not only for the superior fitness of an individual male over other

> men, but for generic male superiority- not only over females but also over other species. […] the phallus stands for a superiority that is just biological, but partakes of an authority beyond the power, needs, desires of the body. (Bordo, 1999, p.89)

In a similar vein, Rubin states that "[t]he phallus is more than a feature which distinguishes the sexes: it is the embodiment of the male status, to which men accede, and in which certain rights inhere- among them, the right to a woman. It is an expression of the transmission of male dominance. It passes through women and settles upon men" (Rubin, 1975, p.192). Irigaray also asserts in her "This Sex Which Is Not One", (1977) as follows: "female sexuality has always been conceptualized on the basis of masculine parameters" (Irigaray, 1985b, p.23). Thereby, Rubin partially justifies Freud's theory on women in that for psychoanalytic theory of femininity, womanhood is a procedure which consisted of solely pain and humiliation. In other words, female development is shaped according to male dominance over women so, Rubin thinks that for women, female development is like "finding joy in pain" (Rubin, 1975, p.197). As Freud writes in his *Three Essays on the Theory of Sexuality: The 1905 Edition* (1905): "[i]t has also been asserted that every pain contains in itself the possibility of a feeling of pleasure" (Freud, 2016, p.20). To quote Rubin: "[t]he psychoanalytic theory of femininity is one that sees female development based largely on pain and humiliation, and it takes some fancy footwork to explain why anyone ought to enjoy being a woman. […] The fancy footwork consists in arguing that finding joy in pain is adaptive to the role of women in reproduction, since childbirth and defloration are "painful." […]" (Rubin, 1975, p.197). From this perspective, what is vital in "finding joy in pain"[43] for Carter's narratives especially in *The Sadeian Woman* is that Carter demythologises and subverts this pain for her characters. To give an example, Juliette physically shows that through her perverse and subversive characteristics, she converts 'the pain' into pleasure for herself so that she proves her strength and autonomy in man's world. Thereby, Juliette's characteristics resemble the Sadeian characteristics when Sade's narratives are taken into consideration since the Sadeian atmosphere coincides physically with finding joy in pain.

[43] (Rubin, 1975, p.197).

Consequently, Rubin explicates the real purpose of psychoanalytic theory of femininity in relation to gender as follows: "since psychoanalysis is a theory of gender, dismissing it would be suicidal for a political movement dedicated to eradicating gender hierarchy" (1975, p.198). This thematic point concerning 'eradicating gender hierarchy' is also abundantly used by Carter in her narratives, because what is significant for Carter's studies in common is the deconstruction of the approval of heterosexual economy and its partial and discriminating outcomes between the sexes. It is on this basis that especially in *The Passion of New Eve, The Sadeian Woman, Heroes and Villains* and *The Bloody Chamber* Stories, the demythologising and (de)philosophising effects of Wittig's theorem of 'The Straight Mind' of heterosexuality are explored.

As a result, by depending upon Rubin's crucial arguments as an extraordinary solution, Rubin suggests to get away from the rigid norms of heterosexuality as follows: "[…] primary object choice would be bisexual […] If heterosexuality were not obligatory, this early love would not have to be suppressed, and the penis would not be overvalued. If the sexual property system were reorganized in such a way that men did not have overriding rights in women […] and if there were no gender, […]" (1975, p.199). Thereby, the significance of newly regulated feminist revolutions is asserted so that equal division of sexuality can be provided among adults and children as well. On this basis, bisexuality would be the primary choice, if necessary conditions were taken for granted. However, this panorama can only be provided on condition that heterosexuality is not obligatory, and the value on the penis is disregarded. Hence, for Rubin, feminist revolution, which is formed by these cultural evolutions, will liberate humanity and human sexuality from the normative codes and traditional relationships of heterosexual economy. "Ultimately, a thorough going feminist revolution would liberate more than women. It would liberate forms of sexual expression, and it would liberate human personality from the straightjacket gender" (1975, p.200).

To conclude, Rubin, through her groundbreaking essay, wants to show that the human sexuality system is controlled by heterosexual forces causing sexual division as well as discrimination among the sexes. As a solution, Rubin wants to create a genderless society through which the division of sexuality is able to be provided equally regardless of heterosexual norms and its normative

regulations, so that androgynous society takes place. Moreover, Rubin wants this ultimate revolution to be organised by feminists to eradicate gender and its partial socio-cultural apparatuses. On this basis, what might be added for Rubin's statements is that Rubin's wishes are fulfilled through the works of Carter because, in Carter's works, especially in *The Passion of New Eve,* Rubin's idea of a genderless society is created through the characterisations of both 'Tristessa and (Eve)lyn' because they are androgynous characters. Furthermore, both 'Tristessa and (Eve)lyn' break the chains of patriarchy's rigid heterosexual system. Hence, it is possible to explore that (Eve)lyn and Tristessa live their autonomous sexualities by eradicating normative taboos as Rubin emphasises in her essay as the core of the argument. Within this scope, the same theme, containing androgyny and androgynous characterisation, is also expressed in Carter's tale titled "Reflections"[44] in her *Fireworks* (1974) in that "[o]ne of her profiles was that of a beautiful woman, the other that of a beautiful man. […] I will call her 'she' because she had put on a female garment, […]" (Carter, 1988b, p.111).

Lastly, by depending upon the overall analyses discussed so far, gender and body politics of feminist discourses are represented by a variety of seminal critics. Here, the intended purpose is to scrutinise feminist theories in exploring gender and body politics theoretically. On this basis, the body in general, and the female body in particular, is within the purpose of this study because theoretically analysed feminist discourses explore the philosophical and sociological existence of the female body according to sex and gender, and how it is historically aimed to be usurped by authoritative mainstream ideology. Therefore, through seminal feminist discourses on gender and on body politics, Carter's subversive gender and body politics in her narratives are represented. On this scope, it is within the aim of this study to explore how Carterian characters challenge and destroy the androcentric view of the female body and its normative gender politics by creating their own subversive and perverse female body politics.

[44] For further details, see Carter's *Fireworks:* "Reflections" (1988), Virago, pp.103-129.

4. THE CARTERESQUE

In this chapter, Carter's subversive narrative techniques and qualities, intentionally named 'The Carteresque', will be scrutinised in establishing her demythologising and (de)philosophising panorama. In providing this, Carter's major narrative qualities will be explicated in the following sections including magic realism, intertextuality, fetishism and grotesque respectively. On this basis, Carter's view point of feminism has paved the way for her subversive politics, and her autonomous narrative qualities are shaped accordingly.

Carter's narratives have similarities with decadent literature[45] in that in Carter's fictions or non-fictions, and in the samples of decadent literature, the image of woman is extensively critiqued. As Maggie Tonkin writes in her *Angela Carter and Decadence: Critical Fictions/Fictional Critiques* (2012): "[…] Carter's fiction does have affinities with Decadent literature: both foreground language, and both dwell obsessively on the intensely specularized figure of woman" (Tonkin, 2012, p.5). According to Tonkin, decadent literature has its ideological negative connotations such as: "decay, disease, exhaustion, deterioration, decline, depravity, immortality, perversity, entropy and degeneration […]" (2012, p.6). It is on this basis that Carter's relationship with feminism is associated with her rejection of patriarchy and its vulgar politics against women. Carter's similar rejection to feminism can also be associated with the feminist ideology's romanticising of women because, for Carter, such romanticising puts women into subjection. In other words, according to Carter, the image of women in feminism is seen as if women were inferior to men, and Carter does not accept this panorama and her questioning starts from this perspective. The politics of Carter's feminism are asserted as follows:

[45] For further details about decadent literature, see Abrams & Harpham's *A Glossary of Literary Terms* (2009), p.69.

> Carter 'feared and loathed and found hilarious the spectacle of the suffering woman (Sage 'Death of the Author' 247) and the idealization of the female victim that is so much part of the Judeo-Christian tradition. As her journalism, editorial work and fiction attest, Carter's feminism set a great store by female ingenuity, resistance and subversion rather than the idealization of female powerlessness as an exquisite moral virtue. For Carter, the goal of feminism was equal access to power for all human beings regardless of gender, rather than the romanticization of powerlessness, […]. (Sage qtd. in Tonkin, 2012, p.7)

As it is observed from the quotation above, Carter's view on feminism is clearly against the classification of women as suffering, innocent and the victim. On the contrary, what Carter thinks is just the opposite; she does not believe in the romanticisation of women, nor does she believe that women who are innocent or victimised are the ones who are morally victorious.

From this perspective, the same point is able to be observed in *The Sadeian Woman* in that in Carter's non-fiction, there are two major female characters: 'Justin and Juliette'. Justin, though she is innocent and highly virtuous throughout her quest, is also the one who is victimised, and it can be stated that the passion of Justine is depicted, but she is not rewarded. Contrarily, it is seen that Justine cannot compete with the difficulties she faces and is ruined. However, Juliette's power and her perverse body politics make her a victorious woman because Juliette is able to compete with difficulties and she solves anything which intends to harm her.

Hence, as it is explicitly observed in Carter's politics of feminism, Carter is totally against the portrayal of women as powerless beings; rather, what Carter acquires and even inspires from feminist ideology is the fact that the purpose of feminism should be inclusionary and unifying for both genders equally. Carter aspires such an ideology that welcomes and unifies everybody regardless of their gender, power and status. On this basis, Carter's view resembles that of Rubin's in that, as discussed hitherto, Rubin wants to create a genderless society through such politics of feminism which are harmoniously formed.

Consequently, having expressed Carter's feminist or anti-feminist disciplines so far, what is worth mentioning is Carter's political but real attitudes of her characters in her writings. It can be clearly observed that Carter's impartial attitude to her characterisations is highly sensed.

Because, whether they are male or female, the purpose is to resist authority which wants to shape them for its own taste accordingly. However, on her female characterisations, the same consistency is relatively but thoroughly observed because, rather than depicting her female characters as weak and victimised, Carter creates a panorama in which her female characters are shown as powerful, since they are able to control their bodies under male-oriented dicta, and shape the ways of their perverse body politics accordingly.

In other words, instead of obeying a set of rules for pre-determined gender relations of patriarchy, Carter's women have their authentic and antithetical visions through which they are able to have their subversive but decisive places in the literary arena. Henceforth, Carter's narrative techniques and the readings of Carter and her literary productions will be explored as the literary scope by a variety of critics and scholars as follows.

Linden Peach, in his *Modern Novelists: Angela Carter* (1998), states that Carter: "was, however more than a novelist; she was a prolific writer of short stories and non-fiction and a teacher of writing" (Peach, 1998, p.2). Carter is very well aware of her works in interconnecting different genres including fiction and non-fiction however, "she was always interested, too, in blurring the boundaries between them, challenging our perceptions of what we mean […]" (1998, p.3). From this perspective, Carter's contributions to the development of modern literature, and especially to the novel cannot be underestimated. What makes Carter unique among others is her depiction of the "contentious and subversive nature" (1998, p.3). Peach states the sense of cultural critique in Carter's works as follows:

> I have tried to draw attention to some of the implications for literary criticism of the cultural critique in Carter's works. These include the need to recognise how her novels deconstruct the processes that produce social structures and shared meanings, evident, for example in her recurrent demythologizing of the mother figure and in the way in which manifestation of the female body in her work disrupts social construction of women as woman. (1998, pp.3-4)

Thus, as it is considered from the quotation above, through the techniques and narrative styles in her writings, Carter deconstructs and demythologises social structures produced and defined by the authorities.

In doing so, Carter explores the female body in such a way that the social conventions and constructions are thoroughly deconstructed and disrupted. It is on this basis that Carter disregards pre-shaped authoritative norms pervading and confining woman and her body. Because, Carter rejects seeing the female body as a commodity, nor does she see it as a sexual object or as a container for mothering. Therefore, it is explicitly observed that Carter reformulates her narrative style and technique in creating her demythologising process, then her works are produced accordingly.

As Kerchy writes: "Carter's fantastic, freakish 'female' bodies become structuring and disintegrating elements of the plot. They multiply, entangle or spin the narrative thread, and invade the language-use, the writing style of the whole text" (Kerchy, 2008, p.30).

Thematically, Carter's subversive language and the grotesque female body depiction in her fiction and her autonomous but authentic narrative style play key roles in the content of her subversive works which will be explicated in the following pages.

From this perspective, Nicola Pitchford in her *Tactical Writings: Feminist Postmodernism in the Novels of Kathy Acker and Angela Carter* (2002), describes Carter's narrative quality in her works as follows: "Carter's aestheticism marks her work's engagement with an idea of violence" (Pitchford, 2002, p.110), because she was called subversive. According to Margaret Atwood: "Carter 'was born subversive'" (Atwood qtd. in Peach, 1998, p.9). Carter was also called: "the one-off" (Peach, 1998, p.9), because "the one-off is the subversive nature of her strange, ribald novels: undecorous, overripe and mocking tales in which nothing is sacred and nothing natural" (1998, p.9).

Consequently, the subversive language and the perverse female body in the narratives of Carter thematically represent that Carter and her groundbreaking narrative qualities and techniques are in continual relationship to form the panorama of the 'Carteresque' which will be explored respectively in the following sections.

4.1 The Carteresque and Magic Realism

As emphasised previously, the effects of Carter's narrative techniques on her works are significantly observable, and come from Carter's own representations upon the depiction of women in her works. Peach writes that "[t]he emphasis throughout Carter's work, as in her depictions of women, on manifestations of the body is a product of the dialectic between the representational code of realism and fantasy which Allende identifies as characteristic of 'magic realism'" (Peach, 1998, p.10). It is on this basis that according to Fredric Jameson, Carter deliberately deconstructs and disrupts conventional narratives. For Carter, the body is "one of the most disruptive elements of narratives" (Jameson qtd. in Peach, 1998, p.10). Hence, 'magical realism'[46] is the seminal term to explore Carter's works.

Isabel Allende, who finds a lot of characteristics of magic realism in Carter's works, defines the term as follows: "[m]agic realism really means allowing a place in literature to the invisible forces that have such a powerful place in life … dreams, myth, legend, passion, obsession, superstition, religion, the overwhelming power of the nature and the supernatural (Lewis, 1993, p.26)." (Lewis qtd. in Peach, 1998, p.8). As it was stated previously, magic realism has close affinities with the representation of fantasy and reality so that the panorama of magic realism is able to be observed as magical events in reality. As David Punter suggests: "[i]f Carter is to be described as 'magic realist' then it must be recognized that 'magic realism', often associated with magical or boundary-breaking events in everyday reality, has to do 'with seeing the recognisable world… through transformed eyes' (p.143). […]" (Punter qtd. in Peach, 1998, p.8). Hence, it is explicitly seen that at the core of Carter's magical realism, there are continuous and dialectic relations and representations between fantasy and reality. Moreover, it is most probable that Carter is influenced by Brecht and "especially his essay, 'The Popular and the Realistic', in which he argues that 'reality can be represented in a factual or a fantastic form' (Willet, 1964, p.110)." (Willet qtd. in Peach, 1998, pp.8-9).

---

[46] For historical information about the term 'magic realism', see Peach's *Angela Carter* (1998), p.8.

Consequently, what is generally said for Carter and her fictions is that there are factual and fantastic inscriptions which are in continual dialectic in representing one another. As Tzvetan Todorov writes in his *The Fantastic: A Structural Approach To A Literary Genre* (1970): "[t]he concept of fantastic is to be defined in relation to those of the real and the imaginary […]" (Todorov, 1975, p.25). On this basis, Ali Smith writes the Carterian notion of 'real realism' in the introduction of Carter's *Wise Children* (2006): "[c]ritics liked to label her as tricksy magical-realist. This was a term she scorned in the same way that she scorned the notion that realism was the only available version of 'real'. 'I've got nothing against realism. But there is realism and realism. The question that I ask myself, I think they are very much to do with reality'" (Smith qtd. in Carter, 2006c, p.viii). From this scope, it is asserted that magic realism, as a narrative style, can be observed in more or less all of Carter's narratives because, as expressed previously, the characteristics of magic realism can be seen in reality and in fiction which are the eminent forms of Carter's literature. From this scope, to quote Kerchy: "[i]n the Carterian oeuvre, novels, in their chronological succession, shift gradually from a static gloomy realism to a dynamic picaresque magical realism" (Kerchy, 2008, p.96).

What is noteworthy in the readings of Carter is that for Carter, literature is related to history; thus, she concerns historical elements in literary works and she combines history with literature. It is expressed that Carter denies the possibility of a privileged literary realm separate from history. As Alison Lee puts it: "[e]ven when Carter's novels are set in the future or in an unspecified time …, the historical perspective is maintained by a literary history that has been equally important in shaping how we view the world" (Lee qtd. in Pitchford, 2002, p.111). So, through history, Carter's readers are able to view the text as an imaginary realm in which real history is produced rather than mere fantasy. According to Pitchford: "Carter's works emphasize the fact that the reader cannot comfortably stay on one side or the other, reading her texts as mere fantasy or as plain historical realism; rather, the inextricable intertwining of the decorative and the material suggests that the imaginative realm is one place where real history is made" (Pitchford, 2002, pp.111-112).

Consequently, Carter's works are full of rich literary resources, and they are written in a time in which literary contents and history are related with one another so, Carter's magical realism is produced under such conditions mentioned above. Basically, the purpose is that Carter's magic realism: "functions as a means to deconstruct patriarchal myths" [my emphasis added] (Andermahr, 2012, p.22). On this basis, Carterian works, especially *The Passion of New Eve* can be considered a seminal work of magic realism through the depiction of the characterisation and the narrative style. Moreover, the technique Carter used in showing the subversive and perverse body politics of her female characters is also considered to be the prominent factor in forming the magical content in her narration.

4.2 The Carteresque and Intertextuality

On Carter's narrative strategies and style, Carter's politics of intertextuality in her works will be pointed out hereby. It is stated that "[every text builds itself as a mosaic of quotations, every text is absorption and transformation of another text] (p. 146). This is something which Carter exploits in her work, but its hybridity is actually part of a wider intertextuality in which traditions, mythologies and conventions are subjected to scrutiny and inverted" (Kristeva qtd. in Peach, 1998, p.18). It is on this basis that "Carter's novels frequently, explicitly and implicitly, refer to mythology, the Bible, European and English literary works, Renaissance drama, fairy stories, European art, film, especially Godard and Bunuel, opera, ballet, music and psychoanalytic and linguistic theory" (Peach, 1998, p.18).

However, according to some critics, Carter is such a seminal novelist that intertextuality in her works is hardly seen. As Peach indicates: "[i]ndeed, Carter's voice as a novelist is located, even though it is difficult to uncover, in the intertextuality of her work" (1998, p.18). Therefore, it is explicit that Carter was influenced by Anglo-American and World literary sources during her writing career. As Munford writes: "[f]rom fairy tale to French decadence, from medieval literature to Victoriana, and from cookery books to high theory, Carter's narratives are littered with allusions and references drawn from a wide

range of cultural spheres" (Munford, 2006, p.1). On this basis, the influences of a variety of literary sources on Carter's writings, are expressed as follows:

> At Bristol University, Carter became familiar with European art- the French Symbolists and Dadaists are an obvious influence on her writings; and with Shakespeare and the medieval literature in particular. Later, she became more conversant with European critical theorists especially the poststructuralists and the feminist psychoanalysts. The literary influences on her work include Chaucer, Boccaccio, Shakespeare, Jonathan Swift, William Blake, Mary Shelley, the Marquise de Sade, Edgar Allan Poe, Herman Melville, Dostoevsky, Lewis Carroll and Bram Stoker. […] (Peach, 1998, p.18)

So, it can be said that for Carter: "intertextuality becomes not so much a characteristic of her writing but a boldly thematised part of it" (1998, p.19). Here, Rebecca Munford's work titled: "Angela Carter and the Politics of Intertextuality" in *Re-visiting Angela Carter: Texts, Contexts, Intertexts* (2006), will be expressed. From Munford's scope, Carter's 'intertextuality' is explained as her narrative quality in detail. Carter expresses that

> My fiction is very often a kind of literary criticism, which is something I've started to worry about quite a lot. I had spent a long time acquiescing very happily with the Borges idea that books were about books, and then I began to think: if all books are about books, what are other books about? Where does it all stop? […] Books about books is fun but frivolous. (Angela Carter in interview with John Haffenden) (Carter qtd. in Munford, 2006, p.1)

Carter has internalised many literary and cultural references from a variety of literary canons and their creators including writers and critics in producing her narratives. Therefore, Carter, in her writing processes, uses intertextuality in composing the thematic part of her works purposefully. As for Carter's 'with purpose' attitude, it is said that Carter deconstructs and demythologises established norms of patriarchy, especially on women's place in a man's world. On this basis, Carter's intertextual references are able to be explored and among them, in her *Nights at the Circus* (1984), the same thematic point can also be observed in which intertextuality as a literary reference is intermingled with reality and fantasy. In the narration, a seminal French poet, 'Charles Baudelaire', is used to justify the 'Carterian sense of women' in a dialogue form as follows: "[…] The influence of Baudelaire, sir. […] The French poet, sir; a poor fellow who loved whores not for the pleasure of it but, as he perceived it, the horror of it, as if we was, not working women not doing it for money but *damned souls* who did it solely to lure men to their dooms, as if we'd got

nothing better to do …" (Carter, 2006b, p.41). Moreover, in an interview with Johan Haffenden, Carter says that

> I have always used a very wide number of references because of tending to regard all of western Europe as a great scrap-yard from which you can assemble all sorts of new vehicles… bricolage. Basically, all the elements which are available are to do with the margin of the imaginative life, which is in fact what gives reality to our own experience, and in which we measure our own reality. (92) (Haffenden qtd. in Munford, 2006, p.1)

It can also be said that Carter's elaborate and excessive use of intertextual citations in her narratives are the evidence of Carter's adopting postmodern qualities, especially when grotesque body images and fetishisation of women in the demythologising process are all considered. As Munford writes: "Carter's stylistic heresy is cast as an affront to the 'reality', or 'authenticity', of women's experience" (Munford, 2006, p.3). Therefore, Carter's works show and prove that "words and images are divorced from their context" (2006, p.2), because, for Carter's narratives, it is said that "dispersal of social and cultural realities occurs from the stylization of her fantasy" (2006, p.2).

Circumstantially, by depending upon explanations of the intertextuality in Carter's fiction, textual meaning, and the birth of intertextuality will be expressed as a term and thereafter its related critics, who are considered among the pioneers of the term, will be mentioned within literary context. As Munford writes:

> 'Intertextuality' is an incredibly voluminous term – one that has been subject to various definitions, uses and, according to Graham Allen, misinterpretations (2). Coined by Julia Kristeva in her discussion of Mikhail Bakhtin's theories of dialogism and carnival in the late 1960s, the term intertextuality has since become a commonplace of contemporary critical vocabulary. In its most contracted appropriation, intertextuality posits an understanding of text as wanting in independent meaning; that is, to cite Kristeva's reading of Bakhtin, 'any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another' (66). Rather than representing a field of intentional influence, allusion and quotation, or of generic equivalence, this theory of intertextuality maintains that a text does not function as a closed system of meaning. (2006, p.5)

As it is understood from the quotation above, Bakhtinian carnivalesque forms the core of intertextuality for Kristeva in that intertextuality has been shaped according to the independency of different meanings in text so that it forms an open system in which every meaning is included.

Thereby, in clarifications of intertextuality and its function in the text, Bakhtinian term, 'the carnivalesque', can be shown as a seminal point. On this basis, Bakhtinian terms: 'carnivalesque', 'orchestration', 'polyphony' and 'heteroglossia' will be explicated hereafter. What is remarkable here is that these terms are taken from Bakhtin's Dialogism[47] (Dialogic Criticism) so that carnival relations in intertextuality are able to be discussed.

To begin with, according to Ihab Hassan, in carnivalism, there is ""[t]rue feast of time" the feast of becoming, change and renewal, "human beings, then as now, discover" the peculiar logic of the 'inside out', out of the 'turnabout', … of numerous parodies and travesties, humiliations, profanations, coming crownings and uncrownings" (Hassan, 1987, p.171). This ideological meaning of carnivalism[48] describes the fact that it contains and welcomes everything regardless of limitations in the text. It is called: 'orchestration'. This might be considered one of the core arguments of intertextuality. Bakhtin uses the term, 'orchestration', in order to define 'polyphony' within the context of a carnivalesque narration. The basic point is asserted in Bakhtin's *Dialogic Imagination* (1975) as follows: "Bakhtin's most famous borrowing from musical terminology is the "polyphonic" novel, but orchestration is the means for achieving it. Music is the metaphor from seeing to hearing […]. The possibilities of orchestration make any segment of text almost infinitely variable" (Bakhtin, 1981, pp.430-431).

Furthermore, in clarification of Bakhtinian carnivalesque in detail, Hassan points out 'polyphony' in his *The Postmodern Turn: Essays in Postmodern Theory and Culture* (1987): "[c]arnivalization further means "polyphony," the centrifugal power of language, the "gay relativity" of things, perspectivism and performance, participation in the wild disorder of life, […]" (Hassan, 1987, p.171).

---

[47] For further information about Bakhtin's 'Dialogic Criticism', see Abrams & Harpham's *A Glossary of Literary Terms*, 2009, pp.77-78.
[48] For further information about Bakhtin's carnivalism in his *Rabelais and His World*, (trans. 1984), see Abrams & Harpham's *A Glossary of Literary Terms*, 2009, pp.77-78.

Therefore, in carnivalism, it can be explicitly deduced that there are many voices which are intermingled with one another and although each seems separate in form, these differences form unity. So, Bakhtin calls these voices: 'heteroglossia'[49].

> [a]uthorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships […]. These distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization - this is the basic distinguishing feature of the stylistics of the novel. (Bakhtin, 1981, p.263)

By depending upon Bakhtinian dialogism, intertextuality is shaped and Kristeva carries this word a step further into practice by positing "the double-voiced nature of language" (Munford, 2006, p.5) of Bakhtinian dialogism into literature. "This conceptualization of literary structure as generated in relation to […] another structure thus disrupts notions of monologic[50] meaning and truth – opening up a space for new understandings of the relationship between language, politics and subjectivity" (2006, p.5). On this basis, intertextuality is well suited for Carter's[51] works in that Carter uses the term frequently for her "textual practices" (2006, p.6), and through intertextuality, Carter describes the intended meaning in her works thoroughly. "Carter engaged with specific theories of textuality, representation and authorship – in particular, certain strands of French structuralist and poststructuralist thinking – in both her fiction and non-fiction" (2006, p.6). As it is stated, Kristeva's theory of intertextuality is supported by Bakhtinian carnivalesque. Moreover, Barthes' groundbreaking work entitled: *The Death of the Author* (1967), also helps intertextuality develop influentially.

---

[49] Heteroglossia: many voices. According to Bakhtin: "heteroglossia is considered as central to the tradition of the English comic novel" (Munford, 2006, p.16). Heteroglossia is also related to "polyphonic (orchestration) novel and dialogism" (Ekmekçi, 2012, p.37).

[50] Monologic: One-voiced expression. According to Bakhtin, monologic novels: "undertake to subordinate the voices off all characters to the authoritative discourse and controlling purposes of the author […]" (Abrams & Harpham, 2009, p.77).

[51] As Maggie Ann Bowers writes in her *Magic(al) Realism*: "Angela Carter's novels are widely recognized as being indebted to the Russian critic Mikhail Bakhtin's (1895–1975) theories of the carnivalesque and heteroglossia […]" (Bowers, 2004, p.66).

As Barthes writes: "[d]eath has another significance: it renders unreal the author's signature and transforms the work into myth […] By erasing the author's signature, death founds the truth of the work, which is enigma […]" (Barthes, 2004, p.30). Thereby, it can be explicitly asserted that Barthes' *The Death of the Author* helps Carter see it as a model for her intertextual processes since *The Death of the Author* is basically a theory of challenging and refusing authority.

> We know now that a text is not a line of words releasing a single 'theological' meaning (the message of the Author-God) but a multi-dimensional space in which a variety of writings, none of the original, blend and clash. The text is a tissue of quotations drawn from innumerable centers of culture. […] the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. (146) (Barthes qtd. in Munford, 2006, p.6)

The quotation above in Barthes' seminal work has been considered an inspiration for feminist power to resist against the authority of patriarchy, which can thoroughly be observed throughout Carter's works. "This frequently quoted passage from Barthes' essay, with its implicit renunciation of paternal power and ownership, is in many respects consonant with the feminist (and atheistic) challenge to patriarchal authority central to Carter's writing" (Munford, 2006, p.6). Similarly, Munford explicates that *The Madwoman in the Attic* (1979) written by Gilbert and Gubar, can also be shown as a sample of intertextuality among women writings in terms of changing the literary traditions. "The Madwoman in the Attic, published in 1979, offers an alternative model of intertextuality – one concerned with the issues of influence and source eschewed by Barthes and, centrally, with mapping relations between women writers" (2006, p.11). Then, it is described that "Carter's textual practice might be focused on the recovery and recuperation of 'alternative stories' and 'hidden or secret scripts'" (2006, p.11). According to Britzolakis:

> Carter's narratives enact an unremitting assault on traditional images of the mother and maternal lineage" (Britzolakis qtd. in Munford, 2006, p.11), her intertextuality has mostly focused on literature written by men because, "one of the most contentious aspects of Carter's writing is her intertextual engagement with 'the rhetoric and iconography of a prominent, largely male-authored strand of European literary history' (Britzolakis 49). (Britzolakis qtd. in Munford, 2006, p.11)

From this scope, Carter explains her unique writing strategy with her well-known, groundbreaking metaphor in her *Notes from the Front Line* as follows:

> I try when I write fiction, to think on my feet – to present a number of propositions in a variety of different ways, and to leave the reader to construct her own fiction for herself from the elements of my fictions. (Reading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottle explode.) (Carter, 1998, p.26)

Carter explicates her writing strategies and narrative techniques in such a way that her writings resemble new wine produced in old bottles. In other words, Carter points out that through intertextuality, she uses traditional materials as well as materials of the past, and converts them into modern and authentic narratives through which Carter produces and constructs her writings. According to Carter: "'[t]his past […] has important decorative, ornamental functions; further, it is a vast repository of outmoded lies'" (1998, p.29). Hence, according to Munford: "her work might best be understood in relation to the intersection between the models of intertextuality" (Munford, 2006, p.12). On this basis, what is crucial for Carter about "the myths of Western culture" (2006, p.13) is the fact that they should not be created again as "new grand narratives" (2006, p.13), because Carter's personal attitude is wholly against producing new myths which have the same origins of old patriarchal myths of Western culture. Thereby, "as Jacqueline Pearson points out in her foreword, Carter's intertextuality challenges both our confidence in our social, cultural and psychic structures and the nature of 'reality' itself" (Pearson qtd. in Munford, 2006, p.13).

Consequently, as her narrative strategy, Carter makes use of intertextuality as a political expression of thematisation in which Carter demystifies and destabilises the authority in her narratives. Carter shapes her narrative techniques in such a way that "her writing is both highly stylized and politically engaged. And it often involves negotiating the precarious border between duplication and duplicity, between complicity and critique" (Munford, 2006, pp.16-17). As it was expressed in the beginning, Carter's intertextuality comes from the demythologisation and deconstruction of old texts in creating authentic and new ones.

Therefore, for Carter nothing is new; rather, every product is a re-working or re-writing of canons. On this basis, for Carter, it is also said that "nothing is sacred for her" (2006, p.16). From this perspective, intertextuality for Carter has a vital importance in creating her works. Among them, *The Sadeian Woman*, *The Passion of New Eve* and the selected stories, myths and fairy tales from *The Bloody Chamber* will be referenced as the most seminal ones. Though it does not mean that other works of Carter are deprived of intertextuality; rather, mentioned works are the major ones to be scrutinised in this dissertation, and therefore, they will be exemplified and then discussed accordingly in the following sections thematically.

4.3 The Carteresque and Fetishism

When it is evaluated historically, 'fetishism' is considered to be a phallocentric[52] thought. Therefore, fetishism and its contents are mostly served for males and their sexual desires, despite the fact that the term fetishism is also used for both genders, regardless of sexual discrimination or classification. This situation is explicated as follows: "[a]lthough in the anthropological sense the term fetishism refers to a practice available to both genders, when Freud came to theorize sexual fetishism in his 1927 essay 'Fetishism', his phallocentric model of psycho-sexual development determined that he cast it as an exclusively masculine perversion" (Tonkin, 2012, p.12). On this basis, Freud's theorisation of fetishism has been seriously criticised by feminists because of the fact that it serves for men's sexual desires in which women and women's genital organs have been victimised and usurped. Therefore, the term has been considered a problematic fact causing the immense sexual difference among the sexes. "Freud's use of the image of castration to represent the female genitals is obviously profoundly problematic for feminists not only because it conveys connotations of mutilation, inferiority and lack, but also because it implies a complete non-recognition of the female sexual organs and female sexuality […]" (2012, p.13).

