T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES

A FEMINIST STYLISTIC APPROACH TO ANGELA CARTER'S *THE BLOODY CHAMBER AND OTHER STORIES*

PhD THESIS

Merve EKİZ

Department of English Language and Literature
English Language and Literature Programme

OCTOBER, 2020

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(Y1314.620006)

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Thesis Advisor: Asst. Prof. Dr. Öz ÖKTEM

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DECLARATION

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.

Merve EKİZ

To our sisters who have lost their lives to femicide in Turkey and all around the world,

FOREWORD

Literature has been a great passion since my childhood. I remember the times when I explored the library at home and felt as if I were in Wonderland. To fulfil this interest, I decided to study English Language and Literature. Throughout my Undergraduate, Masters, and Doctorate education, increasingly extensive knowledge of English literature has broadened my horizons, my perspective on life, and contributed to my intellectual growth. Since 2015, I have conducted research on my PhD dissertation; it has been a complicated process full of ups and downs as I have suffered from the traumas of losing both my baby and my father. It has seemed a never-ending chapter of my life. I have sometimes felt lost and exhausted.

Nevertheless, I have never thought of giving up, as feminist criticism is the area I have been eager to contribute to because of the unending femicides in Turkey. In our society, the malign influence of patriarchy, the hypocrisy of patriarchal moral values, the male parameters that restrict women to certain gender roles, and worse, the degradation of women by other women has inspired me to contribute to challenging the current cultural order. To change the fate of oppressed, desperate, and murdered women, we need to change the patriarchal mindset, promote the empowerment of women, and also liberate men who suppress their emotions and suffer from psychological problems due to the often-overwhelming burden of aligning their behaviours with the expectations of those prescribed by traditional masculinity. I hope this present study may be a small step towards raising awareness of the degree to which patriarchal hegemony contaminates and perceptually skews language.

This study would have been impossible to achieve without the support of the people around me. I firstly need to acknowledge the assistance of my supervisor, Asst. Prof. Dr. Öz Öktem, who has provided illuminating suggestions and insightful comments, all with a positive attitude and sense of humour. Without her insight, patience, support, and faith in me, this dissertation would never have been completed. She has always been right by my side with her professional mentorship and wisdom.

I would also like to thank my thesis committee members. I am very grateful to Prof. Dr. Türkay Bulut, for her valuable, constructive suggestions, insightful comments, and extensive professional guidance, and I feel sincere gratitude to Asst. Prof. Dr. Aynur Kesen Mutlu for her invaluable mentoring and guidance. Her ongoing support has given me real strength and encouragement since 2012. I owe thanks to Prof. Dr. Arda Arıkan for providing valuable comments. I would also like to extend my gratitude to my professors for contributing to my intellectual growth: Assoc. Prof. Dr. Gillian Mary Elizabeth Alban, Asst. Prof. Dr. Gamze Sabancı Uzun, Asst. Prof. Dr. Gordon Marshall, Prof. Dr. Veysel Kılıç and Asst. Prof. Dr. Filiz Çele. I owe special thanks to Prof. Dr. Birsen Tütüniş, who gave me encouragement and motivation to continue my academic studies. I would like to express my sincere gratitude to Robert Hendrik

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ABBREVIATIONS

MAIVP: Material action intention verb processes

MIVP: Mental internalized verb processes

vt: verb, transitive

vi: verb, intransitive

TBC: "The Bloody Chamber"

TCOML: "The Courtship of Mr Lyon"

TTB: "The Tiger's Bride"

TEK: "The Erl-King"

TLOHOL: "The Lady of House of Love"

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CARTER'IN KANLI ODA VE DİĞER HİKAYELERİNE FEMİNİST ÜSLUPBİLİMSEL BİR YAKLAŞIM