[52] Phallocentrism is "a term relating to the advancement of the masculine as the source of power and meaning through cultural, ideological and social systems" (Gamble, 2006, p.272).

From this perspective, in analysing Carter's works[53] adequately, whether they include fetishistic content or a fetishist view point, Carter's narrative strategies should be explored carefully. From this scope, the use of 'irony', as Carter's narrative strategy, is significant because irony leads Carter to reflect her female representations purposefully in forming her narratives through her intertextual quotations. It is expressed that "Carter's use of irony is inextricable from her deployment of dialectical images of femininity" (2012, p.15).

According to Carter, a reader can enjoy any writing as long as he or she understands the ironic tendencies in it. If the reader internalises the values transmitted through irony, then he or she can share it with the writer and the common "political point of view" (2012, p.18) is transmitted purposefully. Otherwise, "the irony simply does not work: it becomes invisible" (2012, p.18).

What is worth mentioning here is that "Carter's ironic citations of Western cultural iconographies of woman as a fetish object are exemplified through her rhetorical and political strategies and methods" (2012, p.20). However, these fetishised images of women in Carter's narratives are the products of a feminist strategy whose purpose is to reveal historical and cultural forms, not universal ones. "Carter's citations of fetishized literary images of women serve a feminist strategy aimed at revealing these images as historically determined cultural artefacts rather than universal truths" (2012, p.22).

Consequently, as a significant difference between fetishism and irony: "fetishism is monologic, whereas irony is dialogic" (2012, p.23). Carter's narratives are considered dialogic because her purpose in using irony is targeted at the patriarchal myths of femininity; whereas the fetishised women, as objects, are just a tool in this ironisation process. It is described as follows: "Carter's deployment can be viewed as singularly appropriate to her project of revealing the insidious effects that patriarchal myths of femininity continue to exert in our culture; her embrace of the verbal fetish is an intrinsic part of this project" (2012, p.24).

---

[53] On this basis, the same thematic point of the 'fetishised woman image' can be explored especially in the case of 'Leilah' in *The Passion Of New Eve*, which take part in the following section of this dissertation entitled: The Critique of *The Passion of New*.

It is on this basis that Carter's "ironization of the debris of the Western literary heritage is a feminist strategy which aims to reveal the extent to which these historically specific images haunt contemporary culture" (2012, p.24).

Hence, it can explicitly be concluded that Carter's ironic narratives seem as if they were critiques against Western culture's misogynistic depiction of women in literature. In Carter's works, it is also possible to observe that patriarchal myths of femininity are challenged, and women in these works deconstruct patriarchal taboos; so, it is stated that women, in Carter's works, are self-conscious and autonomous characters though most of them seem ironically fetishised. In this context, in Carter's narratives, the intended purpose of the depiction of female characters are realised consciously in forming the dialectical relationship between fetishist iconography and ironical purpose.

4.4 The Carteresque and Grotesque

In this section, the term: grotesque[54], will be expressed as one of the groundbreaking narrative styles in Carter's works, especially in *The Passion of New Eve.* On this basis, what makes *The Passion of New Eve* special is that throughout the narration, it is possible to observe the grotesque female bodies which are depicted in parodic[55] and ironic contexts because, through grotesque, Carter parodies and criticises the patriarchal notions of femininity and the standardised female body so, it can be explicitly asserted that Carter challenges patriarchal notions of gender politics in *The Passion of New Eve.*

Within this scope, Kerchy explains Carter's parodic strategy on her gender politics by adapting Butler's *Gender Trouble*: ""a parody of the idea of the natural and the original" (Butler, 1990, 30-31). During Butlerian *gender trouble,* parodic repetition becomes a political act. […] This is a strategy Carter's

---

[54] For detailed information on 'grotesque', see Bloom's *Literary Themes: The Grotesque.* edt. by Blake Hobby, Infobase Publishing, 2009, p.2.

[55] Linda Hutcheon in her *A Poetics of Postmodernism: History, Theory, Fiction* (1988), states that "[p]arody is a perfect postmodern form, in some senses, for it paradoxically both incorporates and challenges that which it parodies. It also forces a reconsideration of the ideas of origin or originality" (Hutcheon, 1995, p.11). Moreover, in her *The Politics of Postmodernism* (1987), Hutcheon writes: "[p]ostmodern parody is both deconstructively critical and constructively creative, paradoxically making us aware of both the limits and the powers of representation- in any medium […]" (Hutcheon, 1987, p.98).

heroines adopt as they enact their near- historically over-played versions of femininity that turn out to be subversions. Through their hyper-feminizing self-stylizations they become women" (Butler qtd. in Kerchy, 2008, p.59). From this perspective, Kerchy explains Carterian gender trouble, performed by (Eve)lyn and Tristessa, in her "Bodies That Do Not Fit: Sexual Metamorphoses, Re-Embodied Identities and Cultural Crisis in Contemporary Transgender Memoirs" (2009) as follows:

> At the peak of the gender trouble, Eve/lyn and Tristessa perform a freakish parody of a wedding ceremony. The originally male, masculine Evelyn, surgically transformed into hyper-feminine Eve, is cross-dressed as a bridegroom, and thus becomes "a boy disguised as a girl and now disguised as a boy again" (132), who under the masculine mask wears another, irremovable mask of femininity hiding his authentic maleness. The transvestite Tristessa - whose performance of femininity as a cross-dresser's disguise becomes her nature – is stripped of the accessories of his faked femininity, to be exposed as biologically male, and, adding one more twist to gender bender, he is dressed in the drag of a bride. […] (Kerchy, 2009, p.15)

Furthermore, according to Kerchy, 'deconstruction' is one of the basic conditions for Carterian grotesque body politics. "The grotesque body is considered to be a cultural construction, an operation through which genders, identities and their narratives are constituted and deconstructed" (Kerchy, 2008, p.36).

From this perspective, as a theoretical frame, Bakhtin's *Rabelais and His World*[56] (1965) can be shown as a seminal work in which the grotesque is mostly initiated with exaggeration. So, the exaggeration is considered one of the seminal characteristic features of the grotesque[57] that initiates itself with satire. On this basis, Carter's grotesque: "is more akin to the original, emancipatory Renaissance grotesque called "grotesque realism" by Bakhtin" (Lokke, 1988, p.8). In a similar vein, Kerchy explains Carter's grotesque body within a medieval scope whose characteristics shape Carter's politics of the grotesque bodies.

---

[56] For further information, see Mikhail Bakhtin's *Rabelais and His World,* trans. Helene Iswolsky, Indiana UP, 1984, print.

[57] For detailed info about the history of laughter, see Bakhtin's *Rabelais and His World.* 1984, p.122-123, and also for the relationship between satire and grotesque, see Bakhtin's *Rabelais and His World,* 1984, p.306.

> Carter repeats the grotesque topography of medieval legends which Bakhtin identifies as a fundamental inspiration of the Rabelaisian *carnivalesque grotesque* body concept. According to medieval worldview, the earthly macrocosm is structured exactly like the corporeal microcosm. The excessively ambiguous, irregularly incomplete, vulgarly corporeal grotesque body (contrasting the disciplined, symmetrical classical body) surfaces in fantastic landscapes, strange geological formations often named after deformed body parts of dismembered supernatural beings […]. (Kerchy, 2008, p.108)

Thematically, the same medieval grotesque scope is observed in *The Passion of New Eve*. As Kerchy states: "*PNE* offers a gendered rewriting of the medieval *carnivalesque grotesque* topography and anatomy" (2008, p.108). Thereby, Carter makes abundant use of such grotesque characteristics as the descriptions of the female body in her narratives for satiric and parodic intentions of patriarchy.

The same thematic point can also be observed in Carter's "The Bloody Chamber" and its original version in Perrault's "Bluebeard": "[…] the grotesque in both *Bluebeard* and *The Bloody Chamber* functions as an unsettling vehicle for exposing, through exaggeration, dark humor, and irony, the brutality of traditional patriarchal attitudes towards women" (Lokke, 1988, p.12). Furthermore, the same principle can also be explored in de Sade and his pornographic contents. De Sade uses pornography: "to make a particularly wounding satire on mankind and the historical time in which the novels are set is essential to satire" (Carter, 1979, p.27).

Hence, from this perspective, Bakhtin's theory on grotesque[58] can appropriately be applicable to Carter's depiction of the subversive and perverse nature of the female body. As Mary Russo writes in her "Female Grotesques: Carnival and Theory" (1986): "[t]he central category under which Bakhtin organizes his reading of Rabelais as a carnivalesque text is "grotesque realism," with particular emphasis on the grotesque body. The grotesque body is the pen, protruding, extended, secreting body, the body of becoming, process, and change. The grotesque body is opposed to the classical body, which is monumental, static, closed, and sleek, […]" (Russo, 1988, p.219).

---

[58] For further meaning about grotesque, see Mary Russo's *The Female Grotesque* (1994), Routledge, p.1, and also for the relationship between grotto and Plato's cave image, see Justin Edwards' and Rune Graulund's *Grotesque*, Routledge, 2013, p.5.

On this basis, Kerchy clarifies Carterian heroines' grotesque body politics in relation to Bakhtinian carnivalesque grotesque body principles as follows: "[t]he Carterian heroines mock and reject the classical body. They refuse to be transcendentally monumental, disciplined, static, self-contained, symmetrical, and homogeneous. Instead they embrace all aspects of the Bakhtinian carnivalesque grotesque body, through gaining excessively ambiguous, changing, unfinished, irregular, heterogeneous, and over-all material embodiments […]" (Kerchy, 2008, p.34).

From this perspective, it is possible to observe similar politics of Bakhtinian grotesque body in Carter's narratives because, as it is depicted, Carter's grotesque bodies have subversive and pervasive characteristics, challenging traditional notions of the body by becoming and by being in continual process. Within this scope, in Carter's *The Passion of New Eve,* grotesque characteristics are performed especially by Tristessa and (Eve)lyn. The subversion of gender norms in the narrative transform (Eve)lyn into New Eve, and make Tristessa (the transvestite), a transgender[59] who has the male genital organ; but is female in form.

As Carter tells Cagney Watts in an interview: "'Tristessa is a male projection of femininity, that's why she's doomed, her life is completely based on false premises. This character only had the notion of his idea of a woman before he set out to become one' (165). The shadow or 'projection' is therefore man-made- an artificial construct based on male ideas, or Forms" (Carter qtd. in Yeandle, 2017, pp.37-38). Thus, it is asserted that Tristessa, the transvestite, is an object of desire for (Eve)lyn as an iconic Hollywood star. (Eve)lyn calls Tristessa: "the perfect man's woman" (Carter, 1982, p.125), and asks a Socratic question "how could a real woman ever have been so much a woman as you?" (1982, p.125). (Eve)lyn describes Tristessa in detail: "[b]ut how beautiful she has been and was, Tristessa de St. Ange, billed as 'The most beautiful woman in the world', who executed her symbolic autobiography in arabesque of kitsch and hyperbole yet transcended the rhetoric of vulgarity by exemplifying it with

[59] According to Kerchy, transgender means: "an individual who identifies with the other sex/gender without undergoing a sex-change operation" (Kerchy, 2009, p.3).

a heroic lack of compromise […] Tristessa. Enigma. Illusion. Woman? Ah!" (1982, pp.1-2). Within this scope, it is stated that "Tristessa's performative femininity is constituted as a disillusioning illusion, a disturbingly omnipresent void, an all-embracing nothing, a vessel of emptiness" (Kerchy, 2008, p.115). Therefore, Tristessa's grotesque body is shaped in a way that s/he is not biologically a woman, but a man; however, s/he is socio-culturally the most popular feminine icon as a transgender. According to Kerchy: "[i]n Carter, the peak of the carnivalesque grotesque is constituted by the narratives' closures. The ineradicably masculine, essentially feminized male-to-female transgender subject's final fecundation by a harper-feminine transvestite male stages the peculiar carnivalesque logic of inside-out, turn-about and continual shifting, producing micro- and macrocosmic crisis" (2008, p.35).

On the other hand, when (Eve)lyn is transformed into New Eve by the Mother in Beulah, s/he already knows that behind his female outlook and his female body[60]; s/he has male persona. However, the dilemma for (Eve)lyn is that having a female body and feminine characteristics do not necessarily mean that (Eve)lyn is biologically a woman. So, this transformation is considered 'The Passion of (Eve)lyn'. (Eve)lyn says: "I know nothing. I am a tabula erasa, a blank sheet of paper, an unhatched egg. I have not yet become a woman, although I possess a woman's shape. Not a woman, no; both more and less than a real woman. Now I am a being as mythic and monstrous […] Eve remains willfully in the state of innocence that precedes the fall. I had only one thought- I'm in the most ludicrous mess in the world!" (Carter, 1982, p.79).

As a result, it is possible to observe the characteristic features of grotesque in (Eve)lyn and in Tristessa since their bodies subvert sexual identities and gender politics. Moreover, throughout the narration, it is also possible to clarify the adaptation of physical aspects of (Eve)lyn's and Tristessa's bodies with the outside world they struggle to live in. Hence, it is again stated that grotesque overthrows established gender codes and sexuality.

[60] Due to the fact that there is inconsistency between (Eve)lyn's body and mind, the grotesque characteristics for (Eve)lyn occur.

As it is explored, (Eve)lyn is not born a woman; but s/he becomes one[61] and the same situation is also valid for Tristessa. Within this scope, Kerchy writes: "sex change operation is used as a part of a utopian feminist project to deconstruct patriarchal, phallogocentric myths, hierarchies and privileges, the binary essentialism of gender-representation" (Kerchy, 2009, p.14). Hence, the grotesque bodies of both (Eve)lyn and Tristessa challenge the patriarchal notions of originality for gender and sexual characteristics and they perform subversive and perverse body politics.

In a similar vein, it is also possible to observe the image of the female grotesque body in Carter's *Nights at the Circus'*[62] 'Fevvers' the "[c]ockney sparrow" (Carter, 2006b, p.43). On this basis, Kerchy in her "Corporeal and Textual Performance as Ironic Confidence Trick in Angela Carter's *Nights at the Circus*" (2004), writes that "Fevvers becomes the "New Woman," who subverts the conventional, limiting concepts of femininity by enacting them all, without reserve, to the extreme, and thus embodying the carnivalesque grotesque […]" (Kerchy, 2004, p.99).

However, in "The Bloody Chamber", the grotesque figure is not the female; but the male, Marquis who is the monstrous husband of the narrator. Lokke describes Marquis' characteristic features in her article titled: "Bluebeard and The Bloody Chamber: The Grotesque of Self-Assertion" (1988) as follows: "[h]e is an inhuman embodiment of sexual perversion and destructive power, ultimately a symbol of death itself. His face is more masklike than human, never revealing any emotion" (Lokke, 1988, p.9). Marquis is expressed that

> [h]is strange, heavy, almost waxen face was not lined by experience. Rather, experience seemed to have washed it perfectly smooth, like a stone on a beach whose fissures have been eroded by successive tides. And sometimes that face, in stillness when he listened to me playing, with the heavy eyelids folded over eyes that always disturbed me by their absence of light, seemed to me like a mask, as if his real face, the face that truly reflected all the life he had led in the world […] as though that face lay underneath this mask. Or else, elsewhere. (Carter, 1995a, pp.8-9)

---

[61] A reference to a groundbreaking statement by Simone de Beauvoir in her *The Second Sex* (1949): "[o]ne is not born, but rather becomes, a woman" (De Beauvoir, 1997, p.295).
[62] For detailed information about 'Fevvers', the female bird, see *Nights at the Circus* (Carter, 2006b), p.42.

Lastly, the similar case of the 'male grotesque figure', can also be observed in *The Passion of New Eve'*s 'Zero' as follows: "Zero the poet […] had only the one eye and that was of an insatiable blue; he covered his empty socket with a black patch. He was one-legged, to match, and would poke his women with the artificial member when the mood took him. […] Sometime to illustrate the humility […] of his wives, he would smear his own excrement and that of the dog upon their breasts" (Carter, 1982, p.82). Hence, as it is explored, Carter, uses the grotesque characterisations by parodying, subverting and deconstructing the traditional narrations, mythic motifs and fairy tales to create autonomous but perverse body politics in her narratives.

5. BODY POLITICS AND *HEROES AND VILLAINS*

5.1 The Critique of *Heroes and Villains*

Carter's *Heroes and Villains* (1969) is known as one of the books of the 'Bristol Trilogy' which is at the same time, her fourth novel. According to Peach: "*Heroes and Villains* is a futuristic, post-cataclysmic fantasy in which a young girl, Marianne, leaves the security of what remains of established society to join a nomadic tribe of so-called 'Barbarians' who exist outside" (Peach, 1998, pp.71-72). As Merja Makinen writes in her *Feminist Popular Fiction* (2001): "Angela Carter's *Heroes and Villains* explored a young girl's maturing within a post-apocalyptic world" (Makinen, 2001, p.150). From this perspective, *Heroes and Villains* can also be called a picaresque novel in which the protagonist, Marianne, wanders like a picaro/picara throughout her adventurous quest to find her autonomous identity. Hence, it is stated that "*Heroes and Villains* is post-apocalyptic form of writing – the wandering serial formula of picaresque narrative" (Peach, 1998, p.72).

Carter uses a lot of motifs and sources in producing her *Heroes and Villains.* "It also draws on motifs from European Romance fiction in it, for example, the use of wilderness and the demon lover. There are also clear fairy tale elements" (1998, p.72). However, there are similarities both in *The Magic Toyshop*[63] and *Heroes and Villains* in that both novels concern the women in patriarchy and, the confined panorama of femininity and the obstacles of being a woman in a patriarchal society are thematically constructed throughout the novels.

On this basis, the hardships of being a woman in a patriarchal society are highly felt by 'Marianne' and 'Melanie'. As it is expressed, this is the common characteristic feature which is utterly sensed by the protagonists in both novels: *The Heroes and Villains* and *The Magic Toyshop.*

---

[63] For further details, see Carter's *The Magic Toyshop* (1981), Virago Press, London: 2006.

In addition to Marianne's patriarchal exposures, which will be scrutinised in detail in the following section, Melanie's case can be shown as a conversation between Finn and Melanie against Uncle Phillip's attitude to women in general in that Finn says: "'Melanie, will you slip up and put on a skirt? Or he'll turn you out!' Bewildered, she looked down at herself. She was covered. she was proper. He must be joking. […] Is there anything else like that I ought to know about him? 'No make-up, mind. And only speak when you're spoken to. He likes, you know, silent women.'" (Carter, 2006a, pp.62-63).

Related to the novel, it is further expressed that "*The Magic Toyshop* traces the development of fifteen-year old Melanie's relationship with her body, her identity, and gender. Deploying the ancient metaphor of the female body as a garden […]" (Gargano, 2007, p.59). As Paulina Palmer says: "typical of women in patriarchal society, they are 'pressured to seek refuge from one man in the arms of another' (p. 187). In both novels, she argues, 'the contradiction between the romantic images of femininity reproduced in culture and art, and the facts of sexual violence' are highlighted (p. 184)." (Palmer qtd. in Peach, 1998, p.73). Thus, it can be clearly expressed that both novels are also concerned with the female self and the female identity. "Each novel is concerned with the ways in which notions of self and identity, especially female identity, are constructed through language and mythology" (Peach, 1998, p.73).

However, the scope, in this study, thoroughly focuses upon body politics of the female characters and from this perspective, the intended purpose, which is also surrounded as the core of the argument in this doctoral dissertation on Carter's works, is to show the female power and the perverse body politics in demolishing patriarchal authority. Therefore, rather than solely analysing female obstacles or the confinements and the problems of being a woman in the patriarchal society, the purpose will focus upon Carter's women stereotypes and their subversive body politics through which patriarchal authority is challenged and autonomous female identity is created by Carter thanks to her intentional, reactionary, and subversive narrative qualities. As it was stressed previously, in producing her narratives, Carter draws most of her materials from mythology, fairy tales and Anglo-American literary sources. The importance of the fairy tale is utterly significant because, as it is expressed, Carter tries really hard to

save the fairy tales from the phallocentric discourse of the androtexts in which the content is shaped and formed under 'misogynistic ideology' by patriarchy. So, Carter's reactionary attitude comes from this consciousness.

As Peach writes: "Carter, like many feminist critics, recognizes fairy tales as a reactionary form that inscribed a misogynistic ideology" (1998, p.74). However, it can also be stated that Carter is criticised by some feminists for using fairy tales from a narrow angle in shaping her female eroticism. As Andrea Dworkin says: "Carter has not adequately re-visioned the fairy tale form, working within the straight-jacket of their original structures, so that her attempts to create an active female erotic are badly compromised" (Dworkin qtd. in Peach, 1998, p.74).

Therefore, what can be explicitly deduced for Carter in shaping her narratives, including *Heroes and Villains* and others is that Carter knows the essence and the significance of the female body. It is stated that "Fredric Jameson has suggested that one of the most potentially disruptive elements in narrative, and especially 'magic realist' narrative, is the appearance of the body" (Peach, 1998, p.75). Furthermore, it is also asserted that "Carter appropriates a Renaissance convention whereby the continent of America […] serves as a metaphor for the body" (1998, p.75). On this basis, Carter presents her concern about body politics in her narrative through the scope of the metaphor about America[64] which is expressed as follows:

> The novel's concerns with the female body and sexuality are typical of Anglo-American feminist art and literature of the late 1960s and early 1970s […] Feminist artists and writers of the day were mounting a challenge to the way in which women's bodies were rendered invisible in art and culture other than as idealized objects in works produced by men within the tradition of the classic female nude. The focus of their challenge was this Western tradition' denial of women's experiences of their own bodies. (1998, p.76)

Therefore, to represent body politics of women properly, protest-women writers like Carter attack 'the mythical sense of the integration of the body' which is a system of belief shaped by patriarchy on the female body for its representation. So, they create subverted body representations by crossing the boundaries.

---

[64] For related work and further reading, see Emma Lazarus' poem titled: "The New Colossus" (1883), referenced as a footnote on p. 28 in this dissertation.

As Lynda Nead expresses: "[t]he feminist claim of the 1970s to 'our bodies, our selves' put the issues of control and identity at the center of the movement's political agenda… art that focuses on images and aspects of the female body, was one attempt within the sphere of culture to create a different kind of visibility for women" (Nead qtd. in Peach, 1998, p.76).

On this basis, by depending upon the explication of Carter's intended purposes in presenting body politics in her narrative, significant Carterian motifs will be clarified in the following section. As expressed previously, Carter takes most of her sources from fairy tales and mythology in producing her works. It is stated that

> Zipes (1988), drawing on Freud's theory of the uncanny, suggests that fairy stories have remained popular because they are concerned with the quest for an idealized notion of home which has been suppressed in the adult consciousness. In discussing the liberating power of feminist fairy tales, Zipes suggests that they present us with a means by which the idealized home may be reclaimed. […] Zipes' argument is particularly relevant to Carter's fiction where a number of characters are motivated by a desire to release the ideal of home. (Peach, 1998, pp.78-79)

As it is seen from the quotation above, 'the notion of ideal home', which originates with Freud, is one of the biggest traumas in 'the uncanny[65] theory'. Because, as Freud writes in *The Uncanny* (1919): "*Unheimlich* is clearly the opposite of Heimlich, *vertraut*, and it seems obvious something should be frightening precisely because it is unknown and unfamiliar. […] Something must be added to the novel and the unfamiliar if it is to become uncanny"[66] (Freud, 2003, p.125). Therefore, these unknown and unfamiliar traumas have mostly been questioned in Carter's narratives in that most of the characters, including 'Marianne' in *Heroes and Villains*, have the same potential problematic desire for which they strive. So, it is expressed that Marianne's "early home life is severely disrupted by trauma. After being raped by Jewel, on whom she projected her erotic phantasies" (Peach, 1998, p.79).

---

[65] According to Freud: "[…] the German word *unheimlich* of which the nearest semantic equivalents in English are 'uncanny' and 'eerie', but which etymologically corresponds to 'unhomely' […]" (Freud, 2003, p.124).

[66] As it is also asserted by Todorov: "[i]n the uncanny, […], we refer the inexplicable to known facts, to a previous experience, and thereby to the past" (Todorov, 1975, p.42).

In the novel, Marianne's 'early home life' is expressed as follows: "Marianne wanted to escape as if somewhere there was still the idea of a home […]" (Carter, 2011, p.58). From this scope of understanding, it can be clearly stated that in "*Heroes and Villains* there is a female focalization and Marianne's acts of independence are similarly the acts of transgression" (Peach, 1998, p.86). This motif is seen as one of the biggest Carterian scopes through which body politics of Marianne is shaped.

Furthermore, *Heroes and Villains* is seen as if it was built on a panorama of binarism and boundaries in which two types of societies, including the 'Professors' and the 'Barbarians' are put into polarisation. However, Carter does not show it as part of her rigid narration; rather, she prefers to show it under post-apocalyptic fantasy which is intentionally shaped in Carter's narrative. This situation is expressed as follows:

> Carter appears to establish a clear polarisation between the two societies. The community of the Professors and soldiers is rigidly hierarchical, totalitarian, militaristic and sexually repressive. The society of the Barbarians is more strongly linked to the natural world, has a quasi-tribal structure and regards the community as a family. However, Carter does not establish, as the conventional post-apocalyptic novel would have done, a rigid binarism between the Professors / soldiers and the Barbarians or pursue the tensions between the soldiers and the intellectuals. The post-apocalyptic fantasy becomes a narrative space in which Carter explores the blurring of conventional boundaries and binarisms and the ways in which such artificial boundaries are maintained. (1998, pp.86-87)

The key point here is that Carter deconstructs and subverts patriarchal norms through which her narrative techniques are shaped and developed accordingly. As Sarah Sceats writes in her "Flights of Fancy: Angela Carter's Transgressive Narratives" (2005): "Carter seeks to subvert received truths and conventional thinking on many levels and in diverse areas. This is particularly so both in gender relations and their intersections with class and race and also in terms of radical potential of literary and popular genres" (Sceats, 2005, p.143).

To give a concrete example, in *Heroes and Villains*, Carter, through Marianne, rejects the norms of patriarchy by subverting and disobeying pre-defined rules introduced by the male oriented world. As Dani Cavallaro writes in her *The World of Angela Carter: A Critical Investigation* (2011): "[i]n *Heroes and Villains*, the demythologizing quest seeks primarily to provide a rigorous, albeit

occasionally facetious, critique of patriarchy […]" (Cavallaro, 2011, p.78). Because Marianne, in Carter's logic, "disrupts the male symbolic structure" (Peach, 1998, p.87). Marianne achieves this quality through her identity and her "autonomous sense of self" (1998, p.87). However, such identity is produced through otherness. On this basis, in *Heroes and Villains,* a sense of otherness is profoundly used in the description of both societies: the 'Barbarians' and the 'Intellectuals'. Thus, the mythology and fairy tales are the prominent sources in producing otherness among these societies. "Both societies in the novel employ mythology and fairy tales to maintain their geographical, cultural and intellectual boundaries including those which define the 'otherness' of outsiders" (1998, p.87).

Throughout the novel, some of the 'warning tales' about both 'Barbarians and Intellectuals' are as follows: [t]he Barbarians: "'slit the bellies of women after they have raped them and sew cats up inside'" (Carter, 2011, p.12), and the Barbarians also "wrap little girls in clay just like they do with hedgehogs, wrap them in clay and bake them in the fire and gobble them up with salt. They relish tender little girls" (2011, p.4).

When Marianne first meets Donally, he ironically explains a belief among the Barbarians. He says: "[i]t's a well-known fact that Professor women sprout sharp teeth in their private parts, to bite off the genitalia of young men" (2011, p.55). From this scope, this quotation is also related to the term *'vagina dentata'* which will be expressed for femme fatal women in the following section titled: 'The Critique of *The Passion Of New Eve*'.

Circumstantially, in the following section, body politics in *Heroes and Villains* will be clarified and in doing so, Marianne, as a female character, will be the seminal scope whose body politics in her becoming will be scrutinised. However, it is observed that the notion of the misogynistic ideology, which is represented in the narration, is stressed through a prevailing eerie mood. Because, throughout the novel, the misogynistic ideology is caused by 'men's fear of women'[67]. To quote Peach:

[67] Literally, 'the fear' stems from 'Jewel's fear of Marianne'.

> A key text which the two societies in *Heroes and Villains* share, and which is tattooed on Jewel's back, is the myth of Adam and Eve. Encapsulating the story of Adam bewitched by Eve's smile, the tattoo signifies the ideologies through which Jewel's view of Marianne is mediated. So, *Heroes and Villains* places misogynism within a larger ideological and cultural context. Jewel's fear of Marianne is given as his explanation for raping her. However, *his fear of her is also a product and reflection of the way patriarchal societies more generally fear the loss of control to women.* [italics added]. (Peach, 1998, pp.88-89)

That 'fear' for Jewel can be commented as a permanent sign of the oppression and the cruelty of patriarchy through which misogynistic ideology is produced. Hence, pain and suffering are factors of cruelty for others. Jewel's cruelty can also be observed when the snake bites Marianne: "'[l]eave her alone,' said Jewel. The snake bit her but she didn't die.'" (Carter, 2011, p.38).

Moreover, the example of 'the tattoo' is a cause of hatred for Jewel; yet, it is efficacious because it is the "the monstrous tattoo, the Garden of Eden, the tree, the snake, the man, the woman and the apple" (2011, p.104). Though Jewel believes that "the tattoo on his back is impressive, Marianne is only reminded of the pain which it must have caused. But for Marianne, the situation is not the same as Jewel's because for her, there is no question of the tattoo's beauty transcending Jewel's suffering even though pain is eroticized. […] Indeed, Marianne is preoccupied with the imposition of pain upon one person by another." (Peach, 1998, p.91).

From this scope, Carter's narrative qualities and techniques are explored because Carter enables a sense of suffering for men to be trapped in by "violence and aggression" (1998, p.92). This thematic point is referenced by Marianne, in *Heroes and Villains* as follows: "'[i]t is like the mark of Cain.'" (Carter, 2011, p.105). As Andrea Dworkin writes in her *Intercourse* (1987): the mark of Cain is a 'Stigma' and this "Stigma comes from the Latin for "Mark," The Greek for "tattoo"; its archaic meaning is "a scar left by a hot iron," a brand; its modern meaning is a "mark of shame or discredit" or "an identifying mark of characteristic"" [my comment added] (Dworkin, 2007, p.45).

However, 'violence and pain' is at the same time seen as the cause of women's domination. But, Carter subverts traditionally accepted authorial male domination of patriarchy over female in her narratives in general, and in *Heroes and Villains* in particular.

It is also asserted that "Carter's perspective is fundamentally political, emphatically and often subversively on the side of the disempowered and disenfranchised. We are, she claims, the creatures of history, from which nothing offers a refuge" (Sceats, 2005, p.142). Carter realises this form of subversion in the relationship between Marianne and Jewel as follows:

> In the relationship between Marianne and Jewel, Carter also rewrites a further traditional story, that of the demon-lover, of whom Jewel has many of the characteristics – he is powerful, mysterious, supernatural; and he can be cruel, vindictive and hostile. However, in her depiction of him, Carter challenges the male-female binarism which ascribes so-called 'masculine' qualities to men and 'feminine' characteristics to women. In discovering the nature of her own desire, Marianne finds that male-female attributes exist within each individual. (Peach, 1998, pp.95-96)

As a result, female focalisation, which is intentionally done by Carter, achieves its purpose by deconstructing and subverting patriarchy's authority over women. It can explicitly be observed that in *Heroes and Villains*, a woman, who might be considered to be a victim, can turn out to be a demon. Thereby, Carter focuses upon female power and the autonomous female self which is gained through the rejection of oppression by males. It is expressed that "[t]he way in which the initiative in *Heroes and Villains* is shifted from the demon-lover to the so-called victim, and the way in which Marianne subverts the role of the female in traditional demon-lover stories, is an index of power which is ascribed to the novel's female focalisation" (1998, p.96). As soon as Marianne gains her autonomous self and identity, having power by rejecting and fighting against patriarchy, she achieves: "the strength of an independence spirit" (1998, p.96). It is also asserted that especially "after marrying Jewel, Marianne gradually turns from victim to predator, surmounts rape and humiliation, and takes Jewel's place as leader" (1998, p.96). Therefore, what is the most appropriate statement for Carter's groundbreaking narrative is that "the focalisation of *Heroes and Villains* gives priority to a female consciousness" (1998, p.96). On this basis, the female consciousness and the autonomous self of being a powerful woman image will be depicted in the following section as the analysis of Marianne's body politics.

5.2 Marianne's Body Politics in Carter's *Heroes and Villains*

> […] What knowing powerful, caring women taught me a lesson is that […] women do not need to depend on men for our well-being and our happiness - not even our sexual bliss. This knowledge opened up a world of possibility for women. (Hooks, 2000, p.95)

'The Female body' is an influential term in shaping women's identities and it is also considered to be a dominant factor in body politics. Body politics are a mechanism that impose male-centric dictations and norms upon the female body which is thus regulated according to the expectations of societies.

As it is depicted, historically, the female body is accepted as a commodity and body politics are theorised from that perspective. According to mainstream patriarchal ideology, women's bodies are considered to be a meaningless, secondary substratum whose value is ignored. However, feminist literary theory scrutinises women's bodies from a literary scope and it conceptualises and also offers alternatives for various women's identities by analysing literary female characters.

In Carter's works, there is a different attitude toward the historical and hypothetical explication of female body politics. Most of Carter's female heroines abuse and provoke men's bodies so, these female characters reflect abused and distorted forms of men's bodies.

This section of the study analyses Carter's *Heroes and Villains* from the perspective of the protagonist's conducts against the patriarchal scope of body politics, particularly the protagonist's rejection of patriarchal norms by using her body as an apparatus for claiming power, and her body politics for 'survival' in the male-oriented world. Therefore, it is mostly evident that in *Heroes and Villains*, the female body as the power of femininity, has been used as a weapon against patriarchy. As it is written in *Innovative Representations Of Sexualities In Studies In English* (2016): "[i]t is apparent that patriarchy in general, and patriarchal dictations in particular, interfere with the body of the female so that women can have no control over their bodies. Then it is asserted that the patriarchal control mechanism over the female-body takes place literally and politically" (Ekmekçi, 2016, p.35).

It is no doubt that the traditional, male-oriented view sees the female body as a commodity; however, the purpose of the feminist scope is to show the female body and its essence as the power of femininity to represent female body politics in literature. So, body politics in this literary analysis will be scrutinised as to show Carter's *Heroes and Villains'* Marianne, who "attempts to construct her life with sexuality and she also uses her body as an apparatus for claiming power" (2016, p.36). As it is also asserted: "*Heroes and Villains* is about the life and the power struggle of Marianne who is courageous enough to cope with the difficulties of the male-oriented world. Marianne sets off on a kind of journey which is highly dangerous, but necessary for her self-discovery" (2016, p.37).

In the exposition of Carter's fiction, the protagonist, Marianne, flees from her home land, the land of Intellectuals, to the forest, the land of Barbarians. Cavallaro writes: "Carter's ideologically subversive heroine, Marianne, declares her independence of spirit in the most radical fashion imaginable within the novel's parameters. She forsakes the rational and orderly culture of the Professors, in which she has been born and raised, in order to elope with a member of the rival culture, the magic-oriented Barbarians […]" (Cavallaro, 2011, p.79). This situation is expressed in the 'Introduction' of *Heroes and Villains* (2011) as follows: "Marianne chops off her golden plaits, burns her father's books, drowns his clock in the swamp, flees her protective white tower and, in the company of her brother's killer, ventures into the dark and mysterious forest beyond the fringes of her known world" (Carter, 2011, p.vii). Thereby, it can explicitly be stated that Marianne's alienation from the society, in which her upbringing was formed, makes her decisive enough to leave the 'white tower' though it is the land of Intellectuals.

What Marianne strives for, is to be more powerful in her quest in which she comes across many obstacles but, Marianne knows that all of these obstacles can be easily overcome.

> 'Her ruling passion was always anger rather than fear.' This is a girl who is bored with the impotent intellectual life of the Professors, hates their community festivals and rituals, including marriage, and disdains their self-referential language -- a 'severe' child who won't play the games of others, upending the little boy who in his somewhat nasty innocence, only

> wants to play the hero, leaving him yowling in the dust. The boy calls her a Barbarian and a villain, and she becomes one. (2011, p.vii)

In the following quotation, Marianne's autonomous qualities are shown. Marianne is so decisive that neither 'rape nor savagery' can throw her off from her purpose. Marianne is fearless, "strong-willed and independent young woman, unfazed by rape or savagery, fearing only the loss of her own autonomy […] Marianne knows herself to be too tough to be eaten" (2011, p.viii). By depending upon this scope, Marianne is described even in the beginning of the novel as follows: "Marianne had sharp, cold eyes and she was spiteful but her father loved her" (2011, p.1). Hence, it is asserted that "[d]espite her being raped by the Barbarian Jewel, the defenseless young Marianne subjects Jewel and the other Barbarians to her deadly look, expressing a coldly intellectual fury learned from her professor father" (Alban, 2017, p.52). So, Marianne's being fearless tests the limits of her power struggles, it can also be stated that Marianne's fearlessness shows her 'Medusan power'.

> […] For however dangerous the open country might be, she would be safer there than among these strangers; whatever romantic attraction the idea of the Barbarians might have held for her as she sat by herself in the white tower, when her father was alive, had entirely evaporated. She was full of pity for them but, more than anything, she wanted to escape, as if somewhere there was still the idea of a home. So she ran away into the wood, not much caring if the wild beasts ate her; but Jewel found her, raped her and brought her back with him […] (Carter, 2011, p.58).

However, thanks to Marianne, the feminist ideology of equality between the sexes is expressed. As Irigaray questions the ideology of equality between both sexes: "[e]qual to what?, what women want to be equal to?, men?, wage?, a public position?" (Irigaray, qtd. in Whitford, 1991a, p.32). Therefore, Irigaray argues that "equal means equal to man so, equivalent to the imposition of a male norm" (1991a, p.23). In other words, 'equal' means accepting the inferior positions of women. On this basis, according to Irigaray, a woman has no identity of her own in a patriarchal system because "women represent a container for men" (Irigaray qtd. in Whitford, 1991b, p.165). Hence, Marianne's reactions to patriarchal ideology share similarities with those of Irigaray's since Marianne challenges and questions patriarchal impositions and institutions hindering women.

By depending upon this scope, as stated previously, 'marriage', as a social institution between man and woman, is questioned by Marianne. "[s]he is against the male-oriented world order which dictates that a woman should be a mother and a man must be a father. It is explicitly seen that this authoritative mentality contains no sense of equality" (Ekmekçi, 2016, p.38). It is written that

> […] her vindictiveness increased for she was more cruelly wounded in her pride than in her body and, besides, she feels herself quite trapped and entirely without hope. She remained in an agony of despair […] refusing food and speech. […] At last Mrs. Green arrived […] "Tomorrow you'll have to sleep with Jewel, won't you. That's the way of the world." At that, Marianne sprang up, her cold eyes sparking. 'All this is a dream.' she said. It can't happen, it didn't happen and it won't happen. "Young men will always take advantage, dear, said Mrs. Green and we'll have to take what we can get." (Carter, 2011, p.66)

By depending upon these thoughts about a woman's place in patriarchy, Simone de Beauvoir in her *The Second Sex* (1949), writes that

> "Woman is lost. Where are the women? The women of today are not women at all" We have seen what these mysterious phrases mean. In men's eyes--- and for the legion of women who see through men's eyes--- it is not enough to have woman's body nor to assume the female function as mistress or mother in order to be "true woman." In sexuality woman as subject can claim autonomy; but to be a "true woman" she must accept herself as the Other. (De Beauvoir, 1997, p.291)

As it is pointed out above, for de Beauvoir, it is only with sexuality that women can claim their autonomous identity because they cannot create their autonomy in any other place since a woman's body is seen either as a sexual object, or an apparatus for mothering[68]. However, according to de Beauvoir, women should alienate themselves from this patriarchal panorama so that they are able to see themselves as 'the other', if they really want to be a 'true woman.'

By depending upon this scope, Marianne knows that the she is 'the other' since she has an autonomous identity. Despite the fact that Barbarians also see Marianne as 'the other'; she questions the authority challenging her autonomy as follows: "'[w]hy it's necessary for you to marry me to that Yahoo who raped me yesterday […]' / 'Consider and make the best of things' said Donally, the

[68] The same groundbreaking thoughts are also expressed to depict the Carterian sense of politics of the female body on p. 76 in this dissertation.

leader of the Barbarians. […] There must be something you want. Power? I can offer you'" (Carter, 2011, p.68).

It is evident that Marianne is against the male oriented world's ideology concerning women as inferior beings. Marianne "wants feminine power to make the things better for herself. In other words, Marianne's claim for power is the power which is deprived of the phallic content" (Ekmekçi, 2016, p.40). As Kristeva writes in her *Desire in Language: A Semiotic Approach to Literature and Art* (1969): "[f]eminine power must have been experienced as denied power, more pleasant to seize because it was both archaic and secondary, a kind of substitute for effective power in the family and the city but no less authoritarian, the underhand double of explicit phallic power" (Kristeva, 1980, p.319).

Jewel, on the contrary, expresses his patriarchal thoughts in his patriarchal world as follows: "[i]t's a patriarchal system. I need a son, don't I, to dig my grave when I'm gone. A son to ensure my status. 'Give me another reason.' 'Politically. To maintain my status.' 'I suppose these are both good reasons, given the initial situation, but I think here is a less abstract one" (Carter, 2011, p.99).

From this scope, Irigaray defines patriarchy: "as an exclusive respect for the genealogy of sons and fathers and the competition between brothers" (Irigaray qtd. in Whitford, 1991a, p.23) As it is written: "Irigaray asserts that symbolic and institutional forms of maternal genealogy are absent in western thought and institutions." (Ekmekçi, 2016, p.41). For Irigaray: "[t]his would not to be a reversal, the simple replacement of patriarchy with matriarchy, but rather the coexistence of two genealogies" (Irigaray qtd. in Whitford, 1991a, p.23).

Moreover, as Plato writes in *The Republic*: "[t]he only difference between men and women is one of physical function – one begets, the other bears children" (Plato, 1974, p.157). Therefore, "this may be considered as one of the origins of the argument for the role of women in a patriarchal system. It can be observed that for patriarchy the role of a woman is to be a mother" (Ekmekçi, 2016, p.41).

Nancy Chodorow however, states in her *The Reproduction of Mothering* (1978) that "women's mothering is of profound importance for family structure, for relations between sexes, for ideology about women, and for the sexual division of labor and sexual inequality" (Chodorow, 1978, p.3).

From this perspective, to show the acute difference between Chodorow and Irigaray, Alison Stone writes in her article titled: "Mother Daughter Relations and the Maternal in Irigaray and Chodorow" (2011) as follows:

> Irigaray seeks to create an as-yet-nonexistent sexual difference and to create mother-daughter bonds that she thinks patriarchy has fairly comprehensively broken. Chodorow wishes to revalue women's already existing "different," feminine traits—relationality, empathy—including empathetic mother-daughter bonds that, she thinks, persist despite patriarchy (Stone, 2011, pp.50-51).

On this basis, in Carter's *Heroes and Villains*, it is most apparently obvious that between Mrs. Green and Marianne, there is a mother-daughter relationship through which mutual feelings are provided. Barbarians also see Mrs. Green as their mother figure for her domestic responsibilities such as cooking, cleaning, caring and loving. "Mrs. Green put the cooking pots and the dishes from which they had eaten out to wash clean in the rain" (Carter, 2011, p.112). Furthermore, for Marianne, Mrs. Green's tender, motherly care is able to be felt: "Mrs. Green had taken in the black pot and boiled the water it contained: she washed Annie's face and hands, took off her clothes and persuaded her to lie down, rocking her in her arms till she slept […] Marianne could not cry anymore; she sat propped vacantly against the wall" (2011, p.115).

However, it can also be observed that there are acute differences between Mrs. Green and Marianne in the role of a woman and a woman's place in society, including social status and responsibilities. However, the mutual respect and love make Marianne and Mrs. Green build a good relationship.

Yet, for Marianne, reaction is a must to show her eagerness and power against patriarchal dictations. Due to the fact that patriarchal ideology ignores the 'woman' and the 'woman's participation to social issues', Marianne is ready to overthrow these norms that she is forced to obey. Marianne "proves her strength while rejecting the wifely role assigned to her, developing her indomitable psyche despite her youth and the vulnerability of her position in the tribe. She

achieves this by reinforcing her cultivation of sharp mental acumen […] combining her erotic cerebral powers against them" (Alban, 2017, p.54). Therefore, Marianne uses her body and its perverse politics to reach her purpose in gaining self-victory.

"The idea of betrayal makes her think that it will be a good opportunity to use her body against oppression. And "[i]t was the half- witted boy" (Carter, 2011, p.124) with whom Marianne quarreled about being a woman and a wife that signals to her that her body is her faculty of politics" (Carter qtd. in Ekmekçi, 2016, p.42).

What ignites Marianne for thinking of the boy as inferior, is that the boy has a crippled body; on the contrary, she has a powerful body through which the boy and his patriarchal mentality can easily be toppled down. It is depicted that "[s]he could have pushed him away maybe with one finger, even have thrown him into the stream had she wished to defend herself but she realized this was the first opportunity she had had to betray her husband and instantly she took advantage of it" (Carter, 2011, pp.125-126). Marianne takes her revenge as a woman by having sex with the crippled boy:

> She wondered if he were too young to do it so she unbuttoned her shirt and rubbed his wet mouth against her breasts for him. The tips of her breasts were so tender she whined under her breath and he became very excited […] She roughly seized hold of him and crushed him inside her with her hand for she had not sufficient patience to rely on instinct. He made two of three huge thrusts and came with such a terrible cry it seemed the loss of his virginity caused him as much anguish or at least, consternation as the loss her own had done. He slid weakly out of her, shivering, but she retained him in her arms and kissed the tangles of his hair. She was unsatisfied but full of pleasure because she had done something irreparable, though she was not quite sure what it was. (2011, p.126)

Additionally, on one occasion when Marianne sets her eyes on the lighthouse, she starts comparing it with her homeland[69]: 'the land of Intellectuals'. Marianne describes it as follows: "[i]t was a lighthouse. Its light was put out, like the woman's eyes but here it stayed and if there were no longer any storm-tossed mariners to give thanks for its helpful beams, yet, functionless it was, it was intransigent" (2011, p.151).

[69] Marianne makes a traumatic idealisation of her home (The Freudian view of Uncanny).

Marianne's uncanny feelings about her homeland make her ready for traumatic idealisation. As Freud writes: "the uncanny element we know from experience arises either when repressed childhood complexes are reviewed by some impression, or when primitive beliefs that have been surmounted appear to be once again confirmed" (Freud, 2003, p.155). In a similar vein, Todorov writes that the Freudian sense of the uncanny "is linked to the appearance of an image which originates in the childhood of the individual […]" (Todorov, 1975, p.47). "To Marianne, it looked the twin of the white tower in which she had been born and she was very much moved for, though neither tower any longer cast a useful light, both still served to warn and inform of surrounding dangers" (Carter, 2011, p.151).

However, Marianne identifies herself with the lighthouse because she knows that in order to wage war against darkness, what she needs is pure illumination, the illumination of wisdom and reason. Thus, Marianne sees her body as a source of illumination through which she handles power with her autonomous body politics. "This tower glimpsed in darkness symbolized and clarified her resolution; abhor shipwreck, said the lighthouse, go in fear of unreason. Use your wits, said the lighthouse. She fell in love with the integrity of the lighthouse" (2011, p.151).

Towards the end of the novel, a harsh incident takes place between Marianne and Jewel in setting the authority. In other words, this event can also be explored as the demonstration of power between the sexes in order to show one's power over another. However, Marianne is not a woman who can easily be converted into a submissive one, and she reacts because she is pregnant.

Marianne threatens Jewel: "that's the second time you've hit me. How could you hit me, at such a time. If you ever hit me again something terrible will happen to you" (2011, p.155). As it is stated: "Marianne's strong personality makes Jewel understand that she is not a woman who is easily beaten. She does not fear anything. Marianne is utterly fearless and decisive enough to reach her target and to eradicate Jewel's domination" (Ekmekçi, 2016, p.44).

So, when Marianne is exposed to the last attack by Jewel, she breaks his authority by yelling that "'that's the third time.' She said with spiteful satisfaction. 'I warned you and now you haven't a hope. You knew I'd be the death of you' […] She thought that […] 'I have destroyed him' and felt a warm sense of satisfaction" (Carter, 2011, pp.159-160).

At the end of the novel, when a group of soldiers kill Jewel, and when they are about to advance directly toward Marianne, she thinks: "she is more powerful than ever and she resembles herself to the role of Tiger Lady" (Ekmekçi, 2016, p.44). Marianne says: "[…] 'they won't get rid of me as easily as that. I shall stay here and frighten them so much they'll do every single thing I say.' 'What, will you be Queen?'--- 'I'll be the 'Tiger Lady' and rule them with a rod of iron'" (Carter, 2011, p.163). So, Marianne[70] achieves her purpose by being powerful in her life struggles.

To conclude, in Carter's *Heroes and Villains,* Marianne's body can be considered an apparatus which is directly related to her sense of rejection, and to the power in shaping and challenging the norms of patriarchal authority. In other words, "Marianne uses her body politically and powerfully to resist and reject the male-dominated world's authority" (Ekmekçi, 2016, p.44). Marianne's body can also be considered an apparatus for the reflection of how men use women's bodies. In the long run, she faces self-victory because she is enlightened. As Yeandle writes: "Marianne is on the philosophical quest for enlightenment and discovers what the Barbarians are really like by living with them, making her potential Philosopher-Queen" (Yeandle, 2017, p.31). In the end, Marianne achieves her purpose by being noticed as a powerful woman having subversive and perverse body politics.

[70] Marianne "is courageous, resolute, self-reliant and playfully androgynous, and is shown to be intrinsically drawn to practically anything outlandish, bizarre or taboo. […]" (Cavallaro, 2011, p.79).

6. BODY POLITICS AND THE SADEIAN WOMAN & THE PASSION OF NEW EVE

6.1 The Critique of *The Sadeian Woman*

What is remarkable in Carter's *The Sadeian Woman* (1979) is Marquis de Sade and his philosophical influence through which Carter performs her demythologising and (de)philosophising business. Carter's intended purpose on de Sade's pornography shapes her writings. It is expressed that

> Carter acknowledges that Sade's pornography contains a philosophical doctrine, a moral tenet. While the impact of Sade's work on women is primary concern for Carter- how definitions of good and bad or right and wrong are related to sex- it is limiting to read *The Sadeian Woman* in this light alone. Carter takes 'the wealth of philosophically pornographic material about women that Sade provides' as her 'starting point' […]. (Yeandle, 2017, pp.171-172)

On this basis, it is said that "Sade is recognised as one of the most important and consistent sources of inspiration for Carter's writing, with Mary Russo saying that he is 'perhaps the most striking influence throughout Carter's work' (138)" (Russo qtd. in Yeandle, 2017, p.165). De Sade's sexual perversion enables Carter to subvert myths. Whereas de Sade's purpose is to deconstruct the socially accepted sexual codes; Carter's is to deconstruct shown panorama in myths representing fake universals to people. Yet, both attempts can be seen as similar attacks. As Yeandle states: "Sade wants to pervert sexual norms and societal laws … Carter is in some ways embarking on the same project as Sade, striving to breakdown myths, or 'false universals' which overshadow and constrain individuality …" (Yeandle, 2017, p.177).

From this perspective, about *The Sadeian Woman,* Tonkin asserts that "[n]o book gave Carter as much trouble as *The Sadeian Woman*. Originally commissioned by Virago to appear in 1977 as part of its inaugural list, the book was so difficult to finish that it did not appear in print until two years later" (Tonkin, 2012, p.154).

Thence, Carter's *The Sadeian Woman*[71] has overtly been discussed as to whether it has pornographic content or not, to become one of the central texts as a genre. Therefore, there have also been controversial debates in feminism and among feminist critics for Carter's work. This situation is expressed as follows:

> The Sadeian Woman subsequently became a central text in the pornography debates that divided feminism through the 1980s and early 1990s. On one hand, Linda Williams used Carter's text to substantiate her own claim that pornography could be reclaimed by women; on the other, as I noticed in the Introduction, Susanne Kappeler and Andrea Dworkin attacked the text virulently in their anti-pornography polemics. Even feminist critics usually favourably disposed to Carter's work, such as Sara Maitland, found the text problematic. As Sally Keenan argues, much of the disappointment and puzzlement articulated by feminist reviewers such as Maitland in the wake of the text's publication were related to its ambivalent treatment of Sade, and its lack of 'a clear conclusion that could be slotted into a feminist agenda' (135). (Keenan qtd. in Tonkin, 2012, p.155)

Hence, it can explicitly be deduced that among feminist critics and writers, there are polemics and debates in "Carter's complex and ambiguous fictional deployment" (Tonkin, 2012, p.155) of her categorisation for her female characterisation because of "Carter's preference for the wicked *femme fatal* over the blameless female victim" (2012, p.155). Even from this argument, it can be clearly concluded that through her unique, but consistent demythologising process, Carter questions patriarchy's traditionally accepted values, putting women into a categorisation as 'the wicked or the victim'.

Carter writes: "I believe that ally 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, p.27). As it is understood from the quotation, Carter's purpose is to deconstruct and demythologise male-oriented mythology and the description or the mission of women depicted in those patriarchal myths.

---

[71] Carter's intertextual novel, *The Sadeian Woman*, has its contents and characters from Marquis de Sade's two major works entitled: *Justine or the Misfortunes of Virtue* (1791) and *The History of Juliette* (1797).

Thus, according to Carter: "[t]his view of myth as inherently deceptive and disempowering also underpins *The Sadeian Woman,* which reads pornography as the *reductio ad absurdum*[72] of sexed bodily differences to mythic essences" (Tonkin, 2012, pp.155-156). As Carter denounces: "[a]ll the mythic versions of women, from the myth of the redeeming purity of the virgin to that of the healing, reconciling mother, are consolatory nonsenses; and consolatory nonsense seems to me a fair definition of myth, anyway. Mother goddesses[73] are just as silly a notion as father gods" (Carter, 1979, pp.5-6).

Carter states that mythology reduces women into "the slaves of history, and not its makers" (1979, p.3). Hence, for Carter, we cannot directly talk about autonomous individuals in myths due to the fact that heroes and heroines in myths are abstractions. "Since all pornography derives directly from myth, it follows that its heroes and heroines, from the most gross to the most sophisticated, are mythic abstractions, heroes and heroines of dimension and capacity. Any glimpse of a real man or a real woman is absent from these representations of the archetypal male and female" (1979, p.6).

In mythology, Carter believes that "all archetypes are spurious" (1979, p.7) so, Carter asserts that there is a distinction between these spurious archetypes. "Justine is the holy virgin; Juliette is the profane whore" (1979, p.115). As Tonkin writes: "this distinction becomes clear in her reading of the Sadeian dyad of Justine, […] and Juliette, […] The sisters embody de Sade's dialectic of the feminine: sexual victim and sexual terrorist, thesis and antithesis" (Tonkin, 2012, p.156). From this scope, 'this distinction' between 'Justine and Juliette' in Carter's *The Sadeian Woman,* will be scrutinised in the following pages.

---

[72] *reductio ad absurdum* a *philosophy*: A method of proving the falsity of a premise by showing that its logical consequence is absurd or contradictory. [italics added].
Source:https://en.oxforddictionaries.com/definition/us/reductio_ad_absurdum For Carter's original sentence, see *The Sadeian Woman*, (Carter, 1979, p.4).

[73] The satire of Carter's 'Mother Goddesses' can thematically be explored both in 'the Mother figure' of *The Passion of New* Eve and the 'Virgin Mary' image in *The Sadeian Woman.* For further analysis, see Alban's *The Medusa Gaze in contemporary Women's Fiction: Petrifying, Maternal and Redemptive* (2017), pp.232-233.

However, Marquis de Sade in his *Justine or the Misfortunes of Virtue* (1791), trans. by J. Phillips (2012), describes Justine and Juliette[74] as follows:

> Justine, was twelve years old, her serious and melancholy nature made her more aware of the full horror of her situation. Endowed with a tenderness and a surprising sensitivity, as opposed to the artfulness and guile of her sister, her innocence and candour would lead her into many traps. This young girl combined all of these qualities with the sweetest physiognomy, wholly different from that with which Nature had adorned Juliette. There was as much modesty, decency, and timidity in the former's features as there was artifice, wile, and coquetry in the latter's. A look of the Virgin, big, blue, soulful eyes filled with animation, a dazzling complexion, a shapely and supple figure, a voice to touch the heart, teeth of ivory, and the most beautiful blonde hair, such was the portrait of this charming younger sister, whose innocent grace and delicate traits cannot be captured by our brushes. (De Sade, 2012a, p.7)

Hence, according to Carter, the adventures of Justine are a "black inverted fairy tale" (Carter, 1979, p.44). Tonkin asserts Carter's utterance as follows: "[l]ike a fairytale princess, Justine believes that her beauty, youth and virtue will protect her from the depredations of evil, and she clings to this delusion despite all evidence to the contrary" (Tonkin, 2012, p.157).

However, according to some critics, Justine is rewarded because she is violated and raped. She is considered a martyr. Even this scope of understanding shows the patriarchal view of seeing women as 'the virtuous or the chaste' which means, she who is virtuous, is going to be rewarded in the other world. The sign is: 'the more she suffers in this world, the more she will be rewarded in the other world'. It is uttered as follows: "[a]lthough Justine starts out a princess, after a 'dolorous pilgrimage' through de Sade's various dystopias, in which she is ceaselessly violated and tortured by a succession of libertines, she ends up as a martyr (39)." (Carter qtd. in Tonkin, 2012, p.157).

As it is expressed above, according to the patriarchal view, the reason why Justine is called a 'good woman' is because she suffers a lot more than she deserves. Thus, the result will be 'a virtue and a salvation' for her.

---

[74] De Sade's further depictions of 'Justine and Juliette' can also be scrutinised in *The Misfortunes of Virtue and Other Early Tales*, trans. by David Coward (1992), pp.3-4.

“Justine is a good woman in man’s world. She is a good woman according to the rules for women laid down by men and her reward is rape, humiliation and incessant beatings. Her life is that of a woman martyrised by the circumstances of her life as a woman” (Carter, 1979, p.43). As it is asserted: “Carter detects Justine’s legacy in the literary domain in those martyrized ‘good little girls’” (Tonkin, 2012, p.157).

Furthermore, the cinematic view of the good little girl image can also be applied to Justine in that “[i]n the celluloid brothel of the cinema, where the merchandise may be eyed endlessly but never purchased, the tension between the beauty of women, which is admirable, and the denial of the sexuality which is the source of that beauty but is also immoral, reaches a perfect impasse. That is why Saint Justine became the patroness of the screen heroine” (Carter, 1979, p.68). On this basis, it can be deduced that Justine’s Hollywood version is ‘Marilyn Monroe’, whose martyrdom resembles that of Justine’s because both Justine and Monroe are exposed to sexual violation and sexual victimisation of men’s eroticisation. Carter writes that “[t]he cultural product of this tension was the Good/Bad Girl, the blonde, buxom and unfortunate sorority of Saint Justine, whose most notable martyr is Marilyn Monroe” (1979, p.71). As Tonkin writes:

> Monroe embodies the paradoxical combination of erotic allure and sexual ignorance that makes Justine so irresistible to the Sadeian libertines. Justine is innocent and ignorant […] De Sade presumably intended Justine to be a lesson in the folly of virtue, but she has come instead to symbolize the sexual appeal of female victimage. According to Carter, her bequest is a pernicious one for women, because she is the prototype for the eroticization of female masochism. (Tonkin, 2012, p.158)

Therefore, Carter obeys de Sade’s policy of playing with gender politics in which she changes the values of the female virtue and converts them intentionally into erotic concepts so that female sexuality in the traditional sense, causing solely the victimisation of females, is re-shaped accordingly. As David Coward writes, in his translation of de Sade’s The Misfortunes of Virtue and Other Early Tales (1992): “If Justine is abused, it is for persisting with her policy of virtue, not for her gender. Her sister proved to have no such illusions when Sade told The History of Juliette in 1797. There she not only prospers in vice but becomes one of his greatest fiends. In Sade's world, obscenity and

cruelty are the prerogative of the strong, irrespective of gender" [my italics added] (Coward, qtd. in Sade, 1992, pp.xxvii).

Moreover, to answer the questions of the moral or immoral codes of Justine, Carter evaluates Justine's morals as follows: "[t]o be the object 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 […]" (Carter, 1979, p.88). Clearly, Carter's view is justified as follows: "[i]f archetypes were to be ranked by their degree of spuriosity, Justine would take first place" (Tonkin, 2012, p.158).

Juliette, on the other hand, who is considered to be the antithesis of Justin, is among the 'Sadeian libertines' such as: "Clairwil, the Princess Borghese, Catherine the Great of Russia, Charlotte of Naples […] once they 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, 1979, p.30). As Carter states, Sade's libertines "accept damnation […] as a necessary fact of life. This is the nature of the libertine. They model themselves upon libertine men, though libertinage is a condition that all the sexes may aspire to. So Sade creates a museum of woman-monsters" (1979, p.29). In a similar vein, Carter writes that "[a] free woman in an unfree society will be a monster" (1979, p.30). Hence, "Juliette is necessarily a monster, but she is a monster with demythologizing work to do" (Tonkin, 2012, p.160).

On this basis, it can be explicitly said that Juliette is a perfect Sadeian libertine, "'who leads an immoral life is mainly interested in sexual pleasure' and is 'a freethinker especially in religious matters', who does not follow conventions or moral norms" (Yeandle, 2017, p.172). According to Carter: "Juliette is a perfect whore, like the whores in The Hundred Days at Sodom […] Juliette's function is part of her whoreishness" (Carter, 1979, p.92). Hence, Juliette is considered a conscious and active woman who is aware of her sexuality, and thus, she is capable of using her wisdom in determining her rational actions. As it is asserted: "Juliette's rationality, self-possession and control of her own sexuality, as modeling a more positive identity for women than that provided by her sister" (Tonkin, 2012, p.160).

For Juliette, it is also stated that “instead of Justine’s whimpering passivity, Juliette embodies supreme self-interest, the profoundest egotism, and utter self-mastery. Emotion and obligation have no place in her schemes” (2012, p.159). Juliette knows how to survive, for she does not know the sense of submission or obedience. Hence, her lifelong credo is: “to escape slavery, she must embrace tyranny” (Carter, 1979, 96). Juliette knows her body and her sexuality so well that she does everything to attain any kind of power as long as she needs it. It is apparent that she strives for power. “Juliette is a femme fatal: Juliette ‘fucks’ in the active sense, like a man; she is never ‘fucked’ in the passive case like a woman. Her voracious sexuality, anti-maternity and insatiable hunger for power, whose prime strategies are seduction and duplicity, mark her as a femme fatale” (Tonkin, 2012, p.159).

According to Carter, Justine and Juliette are not considered ideal women types in representing the perfect dialectic of human nature. On the contrary, Carter thinks that Justine and Juliette exist in a complex dialectic: “Justine is the thesis, Juliette is the antithesis” (Carter, 1979, pp.90-91) Through her narrative technique, Carter ironically shows two types of women: neither is ideal, nor superior to one another; rather, they both symbolise “thought and feeling” (1979, p.91). As Mine Özyurt Kılıç states the same thematic point of Carter in her article titled: “Cradling an Axe Like a Baby: Angela Carter’s Lulu” (2012): “[i]n an attempt to discuss and go beyond the Sadeian models of women symbolized by Justine, the victim and Juliette, the femme fatale, Carter plays a necessary emphasis on the cultural continuum in which this woman acts. As in her analysis of Sadeian women, Carter offers her reader practice in creative and critical thinking to imagine this woman who is neither prey nor a monster” (Kılıç, 2012, pp.89-90).

From this perspective, Carter tries to express the perverse body politics of two different women in an ironical mode. “The life of Juliette exists in a dialectic relationship to that of her sister. The vision of the inevitable prosperity of vice, as shown in her triumphant career, and the vision of the inevitable misfortunes of virtue that Justine’s life offers do not cancel one another out; rather, they mutually reflect and complement one another, like a pair of mirrors” (Carter, 1979, p.89).

In The Sadeain Woman, Carter intentionally attacks the feminist view point of the victimised woman image through the characterisation of Juliette because, Carter, challenges the 'good woman' and the 'bad woman' images by subverting the notion of traditional femininity of feminism. It is explicated as follows: "Carter's elevation of the malevolent Juliette over the abused Justine was a calculated assault on deeply held feminist convictions about women's inherent benevolence, and the moral superiority of the woman-as-victim" (Tonkin, 2012, p.160).