ÖZET

Bu çalışma, Sara Mills' in feminist üslupbilim teorisi ışığında Angela Carter' ın *The Bloody Chamber and Other Stories* adlı eserinde kadın ve erkek karakterlerin temsilini ortaya koymaya çalışmaktadır. Bu bağlamda, bu çalışma Angela Carter'ın metinlerinde kelime, sözcük öbeği / cümle ve söylem düzeylerinde bulunan yinelenen özellikleri tanımlar ve yazarın, kadın ve erkeğin klişeleşmiş temsillerini yeniden yapılandırmak için dili manipüle ettiği ve kadın karakterleri sosyal olarak oluşturulmuş değerlerden özgürleştirdiği sonucuna varır. Carter'ın koleksiyonu, ataerkinin habis etkisi, ataerkil erkeğin tehlikeli ve ölümcül arzusu, kadının bastırılmış istekleri, kadınların evlilikte ve toplumda sınırlandırılmış toplumsal cinsiyet rolleri ve kadının özgürleşmesi gibi temalarla ilgilenen on hikâyeden oluşmaktadır. Kısa öyküleri, Carter'ın kadın karakterleri özgürleştirmek için dili manipüle ediş şekli açısından iki gruba ayırıyorum. İlk bölümde, hikayeler erkek karakterlerin kalelerine veya evlerine kilitlenmiş olan "sensör", "alıcı" ve "pasif" kadın kahramanlarla başlıyor; başka bir deyişle, hegemonik erkeklik tarafından ezilen kadın karakterlerle başlarlar. Bununla birlikte, bu kadın karakterlerin pasifliği eyleme dönüştürülür ve bu öykülerin sonuçlanmasıyla süreçlerin kontrolörlerine dönüşürler. İkinci bölümdeki hikayelerin genel çerçevesi, Carter'ın *The Sadeian Woman* çalışmasında Juliette karakterinin farklı versiyonları olarak, ataerkil baskı altında hayatta kalmak için kurnaz ve kötü olmaktan başka seçeneği olmayan kadın karakterlerle ayırt edilir. Carter'ın koleksiyonundaki diğer kadın karakterlerin aksine, son hikâyede kadın karakter "Wolf-Alice", inşa edilmiş toplumsal cinsiyet rollerini öyle doğal bir şekilde yok eder ki *The Sadeian Woman* çalışmasında Justine gibi itaatkâr ve pasif ya da hayatta kalmak için Juliette gibi kurnaz ve kötü olma gerekliliği hissetmez. Böylece Carter, Wolf-Alice karakteri aracılığıyla, kardeş karakterler Justine ve Juliette dışında kadın olarak hayatta kalmanın üçüncü bir yolunu işaret eder. Bölümde değinilen diğer öykülerden yola çıkarak, çalışma Carter'ın, Kristeva'nın ataerkil parametrelerin cinsiyet

ayrımlarıyla sınırlandırılamayan "süreç içinde özne" teorisinin temsili olarak yorumlanabilecek alternatif bir kadın karakteri sağladığını ortaya koyuyor.

Anahtar Kelimeler: *Feminist Üslupbilim, Cinsiyet Temsili, Geçişlilik Çözümlemesi, Cinsiyet ve Dil, Süreç İçindeki Özne*

A FEMINIST STYLISTIC APPROACH TO ANGELA CARTER'S *THE BLOODY CHAMBER AND OTHER STORIES*

ABSTRACT

This study attempts to reveal the representation of female and male characters in Angela Carter's *The Bloody Chamber and Other Stories* in light of Sara Mills' feminist stylistics. On this basis, the study identifies the recurring features found in Angela Carter's texts at word, phrase/sentence, and discourse levels and concludes that the author manipulates language to deconstruct stereotypical representations of female and male and liberates female characters from socially constructed values. Carter's collection consists of ten stories that deal with themes such as the malign influence of patriarchy, the perilous and fatal desire of the patriarchal male, the suppressed desire of the female, the limited gender roles of women in marriage and society and female liberation. I divide the short stories into two groups in terms of Carter's manipulating language to liberate female characters. In the first part, the stories begin with the "sensor", "receiver", and "passive" female protagonists who are locked in male characters' castles or houses; in other words, they begin with the female characters who are oppressed by hegemonic masculinity. However, the passivity of these female characters is transformed into action, and by the conclusion of these stories they have turned into the controllers of the processes. The general framework of the stories in the second part, in contrast, is distinguished by female characters who have no choice but to be cunning and evil to survive under patriarchal oppression, as is the case with the different versions of the character, Juliette in Carter's *The Sadeian Woman*. In contrast to the other female characters in *The Bloody Chamber and the Other Stories,* in the last story, "Wolf-Alice", the female character destroys constructed gender roles in such a natural way that she is not in the role of a passive and submissive like Justine in *The Sadeian Woman*; nor does she feel the necessity to be cunning and evil like Juliette. Thus, by means of the character Wolf-Alice, Carter points to a third way to survive as a woman, apart from the sister characters, Justine and Juliette. By drawing on the other stories addressed in the chapter, the study reveals that Carter

provides an alternative female character which can be interpreted as representing Kristeva's "subject in process", one that cannot be limited by gender distinctions of patriarchal parameters.