For Carter, as asserted previously, 'the image of woman-as-victim'[75] does not necessarily mean that she is morally superior. Victimisation for a woman does not ensure that the qualities of benevolence are taken for granted. Carter definitely disregards the feminist view of seeing the victimised woman image as sacred. As Alban writes: "[p]assive victims like Justine only inflict torture on those around them while they are themselves destroyed, demonstrating the negative aspects of the virgin myth" (Alban, 2017, p.240). Therefore, "Carter encourages women to assert themselves rather than suffering as abject victims" (2017, p.240).

Moreover, Carter also disregards "the myths of maternity as the essential ground of woman's inherently benevolent being" (Tonkin, 2012, p.161). It is expressed as follows: "[t]his theory of maternal superiority is one of the most damaging of all consolatory fictions and women themselves cannot leave it alone, although it springs from the timeless, placeless, fantasy land of archetypes where all the embodiments of biological supremacy live. It puts those women who wholeheartedly subscribe to it in voluntary exile from the historic world" (Carter, 1979, p.122). It is on this basis that Carter's offensive, anti-maternal thoughts are criticised by feminists because of Carter's rejection and challenge of the maternal superiority of women and other feminist values.

Circumstantially, it can be stated that Carter's feminist ideology is related to reason and rationality; on the contrary, the thought of universality in feminist ideology is Carter's enemy.

---

[75] For Carter's mentioned thoughts, see p. 74 in this dissertation.

As Carter writes in her The Sadeian Woman: "[t]he notion of universality of human experience is a confidence trick and the notion of a universality of female experience is clever confidence trick" (1979, p.13). Therefore, it can be deduced that Carter's "feminism is tied to a materialist politics cognizant of the specific historical and social conditions under which women live. Hence, she rejected the very notion of universality as fraudulent, whether it be applied to men or women, because it denies the particularity of individual experience which is always historically determined" (Tonkin, 2012, p.164). Also, in an interview with John Haffenden, Carter states that she can never separate rationality from feminist ideology: "[…] the notion that the world would be altogether a better place if we threw away our rationality and went on laughing down the street […] that's all nonsense (85)" (Haffenden qtd. in Tonkin, 2012, p.165). This might be the evident reason why Carter clearly rejects cultural feminism. It is stated that "[i]n The Sadeian Woman, Carter makes the claim that cultural feminism's repudiation of reason in favour of female spirituality, witchcraft and myth is a dangerous strategy that threatens to incarcerate women permanently" (Tonkin, 2012, p.165).

As a result, in The Sadeian Woman, Carter's view on feminism is expressed in a way that Carter challenges and attacks traditionally known or accepted concepts classifying women either as good or bad. Thereby, Carter is strongly against such feminist thoughts making women as bad or good regardless of their autonomous, rational and qualified characteristics. Therefore, For Carter, these characteristics: 'female autonomy, female rationality and ultimate feminine qualifications' are the core factors to be used for determining if women really need to be put into a classification, though she highly rejects classifying women.

6.2 The Critique of The Passion of New Eve

Carter's *The Passion of New Eve* (1977) is considered one of the most well-known novels discussing the role of femininity incongruously in literature as well as in real life societies. As it is stated: "*The Passion of New Eve* is Carter's most overtly feminist novel. By her own admission, it is 'a feminist tract about the social creation of femininity' ('Front Line' 71), containing a 'careful and elaborate discussion of femininity as a commodity, of Hollywood producing illusions as tangible commodities' (Haffenden 86)" (Haffenden qtd. in Tonkin, 2012, p.170).

Carter's The Passion of New Eve is also considered one of the seminal novels "to be read in the light of late twentieth-century theories of performative gender, transgender and queer theory" (Tonkin, 2012, p.170), because of gender transformation, which is foregrounded through the transvestism of Tristessa, Leilah's transformations into Lilith, and the gender metamorphosis of (Eve)lyn into New Eve [italics added]. From this perspective, the cases of both Leilah and (Eve)lyn will be depicted in the following pages as part of an analysis which focuses upon gender transformations.

How Carter creates her groundbreaking work[76] is the fact that Carter wants to represent the male fantasy and its ideal woman; however, Carter thinks that the ideal female model for the male desire is completely different from that of the real one. It is on this basis that the intended slogan[77] of Carter's The Passion of New Eve is described as "[t]he ultimate male fantasy of woman, the iconic, Garbo-like Tristessa, is actually a transvestite, New Eve makes literal the logic behind the cinematic commodification of female fantasy figures that bear little relation to actual women" (2012, p.170).

---

[76] On her *The Passion of New Eve*, Carter writes: "I wrote one anti-mythic novel in 1977, *The Passion of New Eve* – I conceived it as a feminist tract about the social creation of femininity, amongst other things" (Carter, 1998, p.27).

[77] "Carter cited the Hollywood noir film *Gilda*, or rather the film's advertising slogan, '*There never was a woman like Gilda!',* as one the triggers for its writing, adding 'that may have been one of the reasons why I made my Hollywood star a transvestite, a man, because only a man could think of femininity in terms of that slogan' (Haffenden 85-6)" (Haffenden qtd. in Tonkin, 2012, p.170).

Similarly, Pitchford asserts that "The Passion of New Eve simultaneously critiques existing, worn-out representations of women and these feminist efforts to create a new political iconography" (Pitchford, 2002, p.132). In *The Passion of New Eve*, Carter attacks male hegemony in which femininity has been barred from its essential meanings; so, Carter offers new feminine strategies through which new opportunities are able to be developed for women. "Carter suggests that feminist projects to put new wine in old bottles—to revamp old gender stereotypes by inverting them, valuing what has been devalued as feminine – fail if they fall into the trap of essentializing their own images of "Woman" as men have done in the past" (2002, p.132). From this perspective, though Carter's 'old bottles'[78] metaphor was previously asserted for the connection of intertextuality and intertextual iconographies in her writings; this time, Carter explicates her metaphor in detail to indicate the necessity of creating new feminist projects so that past hegemonic thoughts despising gender and femininity are able to be renewed.

> Carter has written (in a much-quoted formulation), "I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode"; but *New Eve* suggests she is not in favor of the consecration of that new wine as sacred. What will explode the "bottles," the old images and forms of gender, is a multiplication of possible images, the introduction into gender narratives of an insistently relativizing and contextualizing – and thus resistant – impulse. Thus, as Carter also notes, a great deal "depends on new readings of old texts." (Carter qtd. in Pitchford, 2002, pp.132-133)

Therefore, Carter, in *The Passion of New Eve* explores new ways of creating symbols of gender due to the fact that she already knows deficiencies in the current set of gender systems and she starts from the myths. "Carter addresses particularly the inadequacy of the system symbols that comprise gender. She situates her exploration in an apocalyptic version of the contemporary (1977) moment: a post-Enlightenment society riven by warring social faction, each defined not so much by an agenda as by motivating set of myths" (Pitchford, 2002, p.133).

---

[78] Ali Smith also wrote the original quotation of Carter's 'old bottle's metaphor' in the introduction of Carter's *Wise Children* (1991). For further details, see Angela Carter's *Wise Children*, introd. by Ali Smith (2006), Vintage, p.vii.

Therein, Leilah and (Eve)lyn[79] as major characters in *The Passion of New Eve*, will be scrutinised in terms of the deconstruction of gender myths, which are strategically and consciously formed by Carter. It is on this basis that "gender identities are deceptions, Carter confronts the role of cultural iconography" (Peach, 1998, p.117). Thus, Carter in The Passion of New Eve challenges the male-female duality through which gender identities are subverted. In other words, Carter proves de Beauvoir's claim in a postmodern sense that, "one is not born, but rather becomes, a woman" (De Beauvoir, 1997, p.295). Jegerstedt also writes that "Evelyn's transformation into Eve can be read as a consistent literalization of the Freudian narrative of how femininity develops or in Freud's own words: how a woman 'comes into being' (Freud 1991: 149)" (Freud qtd. in Jegerstedt, 2012, p.134).

In The Passion of New Eve, Leilah and (Eve)lyn are prominent characters and they experience Carter's demythologising gender transformation. Leilah[80] transforms into Lilith[81]; whereas, (Eve)lyn[82] transforms into New Eve[83]. "Leilah, reborn as Lilith, Adam's first and unacknowledged wife, undergoes transformation-metamorphosis into guerrilla leaders" (Peach, 1998, p.117). (Eve)lyn, however, is "an arch-misogynist; a vicious parody of the male, objectifying gaze" (1998, p.118). (Eve)lyn treats Leilah in such a way that he humiliates her all the time, showing no tolerance, no mercy, not even sympathy. For (Eve)lyn, Leilah is a sexual object with whom he satisfies his sexual desire.

---

[79] Evelyn is bracketed as (Eve)lyn in this dissertation.

[80] In the dictionary of etymology, Leilah is defined: "a proper name, from Arabic Laylah, from laylah "night."" and the same definition is used for Lilith. (see etymonline.com).

[81] In the dictionary of etymology, Lilith is defined: "female evil spirit, in medieval Hebrew folklore the first wife of Adam, from Hebrew *Lilith,* from Akkadian Lilitu, which is connected by folk etymology with Hebrew *laylah* "night."" (see etymonline.com). On this basis, the same thematic point of 'female evil spirit' might also be related to serpentine in that serpentine means: "*having the evil qualities of a serpent*" [my italics added] (see etymonline.com).

[82] In the dictionary of etymology, Evelyn is defined: "a double diminutive of Eve […]" (see etymonline.com).

[83] In the dictionary of etymology, Eve is defined: "[b]iblical first woman, Late Latin, from Hebrew (Semitic) Hawwah, literally "a living being," from base hawa "he lived" (compare Arabic hayya, Aramaic hayyin). Like most of the explanations of names in Genesis, this is probably based on folk etymology or an imaginative playing with sound. ... In the Hebrew here, the phonetic similarity is between hawah, "Eve," and the verbal root hayah, "to live." It has been proposed that Eve's name conceals very different origins, for it sounds suspiciously like the Aramaic word for "serpent." [Robert Alter, "The Five Books of Moses," 2004, commentary on Genesis iii.20]" (qtd. in etymonline.com). On this basis, in the dictionary of etymology, 'serpent' is also defined as follows: ""limbless reptile," *also the tempter in Genesis iii.*1-5, […] serpent, sarpent snake, serpent […]" [my italics added]. (see etymonline.com).

Hence, (Eve)lyn's sexual desire stems from his masculine fantasies and the same case is also effectual for Tristessa, the transvestite, because both (Eve)lyn and Tristessa are in fact two major female characters; but they are men as well. As Jegerstedt writes: "[i]n fact, there are no 'women' in The Passion of New Eve at all, only variously embodied effects of masculine desire (or of what is culturally produced as masculine desire). The two main 'female' characters in the novel, Eve(lyn) and Tristessa, who are both also men, are of course the most obvious examples of this mechanism" (Jegerstedt, 2012, p.136).

By depending upon Leilah's role in (Eve)lyn's daily life, Leilah, who is treated like a commodity, is mercilessly usurped by (Eve)lyn all the time. It is expressed that "[i]n peering at Leilah as if were a doctor conducting a medical examination, Evelyn reveals his indifference and lack of empathy, with no appreciation of how humiliating such as examination for women. Indeed, as a narrator, Evelyn is most obviously defective in describing the quality of his feelings in relation to other persons" (Peach, 1998, p.118). So, it is asserted that as soon as (Eve)lyn gets what he wants from Leilah, he says: "[b]ut soon I grew bored with her. I had enough of her, then more than enough. She became only an irritation of the flesh, an itch that must be scratched; a response, not a pleasure. The sickness ran its course and I was left only with the habit of her sensuality, an addiction of which I was half ashamed" (Carter, 1982, p.27). Thereafter, (Eve)lyn is aware of what he does. He says: "[s]o I abandoned Leilah to the dying city and took the freeway, past framing wrecks of cars, secure from random snipers behind my bullet-proof windows. Down the freeway in fine style, like a true American hero, my money stowed between my legs" (1982, p.33). As it is understood from the quotation, (Eve)lyn sees Leilah as his tool and he sees himself as an authoritative power through which he decides everything based on Leilah. If he wants Leilah, he uses her, makes love to her and treats her like a commodity. If he does not want her, then he lets her free. Thus, it can be explicitly stated that (Eve)lyn is seen as the sole authority who has a sort of controlling mechanism in his relationship with Leilah.

It is evident that there is a sadomasochistic relationship between (Eve)lyn and Leilah which is going to be clarified in the following section. It is on this basis that Carter is criticised by many critics for her sadomasochistic content which,

"appears to manipulate the reader to sympathise with masochism" (Peach, 1998, p.119). Yet, the thematic point is asserted as follows:

> Carter's fiction is never so simplistic, exploring, often with the same context, the need for a wider view of female sexuality, male sexual objectification, the extent to which males are locked within a particular construction of sexuality, and the denigration of women. In the Evelyn-Leilah sequence, Carter appears to be aware of irony that while there was increasing recognition in society of the violence to which women were subjected, the definition of violence was being withdrawn from areas such as consensual sado-masochistic sex […]. (1998, p.119)

On Carter's analysis of Leilah, it is written that "Leilah is dependent on existent fictions of femininity for her livelihood, for the money men will pay her for being attractive. Particularly in the deindustrialized economy of Carter's postmodern New York, marketing the female body as a representational commodity is one of the only ways to cash" (Pitchford, 2002, pp.134-135). However, Leilah wants to confront being an object of the male gaze by using her body politics; but she seems to lose her identity and her human status because she becomes the image of desire for men. Leilah knows that her image is the image of a sexual woman. "Her beauty was an accession. She arrived at it by a conscious effort. She became absorbed in the contemplation of the figure in the mirror but she did not seem to me to apprehend the person in the mirror as, in any degree, herself. The reflected Leilah had a concrete form" (Carter, 1982, p.24).

Leilah's gender transformations in *The Passion of New Eve* are the prominent factors which make the critics' focus alert. Joanne Trevenna in her article entitled: "Gender as Performance: Questioning the "Butlerification" of Angela Carter's Fiction" (2002), analyses Judith Butler's notion of gender as a performance. Tonkin asserts that "Trevenna discerns significant differences between Butler's model and the performances of gender staged in Carter' novels. […] What Trevenna calls the 'Butlerification' of Carter's work has led to a critical neglect of those aspects of the novel that resist being read in terms of drag, transsexualism or transgender identities" (Trevenna qtd. in Tonkin, 2012, p.171). According to Trevenna: "[…] there are divergences between Carter's overtly theatrical presentation of 'gender as performance' and Butler's theories of 'gender as performative' […]" (Trevenna, 2002, p.268).

The Carterian sense of 'gender as performance': "[…] serves to stress the self-conscious theatricality of Carter's presentation of gender in comparison to that offered by Butler" (2002, p.268). Yet, despite the acute difference, "it is easy to identify more general similarities between Butler and Carter since both reject the idea of an essential and 'natural' gender identity and, instead, stress how masculinity and femininity are ideologically imbued 'acts' which are performed" (2002, p.268).

Thereby, by depending upon the Carterian sense of 'gender as performance', Leilah's case can be significantly appropriate for such an analysis in which serial transformations are able to be observed throughout the work such as Leilah as "The Mother's handmaiden (Sophia)" and Leilah as "Lilith (feminist warrior)" [my comment added] (Tonkin, 2012, p.171). Therefore, according to Trevenna, these aspects of Leilah make 'Leilah' "*the femme fatale"* (2012, p.171). This is the projection of various gender characteristics. As Trevenna writes:

> [t]he idea of projection is also central to Eve/Evelyn's relationship with Leilah, who, in turn, serves to further emphasise the constructedness of gender characteristics. At the opening of the novel, Evelyn embodies male misogyny as he meets, abuses, impregnates and then abandons Leilah. Toward the novel's conclusion, however, Eve recognises the freedom-fighter Lilith as the same person […] (Trevenna, 2002, p.273)

On this basis, Carter's attempts to demythologise traditional gender politics are able to be proved as long as Leilah's gender transformations are explored. Hence, one of Carter's most striking figures will be seen in her depiction of 'Leilah as Lilith' through which Carter demythologises patriarchal myths and finds a connection between two figures to make them become one as 'Leilah the Lilith'. According to Jegerstedt: "Leilah is also Lilith, Adam's first wife, she is nigredo, the first stage in the alchemical process, and she is the Sphinx, 'a strange, bird-like creature plumed with furs'" (Jegerstedt, 2012, p.136).

From this perspective, 'Fevvers' the "cockney sparrow" (Carter, 2006b, p.43) in Carter's Nights at the Circus might also be said to have 'Lilith's' physical qualities. On this basis, the 'Lilith Myth' will be emphasised in the following pages to scrutinise the relationship between Leilah's body politics, and those of Lilith's in that it is most probably inferred that Leilah's body, as a source and

origination, is linked with that of Lilith's, whose power is internalised by Leilah to become one with Lilith. According to Britzolakis: "Leilah and Lilith represent the sundered halves of Carter's project" (Britzolakis qtd. in Tonkin, 2012, p.171).

As it was formerly expressed, Carter's purpose is to demythologise the patriarchal sense of mythology which is responsible for the problematic place of women. Therefore, in order to animate the sense of femininity, Carter originates one of the oldest female myths as her challenging representation. However, critics also find it contradictory, because they think that Carter demythologises the patriarchal sense of myths; but, in subverting and challenging such myths, she uses female myths. Hence it is asserted that

> Carter's invocation of Lilith, one of the oldest archetypes of femininity, does indeed sit oddly with her avowed iconoclasm, her self-proclaimed 'demythologising project'. If, as Carter argues in 'Notes from the Front Line', myths of femininity, like all myths, are 'designed to keep people unfree' (71) why does she invoke the myth of Lilith as a symbol of female emancipation in her fiction? (Carter qtd. in Tonkin, 2012, p.171)

From this perspective, Makinen writes that "Angela Carter's *The Passion of New Eve* (1977) deconstructs the myths surrounding femininity and positions femininity as masquerade, […]" (Makinen, 2001, p.151). Therefore, the 'Lilith Myth'[84] is used by Carter for her demythologising process.

What can be explicitly inferred from Carter's purpose is that Carter's invocation of Leilah as femme fatale is charming, but is an alarmingly challenging attempt and it may somehow be an attack to deconstruct the female archetypes in patriarchal iconoclasm in which men are favored; whereas, women are not favored because they are seen as outsiders. According to Paglia, 'the femme fatale': "is one of the most mesmerizing of sexual personae. She is not a fiction but an extrapolation of biologic realities in women that remain constant. The North American Indian myth of the toothed vagina (vagina dentata) is a gruesomely direct transcription of female power and male fear. Metaphorically, every vagina has secret teeth, for the male exits as less than when he entered" (Paglia, 2011, p.13).

---

[84] For further details on the Lilith Myth, according to Jewish tradition, see Tonkin's *Angela Carter and Decadence: Critical Fictions/Fictional Critiques,* 2012, p.174.

In a similar vein, Alban asserts a similar metaphorical vagina dentata image of women as the qualities of femme fatale from a Medusan scope. It is expressed that "[…] the idea of woman as the vagina dentata, showing her terrifying sexual capacity to absorb the man, potentially castrating him in the vulnerability of orgasm. Women defamed and diminished when slighted as the monstrous Medusa are now claiming Medusa's power and her defiant gaze for themselves" (Alban, 2017, p.22). Moreover, Kristeva explains the same thematic point in her *The Severed Head: Capital Visions* (2012) as follows: "[…] Medusa displays a vulva to which maleficence confers more than phallic power: apparently castrated female tyrant, she remains uncannily uncastrated […] she possesses the terrifying aspect of humanoid, that terror aroused by vital phallic power […]" (Kristeva, 2012, p.31).

On this basis, according to Alban, Freud's views on 'vagina dentata': "suggest the mother's force as phallic even as she lacks the phallus, asserting her dread force as a vagina dentata, her genitals consuming and castrating whoever dares enter her in a d/elusive search for a return to the womb" (Alban, 2017, p.117).

Thereby, the same thematic point can be observed in Carter's femme fatale Mother in Beulah, because "she rapes Evelyn like a female mantis or vagina dentata" (2017, p.124). Mother is described as follows: "[…] I caught one glimpse of her gaping vagina as I went down; it looked like the crater of a volcano on the point of eruption" (Carter, 1982, p.61). Additionally, in Carter's "The Cabinet of Edgar Allan Poe"[85], the vagina dentata of the mother is also able to be explored in the giving birth of the "reluctant baby from their mother's womb as from a vagina dentata with a pair of blunt iron tongs" (Alban, 2017, p.167). "(To be born at all might be the worst thing.) […] The Midwife had to use a pair of blunt iron tongs to scoop out the reluctant wee thing; […] and then they heard the shrill cry of the new-born in the exhausted silence, […] and something bloody as a fresh-pulled tooth twitched between the midwife's pincers. It was a girl." (Carter, 1996b, p.34).

[85] The same tale, "The Cabinet of Edgar Allan Poe", can also be obtained from Carter's *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie, pp: 313-325.

Circumstantially, by depending upon the scope of the femme fatale, if Leilah's case is considered, the place she lives is a sinful and dark place where the biblical references of 'the fall' take place symbolically; therefore, each makes Leilah the femme fatal Lilith. To quote Kerchy:

> This New York is not at all the "masculine metropolis" Vallorani claims it to be (Vallorani 1998, 181), but a city marked by the Big Apple, traditional sign of the primal feminine fall, source of all pain. Evelyn (the future Eve) and Leilah (the would-be Lilith)- embodying aspects of the first sinful woman redoubled- meet, unite, and taste the apple here to unchain a chaos that fails to bring illuminating knowledge. New York remains a dark city abounding with images of castration and of the devouring *vagina dentata.* (Vallorini qtd. in Kerchy, 2008, p.110)

Within this scope, Kerchy asserts that "[t]he patriarchal myth of the femme fatale as 'good bad girl' is embodied by Leilah, a blossoming black teenager from the ghettos, who is associated by Evelyn with an excessive series of patriarchal, archetypal tropes of the fatally attractive, sexually insatiable, castratingly devouring femininity. She is siren, nymph, succubus, Lorelei, Rahab, the Harlot and Lilith" (Kerchy, 2008, p.100). Thereby, for Carter, Leilah's femme fatale performance can be seen as symbolic, but the crucial point is expressed as follows: "Leilah's revelation that her real name is Lilith tells us that Carter has something more ambitious in mind than just demonstrating femme fatale" (Tonkin, 2012, p.173).

"'Lilith is my name,' she said. 'I called myself Leilah in the city in order to conceal the nature of my symbolism. If the temptress displays her nature, the seducee is out on his guard. Lilith, if you remember, was Adam's first wife, on whom he begat the entire race of djini. All my wounds will magically heal. Rape only refreshes my virginity. I am ageless, I will outlive the rocks'" (Carter, 1982, p.170).

From this perspective, historical and mythological information about the 'Lilith myth', as mentioned previously, will be given as follows. Lilith is a fearless female who is full of vengeance against authority and her mythological background is accepted as one of the origins of female power, so, other female myths have been shaped accordingly. By depending upon Lilith's being fearless and powerful, the same thematic point can also be explored in Heroes and Villains' Marianne in that Donally calls Marianne 'little Lilith' though Jewel

resembles Marianne to 'Eve': "[…] pretend you're Eve […] 'Lilith,' said Donally […].'Call her Lilith.' […] 'She's a little Lilith.'" (Carter, 2011, 136).

Lilith is also seen as an archetype of female sexuality. Her hatred has thus emanated from women's subordination. According to Raphael Patai, the Lilith myth is different from other Judeo-Christian myths due to the fact that Lilith: "plays no part in the Fall" [my comment added] (Patai qtd. in Tonkin, 2012, p.174). For Patai, the Lilith myth is also considered one of the "founding anti-maternal archetypes in Western culture" (2012, p.174). Patai expresses in *The Hebrew Goddess* (1967) as follows:

> Lilith, we learn, was Adam's first wife. However. Adam and Lilith could find no happiness together not even understanding. When Adam wished to lie with her, Lilith demurred: "Why should I lie beneath you," she asked, "when I am your equal, since both of us were created from dust?" When Lilith saw that Adam was determined to overpower her, she […] rose into the air, and flew away to the Red Sea, a place of ill-repute, full of lascivious demons. There, Lilith engaged in unbridled promiscuity and bore a demonic brood […] (Patai, 1990, p.223).

Lilith is described as bestial by rabbinic fathers. For them, Lilith is also a cannibal with vampire-like[86] tendencies. It is expressed that Lilith becomes more powerful when she is banished, and then becomes a femme fatale.

> Lilith's failed marriage to Adam reflects the failure of the rabbinical strategy to eradicate the goddess cults, and she was replaced by the more tractable Eve. Paradoxically, banishment guaranteed Lilith's freedom: 'Tradition had it that the banished Lilith would not disappear; instead, she lurked about the periphery of human affairs, as the raging, scorned, jealous, vengeful temptress- the quintessential femme fatale' (Leeming and Page 112) (qtd. in Tonkin, 2012, p.175)

Furthermore, according to some critics, there have been connections between the Lilith myth and representations of Lilith in nineteenth-century feminism because of Lilith's femme fatale aspects. Tonkin states that "[i]n her discussion of Dante Gabriel Rosetti's use of archetype, Virginia Allen notes that, for Rosetti, Lilith's flowing hair was symbolic of the femme fatale's destructive power: 'the deadly nature of the woman is manifested in her hair' (291)" (Allen qtd. in Tonkin, 2012, p.176).

---

[86] As Patai states: "Lilith's epithet was "the beautiful maiden," but she was believed to have been a harlot and a vampire […]" (Patai, 1990, p.222).

So, in Western literature, symbolics of Lilith, including her hair and her bestial appearance[87], have been represented by many critics, and those evil-like qualities have been associated with Lilith and femme fatale. It has also been stated by a majority of critics that "Lilith represents the New Woman, free of male control" (Tonkin, 2012, p.176). Moreover, Gilbert and Gubar introduce the significance of the 'Lilith myth' as the symbol of female authority in *Madwoman in the Attic* (1979) as follows:

> What her history suggests is that in patriarchal culture, female speech and female 'presumption' - that is, angry revolt against male domination – are inextricably linked and inevitably daemonic. Excluded from the human community, even from the semi-divine communal chronicles of Bible, the figure of Lilith represents the price women have been told they must pay for attempting to define themselves. (Gilbert & Gubar, 1979, p.35)

As it is understood from the quotation above, Gilbert and Gubar state that Lilith's attempts seem daemonic since she confronts the male authority and right after, is banished. Even though the result may seem somehow controversial, the courage of Lilith is essential in resisting male domination.

Furthermore, Jewish feminist Judith Plaskow: "cites Lilith as a paradigm of female rebellion" (Plaskow, qtd. in Tonkin, 2012, p.177) in her essay titled: "The Coming of Lilith: Toward a Feminist Theology" (1972), written as the first section of her collection of essays, "The Coming of Lilith". As Pitchford also asserts in the Lilith Myth and in *The Passion of New Eve*, we see the "breaking down of hegemonic images of gender and its authoritative signs" [my comment and italics added] (Pitchford, 2002, p.134).

On this basis, it can be explicitly stated that both historical figures and the mythological images and aspects of Lilith are absorbed by Leilah to confront the belief of male superiority. Therefore, it can be evidently said that *The Passion of New* is about gender identities in which "the great communal myths" (Peach, 1998, p.123) are challenged and deconstructed.

As part of changing gender identities, '(Eve)lyn', however, is another seminal character in *The Passion of New Eve*, who is transformed into 'New Eve' surgically. From this perspective, it can be said that Leilah's downfall is related

---

[87] The same thematic points, including femme fatal qualities of 'Lilith's hair and her bestial appearance' can also be observed in 'Medusa', which will be discussed in the following pages.

to (Eve)lyn's metamorphosis into 'New Eve'. New Eve is created by a group of women who imprison her in the desert at their underground commune. It is the same purpose which makes New Eve a kind of "perfect primal woman" (Pitchford, 2002, p.136). "Their plan is to revive ancient myths and bypass heterosexual models of creation" (2002, p.136).

These women are called: 'The women of Beulah'[88]. "The women of Beulah create their new Eve from a number of resources: from Hollywood, from art history, and from Christianity; Eve is both her namesake and the Virgin Mary, and has her own parodic" (2002, p.136). In Beulah, the creation of New Eve is identified with the creation of the fetishised female body. On this basis, Kerchy writes: "[i]t is the Mother's underground city named Beulah that lends itself easily to be identified with a fetishized, abjectified-adulated fragment of the female body, namely the womb" (Kerchy, 2008, p.111).

Moreover, the name 'Beulah' is also thematically used in Carter's *The Magic Toyshop* with its biblical reference as follows: "Victoria, happy Victoria who still lived in the land of *Beulah* where milk and honey flow, an Eden where the snake still slumbers in futurity […]" [my italics added] (Carter, 2006a, p.169).

Circumstantially, '[w]hat do Women of Beulah do?' It is expressed as follows: "[…] the Women teach the new Eve to be ideally feminine – that is, passive and long-suffering – and defined by her sexual/maternal function. Evelyn is accustomed to his new femininity by watching videotapes of all Tristessa's movies, from which he learns how much "beautiful" suffering and tragedy it takes to be a desirable woman" (Pitchford, 2002, p.136). Within this scope, Kerchy states that "Evelyn matures into Eve then Eve/lyn in the sense that (s)he succeeds in understanding subjectivity as a picaresque- or passion-like process, as well as in realizing identity as a relational entity" (Kerchy, 2008, p.51).

In a similar vein, as Edmund Gordon writes in his *The Invention of Angela Carter: A Biography* (2016): "The 'passion' of the novel's title refers in part to the process of suffering and degradation that Eve undergoes during her crash course in gender studies […]" (Gordon, 2017, p.229).

---

[88] According to Peach: "[t]he name 'Beulah' is particularly ironic as a poetic name for the state of Israel in its future restored condition" (Peach, 1998, p.126).

Furthermore, according to Cavallaro: "[…] the term passion invokes a semiotic carousel of ambiguity which, […], alludes to a hybrid amalgam of intense pain and ecstatic bliss. Carter has implicitly commented on her desire to make "the cultural production of femininity" on axial element of *The passion of New Eve* […]. (in Haffenden 1984, p.36)" (Haffenden qtd. in Cavallaro, 2011, p.83).

Therefore, it can be explicitly said that *The Passion of New Eve* is also a picaresque work for the passion and picaro/picara-like processes that (Eve)lyn undergoes during his/her journeys which are full of pain and suffering. Hence, (Eve)lyn's journeys to New York (the Vagina Dentata), to Beulah (the Womb), to the Desert, to the Glass House of Tristessa, and to the Ocean (the Cave) in the end, show his/her major picaresque characteristics.

As Kerchy asserts: "Eve/lyn 'terminates' his/her wandering by sailing away in the ocean, and out of the text, pregnant with a child and new stories to come" (Kerchy, 2008, p.35). However, in the end, (Eve)lyn's last picaresque journey of sailing to the ocean is in fact not entirely the end; but the uncanny beginning. "The picaro/picara must learn that reaching the end signifies returning to the point of origin ("I have come home. The destination of all journeys is their beginning. I have not come home" (186))" (Carter qtd. in Kerchy, 2008, p.117).

On this basis, by depending upon the Carterian politics of gender identities, Pitchford thinks that Carter intentionally parodies the ideal woman concept especially in the transformation of (Eve)lyn into New Eve by implying a view that "the representation of natural female behavior and beauty" (Pitchford, 2002, p.137) is not attained but can rather be taught even if it is produced surgically. Similarly, according to Peach: "[t]he key issue for Carter is that the biological differences between men and women are not as important in the construction of gender identities as their elaboration in complex cultural codes which lay down the appropriate or inappropriate behavior and physical appearance for each gender" (Peach, 1998, p.126).

Moreover, in order to express her parodic intentions in depicting gender relations in her narratives, especially in *The Passion of New Eve,* Carter uses 'hyperbolic speech' especially in depicting "the relentless sexualization of the appearance of Leilah and (Eve)lyn" [my comment added] (Tonkin, 2012, p.179). Hence, Peach asserts that "Carter's interests in the social processes and

the cultural mythologizing which determine gender identity and which turn women into Woman are pursued in much bolder and theatrical ways, especially in *The Passion of New Eve*" (Peach, 1998, p.130).

Lastly, the binary relationship between Leilah and (Eve)lyn will be stated because there is: "prey / predator binarism" (Tonkin, 2012, p.184). Through this binarism, the "femme fatale image is demythologized" [my comment added] (2012, p.184). This binarism also takes place through clashing female and male identities. In other words, it occurs because of the changing gender identities of Leilah/Lilith and Evelyn/Eve. Formerly, as it is known, (Eve)lyn treats Leilah as his fetish object. However, especially when he is transformed into New Eve, (Eve)lyn sees the conditions of being prey. "As Villers puts it, the man selected by the femme is simply a victim to be weakened and degraded (111). Thus, when Evelyn comes face to face with Mother in Beulah, he articulates the realization, resonant with Freudian that Leilah's seductive wiles were part of a conspiracy to castrate him" (Villers qtd. in Tonkin, 2012, pp.191-192). Literally, it is (Eve)lyn's anxiety that shows him the real conditions of prey and predator binarism: "Leilah's disguised herself as a *femme fatale* […]" (Tonkin, 2012, p.192), especially when he is castrated and transformed into New Eve by the 'Mother' in Beulah.

As a result, Carter's *The Passion of New* demythologises archetypal stereotypes in which women have been shown as weak and powerless, especially through 'Leilah the Lilith', a woman becomes empowered by disguising herself with the notions of femme fatale qualities. Therefore, gender identities, which are represented in the narrative, are re-organised thanks to Carter's narrative qualities enabling femininity to be thought of as again powerful. Because it is through Carter's groundbreaking narrative quality that the male panorama of old iconoclasm, showing the female qualities inadequate, is deconstructed. On this basis, in the following section, the sadomasochistic and pornographic contents will be expressed to show gender identities and to show the subversion and the deconstruction of traditional iconography of women and femininity in Carter's *The Passion of New Eve* and *The Sadeian Woman*. The intended purpose will be based on the perverse and subversive body politics of women who are exposed to pornography and sadomasochism in prey and predator forms.

6.3 'Pornography and Sadomasochism' in Carter's *The Sadeian Woman* and *The Passion of New Eve*

The intended purpose, in this section, is to show the pornographic and sadomasochistic tropes reflecting women's sexual abuse in the mentioned works. Women's sexual spaces, which have been considered inferior by men, have been deconstructed in Carter's works in a way that Carter intentionally breaks the chains of patriarchy's definition of an inferior woman. Therefore, Carter's female characters have been shaped in such a way that the sexual relationships between men and women are consciously turned upside down. Carter's demythologising process takes place by subverting pre-determined sexual roles and codes of gender determined by patriarchy. It is apparent that Carter's purpose, in most of her narratives, is to play with gender politics whose subversive and deconstructive contents overthrow established thoughts and values. However, Carter is also well aware of feminist writers' utterances on patriarchal thoughts seeing and showing woman as a sexual object.

On this basis, Mary Wollstonecraft in her *Vindication of The Rights of Woman* (1792), expresses Rousseau's statements as follows: **"**Rousseau declares that a woman should never, for a moment, feel herself independent, that she should be governed by fear to exercise her natural cunning, and made a coquettish slave in order to render her a moral alluring object of desire, a sweeter companion to man, whenever he chooses to relax himself" (Wollstonecraft, 2004, p.591).

It can be observed from the quotation above that the "male oriented world sees woman as a sexual toy and apparatus whose position is just to give sexual satisfaction and […] to put woman into a position of sexual slavery and make her trapped prey in order to satisfy his needs" (Ekmekçi, 2013, p.166). Hence, on mentioned patriarchal ideology, Carter's subversive panorama is depicted in her works especially in *The Passion of New Eve* and *The Sadeian Woman.* These are the works "which are full of obscene-sexual scenes from raping to sexual harassments, from sadomasochistic activities to pornographic purposes in which women take their places" (2013, p.166). On this basis, as Freud writes:

> A person who feels pleasure in causing pain to someone else in a sexual relation is also capable of enjoying as pleasure any pain that he may himself drive of any sexual relations. A sadist is always at the same time a masochist, even if the active or the passive element of the perversion may be more strongly developed in him, and may represent his predominant sexual activity. (Freud, 2016, pp.20-21)

Thus, Carter in her *The Sadeian Woman*, states that "[p]ornographers are the enemies of women only because our contemporary ideology of pornography does not encompass the possibility of change, as if we were the slaves of history" (Carter, 1979, p.3). Here, Carter stresses the fact that pornography might be considered seeing women in the area of sexual slavery; but according to Carter, it is because the male-oriented world does not see women's changing ideology and women's evaluation.

As Robin Ann Sheets states in her "Pornography, Fairy Tales, and Feminism: Angela Carter's "The Bloody Chamber"" (1991): "[i]n "The Bloody Chamber" Carter moves closer to the antipornography feminists: she assumes that pornography encourages violence against women and that the association of sex, power, and sadomasochism in pornography is part of society's common prescription for heterosexual relations" (Sheets, 1991, p.655). From this perspective, Carter defines men's pornographic thoughts in which the women's place is described negatively. "The male is positive an exclamation mark. Woman is negative. Between her legs lies nothing but zero, the sign for nothing, that only becomes something when the male principle fills it with meaning" (Carter, 1979, p.4).

It is on this basis that according to Carter: "pornography is basically propaganda for fucking […]" (1979, p.17). However, it is asserted that "Carter refuses to define pornography as the primary cause of women's oppression, for she believes that complicated economic, social, and psychological forces contribute to the objectification, fetishization, and violation of women" (Sheets, 1991, p.655). As it is also written:

> Although this part which is called "Polemical Preface" is written and adapted by Angela Carter's herself, it is clearly defined and interpreted that these are the thoughts of Marquise De Sade from his banned literary work, *The Hundred and Twenty Days at Sodom*. He is also known with his ideology "Sadism" which includes sadomasochistic and pornographic elements in it. […] the exploitation of women is given a meaning and again it is explicit that

> male power is favored against female one because woman symbolizes nothing in herself unless she is sexually backed up with male privilege. In order to explain this concept in a detailed way with the same understanding, it can be said that "Pornography's principle and most humanly significant function is that of arousing sexual excitement" (Carter, 14). Thus, in pornography, there is sexual abuse and sexual intercourse which put women into secondary and inferior situation because it is presented to serve for the sexual privilege of men […]. (Carter, qtd. in Ekmekçi, 2013, p.167)

The primary concern here is 'the abuse of the female body' which can be considered to be a thematic point in both pornography and sadomasochism. As Cixous writes: "[w]e've been turned away from our bodies, shamefully taught to ignore them, to strike them with that stupid sexual modesty; we've been made victims of the old fool's game" (Cixous, 1976, p.885). However, according to Carter, it is not solely men's activity, but women's also: "[i]n pornography, both men and women fuck because to fuck is their raison d'etre[89]. It is their life work" (Carter, 1979, p.14). De Sade expresses this situation in pornography as "I fuck therefore I am" (De Sade qtd. in Carter, 1979, 29). Because, according to de Sade: "[f]ucking is the basis of all human relationships" (Carter, 1979, p.30).

Sadomasochism, on the other hand, is a term that is used mostly in pornographic literatures: "to express the painful obscenity and vulgarity of sexual intercourse of women and their being abused sexually containing male dominance over female by whipping, by raping, by violating and by using sexual tools and so on" (Ekmekçi, 2013, p.168). Carter expresses the atmosphere of sadomasochism as follows:

> Sade creates not an artificial paradise of gratified sexuality but a model of hell, in which the gratification of sexuality involves the infliction and the tolerance of extreme pain. He describes sadomasochistic sexual relations in the context of an unfree society as the expression of pure tyranny, usually by men upon women […] the one constant to all Sade's monstrous orgies is that the whipping hand is always the hand with real power and the victim is a person who has little or no power at all, or has had stripped from him. (Carter, 1979, p.27)

---

[89] *raison d'être:* Origin: French, literally "reason for being" or "reason to be". [italics added]. Source: https://en.oxforddictionaries.com/definition/raison_d'etre

Apart from the general view, it can be explicitly said that the Sadeian atmosphere mostly favors women; in other words, women are the ones who have and highly make use of the sadomasochistic characteristics for their own benefits. Carter also plays an active role in depicting such characteristics. Thereby, Carter reflects the superiority of the female body in her narratives especially in *The Sadeian Woman*.

As John Phillips mentions: "[i]n all of Sade's fictions, there are rooms and antechambers, to which we do not have access, spaces in which sometimes boys, but mainly women are enjoyed and destroyed. For Freud, rooms are themselves feminine spaces […] "woman's room"" (Phillips, 2002, p.29). According to Phillips, the female body in de Sade's depictions serves as a place of secrecy and mystery though it looks as if it was imprisoned. "The female body is imprisoned within secret spaces, […], but this body is also itself the locus of secret and, especially, forbidden territory" (2002, p.29). In a similar vein, according to Paglia:

> Woman's body is a secret, sacred space. […] The female body is the prototype of all sacred spaces from cave shrine to temple and church. The womb is the veiled Holy of Holies […]. The taboo on woman's body is the taboo that always hovers over the place of magic. Woman is literally the occult, which mean "the hidden." These uncanny meanings cannot be changed only suppressed, until they break into cultural consciousness again. Political equality will succeed only in political terms. […] Until then, we must live and dream in the daemonic turbulence of nature. (Paglia, 2001, p.23)

Therefore, as it is explored, although the female body is seen as a territory in pornography or in sadomasochistic narration, which can be used by men easily; the reality might be considered differently, which shows the mystery of the female body as a hidden place. As Paglia explicates: "[f]emale body's unbearable hiddenness applies to all aspects of men's dealing with women. […] This mystery is the main reason for the imprisonment man has imposed on women. […] Man hopes to solve the ultimate mystery story, […] Woman is veiled" (2001, p.22). Hence, Carter uses the hiddenness of the female body which is seen as one of the most significant elements of the Sadeian atmosphere to create her powerful female characters. To quote Phillips:

> There has in the past been a tendency, interestingly enough on the part of some of the more prominent female critics of Sade, to view the Sadian woman as a positive, even heroic figure. In the Virgin/Vamp dichotomy, represented by Justine and Juliette, which Angela Carter sees as informing Hollywood's portrayal of the feminine, she draws satisfaction from the triumph of Juliette, of an active female role model who, as Carter puts it, "fucks" at least as much as she "is fucked." (Phillips, 2002, p.30)

From this perspective, it is no doubt that Carter favors de Sade and his works through which she gets her inspiration in creating her polemical writing, *The Sadeian Woman*. Thereby, Carter adapts de Sade's principles in the re-creation of the 'Sadeian Atmospheres' to form and then accordingly shape her female heroines. Thanks to her female heroines in *The Sadeian Woman,* Carter destroys the sexual hierarchy which seems to have been adopted by the males; but, as in de Sade's women, Carter's women also destroy this male dictum. Therefore, the perverse body politics of the females, depicted by Carter, show thoroughly the same characteristics of the 'Sadeian Atmosphere'. As Sheets depicts:

> In her protests against the repression of women's sexual desire, her determination to break the ideological link between sex and romance, and her apparent willingness to accept sadomasochism as an eroticized exchange of power negotiated between partners, Carter anticipates many of the arguments made in support of pornography during the 1980s. Indeed, in *The Sadeian Woman,* Carter appears to be one of the new Juliettes, a "bad girl" promoting an aggressive, power-oriented sexuality. (Sheets, 1991, p.641)

Moreover, it can also be stated that the Sadeian atmosphere has a similarity with the atmosphere of carnivalesque because the 'hierarchy' in both atmospheres is demolished. However, in the Sadeian atmosphere, Foucault's power relations are able to be observed because, in de Sade's narrations, individual power, whether the power of females or that of males, can be seen as a crucial factor in determining sexual relations. ""For Sade, sex is violence" (Paglia, 2001, p.235). "Sex is power. Sex and aggression so fuse that not only is sex murderous but murder is sexual"" (2001, p.236). Here, the primary concern is on the view that "[p]ower did not exclude sexuality, but included it in the body as a mode of specifications of individuals" (Foucault, 1998, p.47). Hence, Foucault, in his *The History of Sexuality- vol:2* (1984), explicates isomorphic sexual relations as follows:

> What this means is that sexual relations- always conceived in terms of the model act of penetration, assuming the polarity that opposed activity and passivity- were seen as being of the same type as the relationship between a superior and the subordinate, an individual who dominates and one who is dominated, one who commands and one who complies, one who vanquishes and one who is vanquished. (Foucault, 1992, p.215)

According to Foucault, the sexual relationship between the sexes is related to the result of the sexual act. Because, if the one becomes victorious during this power-oriented sexual act, it means that he or she dominates his or her partner; on the contrary, if the one is defeated, it means that he or she is dominated by his or her partner. As Foucault writes in his *The History of Sexuality- vol:3* (1984): "sexual act is victory on one side, defeat on the other; it is a right that exercised for one of the partners, a necessity that is imposed on the other. It is a status that one asserts, or a condition to which one is subjected. It is an advantage from which one benefits, or an acceptance of a situation from which others are allowed to benefit" (Foucault, 1990, p.30).

So, according to Paglia: "[i]n Sade's work, as a whole, females are not more abused than males. Sade […] grants women the sexual freedom of men" (Paglia, 2001, p.244). As Dworkin also states: "[i]n sodomy, men can be used as women are used; with real carnal pleasure for the one doing the fucking; and with the carnal pleasure for the one being fucked. The one being fucked also experiences the sensual reality of submission, violation, and being possessed" (Dworkin, 2007, p.196).

Therefore, like de Sade's female depiction, Carter also values the sexual freedom in her female heroines. "In Carter's *The Sadeian Woman*, there are two types of woman who are exposed to the sexual violation and rape […] but the one is by force; while the other is by voluntary" (Ekmekçi, 2013, p.168). On this basis, the same thematic point of 'by force sexual violation' is also explored in *Heroes and Villains,* especially when Jewel rapes Marianne. It is expressed as follows: "'[i]t's a necessary wound,' he assured her. 'It won't last long.' 'it was the worst thing that happened to me since I came away with you,' she said. 'It hurt far worse than the snakebite, because it was intentional. Why did you do it to me?'" (Carter, 2011, p.62).

In a similar vein, the same thematic point of 'by force and by voluntary sexual violations' are also represented through 'Justine and Juliette' in *The Sadeian Woman*. Justine is virtuous because she carries traditional motifs which de Sade and Carter disdain; Juliette, however, exactly belongs to the Sadeian atmosphere, in which she is shaped in accordance with her subversive and perverse characteristics. As Phillips writes:

> [i]f some women, like Juliette, are positive female role models within Sade's terms, it is because they strongly resemble the men that befriend them. Juliette herself is essentially a projection of her creator's male psyche. Anatomically female, Juliette nevertheless masculinizes herself both physically and mentally. Though physically possessing all the usual Sadeian attributes of feminine beauty, her productive potential is underplayed. (Phillips, 2002, p.31)

What makes Juliette valuable according to Carter, in terms of Sadeian qualities, is the fact that Juliette is a criminal. As Paglia writes: "Sade's great heroines are masculinized by their criminal vitality" (Paglia, 2001, p.239). Juliette has sexual freedom, she knows how to survive and most importantly, she satisfies herself by using her perverse body politics.

"The life of Juliette proposes a method of profane mastery of the instruments of powers. She is a woman who acts according to the precepts and also the practice of man's world and so she does not suffer. Instead, she causes suffering" (Carter, 1979, p.90). As far as it is concerned, Juliette favors sodomy in such a way that she makes it her life-force. She behaves like a male in her sexual activities. She is merciless, she is painful and she is very much active in her sexual attitudes; thus, everything is combined in forming her hardcore and brutal sexual personage.

"If her active sexual performances are intrinsically masculine, so too is her status as passive sexual object. Again, sodomy is the order of the day: "They devour me, but in the Italian style: my ass becomes the unique object of their caresses … they … behave for all the world as if they are unaware I am a woman" (Juliette, 738)." (De Sade qtd. in Phillips, 2002, p.32). Juliette's brutal sexuality, as a source of sodomite pleasure, is described by Carter as follows: "[h]er sexual affairs are engaged in either for profit or for fun; she is contemptuous, embarrassed by professions of love" (Carter, 1979, p.117).

Juliette is also called ‘bugger’ because “the living prick and the manufactured dildo are interchangeable. Both are simply sources of pleasure for her” (1979, p.119). It is explicit that Juliette’s being fond of sodomy makes her sexuality strikingly brutal, but pleasure-seeking through which she portrays her perverse body politics:

> Sacrilege is essential to Sadeian Women. Juliette loves to get herself fucked upon a coffin in a crypt. In the chapel of the Carmelites, Juliette and Clairwil shit upon crucifixes after the wafer and the wine have been inserted in their fundaments, a comprehensive and ingenious blasphemy […]. In Rome, the Pope, buggers Juliette with a consecrated wafer which has been placed on the tip of his prick […]. She engages in murderous orgies with the Pope and then robs him. (1979, p.121)

Justine, however, is portrayed as a victimised woman who is depicted as pure and virtuous because she is not for pleasure-seeking, but for finding purity and virtue in her quest. Thus, her virtuous and pure qualities make her totally different from her pervert sister, Juliette. “The virtuous Justin is condemned to spend a life in which there is not one single moment of enjoyment; only in this way can she retain her virtue. Whereas the wicked Juliette, her sister and antithesis, dehumanizes herself completely in the pursuit of pleasure” (1979, p.28). Furthermore, Justine’s being exposed to rape and violations are the eminent causes of her denied sexuality:

> Justine’s sexual abstinence, her denial of her own sexuality is what makes her important to herself […] Repression is Justine’s whole being—repression of sex, of anger and of her own violence; […]. She cannot conceive of any pleasure at all in the responses of her own body to sexual activity and so automatically precludes the possibility of accidentally experiencing pleasure. (1979, p.55)

In a similar vein, the same thematic content of sadomasochistic-pornography is also able to be observed in Carter’s *Infernal Desire Machines of Doctor Hoffman* (1972) as follows: “[t]he peep-show proprietor industriously changed his samples daily. They were all the most outrageous tableaux of blasphemy and eroticism, Christ performing innumerable obscenities upon Mary Magdalene, St John and His Mother; and, in this holy city, I was fucked in the anus, against my will […], by all nine of the Moroccan acrobats, one after the other” (Carter, 2010a, p, 135).

Circumstantially, as it was expressed hitherto, *The Passion of New Eve* is a novel of gender metamorphosis through which Carter questions gender and body politics. In the novel, the sadomasochistic and pornographic event takes place during the sexual game between (Eve)lyn and Leilah as follows:

> I would tie her to the iron bed with my belt. I always left her feet free, so she could kick away the rats […]. If she had fouled the bed, I would untie her and use my belt to beat her. And she would foul the bed again, or bite my hand. So these games perpetrated themselves and grew, […] She seemed to me a born victim and if she submitted to the beatings and the degradations with a curious ironic laugh that no longer tinkled---- for I'd beaten the wind-bells out of her. (Carter, 1982, pp.23-24)

In the quotation above, Leilah's sexual abuse is described by (Eve)lyn, who will soon be castrated into 'New Eve' "a biblical name, the earthly-mother of all human beings and at the same time the wife of Adam who is the first prophet. Hence, after being castrated into a woman (Eve), (s)he understands being a woman in the male oriented world. Because she discovers the changes in her body, she becomes a woman" (Ekmekçi, 2013, p.170).

Moreover, in *The Passion of New Eve,* the view of the problematic occurrence of 'being a woman' is consciously represented by Carter, especially when (Eve)lyn is metamorphosed into New Eve by the Mother: "[w]hen I asked her brokenly why she should have chosen me for her mother's experiments, of what crime had I been guilty to deserve such a punishment, she answered me, with a voice like a slap in the face: "Is it such a bad thing to become like me?"" (Carter, 1982, p.65). From this scope, (Eve)lyn asks, when he is metamorphosed into New Eve[90]: "[w]ill I be happy now I am a woman? I demanded. Oh, no! She said and laughed. Of course not! Not until we all live in a happy world!" (1982, p.76). It is on this basis that New Eve sees the reality. As Kerchy writes: "[…] New Eve finally concludes that it is a real punishment to be transformed into a woman, Mother laughingly admits that "of course [he] will not be happy as a woman" […] as femininity can only be synonymous with the performance of pain" (Kerchy, 2008, p.104).

---

[90] The same thematic panorama of New Eve's being exposed to sadomasochism is also able to be explored during the relationship between New Eve and Zero. For further details, see Carter's *The Passion of New Eve* (1982), p.103.

When (Eve)lyn becomes 'New Eve', s/he says: "I was the object of all the unfocused desires that had ever existed in my own head. I had become my own masturbatory fantasy. And how can I put it--- the cock in my head, still, twitched at the sight of myself. […] But, where I remember my cock, was nothing. Only a void, an insistent absence, like a noisy silence […]" (Carter, 1982, p.71). However, no matter how (Eve)lyn tries to describe 'being a woman' negatively, especially after being castrated into New Eve; s/he says toward the end that "[h]ow glorious it is to be a woman" (1982, p.148).

Consequently, in this literary analysis section, pornographic and sadomasochistic affairs, sexual abuses and sexual intercourses of Carterian women are aimed to be discussed within the scope of perverse and subversive body politics in Carter's groundbreaking works: *The Sadeian Woman* and *The Passion of New Eve* which are used as primary sources in exploring Carter's Sadeian atmosphere.

7. BODY POLITICS AND CARTER'S RE-WRITTEN FAIRY TALES

> Angela Carter, whose work contains a range of speculative narratives borrowing from the fantasy and the gothic, published *The Bloody Chamber and Other Tales* in Britain, the explicit and erotic nature of which had to be signalled in the American edition, *The Bloody Chamber and Other Adult Tales*, in 1981. (Makinen, 2001, p.72)

It is obvious that 'fairy tales' have prominent significance on Carter's sense of interpretation in her narratives, especially in the exploration of her demythologising processes. Lorna Sage in her *Angela Carter: The Fairy Tale* (1998), describes that "[f]airy tale [it] supplied her with an (anti-) myth of origins, a recipe for transformations, a trunkful of travelling clothes and a happy ending. […] Her own fairy tales are exercises in the suspension of belief […] Indeed, it may well be that some of the strength of Carter's present reputation is due to credulous misreading" (Sage, 1998, p.66). Likewise, the same thoughts are also shared by Sarah Waters in her introduction to Carter's *Nights at the Circus* (2006) as follows:

> Carter was committed to telling tales of transformation throughout her career; in *The Bloody Chamber*, women are transformed into beasts, beasts are changed into men, in allegories of power and desire. Like all her fictions, *Nights at the Circus* has its share of villains and victims, female and male, but the narrative ultimately celebrates liberation, the casting off of myth and mind forg'd manacles, the discovery of voice, empathy, conscience, the making of a 'new kind of music'. (Waters qtd. in Carter, 2006b, p.x)

Carter assumes that new readings of old texts help her realise the primary purpose in her 'demythologising business'[91] so that Carter discards and disregards the traditional or intended meanings put upon these old texts and create her subversive re-writings. It is on this basis that Carter attacks the view of seeing women: "as blameless, as having no part in the construction of their

[91] Carter in her 'Notes from the Front Line' writes: "I'm in the demythologizing business […]" (Carter, 1998, p.27).

world, and of themselves" (Sage, 1998, p.58). So, this view is also considered Carter's cause and effect of her reading of de Sade and fairy tales in detail.

It can explicitly be uttered that in the re-writings of Carter's fairy tales and stories, Carter defends de Sade and his ideology, because Carter's re-writings originate from de Sade's pornographic materials which have thus resulted in many of the controversies in The *Sadeian Woman and the Ideology of Pornography* (1978). Carter defends de Sade because "he treats all sexual reality as political reality and that is inevitable" (Carter, 1979, p.31).

Similarly, Aytül Özüm, in her article titled: "Deconstructed Masculine Evil in Angela Carter's *The Bloody Chamber"* (2011), writes that "[i]n *The Sadeian Woman*, Carter reads de Sade in such a way that, she believes he claimed the "rights of free sexuality for women" and created "women as beings of power in his imaginary worlds" (1979, p.41)" (Carter qtd. in Özüm, 2011, p.2). On this scope, de Sade, in his *Philosophy in the Bedroom* (1795), writes 'the rights of sexuality' for his Libertines:

> Voluptuaries of all ages, of every sex, it is to you only that I offer this work; nourish yourselves upon its principles: they favor your passions, and these passions, whereof coldly insipid moralists put you in fear, are naught but the means Nature employs to bring man to the ends she prescribes to him; hearken only to these delicious promptings, for no voice save that of the passions can conduct you to happiness. (De Sade, 2012b, p.7)

It might also stem from that reason that Özüm clarifies the crucial link between Carter and de Sade in the writings of Carter, especially in *The Bloody Chamber* and *The Sadeian Woman* as follows:

> It is not possible to separate Carter's *The Sadeian Woman* (1979), which is in fact Carter's own reading of Marquis de Sade, from *The Bloody Chamber* (1979), in reading and interpreting the stories. The way Carter re-presents female sexuality, the arousal of which is triggered by cunning, evil, sly and sometimes pervert revelations, plays with the earlier misogynistic versions of the fairy-tale genre. In *The Sadeian Woman*, what Carter depicts is not the mere objectification of the female to the pervert male world, but reinforcing the idea of separation of women's sexuality from their reproductive function. In the selected stories, the evil female are allowed to take as much pleasure from sex as the evil male who have always already been accepted as such. The link which combines the subverted version of the fairy-tales and *The Sadeian Woman* is embedded in the way Carter reimagines the young heroines as active in their own sexual development and experience. (Özüm, 2011, p.2)

As Makinen also depicts: "Carter published *The Bloody Chamber*, her own highly literary versions of fairy tales where the tales contain all the sexuality and the troubling intransigence she claimed Perrault's had suppressed" (Makinen, 2001, p.84). Furthermore, Özüm points out how Carter's fairy tales save women from victimisation:

> Carter not only deconstructs but also discloses the fixity of the frame that encloses the motif of the masculine evil to one single referent by playing with the slippery ground where content and form of the fairy tales are fabricated. Hence, in the stories the representation of the female evil in the reappropriation of the fairy tales saves the woman subject from being victimized in the traditionally acknowledged frameworks. (Özüm, 2011, p.1)

According to Özüm, in traditional fairy tales, women are represented through patriarchal norms which define their sexual roles. However, Carter reconstructs these traditional fairy tales and she subverts them by deconstructing the roles of stigmatised women images and their social behaviors. Thus, sexual attributions of women depicted in traditional fairy tales are re-formulated through Carter's subverted and perverted re-written fairy tales.

> Angela Carter reappropriates the consolatory mechanisms of the traditional fairy tales in *The Bloody Chamber* stories and reconstructs the conventions governing certain social behaviour for women. Carter's tales fabricate new cultural and literary realities in which sexuality and free will in women replace the patriarchal traits of innocence and morality in traditional fairy tales. In some of the stories of *The Bloody Chamber*, Carter is concerned not only with the shortcomings of conventional representations of gender, but also with different models of deconstructed masculine evil which take various shapes in wicked female format. The image of the young female which is mostly associated with the good, decent, innocent and naive is rendered either to have inclinations towards perverted sexual practices or to be violently harmful for the opposite sex. (2011, p.2)

However, Susanne Kappeler in her *The Pornography of Representation* (1986), criticises Carter for using de Sade's materials and content because of Carter's patriarchal representation of pornographic images of women and 'the Mother' image in her readings of de Sade.

> Carter, the potential feminist critic, has withdrawn into the literary sanctuary, has become literary critic…. Like good modern literary critics, we move from the author/writer to the oeuvre/text which by literary convention bears his name…. Sade's pornographic assault on one particular patriarchal representation of woman – the Mother- renders him, in the eyes of Carter, a provider of a service to women…Women, of course neither produced nor sanctified the mothering aspect of their patriarchal representation, but it is doubtful whether they would

> thank Sade for replacing the myth of the Mother with that of the victim or the invented sadist…. (134). (Kappeler qtd. in Sage, 1998, p.57)

For Carter: "cults of Christianity and Father Gods" (Sage, 1998, p.56) are associated with the prestige and glamour of passivity. Carter thinks that if these aspects are replaced with mothers, then we can no longer feel sympathy in either way. Carter writes in *The Sadeian Woman* as follows: "[i]f women allow themselves to be consoled for their culturally determined lack of access to the modes of intellectual debate by the invocation hypothetical great goddesses, they are simply flattering into submission" (Carter, 1979, p.5).

Therefore, according to Carter, what is remarkable in fairy tales is the fact that the fairy tale as a genre, specially focuses on 'gender politics' in which "Carter associates fairy tale with a world where our dread and desires are personified in beings" [my comment added] (Sage, 1998, p.57). Carter thinks that "[i]f a revival of the myths of these cults gives women emotional satisfaction, it does so at the price of obscuring the real conditions of life. This is why they were invented in the first place" (Carter, 1979, p.6). Carter's view is also supported by Mary Daly who values the gynocentric origination of myths showing female power. According to Daly:

> [p]atriarchal myths are but pale derivatives or reversals of earlier female-centered or 'gynocentric' myths. In her account, gynocentric myths, which originated in the matriarchal period, enable female self-knowledge and empowerment, hence their suppression by the patriarchs. She advocates the recuperation of these ancient gynocentric myths as a means by which women can get in touch with the 'essential ground' of womanhood and reclaim mythic female powers originating in what she variously terms their 'Prehistoric Sacred' or 'Background'. Gynocentric myths alone have inconvertible truth status in her discourse; they are 'stories arising from the experience of Crones – stories which convey primary and archetypal messages about our own Prehistory and female-identified power' (47 note). (Daly qtd. in Tonkin, 2012, p.167)

Helen Diner in her *Mothers and Amazons: The First Feminine History of Culture* (1973), asserts the importance of empowered females showing the realm of mysteries in myths and fairy tales. "All knowledge of fate comes from the female depths; none of the surface powers knows it. Whoever wants to know about fate must go down to the woman. This is the reason for the female predominance in the realm of mysteries" (Diner qtd. in Tonkin, 2012, p.167).

Moreover, Starhawk in her *Spiral* Dance: A Rebirth of the Ancient Religion of the Great Goddess (1979), expresses the same values and thoughts of Daly as the significance of female empowerment in the "mythic cults of feminine" [my comment added] (Starhawk qtd. in Tonkin, 2012, p.168). From this perspective, it can be explicitly said that "Carter's fairy tales learn to reject the phallocentric roles and to inhabit a new subject position that is alien, that is other, to patriarchy. […] Carter's fairy tales embody powerful representations of women as subjects of desire" (Makinen, 2001, p.90). On this basis, Jessica Benyamin in her article titled: "A Desire of One's Own: Psychoanalytic Feminism and Intersubjective Space" (1985), writes that "[t]he question of woman's desire actually runs parallel to the question of power" (Benyamin, 1988, p.78).

Furthermore, what is significant in re-creating fairy tales for Carter is the fact that Carter re-reads fairy tales in general, and the writings of de Sade in particular, "in tandem and contemplating the fate of good, powerless girls, the Red Riding Hoods and Sleeping Beauties of the world. She practiced a deliberate and reductionist habit of interpretation" [my comment added] (Sage, 1998, p.54).

Carter's defined codes of ethics[92] in fairy tales are described as follows: "[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" (Carter, 1979, p.88).

As it was expressed previously, Carter's fairy tales are basically about gender politics. Therefore, for Carter, the female body is significant in exploration of the perverse and subversive body politics. As Sage also describes: "[i]t seems set to canonize her" (Sage, 1998, p.58). Hence, there is a similarity between Carter and Butler in their common sense of body. For Butler, the body ""wears" our "cultural history"" (1998, p.58). Carter, like Butler, sees the body as different in creation and cultural evaluation. Thus, both of them value the symbolic importance of the body as well as the representation of the body on cultural aspects.

---

[92] This moral code of an 'ideal woman' is also asserted for 'Justin'. For further details, see p. 118 in this dissertation.

Sage describes the similar relationship between Carter and Butler as follows: "Butler's 1993 gloss on the theoretical and creative position implied in "performativity" is a good description of Carter's procedures in *The Sadeian Woman*: "Performativity" describes this relation of being implicated in that which one opposes, this turning power against itself to produce alternative modalities of power (*Bodies 241)*. Fairy tales too use this tactic" (Butler qtd. in Sage, 1998, p.59).

Hence, Carter's new readings and re-writings of fairy tales use opposing powers against the old ones so, as Sage described, alternative modalities of power are able to be produced in Carter's fairy tales. It can also be stated that reading de Sade provided Carter with a new sense of fantasy and "also with a new vantage point on her own marginality" (Sage, 1998, p.57), especially in *The Bloody Chamber*[93], a collection of short stories.

Thereby, Carter's new ways of expression and understanding are introduced for these fairy tales. Additionally, for Carter, it is expressed that "outside stays out" (1998, p.63). In her fairy tales, Carter takes the impressions, thoughts and insights which enable her to have the role of a re-teller rather than a sole writer. 'Outside' in Carter's fairy tales is explicated as most probably "the men who seem no more than passive victims" (1998, p.63).