Keywords: *Feminist Stylistics, Gender Representation, Transitivity Analysis, Gender and Language, Subject in Process*

1. INTRODUCTION

This study analyses the representation of female and male characters in Angela Carter's *The Bloody Chamber and Other Stories* in light of Sara Mills' feminist stylistics. Feminist Stylistics is a linguistic approach to gender representation in texts based on theories of feminist criticism. The theory of feminist stylistics, however, not only aims to reveal the place of the female in society but also scrutinizes the linguistic properties to show the features related to gender. On this basis, the study identifies the recurring features found in Angela Carter's texts at word, phrase/sentence, and discourse levels and concludes that the author manipulates language to deconstruct stereotypical representations of female and male and liberates female characters from socially constructed values. Carter states that her stories uncover the hidden ideology of traditional stories (1983). The study also demonstrates Carter's accomplishments in the deconstruction of the phallocentric language and thought created by patriarchal ideology in her rewriting of fairy tales, myths, and stories.

Carter's work consists of ten stories that deal with themes such as the perilous and fatal desire of the patriarchal male, the suppressed desire of the female, the sexual liberation of women, and the limited gender roles of women in marriage and society. I divide the short stories into two groups in terms of Carter's manipulating language to liberate female characters. In the first part, the stories begin with the "sensor", "receiver", and "passive" female protagonists who are locked in male characters' castles or houses; in other words, they begin with the female characters who are oppressed by hegemonic masculinity. However, the passivity of these female characters is transformed into action, and by the conclusion of these stories they have turned into the controllers of the processes. The general framework of the stories in the second part, in contrast, is distinguished by female characters who have no choice but to be cunning and evil to survive under patriarchal oppression, as is the case with the different versions of the character, Juliette in Carter's *The Sadeian Woman*. In contrast to the other female characters in *The Bloody Chamber and the Other Stories,* in the last story, "Wolf-

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Alice", the female character destroys constructed gender roles in such a natural way that she is not in the role of a passive and submissive angel-like Justine in *The Sadeian Woman*; nor does she feel the necessity to be cunning and evil like Juliette. Thus, by means of the character Wolf-Alice, Carter points to a third way to survive as a woman, apart from the sister characters, Justine and Juliette, in *The Sadeian Woman*. She provides an alternative female character, which can be interpreted as representing Kristeva's "subject in process", one that cannot be limited by gender distinctions of patriarchal parameters. The stories this study addressed in the second part mostly challenge stereotypical representations of gender using linguistic properties. At the parts that appear to reinforce the gender stereotypes, Carter exposes the perilous situation of the female limited by male dominance in traditional fairy tales.

Fairy tales, as a significant genre of children's literature, have had a long-term influence on socially-constructed norms and the self-image of women. To illustrate, the most well-known fairy tales such as *Cinderella*, *Snow White* and *Sleeping Beauty*, simply categorize women as either good/bad or angel/witch. Independence, strength, intelligence, and agedness are the features attributed to the female antagonists represented as witches or stepmothers. In contrast, the characteristics and physical features of ideal female representation are related to youth, naivety, innocence, submissiveness, beauty, blondeness, fragility, and passivity. Dworkin points out that Snow White and Sleeping Beauty are personifications of passive beauty, and she adds: "For a woman to be good, she must be dead, or as close to it as possible" (p. 42). Snow White lying coldly in the coffin is the sublime representation of feminine near-death passivity. The emphasis on the passive beauty of the ideal female character discloses the commonplace objectification of women in fairy tales. Many critics have discussed the objectification of women in art such as Mulvey, Kant, Dworkin, and Irigaray. Mulvey claims that masculinity disempowers femininity through "the male gaze", reducing women to passive objects (p.835). Kant defines the problem of objectification, "Objectification involves the lowering of a person, a being with humanity, to the status of an object." (42). Dworkin points out, "Objectification is an injury right at the heart of discrimination. Those who can be used as if they are not fully human are no longer fully human in social terms; their humanity is hurt by being diminished." (p. 30). Irigaray points out:

> For woman is traditionally a use-value for man, an exchange value
> among men; in other words, a commodity. As such, remains the

> guardian of material substance, whose price will be established, in terms of the standard of their and of their need/desire, by "subjects": workers, merchants, consumers. Women are marked phallically by their fathers, husbands, procurers. And this branding determines their value in sexual commerce. Woman is never anything but the locus of a more or less competitive exchange between two men, including the competition for the possession of mother earth. (pp. 15-16)

In fairy tales, despite being represented as a prime feature of the ideal female character, passive beauty is also the source of jealousy and abuse. This may reach to the extent that the female character suffers from the abuse at the hands of, and mobbing by, the stepmother, stepsisters, and cunning men, and even exposes them to the danger of being killed. Also, considering the fact of unending femicides, passive beauty is also a source of insecurity in real-life; and it can, therefore, be said, as a value imposed on society, to have bitter consequences. Besides passivity, traditional fairy tales more frequently than not limit the female characters' roles to house chores. Nanda states that fairy tales reinforce stereotypical gender roles by representing female characters as housewives and perfect mothers. The dwarves accept Snow White into their house on condition that she cooks the meals, washes the dishes and clothes, and cleans the house. Cinderella, as a part of her humiliation by her stepmother and stepsisters, is forced to do all the house chores (p.248).

Nowadays, nevertheless, writers, Disney film producers, and designers of the famous "Barbie" doll have recognized the sensitivities pertaining to stereotypical gender roles and begun to adjust them. The Disney fairy tale films, *Moana*, *Brave*, *Sleeping Beauty*, *The Little Mermaid*, and *Mulan* portray free female characters who have control over their own lives, pursue their dreams and achieve their goals. Another Disney fairy tale film, *Maleficent*, presents the story of *Sleeping Beauty* from the evil female character's perspective. The Barbie brand, having been criticized for serving to reinforce male supremacy by suggesting standards about femininity and beauty, released an "Inspiring Women Series" in 2018. Since then, Barbie has produced dolls of successful pioneering women with a variety of physical attributes. However, it would be misleading to consider the deconstruction of stereotypical gender roles as a recent development. Carter's *The Bloody Chamber and Other Stories* was a significant and revolutionary step in triggering the change.

Published in 1979 and for which the Carter received the Cheltenham Festival Literary Prize, *The Bloody Chamber and Other Stories* was a significant work in terms of disturbing the strict gender representations imposed by patriarchal fairy-tales. In affecting the liberation of her female characters and overturning patriarchal gender categories, Carter uses the linguistic properties that Sara Mills draws attention to. She consciously manipulates the characteristics of language in writing her short stories. Nevertheless, Carter's short stories predate Mills' feminist stylistics. For that reason, it is not possible to claim that at the time she wrote her book, Carter knew about Mills' theory. Through analysing Carter's language, I hope to shed light on the author's implementation of the feminist stylistic approach and the way it works on the characters' degenderizing process.

In the works of Angela Carter, the linguistic structure, in which the female and the male are represented, is an important element since her works are mostly influenced by her feminist views. Her work, *The Sadeian Woman* (1979), is a feminist reading of de Sade's works, including *120 Days of Sodom* (1785) and *Philosophy in the Bedroom* (1795). Carter focusses on the contrasting characters of Sade's two sisters, Justine and Juliette. Despite the contrasts between them, Carter represents their many contrasts as completing the whole of what constitutes the female. According to Tonkin, the sisters portray de Sade's logic of the female as thesis and antithesis: sexual victim and sexual terrorist (2012, p.156). Justine, as the ideal woman of patriarchal texts, is submissive and passive in her life struggle, but Juliette is very cunning, doing everything for power to survive in a male-dominated world. Justine perceives through the heart; whereas Juliette perceives through her brain. Juliette consequently represents the epitome of vice, and Justine that of virtue. Justine and Juliette represent Carter' s emphasis on the dangers implicit in patriarchal society's giving women no choice besides being evil and cunning to survive, and this view is seen in the results of the study. With the archetypal characters of Justine and Juliette, Carter criticizes gender-biased language and its influence on women.