Carter's achievements of re-writings of fairy tales can also be pointed out through Carter's deconstruction and demythologising procedures. Hence it is asserted that "Marina Warner is after all right to say that her relation to fairy tales is a love-affair" (Warner qtd. in Sage, 1998, p.65). As Sage also writes: "[i]t's no accident that the most popular of her tales – "The Tiger's Bride," "The Company of Wolves" and "Wolf-Alice" are those which step beyond the knowable maze" (Sage, 1998, p.65).

[93] For further information about *The Bloody Chamber and Other Stories*, see Makinen's *Feminist Popular Fiction*, 2001, p.85.

Therefore, what is new for Carter's demythologised and dephilosophised fairy tales is that Carter brings new content to the old frames by creating authenticity[94] in which authentic and autonomous characters perform their perverse and subversive body politics. On this basis, it is also expressed that "while Carter would sometimes construct her own 'fairy tales' from archetypal fragments of old ones her principal art revisit and deconstruct old narratives" (Calvin, 2011, p.181).

When Carter's new perspectives and readings of old texts are intermingled with one another, a new demythologising scope is produced. Sonya Andermahr in her "Contemporary Women's Writing: Carter's Literary Legacy" (2012), explores the groundbreaking innovations of Carter as follows:

> Carter's work is characterized by a distinctive and subversive use of magic realist allegory. In *The Bloody Chamber,* for example, which offers a radical reworking of European fairy tale tradition with its cast of vampires, werewolves and animal-human hybrids, Carter's characters morph from women and men into beasts and vice versa, precisely in order to debunk myths about humanity and gender. Notwithstanding, the enormous impact Carter's work has had on the fairy tale genre, it is the element of demythologizing that most concerned Carter herself and has been so fruitful for subsequent women writers. (Andermahr, 2012, p.20)

Consequently, Carter metaphorically explicates her overall process as follows: "I'm in the demythologizing business. I'm interested in myths […] just because they are extraordinary lies designed to make people unfree" (Carter, 1998, p.27). Moreover, according to Carter: "[f]airy tales are less-than-myths, however. They are volatile, anybody's- "This is how I make potato soup" (Carter, *Virago x*)." (Carter qtd. in Sage, 1998, p.66).

---

[94] As Theodor Adorno writes: "authenticity and inauthenticity have, as their criterion, the decision in which the individual subject chooses itself as its own possession […]" (Adorno, 2003, p.94). For further information, see Adorno's *The Jargon of Authenticity*, Routledge, 2003.

7.1 The Critique of Perrault's "Little Red Riding Hood" and The Brothers Grimm's "Little Red Cap"

In this section, the primary concern is to show how Carter makes her 'potato soup' in her re-readings of fairy tales. In doing so, Carter's politics of the demythologising process, under theoretical studies of Jack Zipes, will be analysed, because, Zipes summarises the origins of fairy tales, folk tales and myths and their postmodern versions, especially in his *Fairy Tales and The Art of Subversion* (1983), and *Relentless Progress: The Reconfiguration of Children's Literature, Fairy Tales, and Storytelling* (2009).

In his *Relentless Progress: The Reconfiguration of Children's Literature, Fairy Tales, and Storytelling* (2009), Zipes asserts that women writers are prominently active in making fairy tales popular because they all know that these tales are androtexts in which women are subordinated and put into an inferior position; hence, women writers challenge gender politics in these fairy tales shaped by patriarchal ideology. It is expressed as follows:

> As the fairy tale became instituted as a genre in the eighteenth century and as certain tales became canonized, women played an active role in disseminating, challenging, and appropriating the tales. They were never passive even if they accepted the sexist stereotypes in the canonical tales. Historically, it is largely through the rise of the suffragette movement at the end of the nineteenth century that women writers became more aware of the patriarchal implications and prejudices of the canon and thus began a more conscious revision of the classical tales, especially in the UK. (Zipes, 2009, p.126)

Therefore, according to Zipes, Carter revises Perrault's tales in her *The Bloody Chamber* stories to become more aware and conscious of the male-oriented world's policies on women as depicted above. Zipes also states that Carter: "incorporated the canonical tales into her mind and body […] I mean this in a literal sense" (2009, p.126). Zipes explicates Carter's readings of fairy tales as follows: "[s]he took these tales and made them part of her life, felt them, sensed them, digested them, and re-generated them to comment politically on the situation of women in their times and on the struggles between the sexes" (2009, p.126).

As it is evidently stressed, Zipes focuses on gender politics which are shaped in the articulation of fairy tales in becoming a canon. It is also asserted that Carter already knows the significance of her re-writings of fairy tales through which female body politics of women are represented in relation to the politics of gender. Hence, Zipes gives an example to stress the significance of gender politics in postmodern readings as follows:

> In her significant groundbreaking postmodern study, *Postmodern Fairy Tales: Gender and Narrative Strategies* (1997), Cristina Bacchilega argued that the postmodern rewriting of fairy tales involves substantive though diverse questioning of both narrative construction and assumptions about gender. Nor is such a narrative and ideological critique necessary one-sided or negative. Postmodern revision is often two-fold, seeking to expose, make visible, the fairy tale's complicity with "exhausted" narrative and gender ideologies, and, by working from the fairy tale's multiple versions, seeking to expose, bring out, what the institutionalization of such tales for children has forgotten or left unexploited. This kind of rereading does more than interpret anew or shake the genre's ground rules. It listens for the many "voices" of fairy tales as well. (Bacchilega qtd. in Zipes 2009, pp.137-138)

From this perspective, Zipes expresses that postmodern fairy tales make visible the things which are blurred in institutionalised traditional fairy tales in that through multiple voices, in postmodern fairy tales, gender ideologies are expressed alternatively. Thus, these different gender ideologies, especially expressed by women writers, are derived from different cultural and political facets. "Women have staked out different positions in different cultural fields as declared feminists or as women non-involved in or even opposed to feminist causes, depending on their habitus. […] the fairy tale as genre has been employed to articulate a position with regard to identity, gender, and many other different social and political issues" (Zipes, 2009, p.139).

For Zipes, social and cultural turbulences or inconsistencies in gender politics determine one of the basic characteristics of fairy tales: '[p]ower'. It is explicated as follows: "[a]s the battle for dominance within cultural, social, and political fields has, to my mind, become more vicious, the writing, performing, and producing of fairy tales has become more intense, and the fairy tale's characteristics are marked by the attitudes of the contenders for legitimacy and power" (2009, p.139).

Therefore, Zipes thinks that women writers are powerful and consistent in producing fairy tales because they know how to react to the realities which are hidden or taken away from them. From this perspective, Ketu H. Katrak writes in her *Politics of the Female Body* (2006):

> Women writers present the struggles of protagonists to resist patriarchal objectification and definition as daughter, wife, mother, grandmother, mother-in-law. Sociocultural parameters of womanhood— wifehood, mothers of sons valued more than mothers of daughters, infertility, widowhood—are grounded within economic, political, and cultural norms that consciously and unconsciously constitute an ideological framework that controls women's bodies. (Katrak, 2006, p.9)

As it is explicitly stated, what is crucial here, especially for women writers in their writing of fairy tales, are the power relations in gender politics. Carter knows that these power relations take place between men and women, so, rather than concealing the truths as patriarchy does, Carter tries to help the readers see the probable actualities through which Carterian materials are able to be matched with gender politics in her re-writing of fairy tales. This is because Carter is well aware of the significance of the female body and its empowered politics in the historiography of fairy tales.

On this basis, Zipes in his *Fairy Tales and The Art of Subversion* (1983), clarifies the hidden actuality in which gender duality has been shaped. Zipes believes that fairy tales, folk tales and myths have been derived from different socio-cultural worldviews; however, the significant point is to show the hidden secrecy which women writers should know:

> The matriarchal worldview and motifs of the original folktales underwent successive stages of "patriarchalization." That is, by the time oral folktales, originally stamped somewhat by matriarchal mythology, circulated in the Middle Ages, they had been transformed in different ways: the goddess became a witch, an evil fairy, or a stepmother; the active, young princess was changed into an active hero; matrilineal marriage and family ties became patrilineal; the essence of the symbols, based on matriarchal rites, was depleted and made benign; and the pattern of action that concerned maturation and integration was gradually recast to stress domination and wealth. (Zipes, 2006a, p.7)

Circumstantially, from the 18th century onwards, the primary goal of fairy tales has been to 'civilise' their readers so that the socialisation process is able to be guaranteed for the intended purpose of "civility".

According to Zipes, in fairy tales: "[c]ivility meant enduring the anguish of self-denial because men sought to rationalize their fear of women, sexuality, and equality by establishing regulations deprived women and other oppressed groups of self-expression and independency" (2006a, p.53).

Therefore, Zipes explicates how fairy tales are subverted throughout the centuries, and specifically, he focuses upon Perrault's fairy tales and their originations. However, before overall analyses of Carter's re-written fairy tales, including "The Werewolf" and "The Company of Wolves", Zipes' studies on Perrault's "Little Red Riding Hood" and its origination will be described in detail.

By depending upon the studies of Zipes, it is clearly explored that Perrault's "Little Red Riding Hood" must have been derived originally from oral folk tales in France where Perrault himself collected and then wrote them as his own fairy tales.

> Until the 1950s it was generally believed that Perrault did not use an oral folktale as the basis for his literary rendition of "Little Red Riding Hood." However, […] Perrault must have been acquainted with an oral tale widely known in France that runs more or less as follows:
>
> A little peasant girl goes to visit her grandmother carrying freshly baked bread and butter. On her way, she meets a werewolf who asks her where she is going and which path she is taking, the one of needles or the one of pins. He takes the shorter path, arrives at the grandmother's house, eats her and puts part of her flesh in a bin and her blood in a bottle. Then the little girl arrives. The werewolf disguised as the grandmother gives her the flesh to eat the blood to drink. A crow scolds her for doing this. The werewolf tells her to throw each article of clothing into the fire since she will not be needing her clothes anymore. She gets into bed and asks ritual questions, the first one concerned with how hairy the werewolf's body is. When the werewolf finally reveals that he intends to eat her, she alertly replies that she has to relieve herself outside. He tells her to do it in the bed. She insists that she must do it outside. So the werewolf ties a piece of rope around her leg and allows her to go outside to take care of her natural functions. However, she ties the rope around a tree and runs home. The deceived werewolf follows in hot pursuit but fails to catch her. (2006a, p.44)

How does the fairy tale come to a written form from an oral one in Perrault's version? Is this the clear evidence of subversion as Zipes mentions in his work? Is it not apparent that Perrault has himself committed subversion in his "The Little Red Riding Hood" from the original French oral tale?

Hence, all these questions can be considered standing and striking points through which fairy tales' fluctuating metamorphoses take place throughout the ages.

As it is shown above, in Perrault's version, which is also re-written in Carter's Little Red Riding Hood, Cinderella and Other Classic Fairy Tales of Charles Perrault[95] (1977), "Little Red Riding Hood" is narrated differently from that of an original oral tale known in France because, in Perrault's tale, there is an interchanging of 'flesh and blood' with 'cake and butter'[96]. In a similar vein, Perrault's Little Red Riding Hood is gobbled by the wolf; however, in an oral, French version, depicted above, it can be evidently observed that Little Red Riding Hood flees away and saves herself from the werewolf.

According to Zipes, one of the most striking points in "The Little Red Riding Hood" is the sense of guilt of the little girl.

> Guilt was never a question in the original folktale. The little girl, who meets a werewolf and drinks the blood and eats the flesh of her grandmother, acts out an initiation ritual that has two aspects to it: the pattern of the ritual reflected a specific French peasant tradition and a general "archaic" belief. […] The girl proves that she is mature and strong enough to replace the grandmother this specific tradition is connected to the general archaic belief about witches and wolves as crucial for self-understanding. (2006a, p.45)

Therefore, the quotation above can be considered to be the core of the argument in this study, for Carter's deconstructed and subversive versions of "The Little Red Riding Hood": "The Werewolf" and "The Company of Wolves" in that both "The Werewolf" and "The Company of Wolves" have the same thematic and ideological messages in which the little girl's sense of guilt is never questioned; on the contrary, it is favored because the little girl shows that she has free will and power through which she is able to prove her subversive and perverse body politics consciously.

---

[95] For further details, see Carter's *Little Red Riding Hood, Cinderella, and Other Fairy Tales of Charles Perrault*, introd. by Jack Zipes (2008).

[96] For further details, see Carter's *Little Red Riding Hood, Cinderella and Other Classic Fairy Tales of Charles Perrault*, (Carter, 2008, p.1). Additionally, the same 'cake and butter' image can also be observed in "The Werewolf" in *The Bloody Chamber*, (Carter, 1995c, p.109).

As Zipes asserts: "[i]n facing the werewolf and temporarily abandoning herself to him, the little girl sees the animal side of herself. She crosses the border between civilization and wilderness and goes beyond the dividing line to face death to live. Her return home is a move forward as a whole person. She is a wo/man, self-aware, and ready to integrate herself in society with awareness" (2006a, p.45).

On the other hand, The Brothers Grimm's version[97]: "Little Red Cap", is narrated under the same panorama as in that of Perrault's, which depends upon the characteristics of an oral tradition. However, as it is depicted, Perrault's version[98]: "*Le Petit Chaperon Rouge*" presents morality for children. As Sceats writes: "Carter approvingly cites Charles Perrault as championing the view that fairy tales exist as 'a project for worldly instruction' in the most practical sense. Eschewing connections with sexual trauma and awakening, Carter says, he draws morals to do with hard work, ingenuity and self-advancement" (Sceats, 2005, p.143). To quote Perrault's moral:

> Children, especially pretty, nicely brought-up young ladies, ought never to talk to strangers; if they are foolish enough to do so, they should not be surprised if some greedy wolf consumes them, elegant red riding hoods and all. Now, there are real wolves, with hairy pelts and enormous teeth; but also wolves who seem perfectly charming, sweet-natured and obliging, who pursue young girls in the street and pay them the most flattering attentions. Unfortunately, these smooth-tongued, smooth-pelted wolves are the most dangerous beasts of all. (Perrault qtd. in Carter, 2008, p.3)

As it is expressed above, The Brothers Grimm's "Little Red Cap" is produced under the same folkloric panorama; however, it differs from Perrault's "Little Red Riding Hood" in that in "Little Red Cap", both the grandmother and the little girl are saved by the hunter and they learn their lesson. However, as it is observed in that of Perrault's version, the grandmother and the little girl are eaten by the wolf. Therefore, in "Little Red Cap", the lesson which the tale presents seems thematically different from that of Perrault's. It realistically shows that the grandmother and the little girl are strong enough to beat the wolf. It is expressed as follows:

---

[97] See the Grimms' "*Rotkappchen*" (1812), (Zipes, 2006a, p.65).
[98] See Perrault's "*Le Petit Chaperon Rouge*" (1697), (Zipes, 2006a, p.65).

> Today the "Red Riding Hood" […] is considered one of the most famous fairy tales in the world. Perrault's tale was translated into English, German, and Russian during the eighteenth century. In 1800 Ludwig Tieck published *Leben und Tod des kleinen Rothkäppchens* (*Life and Death of Little Red Cap*), and he was the first to introduce a hunter, who saves Red Cap's life. The Grimms also felt sympathy for Little Red Cap and followed Tieck's example in their versions. In addition, they added a second didactic part to show that the grandmother and Little Red Cap learned their lesson. Their tale includes two intact segments that were sent to them by two sisters, Jeanette and Marie Hassenpflug, who were familiar with the Perrault version. The first segment includes the hunter who saves granny and Little Red Riding Hood; the second is similar to a moralistic coda in which Little Red Riding Hood and her granny demonstrate that they have learned their lesson and can defeat the wolf by themselves. Following the publication of the Grimms' more optimistic "Little Red Cap," storytellers and writers have chosen either their version or Perrault's tale to adapt in hundreds if not thousands of different ways, and these two tales have also entered into the oral tradition. (Zipes, 2015, p.70)

For The Brothers Grimm, socialisation is more important than everything else and Zipes states that it is this focus that makes The Brothers Grimm produce their fairy tales[99]. Thus, according to Zipes, such qualities make The Brothers Grimm's "Little Red Cap"[100] look more autonomous, and it is seen that their version seeks female power and social relations.

> The pattern of most Grimms' fairy tales involves a struggle for power, survival, and autonomy. […] Initially the young protagonist must leave home or the family because power relations have been disturbed. Either the protagonist is wronged or a change in social relations forces the protagonist to depart home. A task is imposed, and a hidden command of the tale must be fulfilled. The question that most of the Grimms' tales ask is, How can one learn- what must one do to use one's power rightly to be accepted in society? (Zipes, 2006a, p.70)

[99] For further details about the Brothers Grimm and how they produce their oral folktales in terms of style, see Zipes' *Fairy Tales and The Art of Subversion*, 2006a, p.61.

[100] For further readings of "Little Red Cap," see *The Complete First Edition: The Original Folk and Fairy Tales of The Brothers Grimm*, ed. and trans. Jack Zipes, "Little Red Cap", (Rothkappchen). Princeton, Oxford: Princeton University Press, 2014, pp.85-88. And see *Fantastic Worlds: Myths, Tales and Stories*, ed. Eric S. Rabkin, "Little Red-Cap", (1812-15), Jakob & Wilhelm Grimm (Germany, 1785-1863; 1786-1859), New York: Oxford University Press, 1979. pp.96-99.

From this perspective, it can be explicitly deduced that the same purpose can also be observed in Carter's subversive and perverse fairy tales in which Carter depicts her female heroes so that they are able to gain their self-fulfillment and self-autonomous characteristics and thereafter are able to show their power in their social relations.

Zipes also expresses that Perrault's fairy tales are crucial for Carter because it is through the contributions of Perrault and his fairy tales that Carter produces her groundbreaking stories, myths and fairy tales which are subversive and perverse but highly authentic, gynocentric re-writings. This thematic point is written by Zipes in the 'Introduction of The Remarking of Charles Perrault and His Fairy Tales' in Carter's *Little Red Riding Hood, Cinderella, and Other Fairy Tales of Charles Perrault* (2008) as follows:

> Very few critics realize that Charles Perrault played a highly significant role in Angela Carter's development as a fairy-tale writer. If it were not for the fact that she was commissioned to translate Perrault's *Histories ou contes du temps passé avec des moralités (1697)* in 1976, she would probably not have conceived her unique, groundbreaking collection of feminist fairy tales, *The Bloody* Chamber *and Other Stories,* published in 1979. To be sure, her own stories turn Perrault's tales inside out in defiant and definitive ways. Perrault may have been her "fairy godfather," but Carter did not accept his "magical" gifts as a docile obedient goddaughter. She was an unruly, mischievous "child," and many of her own fairy tales were subversive renditions of his classical tales. (Zipes qtd. in Carter, 2008, p.vii)

Consequently, through Carter's subversive and perverse panorama in her re-written fairy tales, classical fairy tales are attacked. It is on this basis that the same thematic point is also explored in the writings of West German Writers during the post-1945 period[101]. Hence, in the following section, Carter's selected re-writings of fairy tales and short stories in her *The Bloody Chamber and Other Stories*, will be analysed.

[101] For further details about West German writers and critics, see Zipes' *Fairy Tales and The Art of Subversion*, 2006a, p.60.

7.2 The Literary Analysis of Carter's "The Werewolf" and "The Company of Wolves"

The wolf, now piously old and good,
When again he met Red Riding Hood
Spoke: "Incredible, my dear child,
What kinds of stories are spread – they're wild.

As though they were, so the lie is told,
A dark murder affair of old.
The Brothers Grimm are the ones to blame.
Confess! It wasn't half as bad as they claim."

Little Red Riding Hood saw the wolf's bite
And stammered: "You're right, quite right."
Whereupon the wolf, heaving many a sigh,
Gave kind regards to Granny and waved good bye.

-Rudolf Otto Wiemer, *The Old Wolf* (1976) (qtd. in Zipes, 2006a, p.59)

In this section, Carter's subversive fairy tales and stories notably, "The Werewolf" and "The Company of Wolves" in *The Bloody Chamber and Other Stories,* will be scrutinised as the literary analysis of Carter's re-written fairy tales in this dissertation. On this basis, "The Werewolf" is the first re-written subversive tale to be explored as follows. It can be explicitly observed that Carter's "The Werewolf"[102] parodies the original version of Perrault's "Little Red Riding Hood"[103]. Hence, it is also possible to observe how Carter deconstructs the original tale by demythologising the old texts though her subversive and perverse narrative qualities.

At the beginning of the tale, Carter introduces the atmosphere of the setting in which the mythic contents have been described as 'Devils' and 'Witches'. Then, the protagonist, a little child, is introduced and the tale begins within the quest of the little child to her grandmother's house in order to give her presents that her mother prepares for the little girl's grandmother.

[102] The same tale, "The Werewolf", can also be obtained from Carter's *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie, pp: 251-252.
[103] For further details, see Angela Carter's *Little Red Riding Hood, Cinderella, and Other Fairy Tales of Charles Perrault*, introd. by Jack Zipes (2008).

Her grandmother's house is located in the depths of a dark and dangerous forest. The child is aware of the fact that she might be exposed to probable dangers such as the bear or 'wolf', and she has got a weapon.

> The good child does as her mother bids – five miles' trudge through the forest; do not leave the path because of bears, the wild boar, the starving wolves. Here, take your father's hunting knife; you know how to use it […] she knew the forest too well to fear it but she must always be on her guard. When she heard that freezing howl of a wolf, she dropped her gifts, seized her knife and turned on the beast. (Carter, 1995c, p.109)

As it is understood from the quotation above, though Carter represents patriarchal messages to show what to do or what not to do (path image, dark forest, wolf image etc.), she deconstructs these facts by depicting that even the little child has a weapon to defend herself against dangerous situations. As it is foreshadowed, the impending attack comes as a wolf: "[i]t went for her throat, as wolves do, but she made a great swipe at it with her father's knife and slashed off its right forepaw" (1995c, p.109). 'The little girl' in Carter's depiction is so cold-blooded that she cuts the paw of the wolf and takes it with her. So, the little girl proves her powerful body politics by being fearless and decisive. It can be clearly seen that Carter deconstructs naive, timid and coward woman images and she subverts them in forming her autonomous woman characterisation.

However, the most shocking event takes place when the little girl realises the fact that the paw she cuts is, in fact, the hand of her grandmother's. Thus, Carter metaphorically associates the paw with the penis. It is the man's hegemony over woman's that is collapsed. Thereby, as soon as the little girl sees that something is wrong with her grandmother, she sees the reality. Immediately afterwards, the little girl causes her grandmother's death and lives happily ever after by also possessing the house of her grandmother.

Through Carter's re-writings of old texts, as in the case of "Little Red Riding Hood", her fairy tales end surprisingly. Carter demythologises the androtexts' panorama in which the male-oriented traditional endings are challenged and this time it is not the man, but the woman who is victorious. The little girl, in "The Werewolf":

> […] found her grandmother was so sick she had taken to her bed and fallen into a fretful sleep, moaning and shaking so that the child guesses she had a fever. She felt the forehead, it burned. She shook out the cloth from her basket, to use it to make the old woman a cold compress, and the wolf's paw fell to the floor. But it was no longer a wolf's paw. It was a hand, chopped off at the wrist, […] By the wart, she knew it for her grandmother's hand. […] The child crossed herself and cried out so loud the neighbors heard her and came rushing in. […] they drove the old woman in her shift as she was, out into the snow with sticks, beating her old carcass as far as the edge of the forest, and pelted her with stones until she fell down death. Now the child lived in her grandmother's house; she prospered. (1995c, pp.109-110)

Alternatively, in "The Company of Wolves"[104] in *The Bloody Chamber and Other Stories*, as the second subversive tale, Carter re-writes "The Red Riding Hood" from a different perspective by deconstructing the original tale again. As Lorna Jowett writes in her "Between the Paws of the Tender Wolf: Authorship, Adaptation and Audience" (2012): "'The Company of Wolves' is a re-telling of Little Red Riding Hood and the act of telling stories is integral to the story" (Jowett, 2012, p.41).

However, this time the Carterian demythologising process which will be clarified in the following pages, is performed by the little girl herself, apart from her grandmother. In a similar vein, throughout the narration, the setting is introduced in which the wolves possess the magical and mystical attributions. Again, the plot overview is constructed upon the little girl's quest to her grandmother's house on Christmas Eve. Similarly, the little girl with a red-shawl sets off for a visit to her grandmother's house to give her presents, and she again has a weapon to protect herself from dangerous wolves. However, 'the red-shawl' image, which has the same symbolic meaning as in the description of the original tale, is used abundantly to imply that the little girl is a virgin and she keeps her virginity no matter who or what confronts her. The metaphors of the little girl's virginity are described in a parodic way as follows: "[s]he 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 membrane; she is a closed system;

[104] The same tale, "The Company of Wolves", can also be obtained from Carter's *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie; pp: 253-262.

she does not know how to shiver. She has her knife and she is afraid of nothing" (Carter, 1995b, pp.113-114).

In the middle of the deep forest, the little girl comes across a young man who looks very gentle. The little girl starts talking to him and tells him everything he needs, then the young man sees the condition of the little girl and he bets her on a kiss that he will be the first to get to the little girl's grandmother's house. As soon as the young man challenges the little girl, the little girl accepts the challenge. "Is it a bet? he asked her. Shall we make a game of it? What will you give me if I get to your grandmother's house before you? What would you like? she asked ingeniously. A kiss" (1995b, p.115).

Thence, the young man, the wolf, reaches the little girl's grandmother's house earlier than the little girl and he kills her grandmother. When the little girl arrives, she understands that her grandmother is dead. "What big eyes you have. All the better to see you with. […] Where is my grandmother? There is nobody here but we two, darling" (1995b, p.117). When the little girl takes a look outside she sees that there are a lot of wolves, and she stops to fear and acts accordingly.

Then, the little girl starts undressing herself by throwing her 'red-shawl' and blouse into the fire. Now, the little girl is as naked as the fire and she is ready to burn the wolf-man. It might be evident that the little girl is freer and more powerful than ever before because she discovers her body and her womanhood by questioning her female identity. She is utterly fearless and decisive, she knows how to play with the wolf-man, who this time fears her, and she goes on asking questions cunningly and ironically.

> What big arms you have.
>
> All the better to hug you with. […]
>
> What big teeth you have! […]
>
> All the better to eat you with.
>
> The girl burst out laughing; she knew she was nobody's meat. She laughed at him full in the face, she ripped off his shirt for him and flung it into the fire […]
>
> Carnivore incarnate, only immaculate flesh appeases him.

> 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. […]
>
> See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf. (1995b, p.118)

As it is depicted above, Carter makes fun of the serious plots of fairy tales by deconstructing and demythologising female stereotypes of old iconoclasm. As Sceats writes: "Carter's rewriting of 'Little Red Riding Hood' similarly proposes that a canny girl needs no rescue by woodcutter or father; that the ideal solution is for Little Red Riding Hood to get into bed with the wolf, […]. Carter's reversals, bestial transformations and use of gothic subtly redefine the conventions of the genre at the same time as challenging gender ideologies" (Sceats, 2005, p.145).

On this basis, Carter's female heroes, rather than ruling the necessities of patriarchal dictations like keeping their virginity, or obeying the traditional rules to be virtuous women, instead use their own identities to keep their autonomous selves by challenging acute gender ideologies. As Kerchy asserts: "Carter's heroines become *Woman,* doomed to identify with stereotypes of ideologically-prescribed Femininity, embodying Virgins, Witches, Whores, Mothers, Pregnant Women, Monsters or Enigmas. Yet, they also challenge these compulsory clichés of *Womanhood* […]" (Kerchy, 2008, p.60).

Through Carter's re-writings of old tales, subversive endings are observed as being full of parody, irony, incongruous statements, and Carterian processes of deconstructing, demythologising and dephilosophising. Thus, it is explored that the little girl in "The Company of Wolves", performs subversive and perverse body politics of her own.

7.3 The Critique of Perrault's "Bluebeard"

The third and last subversive tale of Carter, in this literary analysis, is "The Bloody Chamber", a re-writing of Perrault's "Bluebeard". It is also entitled as Carter's namesake work of collected short stories and fairy tales.

Cristina Bacchilega in her *Postmodern Fairy Tales: Gender and Narrative Strategies* (1997), analyses the content of the postmodern fairy tales and how they thematically differ from their origins, especially those written by Perrault and The Brothers Grimm. Therefore, in her seminal work, Bacchilega names Bluebeard: "the image of a man with a dark secret, a number of murdered wives, and a blood-stained key" (Bacchilega, 1997, p.104).

From this perspective, Bacchilega gives the details of the original tale of Perrault's ""La Barbe-Bleue"[105] which is about a man with a blue beard […]" (1997, p.104). In "Bluebeard"[106] (La Barbe-Bleue), it can be obviously stated that 'woman's curiosity' is questioned because patriarchal ideology condemns curious women.

Within this scope, the same thematic point which is related to the 'curiosity of woman', is also able to be observed in *The Magic Toyshop*'s Melanie in that "[t]he music was coming from the closed door. It grew louder every moment. She knelt down and out her eye to the keyhole, to see what she could see […]" (Carter, 2006a, p.50).

According to Jean-Paul Sartre, Melanie's act can be interpreted as her existence[107]. Sartre writes in his *Being and Nothingness* (1957) as follows: "[…] moved by curiosity or vice I have just glued my ear to the door or looked through a keyhole. […] I am my acts hence they carry in themselves their whole justification. I am pure consciousness of things […] 'I do what I have to do'" (Sartre, 2003, pp.282-283).

---

[105] For further information about Perrault's "La Barbe-Bleue", see Bacchilega's *Postmodern Fairy Tales: Gender and Narrative Strategies*, 1997, p.104.
[106] The Grimm's version of this tale is "Fowler's Fowl". For further details, see Maria Tatar's *The Hard Facts of the Grimms' Fairy Tales* (1987), pp.156-178.
[107] As Alban quotes: "I am stared at; therefore you exist" (qtd. in Alban, 2017, p.48).

Circumstantially, as it is also stated in the morals of Perrault's tale: 'if women are curious, the outcome might be terrific'. Thus, Carter implies that the passion of curiosity has powerful implications because it seems obvious for Carter that curiosity is no longer a passion of which to be terrified or scared. On this basis, Carter in her *Little Red Riding Hood, Cinderella, and Other Fairy Tales of Charles Perrault*, defines the moral of Perrault's "Bluebeard" as follows: "[c]uriosity is charming passion but only be satisfied at the price of a thousand regrets; one sees around one a thousand examples of this sad truth every day. Curiosity is the most fleeting of pleasures; the moment it is satisfied, it ceases to exit and it always proves very, very expensive" (Carter, 2008, p.10).

Bacchilega on the other hand, writes Perrault's two morals as follows: ""Ladies, you should never pry, - You'll repent it by and by!" and "Then the husband ruled as king. Now it's quite a different thing; Be his beard what hue it may- Madam has a word to say!"" (Perrault qtd. in Bacchilega, 1997, p.105). It is evident from the morals that Perrault's tale serves for the ideology of absolute patriarchy and Bacchilega names Perrault's moral: "a "paradise," lost when women's curiosity opened the door to the bloody chamber" (Bacchilega, 1997, p.105).

From this scope, if women's curiosity is considered a central theme of the tale, it can accordingly be stated that women's curiosity is seen as a crime because of its "cautionary message" (1997, p.106). Maria Tatar in her *The Hard Facts of the Grimms' Fairy Tales* and *Off with Their Heads!* (1987), mentions that ""Bluebeard" as an echo of "the Genesis account of the Fall," identifies Eve, and thus, every woman, "as the principal agent of transgression" and infuses "her act of disobedience with strong sexual overtones" (Off with Their Heads! 96)." (Tatar qtd. in Bacchilega, 1997, p.106). As Maria Tatar asserts: "[…] "Bluebeard" proclaims the inability of women to resist temptation and cautions against the perils of idle female curiosity. We will see that for Bluebeard's wife, as for Eve, that curiosity takes on a both cognitive and sexual dimension" (Tatar, 1987, p.159). Hence, what is crucial in "Bluebeard" is that the tale shows rebellious characteristics of women because it is related to Eve. In *The Annotated Classic Fairy Tales* (2002), Tatar writes as follows:

> The Bluebeard story has traditionally been seen as turning on the curiosity of the wife, who can never "resist" the temptation to look into the chamber forbidden to her. Perrault, too, presents Bluebeard's wife as a figure who suffers from an excess of desire for knowledge, a woman who makes the near- fatal mistake of disobeying her husband. In his moral to the story, Perrault aligns the intellectual curiosity of Bluebeard's wife with the sexual curiosity of women in general, thus hinting that his protagonist is very much a daughter of Eve. (Tatar, 2002, p.146).