The influence of Carter's feminist views on *The Bloody Chamber and Other Stories* and the way she chooses to challenge the stereotypical representation of the female and the male is at the foreground of this study. Carter agrees with de Sade when he evaluates the social perception of sexual reality as the result of political reality, which is inescapable (1979, p.31). The studies of Özüm (2011) and Sage (1998) focus on the

influence of de Sade's views on Carter's stories. Özüm states, "Carter's stories create new cultural and literary realities in which the sexuality and free will of the female character replace patriarchal prescriptions of characteristics like innocence and ethical behaviour in traditional fairy tales." (2011, p.2). Similarly, Sage argues that Carter aims to break the enchantment women have with passivity by means of the influence of de Sade (1998). Other studies of Carter's stories that have feminist approaches are that of Aktari (2010) which focuses on the abject representations of female desire, and Ekmekçi (2018) which emphasizes "body politics" in Carter's stories. Nevertheless, it is an essential fact that Carter uses linguistic elements to affect the liberation of her female characters and overturn patriarchal gender categories.

 The language Carter uses for the characters is significant to the comprehension of how she manages to change the stereotypical representation of the female and the male. As Graddol and Swann suggest, the inequalities between men and women are created through sexist linguistic behaviour. To change the fate of the oppressed, murdered, uneducated and desperate women in traditional literary texts, it is necessary to change the way we use language, and Carter uses language to make a significant change, as she states (1983): "Language is power, life and the instrument of culture, the instrument of domination and liberation" (1983, p.72). To understand how she manipulates the language, I will use Mills' theory, "feminist stylistics".

Feminist Stylistics has developed as a field of study in recent years, and it is an interdisciplinary field that combines feminism and stylistics. Contemporary stylistics started to develop from rhetoric and interpretation in the 19th and 20th centuries. On the one hand, as a branch of linguistics, it remains the study of style; on the other, it blends new theories relevant to a changing world. Feminist Stylistics is one of the branches of contemporary stylistics; Mills points out that "feminist stylistics" is a sub-branch of the stylistic theory that has been ideologically and politically formed to raise awareness of how gender is dealt with within texts (Mills, 1995, p.44). The issue of language and gender in feminist stylistics is one of the debates within a feminist literary analysis.

The relationship between gender and language has been theorized by a number of scholars of language. In general, it has been a contentious issue whether the writing style of female writers differs from that of males in terms of language. It was first claimed by Virginia Woolf that-female writers should develop "the female sentence",

which is elastic, stretching, and vague (1965, p. 204-205). In *A Room of One's Own* (1929), Woolf focuses on content more than structure in literary texts. Woolf praises some writers such as Emily Brontë and Jane Austen for the use of the female sentence; but criticizes Charlotte Brontë as a female writer for not thinking of her sex (1929, p.99). French feminism has taken a similar position to Woolf's, even though their studies differ in terms of theoretical schemata. French feminism is mainly inspired by psychoanalysis, especially by Lacan's reworking of Freud. Cixous argues that women have to be allowed to talk about their own experiences, sexuality, and differences in their bodies. For her, it is an unknown and undiscovered entity (Cixous, 1976). She emphasizes the privileges of women's bodies such as pregnancy, giving birth, and breastfeeding; she develops the concept of unique female writing that reflects this plenitude (Cixous, p. 891).

There are similarities in the assumptions of Cixous and Woolf as Cixous also points out that both male and female writers can use this sort of "feminine sentence" (écriture feminine), but the latter group tend to write them more frequently; besides, she emphasizes the necessity of writing "bisexually". Similarly, Irigaray defines the writing of female writers as "paler femme"; she points out that the language females employ disperses into the air, while the male is incapable of discerning the consistency of many meanings" (p.103). She emphasizes "the difference between the writing of men and women"; she rejects "the hierarchical subject/object division of traditional syntax" and rejects verbs that make women's writing style appear to have a telegraph structure. She also urges women to build their own textual structure: "repetitive, cumulative rather linear, using double or multiple voices, often ending without full closure" because the sexuality of women is conceptualized within patriarchal parameters and women always hide their desires because of the influence of the language or culture contaminated by male-dominated society (p.103).