In a similar vein, according to Cheryl Renfroe, the similarity between the protagonist 'young woman' in "The Bloody Chamber" and the biblical tale of Eve in the story of the fall is expressed with regard to the motif of 'the forbidden act' in her article titled: "Initiation and Disobedience: Liminal Experience in Angela Carter's "The Bloody Chamber"" (1998). Renfroe writes:

> The reader may find herself experiencing the unfolding of knowledge along with the girl in the story and then reframing the long-standing condemnation of Eve. Consequently, the way is opened for individual revision of traditional attitudes toward women rooted in Judeo/Christian creation mythology and in the story of the fall. By positing a strong female subjectivity and offering usually unavailable possibilities for positive reader-identification with Eve within the standard (Perrault's) misogynistic tale frame, Carter's literary revision of "Bluebeard" undercuts the Christian doctrine of original sin. Her heroine's agonizing ordeal, so similar to Eve's, is portrayed as a necessary and bold initiation into self and worldly knowledge rather than as an act of foolish disobedience. Because of Carter's subversion of Perrault's dominant casting of the tale, complacent thought on marriage and ingrained attitudes about the character of women based on the story of the fall and subsequent New Testament teachings are likely to be deeply disturbed. Hence, a visit to "The Bloody Chamber" can become, for the reader, an opportunity to pluck her own forbidden fruit (Renfroe, 1998, pp.82-83).

In other words, it can be explicitly said that that woman's condemnation of curiosity and sexual awareness of her identity is seen as betrayal by patriarchy. However, Carter subverts this thematic point so, it becomes an opportunity for women rather than 'as an act of disobedience'. Furthermore, within this scope, 'the same forbidden act of women' is also thematically expressed in Carter's tale: "Penetrating to The Heart of The Forest" in her *Fireworks*[108] (1974), which contains a direct message to the 'Forbidden Tree' and 'A Tree of Knowledge'.

---

[108] For further details, see Carter's *Fireworks:* "Penetrating to The Heart of The Forest" (1988), Virago, pp.59-76. The same tale, "Penetrating to The Heart of The Forest", can also be obtained from

It is described as follows: "[…] they finally seeded by word of mouth a mythic and malign tree within the forest, […] and the presence of this tree categorically forbade exploration – even though all knew, in their hearts, that such a tree did not exist […]" (Carter, 1988a, p.61).

For this reason, it can be explicitly said that sexual curiosity is discovered once again by a woman in Perrault's "Bluebeard" or in Carter's "The Bloody Chamber" after 'Eve's Fall', 'Lilith's Vengeance' or 'Pandora's Box'. These three women have been condemned by patriarchy for committing betrayal; therefore, they perform rebellious acts against the male authority.

Şeyda Sivrioğlu in her *Fairies or Scaries from Tradition to Transformation: Challenging Grand Narratives of Fairy Tales* (2016), scrutinises that the biggest problem beneath patriarchal ideology about women's position is the categorisation of women. "Women whose power is godly are the determiners of fate. […] "witch" meaning female sorcerer, magician in the extended sense of old, ugly, crabbed or malignant woman but once it meant to be "a wise woman" since they were healers throughout centuries, mostly, language evolved more to humiliate the second sex, that is to say, women" (Sivrioğlu, 2016, p.9). Therefore, it is explicit that men categorise women either as a betrayer or a rebel thematically.

As long as the protagonist in "Bluebeard" is explored as a betrayer for having a curious woman image, it can be explicitly said that such characteristics are associated with Eve, Lilith and Pandora as powerful female representatives. Thereby, patriarchy's condemnation of the rebellious characteristics of Lilith, Eve and Pandora is expressed as follows:

> Lilith/Eve as tempter/witch. While Lilith in Talmudic sources is seen as a rebel against not only Adam, her husband, but also God, by refusing to lie beneath Adam claiming that they are equally created, Eve is seen as a tempter in the Bible. In the *King James Bible*, when Adam says he is beguiled by Eve, the narrator condemns Eve as witch […] Latin terms for a witch were *striga*, 'screech-owl', meaning an evil night flying creature, and *malefica*, 'evil-doer'. *Maleficium* originally meant any crime or harmful act, whether involving magic or not, but from the fourth century on it meant evil magic. When in the Bible, Eve was bewitched by

---

Carter's *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie, pp.67-78.

> the snake, women from that time on have been associated with witchcraft, sorcery, and fraud that will take her to the stakes in the Medieval Age. According to Christianity, while the source of evil is the woman, it has been always so in mythologies and culture as well, like Pandora in Greek myth or Lilith in Jewish tradition. (2016, p.10)

Therefore, 'Eve', 'Lilith' and 'Pandora' are condemned by patriarchy for having rebellious attitudes, for being curious, and for causing betrayal. On this basis, in addition to Eve and Lilith myths, Pandora's position will be clarified briefly which can be initiated with the wife of 'Marquis the Bluebeard' in Perrault's "Bluebeard" in terms of the image of the curious woman as the thematic point.

> Pandora is depicted as a very curious woman who is identified with Psyche, Eve and even Red Riding Hood and all other representations of women who are punished for investigating the world around them. Curiosity is always associated with evil since it provokes one to search more and find more what is already hidden or forbidden to learn or discover. […] 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. (2016, p.25)

As mentioned in the beginning, curiosity is associated with evil doings so patriarchy condemns women for being evil-doers. What is worth mentioning here is that this so-called 'evil' represents men's fear of women in power relations between the sexes for absolute authority. From this perspective, the characteristics of the wife of 'Marquis the Bluebeard' are associated with the characteristics of Pandora and Eve.

> […] But I wanted to know still more; and, as I closed the office door and locked it, the means to discover more fell in my way. […] I contrived, somehow, to open up the key ring itself, so that all keys tumbled to loose on the floor. And the very first key I picked out of the pile was, as luck or ill fortune had it, the key to the room he had forbidden me, the room he would keep for his own so that he could go there […] I made my decision to explore it […] (Carter, 1995a, p.26)

Young woman, the protagonist in "The Bloody Chamber", who is called: "[m]y virgin of arpeggios" (1995a, p.36) by Marquis the Bluebeard, is similarly described as having Pandora and Eve-like characteristics by Alban in that "[s]he is charged with her own guilt at having entered this marriage, having effectively sold herself to this rich Croesus from a life of poverty, as well as the Eve or Pandora guilt of uncovering his bloody secret" (Alban, 2013, pp.167-168).

In a similar vein, it is also asserted that "[t]he traditional image of troublesome Pandora and the moralistic end of the story found in Perrault's version of "Bluebeard" are subverted by Carter" (McAra, 2011, 428).

As Sceats also writes: "Carter insinuates the suggestion that the wife has a 'capacity for corruption', is stirred by her husband's objectifying gaze and rampant, murderous sexuality, and thus in fact colludes in some way with him" (Sceats, 2005, p.144). Therefore, what can be deduced from these quotations is that it would not be surprising if 'the wife' of 'Marquis the Bluebeard' was called 'Modern Pandora' at that time in the 17th century. As Kathleen E. B. Manley describes the wife of Bluebeard in her seminal essay titled: "The Woman in Process in Angela Carter's "The Bloody Chamber"" (1998): "[…] she is not always passive, however, but rather oscillates between being insecure and feeling sure of herself. She is a woman of process, someone who is exploring her subject position to tell her own story" (Manley, 2001, p.83).

Lilith and Eve, on the other hand, are other seminal female representatives who are considered the pioneers of causing distress among power relations.

> Lilith is another demonized woman since she refused to yield to Adam and God. She was the first wife of Adam before Eve. Since she rebelled against both Adam and God, and she flew, she is identified with a demon that is known to be strangling new-born babies. A woman who strangles new-born babies is easily labeled as a devil since killing a baby is linked to cruelty, heartlessness and it shakes the conscience of people. (Sivrioğlu, 2016, p.25)

Thereby, Lilith and Eve are condemned and punished by men; however, these 'demonised' women are the ones who are the challengers of men's absolute power. On this scope, Carter in her namesake work: "Black Venus"[109] (1985), also describes 'Eve' as follows: "[t]he custard-apple of her stinking Eden she, this forlorn Eve, bit – and was all at once transported here, as in dream; and yet she is a *tabula rasa,* still. She never experienced her experience as experience, life never added to the sum of her knowledge; rather, subtracted from it. […]" (Carter, 1996a, p.1).

[109] The same tale, "Black Venus", can also be obtained from Carter's *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie, pp.275-291.

Circumstantially, Lilith and Eve's curiosities, their so-called betrayals and evil-doings, make men fear women. From this perspective, Carter's short story entitled: "The Loves of Lady Purple"[110] in *Angela Carter's Book of Wayward Girls and Wicked Women* (1986), can also be explored in terms of evil-woman characteristics in which the monstrous female-protagonist: Lady Purple, the marionette, is introduced in the story called: "*The Notorious Amours of Lady Purple the Shameless Oriental Venus"* (Carter, 2010b, p.304).

Lady Purple's evil and monstrous characteristics are expressed as follows: "[s]he was not a true prostitute for she was the object on which men prostituted themselves. She, the sole perpetrator of desire, proliferated malign fantasies all around her and used her lovers as the canvas on which she executed boudoir masterpieces of destruction. Skins melted in the electricity she generated. Soon, either to be rid of them or, simply, for pleasure, she took to murdering her lovers" (2010b, pp.306-307).

As it was stated previously, the same evil woman image, causing destructions and spreading monstrosity, is depicted in Medusa's case. Thus, it once more shows that powerful women are feared, so, they are thought to be evil. "Medusa's power is both protective and destructive, fascinating and paralyzing, protecting those who access her force and destroying enemies. Once crushed and made monstrous by patriarchy, her very monstrosity now comes full circle in her triumphant female gaze" (Alban, 2013, p.167).

Therefore, it can be clearly stated that, in Carter's "The Bloody Chamber", a subversive re-writing of "Bluebeard", traditional and normative gender relations between 'men and women' are destroyed and the hierarchical hegemonies are challenged[111]. "Although "The Bloody Chamber" is a rewriting of "Bluebeard," it is the same feminist implication which destroys the discriminative borders between the male and female. […] The key, which is an obvious phallic symbol, is placed into the hands of the female to remind her of her husband's power.

[110] The same tale, "The Loves of Lady Purple", can also be obtained from Carter's *Fireworks* (1998), pp.27-46. Also from *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie, pp.47-59.

[111] These thematic points, which are explored in demolishing the hierarchical order between gender and in challenging the normative codes of patriarchy, are explicitly observed in other re-writings of Carter through influential female representatives and through their subversive and perverse body politics.

The wife's emulation of that power is tested as Pandora and Eve were tested" (Sivrioğlu, 2016, p.72).

On this basis, the message in the original story was aimed to be directed to women and their limitations. However, women writers and powerful female protagonists divert the intended message. From this perspective, in his *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006), Zipes depicts that according to male writers: "Perrault's "Bluebeard" is a tale about male power and calculation based on the instinctual drive for power […] I want to argue that readers and viewers have been drawn to the tale because of the manner in which it reveals the miscalculation of male power and, in some cases, male anxiety about the potential encroachment of women on this power" (Zipes, 2006b, p.157).

Consequently, women writers like Carter challenge old writings in which women are depicted differently from who they are. Carter uncovers the secrecy to show real women who are powerful but destructive, conscious but cunning and fair but avenging. As Hart and Ouyang state: "Sarah Sceats, […] in 'Flights of Fancy: Angela Carter's Trangressive Narratives', shows how the English novelist employs fantasy and symbolism in order to offer a slyly subversive view of the world around us. *The Bloody Chamber*, offers a reworking of the Bluebeard story in which the traditional role ascribed to women is overturned" (Sceats qtd. in Hart & Ouyang, 2005, p.102). Within this scope, Zipes concludes that Perrault's "Bluebeard" has undergone so many transformations that even Perrault himself would not imagine the current interpretations if he were alive[112].

[112] For related quotation, see Zipes' *The Irresistible Fairy Tale: The Cultural and Social History of a Genre* (2012), p.42.

7.4 The Literary Analysis of Carter's "The Bloody Chamber"

Thematically, as expressed hitherto, Carter's 'demythologising business', forms the ideological frame of her re-writings and it is this panoramic view that converts "Bluebeard from a powerful, shadowy figure of patriarchal dominance, to an impotent voyeur with no real secrets to hide, or power to uphold" (Calvin, 2011, p.190). Hence, Carter's postmodern fairy tale of "Bluebeard": "The Bloody Chamber"[113], as the last literary analysis, will be scrutinised hereafter.

In "The Bloody Chamber"[114], Carter perverts the panorama of the fairy tale, "Bluebeard", written by Perrault. Thanks to such subversive re-writings as "The Bloody Chamber", Carter makes her female characters realise their sexual awakening; however, the same patriarchal ideology in gender relations, putting a border between men and women, challenged and subverted in Carter's tales, is also reflected in the traditional tales.

As Sceats writes: "[w]hile Carter's stories in *The Bloody Chamber* are clearly different from traditional tales […] there is nevertheless a degree of commonality with the more traditional tale, evident in a kind of intersection, between tradition, ideology, expectations and the shock of the new. […] What Carter does is to exploit the potential for contradiction, challenge and ambivalence" (Sceats, 2005, p.144). On this basis, Carter's anomalous but autonomous attitude in her deconstructed version, "The Bloody Chamber" is expressed as follows:

> Some critics consider Carter's deconstructed versions of fairy tales as perverted eroticism, similar to classical fairy tales, since they highlight the sexuality of the female characters. For instance, Carter's "Bloody Chamber" can be considered as a rewriting of classical tale "Bluebeard" in a more sophisticated and explicit sexual manner. […] In Carter's version, the woman shares the same naïve and obedient qualities with her classical counterpart, however, her desire and passion, or inner conflicts are expressed through her first narration. […] Carter's female hero expresses herself openly and courageously, which distinguishes Carter's stories from classical fairy tales. (Sivrioğlu, 2016, p.67)

---

[113] The same tale, "The Bloody Chamber", can also be obtained from Carter's *Burning Your Boats: Collected Stories* (1996c), with an introduction by Salman Rushdie, pp: 131-170.

[114] Melinda G. Fowl in her article titled "Angela Carter's The Bloody Chamber revisited", writes: "'The Bloody Chamber' story in the collection as the Bluebeard tale reworked as gothic romance" (Fowl, 1991, p.71).

As it is stated, Carter deals with gender relations and she adjusts her autonomous panorama according to the social relations between men and women. “Angela Carter goes about things differently. In “The Bloody Chamber,” her “Bluebeard” revision, she contextualizes and complicates the female protagonist’s victim-role, reflects ambiguously back on the process of initiation, and highlights the seductive socio-economic dynamics of sex-gender oppression” (Bacchilega, 1997, p.119). As it is pointed out, sex and gender oppression is eliminated in Carter’s “The Bloody Chamber” through Carter’s heroic but avenging-mother image.

On this basis, the same thematic content can also be explored in Carter’s *The Infernal Desire Machines of Doctor Hoffman* (1972) in that Carter expresses her intended message which also focuses the place of the ‘powerful female’ as an avenging-mother figure. Hence, in the novel, female empowerment against patriarchy is asserted as follows:

> Why, you may ask, have I built my army out of women since they are often held to be the gentler sex? Gentlemen, if you rid your hearts of prejudice and examine the bases of the traditional notions of the figure of the female, you will find you have founded them all on the remote figure you thought you glimpsed, once, in your earliest childhood, bending over you with an offering of warm, sugared milk, crooning a soft lullaby while, by her haloed presence, she kept away the snakes that writhed beneath the bed. Tear this notion of the mother from your hearts. Vengeful as nature herself […]. (Carter, 2010a, p.192)

From this scope, this analysis explores the avenging-mother image in “The Bloody Chamber” which might seem as the basic distinction in Carter’s version from that of Perrault’s. As Sceats also asserts: “[t]he title tale of *The Bloody Chamber* is a reworking of the Bluebeard story, a tale in which wifely curiosity overcomes a promise of obedience with near fatal consequences. Carter makes various changes to the traditional version, the most obvious being the ending, in which the about-to-be-beheaded wife is rescued by her feisty mother rather than by her brothers” (Sceats, 2005, p.144). Therefore, textual analysis of Carter’s “The Bloody Chamber” is intended to explore Carter’s panorama of the avenging-mother image.

As it is observed in Perrault's version, the wife is saved by her brothers; however, in Carter's version, the protagonist 'young woman' is saved by her mother. So, the panorama of 'avenging-mother' makes the story strikingly 'female oriented'.

> Angela Carter rarely includes biological mothers in her writings; as Nicole Ward Jouve states, "Her books attack archetypal and traditional images of the mother" (153). It is thus all the more striking that in her adaptation of the Bluebeard tale, "The Bloody Chamber," she casts the avenging mother in a dramatically favorable light. In Perrault's version, the wife is saved by her brothers, while here the empathetic powers and dynamic action of the mother liberate her daughter. (Jouve qtd. in Alban, 2013, p.167)

Within this scope, Lokke also asserts the differences between Perrault's "Bluebeard" and Carter's "The Bloody Chamber" as follows:

> [w]ith the rescue of the heroine by the powerful mother figure, Carter rewrites the traditional folktale plot in which the heroine is rescued by herself, a brother, or a future lover. In *The Bloody Chamber* the courageous mother comes galloping wildly down the causeway and shoots the Marquis just as the rising tide and the murderer are about to separate the heroine from life forever. Here Carter is also challenging the tradition of sado-masochism, which, as she brilliantly suggests in *The Sadeian Woman* […]. (Lokke, 1988, p.11)

Hence, in Carter's version, the protagonist 'young woman', describes her mother's avenging scene of 'Marquis the Bluebeard' as follows:

> 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 around 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*, the sword still raised over his head as in those clockwork tableaux of Bluebeard that you see in glass cases at fairs. [my italics added] (Carter, 1995a, pp.39-40)

According to Alban, in Carter's adaptation of "Bluebeard", especially in the depiction of the avenging-mother figure, the Medusa-type striking female gaze is expressed which is stunning, but pervasively destructive for men. Thus, female power is symbolised through a powerful and fearful female figure in the description of the protagonist's mother in Carter's, "The Bloody Chamber".

> 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, through previously the Marquis had objectified and almost succeeded in killing the girl (Alban, 2017, p.39).

In a similar vein, it is the "powerful apotropaic gaze" (2017, p.57), through which the mother "protects her daughter by overwhelming and killing the sadistic Marquis" (2017, 57). As Sartre depicts: "[t]he Sadist discovers his error when his victim looks at him […]" (Sartre, 2003, p.427). By depending upon this avenging scene of the mother figure, the protagonist 'young woman' describes the death of Marquis as follows: "[o]n her eighteenth birthday, my mother had disposed of a man-eating tiger that had ravaged the villages in the hills north of Hanoi. Now, 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, 1995a, p.40).

It is explored that "Carter's "Bloody Chamber" shows the petrifying Medusa appropriated by maternal justice defending the victim against her patriarchal aggressors" (Alban, 2013, p.180). Moreover, as it is stated: "Carter's Medusan power against this Bluebeard is echoed in Plath's "Medusa", which similarly brings Plath's mother Aurelia reaching across the ocean, her inescapable umbilical intimacy threatening an ambiguous petrification or suffocation, leaving her daughter breathless" (2013, p.168). In her seminal poem entitled: "Medusa"[115] (1962), Sylvia Plath writes:

> […] Dragging their Jesus hair.
>
> Did I escape, I wonder?
>
> My mind winds to you,
>
> Old barnacled umbilicus, Atlantic cable,
>
> Keeping itself, it seems, in a state of miraculous repair.
>
> In any case you are always there,
>
> Tremulous breath at the end of my line,
>
> Curve of water upleaping
>
> To my water rod, dazzling and grateful,
>
> Touching and sucking. […] (Plath, 2005, p.60)

[115] For the full poem, see Plath's "Medusa" in her *Ariel: The Restored Edition*, New York: Harper Perennial Modern Classics, 2005, pp.60-61.

Plath in her "Medusa", expresses the similar Medusan relationship with her mother as explored in Carter's "The Bloody Chamber." Therefore, Alban's Medusa icon, as a depiction of the avenging-mother image against patriarchy, is scrutinised as "maternal justice" (Alban, 2013, p.180) both in Carter's "The Bloody Chamber" and in Plath's "Medusa".

Consequently, the intended message which is expressed in Carter's version, is explicitly given by the young woman as her reaction to her victimisation. As soon as her husband, Marquis the Bluebeard, discovers the blood-stained key[116], she refuses her fate of being victimised by her husband; rather, she chooses to resist and she fights for her liberation. As Bacchilega writes: "[…] inspired by her mother's courage and, comforted by a blind a black piano-tuner, the young woman decides to escape this fate, and does […]" (Bacchilega, 1997, p.120).

Furthermore, the young woman's fate might also be seen as the fate of women in general, just like a blood-stained key which is always there according to patriarchy and no matter how women try to erase this fate, it is futile because it is a mark, it is a stain of "women's guilt" (1997, p.128). "Carter takes matter further. Since in Bluebeard's plot the stain signifies the woman's guilt, our heroine first sees it as "the mark of Cain" or "the cast mark of Brahmin woman" (36). But having survived his plot, in her re-vision of it the stain reflects […] the sign of an alternative economy of blood relation, the mark of women's alliance and a third-eye vision" (Carter qtd. in Bacchilega, 1997, p.128).

Hence, in Carter's narration, the mark is seen as a sign of sisterhood, the sign of women relations, and most importantly, it is the sign of femininity. In "The Bloody Chamber", it is described as follows: "I knelt before him and he pressed the key lightly to my forehead, held it there for a moment. […] I saw the heart-shaped stain had transferred itself to my forehead, to the space between the eyebrows, like to caste mark of a Brahmin woman. Or the mark of Cain" (Carter, 1995a, p.36).

---

[116] Zipes states: "[b]loody key as sign of disobedience." For further details, see Zipes' ed. *The Oxford Companion to Fairy Tales: The Western fairy tale tradition from medieval to modern*, 2000, p.56.

According to Lokke: "[t]he heart on the heroine's forehead is not only a mark of shame, a sign of complicity; it is also a badge of courage. She is rewarded for breaking the patriarchal taboo with a knowledge of the human heart" (Lokke, 1988, p.11).

The sign of femininity and the power of the heart is also expressed in *The Sadeian Woman* as follows: "[i]t 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, 1979, p.176).

Another significant point which Carter intentionally implies is the notion that 'a woman might also be evil if she wants'. However, this thematic point is problematised in the story in that the young bride is somehow depicted as an evil woman who makes use of her problematised, eerie mood for her own benefits. According to Özüm, this view is clarified as follows: "[t]he problematized issue in the story is not focused on the young woman's sexual arousal, but it is on the fact that women can be as inclined as men for evil" (Özüm, 2011, p.4).

Therefore, it is almost natural for Carter to depict her character as one who seems to have been created "for evil and corruption" (2011, p.4). So, this is another intended message for Carter, deconstructing the classical and traditional panorama of fairy tales of the "solid link between evil and masculinity" (2011, p.4). Thus, Carter imposes "the idea that evil and wickedness cannot be attributed to the male society solely" (2011, p.4), because the female characters of Carter have this aptitude to carry out their evil characteristics.

Consequently, it can be explicitly stated that Carter's tactical depiction of women in her narrations show the qualities of female empowerment which are mostly provided by their sexual perversions: "as a possibility of female awakening" (2011, p.8). Therefore, Carter's female characterisations are paradoxically depicted between the real and the fictional world in such a way that "the juxtaposition of the female and male evil, within the framework of violent sexuality, lays bare the female body and voice and becomes the symbol of Carter's weird but down-to-earth feminism" [my comments added] (2011, p.8).

As a result, Carter's "The Bloody Chamber", a re-writing of Perrault's "Bluebeard", explores the secrecy of the passion of women thematically as the source of female empowerment, which is seen as evil and monstrous by men. In doing so, Carter focuses upon gender relations by using powerful female mythological sources.

It is also within this scope that Carter, in her *The Magic Toyshop,* uses a "Bluebeard" theme in which Melanie feels herself, as if she were in the castle of Bluebeard like his wife, especially when the three siblings Melanie, Jonathon and Victoria move to London to live with their Uncle Philip.

> Melanie felt lonely and chilled, walking along the long, brown passages, past secret doors, shut tight. Bluebeard's castle. Melanie felt a shudder of dread as she went by every door, in case it opened and something, some clockwork horror rolling hugely on small wheels, some terrifying jokes or hideous novelty, emerged to put her courage to the test. […] 'If only,' she thought, 'I wasn't so young and inexperienced and dependent.' […] Bluebeard's castle it was […]. (Carter, 2006a, pp.82-83)

To conclude, in Carter's subversive re-writings in general, and in "The Bloody Chamber" in particular, perverted sexual relations take place through Carter's freakish female characters who demolish patriarchal taboos in traditional depictions. In a similar vein, through Carter's demythologised and dephilosophised re-writings, autonomous, unique but striking feminine qualities are represented and it is on this basis that Carterian female heroes perform their perverse body politics.

8. CONCLUSION

This study has approached body politics as an ideological scope in the sense that it demythologises and deconstructs the existing order of things, traditional beliefs, rituals and established roles defined by patriarchy. In most cases, the relationships and attitudes between genders, regardless of discriminative contents, are explicitly reflected under the subversive panorama in which Carterian perverse body politics are aimed to be scrutinised. Therefore, this study has argued that Carter's narratives deconstruct the ideological construction of pre-established gender roles by creating autonomous, but perverted subjects. Carter's narratives also (de)philosophise a set of ideological paradigms and established orders by creating autonomous female characterisations in resisting and reinforcing these patriarchal, androcentric norms.

The theoretical framework of this dissertation has observed that body politics, as an ideology, is a system of beliefs and ideas for female empowerment in order for women to gain their autonomous, but perverse and subversive selves to get away from patriarchy and its rigid dicta which dehumanise women by defining and shaping their roles in a gendered patriarchal society. It is also suggested that body politics are a powerful apparatus for women in exploring their real essences, so that women resist the phallocentric and the phallogocentric ideology.

As the introduction of this dissertation has been presented as the first chapter, in chapter two, the introduction to the female body in politics has been represented through theoretical and literary perspectives. On this basis, body politics in myths in general, and female body politics in platonic discourse and in politics in particular, have been represented. Hence, the platonic body concept, as a starting point, has been utilised to show how body politics of women are shaped in the aspects of politics.

In a similar vein, it has been within the purpose of chapter two to represent mythological references of female body politics through the depictions of powerful female goddesses and witches, especially from Greek mythology, and it is on this basis that the feminist criticism of myths has been explored.

In chapter three, body and gender politics have been explored theoretically so that the theoretical analysis of how 'the body' in general, and 'the female body' in particular is represented in the duality of 'sex and gender' formed by biological and socio-cultural factors in defining female body politics. Moreover, the body has also been explored sociologically and philosophically. By depending upon this purpose, theoretical analyses have been reflected by seminal scholars to explore the body and gender politics in a variety of feminist discourses.

In chapter four, Carter's narrative qualities have been explored from 'Magic Realism to Grotesque' within the literary and theoretical scope. Therefore, it is explored that Carter's narrative qualities have enormous contributions in forming her unique, but antithetical writing style. In chapter five, Carter's *Heroes and Villains*, as the first literary source of this doctoral dissertation, has been explored as the theoretical critique and thereafter Marianne's body politics, as the literary analysis, have been explored. In chapter six, Carter's *The Sadeian Woman* as the second literary source, and *The Passion of New Eve*, as the third literary source, have been scrutinised theoretically. Thereafter, literary analyses concerning body politics from the aspects of sadomasochism and pornography have been completed. In chapter seven, both theoretical and literary analyses of Carter's re-written subversive fairy tales: "The Werewolf," "The Company of Wolves," and "The Bloody Chamber," have been explored on the scope of body politics thoroughly. Moreover, these re-written tales' original versions: "The Little Red Riding Hood" and "The Bluebeard," written by Perrault (including The Grimm Brothers' "Little Red Cap"), have also been discussed.

By depending upon overall theoretical and literary analyses, it is explored in Carter's narratives that through Carter's purposefully regulated demythologisation, the justification of the existing ideology concerning 'the subordination of women' by patriarchy, is subverted and deconstructed through

body politics of her female representatives in her works. Thus, Carter's narratives, scrutinised in this dissertation, are subversive writings creating autonomous, female subjects through their subversive and perverse body politics. In other words, in Carter's narratives, it is possible to observe a transparent gender policy through which body politics for females are constituted. On this basis, the androcentric gender roles have been demythologised through Carter's subversive panorama of body politics so, the view concerning 'the male domination' is deconstructed in Carter's narratives.

In a similar vein, the analyses of Carter's texts have revealed that there is a deconstruction through which men's absolute power and authority are challenged; therefore, patriarchy's place in Carter's texts is dethroned. Hence, Carterian women, through their powerful body politics, take control of their autonomous decisions. As in re-written versions of fairy-tales, and in those of novels or in other works of Carter, the idea of women as subjugated subjects and the traditional roles of women in society are challenged and rejected. Furthermore, this study has also suggested that the idea of a powerful, strong and independent women should not be marginalised as is depicted in patriarchal myths or in other androtexts; rather, they should be valued and given opportunities to represent their female body politics.

On this basis, in this study, it is explored that Carter's texts are protest writings containing autonomous, conscious and grotesque characters as depicted in her narratives; therefore, these characters perform their perverse body politics and sexuality willingly and freely. It is also asserted that Carter's texts and re-written versions are female-oriented and female-centered ones which focus primarily on the body and gender politics of women. Hence, it can be explicitly uttered that Carter's re-written versions of androcentric myths, stories, fairy tales and other texts become gynocentric texts to deconstruct and subvert the traces and authority of androtexts written by patriarchal ideology.

On this scope, the purpose of this dissertation is to explore body politics of females in the narratives of Carter and how they cope with male-centered obstacles in their quests. Hence, thanks to the analyses, alternative realities are created through Carter's demythologising and (de)philosophising business, eradicating the nature of the patriarchal atmosphere.

One of the groundbreaking contributions of Carter's narratives to gynocentric ideology is that they bring the idea of female autonomy and the power of women to the surface. In Carter's works, it is the autonomy of the female voice and the female-oriented scope that enables Carterian women to take their powerful places in the literary arena. However, as it is observed in androtexts, female depiction is simply provided from a static point of view and women are mostly represented as submissive and totally passive.

Accordingly, thanks to such seminal writers as Carter, women are represented through their versatile portrayals by being active, having powerful body politics and being autonomous. Hence, Carter's re-writings and subversive narratives represent women's consistencies in showing their body politics because Carter represents the false and illusive structure of gender roles and patriarchal ideology depicted in androtexts.

To conclude, Carter's groundbreaking purpose in her subversive narratives and re-writings, is to play with male-oriented illusions hindering woman's real essence. Thence, Carter sets women free in her narratives and she represents her female heroes in such a way that they become empowered and they show their perverse body politics in their Carterian becoming.

As a result, this dissertation demonstrates how body politics, elaborated in Carter's narratives, present the continual and persistent determination of Carterian women in challenging the authoritative forces by showing their subversive and perverse characteristics. For this reason, it can be explicitly stated that Carter's women seem to have "The Medusa Force" in that "they claim their rights and assert their will against considerable obstacles, refusing to abjectly submit to the hostile forces that threaten to overwhelm them" (Alban, 2017, p.263). It is on this basis that Carter's women are conscious of their body politics because they know who they are and they know the purpose of their body.

REFERENCES

Abrams, MH. & Harpham, GG. (2009). *A Glossary of Literary Terms,* Canada: Wadsworth Cengage Learning.

Adorno, T. (2003). *The Jargon of Authenticity*, New York: Routledge.

Alban, GME. (2013). "Medusa as Female Eye or Icon in Atwood, Murdoch, Carter, and Plath", *Mosaic a Journal for the interdisciplinary study of literature,* vol. 46, no. 4, December 2013, Canada: The University of Manitoba P., pp.163-182.

---. (2017). *The Medusa Gaze in Contemporary Women's Fiction: Petrifying, Maternal and Redemptive*, UK: Cambridge Scholars Publishing.

Alcoff, LM. (2000). "Wild Meaning: Luce Irigaray's Reading of Merleau-Ponty", Fred Evans and Leonard Lawlor (eds) *Chiasms: Merleau-Ponty's Notion of Flesh*, Albany: State University of New York Press, pp.251-271.

Andermahr, S. (2012). "Contemporary Women's Writing: Carter's Literary Legacy", Andermahr, S. and Lawrence Phillips ed. *Angela Carter: New Critical Readings*, London: Continuum International Publishing. pp.19-30.

Aristotle. (1981). *The Politics*, trans. T. A. Sinclair, London: Penguin Books.

Bacchilega, C. (1997). *Postmodern Fairy Tales: Gender and Narrative Strategies,* Philadelphia, Pennsylvania: University of Pennsylvania.

Bakhtin, MM. (1981). *The Dialogic Imagination: Four Essays,* ed. Michael Holquist, trans. Carl Emerson and Michael Holquist, USA: University of Texas Press.

---. (1984). *Rabelais and His World,* trans. Helene Iswolsky, Bloomington: Indiana University Press.

Barry, p.(2009). *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester, UK: Manchester University Press.

Barthes, R. (2004). *Criticism and Truth.* trans and ed. Katrine Pilcher Keuneman, London: Continuum.

---. (2013). *The Language of Fashion.* trans. A. Stafford, ed. A. Stafford and M. Carter, London: Bloomsbury.

Benyamin, J. (1988). "A Desire of One's Own: Psychoanalytic Feminism and Intersubjective Space", *Feminist studies/Critical Studies*. edt. Teresa de Lauretis, London: The Macmillan Press. pp.78-101.

Bloom, H. (1997). *The Anxiety of Influence: A Theory of Poetry,* Second Edition, New York: Oxford University Press.

---. (2009). *Bloom's Literary Themes: The Grotesque*, New York: Bloom's Literary Criticism An imprint of Infobase Publishing.

Bordo, S. (1993). *Unbearable Weight, Feminism, Western Culture, and the Body*, London: University of California Press.

---. (1999). *The Male Body: A New Look At Men In Public And In Private.* New York: Ferrar Straus and Giroux.

Bourdieu, P, & Wacquant. LJD. (1992). *An Invitation To Reflexive Sociology*, Cambridge, UK: Polity Press.

Bowers, MA. (2004). *Magic(al) Realism*, London: Routledge.

Butler, J. (1999). *Gender Trouble: Feminism and the Subversion of Identity*, London: Routledge.

---. (2011). *Bodies That Matter: On the discursive limits of "sex,"* London: Routledge Classics.

Calvin, D. (2011). "Anti-Fairy Tale and the Demythologising Business in Jane Campion's The Piano and Angela Carter's "The Bloody Chamber"", *Postmodern Reinterpretations Of Fairy Tales: How Applying New Methods Generates New Meanings*, edt. Anna Kerchy, Lewiston, Lempeter: The Edwin Mellen Press. pp.181-201.

Canto, M. & Goldhammer A. (1985). "The Politics of Women's Reflections on Plato", Poetics Today, vol. 6, no. 1/2, The Female Body in Western Semiotic Perspectives, pp.275-289. Duke University Press, Web, http://www.jstor.org/stable/1772134. Accessed: 31 October 2014.

Caputi, J. (1992). "On Psychic Activism: Feminist Mythmaking", *The Feminist Companion to Mythology*, ed. Carolyne Larrington. London: Pandora. pp.425-441.

Carter, A. (1979). *The Sadeian Woman: An Exercise in Cultural History*, London: Virago.

---. (1982). *The Passion of New Eve*, London: Virago.

---. (1988a). "Penetrating to The Heart of The Forest", *Fireworks*, London: Virago. pp.59-76.

---. (1988b). "Reflections", *Fireworks*, London: Virago. pp.103-129.

---. (1995a). "The Bloody Chamber", *The Bloody Chamber and Other Stories*, London: Vintage. pp.7-41.

---. (1995b). "The Company of Wolves", *The Bloody Chamber and Other Stories*, London: Vintage. pp.110-118.

---. (1995c). "The Werewolf", *The Bloody Chamber and Other Stories*, London: Vintage, pp.108-110.

---. (1995d). *Several Perceptions*, London: Virago.

---. (1995e). *Shadow Dance*, London: Virago.

---. (1996a). "Black Venus", *Black Venus*, London: Vintage. pp.1-14.

---. (1996b). "The Cabinet of Edgar Allan Poe", *Black Venus*, London: Vintage. pp.32-42.

---. (1996c). *Burning Your Boats: Collected Stories*, introd. Salman Rushdie,London: Vintage Books.

---. (1996d). "Wolf-Alice", *Burning Your Boats: Collected Stories*, introd. Salman Rushdie, London: Vintage Books. pp.263-271.

---. (1998). "Notes from the Front Line", *Shaking a Leg: Collected Writings*, introd. Joan Smith, London: Penguin Books. pp.26-30.

---. (2006a). *The Magic Toyshop*, London: Virago.

---. (2006b). *Nights at the Circus*, introd. Sarah Waters, London: Vintage.

---. (2006c). *Wise Children*, introd. Ali Smith, London: Vintage.

---. (2008). *Little Red Riding Hood, Cinderella, and Other Classic Fairy Tales of Charles Perrault*, introd. Jack Zipes, London: Penguin Books.

---. (2010a) *The Infernal Desire Machines of Doctor Hoffman*, introd. Ali Smith, London: Penguin Books.

---. (2010b). "The Loves of Lady Purple", *Angela Carter's Book of Wayward Girls & Wicked Women: An Anthology of Stories,* ed. Angela Carter, London: Virago. pp.299-313.
---. (2011). *Heroes and Villains,* introd. Robert Coover, London: Penguin Modern Classics.
Cataldi, SL. (2006). "Sexuality Situated: Beauvoir in "Frigidity"", ed. Margaret A. Simons, *The Philosophy of Simone De Beauvoir: Critical Essays,* Bloomington: Indianapolis University Press, pp.163-177.
Cavallaro, D. (2011). *The World of Angela Carter: A Critical Investigation*, North Carolina: McFarland & Company Inc., Publishers.
Chanter, T. (2000). "Wild Meaning: Luce Irigaray's Reading of Merleau-Ponty", Fred Evans and Leonard Lawlor (eds) *Chiasms: Merleau-Ponty's Notion of Flesh,* Albany: State University of New York Press, pp.219-236.
Chodorow, N. (1978). *The Reproduction of Mothering: Psychoanalysis and The Sociology of Gender,* California: University of California Press.
Cixous, H. (1976). "The Laugh of the Medusa", trans. Keith Cohen and Paula Cohen, Signs, vol. 1, no. 4, Summer, 1976, pp.875-893. The University of Chicago Press, Web, http://www.jstor.org/stable/3173239. Accessed: 11 March 2017.
---. (2008). *White Ink: Interviews on Sex, Text and Politics,* ed. Susan Sellers, Stocksfield: Acumen Publishing.
Cornell, S. (1990). "Hélene Cixous and les Etudes Féminines", ed. Helen Wilcox et al. *The Body and the Text: Hélene Cixous, Reading and Teaching,* New York: St. Martin's Press.
De Beauvoir, S. (1997). *The Second Sex,* ed. and trans. H. M. Parshley, London: Vintage.
De Lauretis, T. (1989). *Technologies of Gender: Essays on Theory, Film and Fiction.* London: The Macmillan Press.
---. (2007). *Figures of Resistance: Essays in Feminist Theory*, edt. and introd. Patricia White, Urbana and Chicago: University of Illinois Press.
De Sade, M. (1992). *The Misfortunes of Virtue and Other Early Tales,* trans. David Coward, New York: Oxford University Press.
---. (2012a). *Justine: or the Misfortunes of Virtue,* trans. John Phillips, Oxford, UK: Oxford University Press.
---. (2012b). *Philosophy in the Bedroom,* Istanbul: Pergamino Publishing.
Dörschel, FB. (2011). ""Female Identity": Rewriting of Greek and Biblical Myths By Contemporary Women Writers", Ph.D. Dissertation, Middle East Technical University.
Durkheim, E. et al. (1964). "The Dualism of Human Nature and Its Social Conditions", *Essays On Sociology & Philosophy,* ed. Kurt H. Wolff, trans. Charles Blend, New York: Harper Torchbooks, pp.325-340.
Dworkin, A. (2007). *Intercourse: The Twentieth Anniversary Edition*, New York: Basic Books.
Edgar, A. & Sedgwick P. (2008). *Cultural Theory: Key Concepts,* Oxfordshire: Routledge.
Edwards, JD. & Graulund R. (2013). *Grotesque,* London and New York: Routledge.
Ekmekçi, Ç. (2012). *Science Fictional Parody As A Postmodernist Trope In Douglas Adams's Serial Novels The Hitchhiker's Guide To The Galaxy*, MA thesis, Pamukkale University.

---. (2013). “The Pornographic and Sadomasochistic Trope in Women’s Case”, Assoc. Prof. Dr. Zekiye Antakyalıoğlu (ed.), *History in Western Literature: A Selection of Papers from the 3rd International Bakea Symposium*, Gaziantep University, pp.165-173.

---. (2016). “Sense of Rejection in Angela Carter’s *Heroes and Villains*”, Prof. Dr. Deniz Bozer (ed.), *Innovative Representations of Sexualities In Studies In English*, Hacettepe University, pp.35-46.

Eve, 2017, Viewed 17 April, Web, <http://www.etymonline.com/word/eve>.

Evelyn, 2017, Viewed 21 April, Web, <http://www.etymonline.com/word/evelyn>.

Foucault, M. (1980). *Power / Knowledge: Selected Interviews & Other Writings 1972-1977,* ed. Colin Gordon. trans. Colin Gordon, Leo Marshall, John Merpham and Kate Soper, New York: Vintage.

---. (1990). *The Care of The Self: The History of Sexuality vol. 3,* trans. Robert Hurley, London: Penguin Books.

---. (1991). *Discipline and Punish: The Birth of The Prison,* trans. Alan Sheridan, London: Penguin Books.

---. (1992). *The Use of Pleasure: The History of Sexuality vol. 2,* trans. Robert Hurley, London: Penguin Books.

---. (1998). *The Will to Knowledge: The History of Sexuality vol. 1,* trans. Robert Hurley, London: Penguin Books.

Freud, S. (1999). *The Interpretation of Dreams,* trans. Joyce Crick, New York: Oxford University Press.

---. (2003). *The Uncanny,* trans. David McLintock, introd. Hugh Haughton, London: Penguin Modern Classics.

---. (2016). *Three Essays on the Theory of Sexuality: The 1905 Edition,* trans. Ulrike Kistner, ed. Philippe Van Haute et al. London: Verso.

Fowl, MG. (1991). “Angela Carter's ‘The Bloody Chamber’ Revisited”, Critical Survey, vol. 3, no. 1, pp.71-79. Berghahn Books, Web, www.jstor.org/stable/41555556. Accessed: 20 September 2015.

Gamble, S. (2006). ed. *The Routledge Companion to Feminism and Postfeminism,* New York: Routledge.

Gargano, E. (2007). “The Masquerader in The Garden: Gender and The Body in Angela Carter’s *The Magic Toyshop*”, Women’s Studies, 36:57-78, 2007. ISSN: 0049-7878 print / 1547-7045 online. DOI: 10.1080/ 00497870601115724, Routledge, Taylar & Francis Group. Web, http://www.tandfonline.com/doi/pdf/10.1080/00497870601115724 Accessed: 04 December 2017. pp.57-77.

Gimbutas, M. (1999). *The Living Goddesses,* ed. Miriam Robbins Dexter, Berkeley and Los Angeles, California: University of California Press.

Gilbert, SM. & Gubar, S. (1979). *The Madwoman in The Attic,* United States of America, West Hannover, Mass.: Yale University Press.

Gordon, E. (2017). *The Invention of Angela Carter: A Biography,* New York: Oxford University Press.

Guerin, WL., et al. (1966). *A Handbook of Critical Approaches to Literature,* New York: Harper & Row, Publishers.

Hamilton, E. (1999). Mythology: *Timeless Tales of Gods and Heroes,* New York: Grand Central Publishing.

Hard, R. (1997). trans. *Apollodorus: The Library of Greek Mythology,* New York: Oxford University Press.

Hart, SM. & Ouyang, W. (2005). ed. *A Companion to Magical Realism*, Woodbridge: Tamesis, Athenaeum Press.

Hassan, I. (1987). *The Postmodern Turn: Essays in Postmodern Theory and Culture*, Columbus: Ohio State University Press.

Hooks, B. (2000). *Feminism is for Everybody: Passionate Politics*, Cambridge, MA: South End Press.

Holroyd, M. (1979). "George Bernard Shaw: Women and the Body Politic", Critical Inquiry, vol. 6, no. 1, Autumn, 1979, pp.17-32. The University of Chicago Press, Web, http://www.jstor.org/stable/1343083. Accessed: 31 October 2014.

Hulvey, SY. (2000). "Myths and Monsters: The Female Body as the Site for Political Agendas", ed. Debra Walker King, *Body Politics and The Fictional Double*, Bloomington & Indianapolis: Indiana University Press, pp.71-88.

Hunt, L. (1991). *Eroticism and The Body Politic*, ed. Lynn Hunt, Baltimore, Maryland: The John Hopkins University Press.

Hutcheon, L. (1987). *The Politics of Postmodernism*, New York: Routledge.

---. (1995). *A Poetics of Postmodernism: History, Theory, Fiction* London: Routledge.

Ingraham, C. (1994). "The Heterosexual Imaginary: Feminist Sociology and Theories of Gender", Sociological Theory, vol. 12, no. 2, Jul. 1994, pp.203-219. American Sociological Association, Web, http://www.jstor.org/stable/201865. Accessed: 03 April 2015.

Irigaray, L. (1985a). *Speculum of The Other Woman*, trans. Gillian C. Gill. Ithaca: Cornel UP.

---. (1985b). "This Sex Which Is Not One", *This Sex Which Is Not One*, trans. Catherine Porter and Carolyn Burke, Ithaca: Cornell UP. pp.23-33.

---. (1993). *Je, tu, nous: Toward a Culture of Difference*, trans. Alison Martin, London. Routledge.

Jegerstedt, K. (2012). "The Art of Speculation: Allegory and Parody as Critical Reading Strategies in *The Passion of New Eve",* Andermahr, S. and Lawrence Phillips ed. *Angela Carter: New Critical Readings*, London: Continuum International Publishing, pp.129-145.

Jowett, L. (2012). "Between the Paws of the Tender Wolf: Authorship, Adaptation and Audience", Andermahr, S. and Lawrence Phillips ed. *Angela Carter: New Critical Readings*, London: Continuum International Publishing, pp.40-49.

Kaminsky, AK. (1993). *Reading The Body Politic: Feminist Criticism and Latin American Women Writers*, Minneapolis: University of Minnesota Press.

Katrak, KH. (2006). *Politics of the Female Body*, London: Rutgers University P.

Kerchy, A. (2004). "Corporeal and Textual Performance as Ironic Confidence Trick in Angela Carter's *Nights at the Circus*", The AnaChronisT 10, (2004) 97-124,ISSN:1219-2589.Web, https://www.academia.edu/5511030/Corporeal_and_textual_performance_as_ironic_confidence_trick_in_Angela_Carters_Nights_at_the_Circus

---. (2008). *Body Texts in The Novels of Angela Carter: Writing From a Corporeagraphic Point of View*, Lampeter UK: The Edwin Mellen Press.

---. (2009). "Bodies That Do Not Fit: Sexual Metamorphoses, Re-Embodied Identities and Cultural Crisis in Contemporary Transgender Memoirs", *The Human Body in Contemporary Literatures in English: Cultural and Political Implications*, Eds. Sabine Coelsch-Foisner and Marta Fernandez Morales. Frankfurt Am Main: Peter Lang, 2009. 129-150. Web, https://www.academia.edu/5432781/Bodies_That_Do_Not_Fit_Sexual_Metamorphoses_Reembodied_Identities_and_Cultural_Crisis_in_Contemporary_Transgender_Memoirs

Kılıç, MÖ. (2012). "Cradling an Axe Like a Baby: Angela Carter's Lulu", Andermahr, S. and Lawrence Phillips ed. *Angela Carter: New Critical Readings*, London: Continuum International Publishing, pp.85-94.

King, DW. (2000). *Body Politics and The Fictional Double,* Bloomington & Indianapolis: Indiana University Press.

Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, trans. Thomas Gora and Alice Jardine, New York: Columbia University Press.

---. (2012). *The Severed Head: Capital Visions,* trans. Jody Gladding, New York: Columbia University Press.

Lacan, J. (1998). *The Seminar Of Jacques Lacan: On Feminine Sexuality The Limits of Love and Knowledge, Book XX Encore 1972-1973*, ed. Jacques-Alain Miller, trans. Bruce Fink, New York: W.W. Norton & Company, Inc.

Laylah, 2017, Viewed 05 April, Web, <http://www.etymonline.com/word/laylah>.

Lazarus, E. "The New Colossus", 2017, Viewed 14 March, Web, <https://www.saylor.org/site/wp-content/uploads/2011/02/The-New-Collossus.pdf>.

Lies, BB. (1999). *Earth's Daughters: Stories of Women in Classical Mythology,* Golden, Colorado: Fulcrum Publishing.

Lilith, 2017, Viewed 08 April, Web, <http://www.etymonline.com/word/lilith>.

Lloyd, M. (2007). *Judith Butler: From Norms to Politics*, Cambridge, UK: Polity Press.

Lokke, KE. (1988). "Bluebeard and The Bloody Chamber: The Grotesque of Self-Assertion", A Journal of Women Studies, vol. 10, no. 1, pp.7-12. University of Nebraska Press, Web, www.jstor.org/stable/3345932. Accessed: 08 May 2012.

Makinen, M. (2001). *Feminist Popular Fiction*, Hampshire: Palgrave.

Manley, KEB. (2001). "The Woman in Process in Angela Carter's "The Bloody Chamber"", *Angela Carter and the Fairy Tale*, ed. Danielle M. Roemer and Cristina Bacchilega, Detroit: Wayne State University Press. pp.83-93.

McAra, C. (2011). "(Re-)reading (Post-)Surrealism Through Dorothea Tanning's Chasm: The Femme-enfant Tears Through the Text", *Postmodern Reinterpretations of Fairy Tales: How Applying New Methods Generates New Meanings,* edt. Anna Kerchy, Lewiston, Lempeter: The Edwin Mellen Press. pp.421-441.

Millett, K. (2000). *Sexual Politics,* Urbana and Chicago: University of Illinois Press.

Moglen, H. (2001). *The Trauma of Gender: A Feminist Theory of The Novel,* California: University of California Press.

Munford, R. (2006). "Angela Carter and the Politics of Intertextuality", *Angela Carter and the Politics of Intertextuality* in *Re-visiting Angela Carter: Texts, Contexts, Intertexts*, ed. Rebecca Munford, New York: Palgrave Macmillan, pp.1-20.

Oliver, K. (2002). ed. *The Portable Kristeva,* Updated Edition, New York: Columbia University Press.

Özüm, A. (2011). "Deconstructed Masculine Evil in Angela Carter's *The Bloody Chamber* Stories", *Constructing Good and Evil,* Ed. Laura Torres Zuniga and Isabel M Andres Cuevas, Oxford, United Kingdom: Interdisciplinary Press, pp.153-161. Web, http://www.inter-disciplinary.net/publishing/id-press/.

Paglia, C. (2001). *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson,* London and New Haven: Yale Nota Bene, Yale University Press.

Patai, R. (1990). *The Hebrew Goddess,* Third Enlarged Edition, Detroit: Wayne State University Press.

Peach, L. (1998). *Angela Carter,* London: Macmillan Press.

Phillips, J. (2002). ""Tout dire"?: Sade and the Female Body", South Central Revive, vol. 19, no. 4 – vol. 20, no.1, Murdering Marianne?: Violence, Gender and Representation in French Literature and Film, Winter, 2002 – Spring 2003, pp.29-43. The John Hopkins University Press on behalf of The South Central Modern Language Association, Web, http://www.jstor.org/stable/3190134. Accessed: 31 October 2014.

Pitchford, N. (2002). *Tactical Writings: Feminist Postmodernism in the Novels of Kathy Acker and Angela Carter,* London: Associated University Press, Bucknell University Press.

Plath, S. (2005). "Medusa", *Ariel: The Restored Edition, A Facsimile of Plath's Manuscript, Reinstating Her Original, Selection and Arrangement,* New York: Harper Perennial Modern Classics. pp.60-61

Plato. (1974). *The Republic,* trans. Desmond Lee, Second ed. London: Penguin Books.

Rabkin, ES. (1979). ed. *Fantastic Worlds: Myths, Tales and Stories,* "Little Red-cap" (1812-15) Jakob & Wilhelm Grimm (Germany, 1785-1863; 1786-1859) New York: Oxford University Press, pp.96-99.

Raison d'étre: 2016, Viewed 05 August 2016, Web, <https://en.oxforddictionaries.com/definition/raison_d'etre >.

Reductio ad absurdum a philosophy: 2016, Viewed 03 October 2016, Web, <https://en.oxforddictionaries.com/definition/us/reductio_ad_absurdum>.

Renfroe, C. (1998). "Initiation and Disobedience: Liminal Experience in Angela Carter's "The Bloody Chamber"", Marvels & Tales, Vol. 12, No. 1, Angela Carter and the Literary Märchen (1998), pp.82-94. Wayne State University Press, Web, http://www.jstor.org/stable/41388483. Accessed: 14 May 2018.

Rousseau, JJ. (2012). *The Body Politic,* trans. Quintin Hoare, UK: Penguin Classics.

Rubin, G. (1975). "The Traffic in Women: Notes on The "Political Economy" of Sex", ed. Rayna R. Reiter, *Toward an Anthropology of Women*, New York: Monthly Review Press, pp.157-210.

Russo, M. (1988). "Female Grotesques: Carnival and Theory", *Feminist Studies/Critical Studies,* edt. Teresa de Lauretis, London: The Macmillan Press. pp.213-229.

---. (1994). *The Female Grotesque,* New York: Routledge.

Sage, L. (1998). "Angela Carter: The Fairy Tale", Marvels & Tales, vol. 12, no. 1, Angela Carter and Literary Märchen, pp.52-69. Wayne State University Press, Web, http://www.jstor.org/stable/41388481. Accessed: 14 October 2016.

Sartre, JP. (2003). *Being and Nothingness: An Essay on Phenomenological Ontology*, trans. Hazel E. Barnes, introd. Mary Warnock, London and New York: Routledge Classics.

Sceats, S. (2005). "Flights of Fancy: Angela Carter's Transgressive Narratives", Hart, M. S. & Ouyang, W. ed. *A Companion to Magical Realism*, Woodbridge: Tamesis, Athenaeum Press, pp.142-150.

Serpent, 2018, Viewed 02 March, Web, <https://www.etymonline.com/word/serpent>.

Serpentine, 2018, Viewed 02 March, Web, <https://www.etymonline.com/word/serpentine>.

Sheets, RA. (1991). "Pornography, Fairy Tales, and Feminism: Angela Carter's "The Bloody Chamber", Journal of the History of Sexuality, vol.1, no.4, (Apr., 1991), pp.633-657. University of Texas Press, Web, http://www.jstor.org/stable/3704419. Accessed: 08 May 2012.

Sivrioğlu, Ş. (2015). "Souls in Exile and Lost Identities in *Hotel Du Lac,*" Celal Bayar University, Journal of Social Sciences, vol. 13, no. 1, pp.13-23. Accessed: 05 March 2015.

---. (2016). *Fairies or Scaries From Tradition to Transformation: Challenging Grand Narratives of Fairy Tales,* İstanbul: Kriter.

Spivak, GC. (1996). "Feminism and Critical Theory (1985)", *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak* ed. Donna Landry and Gerald MacLean, New York: Routledge. pp.53-74.

Staley, G. (2006). "'Beyond Glorious Ocean': Feminism, Myth, and America", Zajko, V. and Miriam Leonard ed. *Laughing with Medusa: Classical Myth and Feminist Thought,* New York: Oxford University Press. pp.209-230

Stone, A. (2011). "Mother Daughter Relations and the Maternal in Irigaray and Chodorow", philoSOPHIA, vol,1, no. 1, 2011, pp.45-64. Project MUSE, muse.jhu.edu/article/478299.

Suleiman, SR. (1985). "(Re)writing The Body, The Politics and Poetics of Female Eroticism", Poetics Today, vol. 6, no. 1/2, The Female Body in Western Culture: Semiotic Perspectives, pp.43-65. Duke University Press, Web, http://www.jstor.org/stable/1772120. Accessed: 31 October 2014.

Tatar, M. (1987). *The Hard Facts of the Grimms' Fairy Tales*, Princeton, New Jersey: Princeton University Press.

---. (2002). ed. and trans. *The Annotated Classic Fairy Tales*, New York: W.W. Norton & Company, Inc.

Tennyson, A. (2009). "The Lady of Shalott", *The Major Works: including The Princess, In Memoriam, and Maud*, edt. Adam Roberts, New York: Oxford University Press, pp.21-25.

Thomas, RP. (1994). "Eroticism and The Body Politic by Lynn Hunt", A Review. The French Review, vol. 67, no. 6, Special Issue on Quebec, May 1994, pp.1072-1073. American Association of Teachers of French, Web, http://www.jstor.org/stable/397667. Accessed: 31 October 2014.

Todorov, T. (1975). *The Fantastic: A Structural Approach To A Literary Genre*, trans. Richard Howard, New York: Cornell University Press.

Tonkin, M. (2012). *Angela Carter and Decadence: Critical Fictions/Fictional Critiques,* UK: Palgrave Macmillan.

Trevenna, J. (2002). "Gender as Performance: Questioning the "Butlerification" of Angela Carter's Fiction", Journal of Gender Studies, 11.3, pp.267-276. DOI: 10. 1080/0958923022000021250, Web, https://doi.org/10.1080/0958923022000021250

Twigg, J. (2009). "Clothing, Identity and the Embodiment of Age", In J. Powell and T. Gilbert (eds) *Aging and Identity: A Postmodern Dialogue,* New York: Nova Science Publishers, Inc, pp.93-104.

Walker, MB. (1998). *Philosophy and the Maternal Body: Reading Silence,* London and New York: Routledge.

Whitford, M. (1991a). ed. *The Irigaray Reader: Luce Irigaray,* Cambridge, Massachusetts: Blackwell P.

---. (1991b). *Luce Irigaray: Philosophy in the Feminine,* New York, London: Routledge P.

Wittig, M. (1990). "The Straight Mind", *Out There: Marginalization and Contemporary Cultures,* ed. Russel Ferguson et al., New York: The New Museum of Contemporary Art, The Mit Press, pp.51-57.

Wollstonecraft, M. (2004). *A Vindication of The Rights of Woman,* London: Penguin Books.

Woolf, V. (2006). "Women and Fiction", Hale, D. J. ed. *An Anthology of Criticism and Theory 1900-2000,* Malden, USA: Blackwell Publishing, pp.579-585.

Yeandle. H. (2017). *Angel Carter and Western Philosophy,* London: Palgrave Macmillan.

Zipes, J. (2000). ed. *The Oxford Companion to Fairy Tales: The Western Fairy Tale Tradition from Medieval to Modern,* New York: Oxford University Press.

---. (2006a). *Fairy Tales and The Art of Subversion,* New York: Routledge.

---. (2006b). *Why Fairy Tales Stick: The Evolution and Relevance of a Genre,* New York, London: Routledge.

---. (2009). *Relentless Progress: The Reconfiguration of Children's Literature, Fairy Tales, and Storytelling,* New York: Routledge.

---. (2012). *The Irresistible Fairy Tale: The Cultural and Social History of a Genre,* Princeton and Oxford: Princeton University Press.

---. (2014). ed. and trans. *The Complete First Edition: The Original Folk And Fairy Tales of The Brothers Grimm,* "Little Red Cap" (Rothkappchen), Princeton, Oxford: Princeton University Press, pp.85-88.

---. (2015). *Grimm Legacies: The Magic Spell of the Grimms' Folk and Fairy Tales,* Princeton and Oxford: Princeton University Press.

RESUME

Name Surname: Çelik EKMEKÇİ

Place and Date of Birth: Denizli/ 18.06.1985

Email: celikekmekci@hotmail.com

celikekmekci@gmail.com

Gsm: +90 5373147000

Education:

- **Bachelor:** 2009, Yaşar University, Faculty of Science and Letters, Department of English Language and Literature.

- **Master:** 2012, Pamukkale University, Institute of Social Sciences, Department of Western Languages and Literatures, English Language and Literature Program.

M.A. Dissertation: "Science Fictional Parody as a Postmodernist Trope in Douglas Adams's Serial Novels *The Hitchhiker's Guide to The Galaxy"* June-2012, Denizli-Turkey.

- **Doctorate:** 2018, Istanbul Aydın University, Institute of Social Sciences, English Language and Literature Program.

Ph.D. Dissertation: "Body Politics in Angela Carter's Works" June-2018, Istanbul-Turkey.

Academic Titles:

Instructor: August 2016 – "In Progress" International Relations Unit Directorate/ Erasmus Coord., Çankırı Karatekin University – Çankırı – Turkey.
Instructor: January 2015 – August 2016 LLL Department (Life-long Learning Application and Research Center, Çankırı Karatekin University – Çankırı – Turkey.
English Lecturer: September 2014 – December 2014, School of Foreign Languages, Beykent University – Istanbul - Turkey
English Lecturer: September 2012 – August 2014, School of Foreign Languages, Gedik University – Istanbul –Turkey

Projects & Certificates:

- Huelva University - Spain (Universidad de Huelva - España) Visiting Scholar, Library Research in MA Dissertation's Reading Period from September 2011 to February 2012
- English Teaching Certificate at Ege University in 2009

Awards:

- 3rd Best Student in the Faculty of Science and Letters at Yaşar University in 2009 (3rd Place)
- 2nd Best Student in the Department of English Language and Literature at Yaşar University in 2009 (2nd Place)
- Bachelor of Arts Degree with High Honor at Yaşar University in 2009

Publications:

- Ekmekçi, Ç. (2011). "Pervading Moods of Fear and Terror", Oriel College Oxford, United Kingdom, from 11th September to 13th September 2010. 4th Global Conference of Fear, Horror and Terror, pp.13-19. Oxford United Kingdom, 2010. An at the Interface research and publications project. http:// www.inter-disciplinary.net/at-the-interface/ The Evil Hub "Fear, Horror and Terror". Inter-Disciplinary Press, Oxford, United Kingdom.© Inter-Disciplinary Press 2011 http://www.inter-disciplinary.net/publishing/id-press/ (E-book Chapter)

- Ekmekçi, Ç. (2013). "Science Fictional Parody As a Postmodernist Trope in Douglas Adams's *The Hitchhiker's Guide to The Galaxy*", Pamukkale University, Denizli/Turkey, from 17th to 19th April 2013. 7th International Idea Conference: Studies in English, Pamukkale University Denizli / Turkey, www.idea2013@pau.edu.tr (Book Chapter)

- Ekmekçi, Ç. (2013). "The Pornographic and Sadomasochistic Trope in Women's Case", Gaziantep University, Gaziantep/Turkey from 9th to 11th October 2013. 3rd International BAKEA Symposium: History, Gaziantep University Gaziantep/Turkey, http: //bakea2013.gantep .edu.tr (Book Chapter)

- Ekmekçi, Ç. (2014). **"**Survival of Black Women" (In Consideration Of "Black Feminism"), International Balkan University, Skopje / Macedonia, on the 30th of May 2014. First International Conference on English Language, British and American Studies, International Balkan University Skopje / Macedonia, www.ibu.edu.mk (Conference Proceeding)

- Ekmekçi, Ç. (2015). "Is Cornel West Right As His American Dream For Black Intellectuals In His *New Cultural Politics of Difference?"* (T. Morrison's *Sula* and A. Walker's *The Color Purple* will be the Literary Sources), Bilkent University, Ankara /Turkey on 10th of April 2015. Fifth Undergraduate Conference on Anglo-American Literature: "Multiculturalism", Bilkent University, Ankara / Turkey, angloamerican2015@bilkent.edu.tr (Video Podcast – Bilkent University Channel)

- Ekmekçi, Ç. (2016). "The Sense of Rejection in Angela Carter's *Heroes and Villains",* Hacettepe University, Ankara / Turkey on 11th of March 2015. Graduate Conference Innovative Representations of Sexualities in Studies in English, Hacettepe University Ankara / Turkey, conferenegraduate@gmail.com (Book Chapter)

- Ekmekçi, Ç. (2016). "Humorous Characters in Douglas Adams' *The Hitchhiker's Guide to The Galaxy",* Pamukkale University, Denizli / Turkey from 7th to 9th of October 2015. 4th International BAKEA Conference: Humour, Pamukkale University, Denizli / Turkey, http://www.pau.edu.tr/bakea2015/en (Book Chapter)

- Ekmekçi, Ç. (2016). Postmodern Science Fiction Analysis: In Douglas Adams' *The Hitchhiker's Guide to The Galaxy"*, Lap Lambert Academic Publishing, Germany, USA. (Book)

- Ekmekçi, Ç. (2017). "A Critique of Cornel West's Politics for 'Black Intellectuals,'" Çankırı Karatekin University, Journal of Institute of Social Sciences, Vol. 8, Issue 2, November-2017. (Article)