Kristeva's theories have similarities to the studies of Irigaray and Cixous in terms of their Lacanian framework and their challenge to "phallogocentrism". Nonetheless, Kristeva opposes the notion of the "feminine sentence" and defines identity formation through the phases she proposed, the "semiotic" and the "symbolic". Kristeva proposes the term "semiotic" for the pre-linguistic stage of an infant. In contrast to Lacan, she claims that the semiotic is the phase where subjectivity begins, and "where sexual difference does not exist" (Moi, 1985, p.164). On the other hand, for Kristeva, the

symbolic is the phase where the child acquires phallic, man-made language, and where the child learns to repress feelings and desires. Despite still longing for the maternal domain, the child learns to regard the mother as the other, and reject the semiotic side. Despite being influenced by Lacan, she opposes his view that expression is only possible with masculine language, or, in Kristevan terms, with symbolic language, which is phallic, ordered, and linear. Kristeva, like Woolf, thinks that language is man-made, and she argues that speaking subjects with a phallic position are considered as aces of speech (1981, p.166).

Kristeva opposes marginalizing the semiotic or the symbolic and proposes an alternative, "the subject in process" to construct a plural identity that is not restricted to the symbolic, or in other words, merging the "semiotic" and the "symbolic" and promoting plurality. She suggests that "the subject in process" is the "process of becoming", one that rejects a complete "state of being" since it is dynamic and never completed; the language and the narrative of the subject are also in process, so the semiotic and the unconscious maternal drives challenge the language and the narrative of the symbolic (1982, p.141). If the challenge continues, it deconstructs the linearity of the symbolic and the phallic language. Thus, "the semiotic finds a place in the narrative through flashes, enigmas, or the mysteries that are difficult to rationalize, short cuts, incomplete expressions, tangles, and contradictions, so through silences, meaninglessness, and absences that are not voiced" (Kristeva, 1982, p.141). For Kristeva, the symbolic also cannot be denied; the "semiotic" and the "symbolic" must be balanced. "The symbolic" is the phase where a human can speak and exist. The desire to go back to the semiotic may function to undermine identity. "The subject in process" balances the semiotic self and the symbolic self; it provides a way of being free from the gender distinctions imposed by patriarchal parameters.

The works of these critics have covered a significant gap in studies about the "female sentence" by pointing to sexual differences in the creation of literary texts. They emphasize the difference in female writing with regard to its "thematic concerns" and "formal linguistic constituents". Nevertheless, Mills describes Woolf's "female sentence" as the "gendered sentence" (1995, p.44-45). The researchers of these studies simply concentrate on data that conforms to their biases; they ignore studies suggesting that men's speech also includes indecision, submission, and illogicality (Cameron, p.50).

Wittig's work stands in contrast to the theories of Woolf and the French feminists. She firstly emphasizes that it is wrong to use and give currency to the term, "feminine writing". She concludes that "feminine" in "feminine writing" is not concrete but an imaginary formation, a representation of women that is a myth. Wittig points out that the term itself represents the fact of suppression of women, and that undermines women's writing (1983, p.2). Gilbert and Gubar examine the question of gender and sentence structure, and suggest the term "a female affiliation complex" drawing on Edward Said's work (1988), which they state is composed of textual signalling the author merges with a specific literary tradition; it is either one dominated by men and thus significantly demonstrates value-systems that place masculinity in the foreground, or, "in a much more problematic way, a female tradition"(1991). Pearce emphasizes three possibilities of textual signalling to the reader, and the traditions that it is affiliating to (1991). The first possibility for female writers is to adapt a traditionally male narration and bring it in line with masculine convention; the second is to adopt a supposedly a female narration and adapt it to the masculine standards in order to conform to the status quo; and the third is that with many cues within the text, female writers indicate that their writing is not within the mainstream tradition. An illustration of the third is seen in Carter's "The Werewolf": the protagonist shows qualities that are supposedly seen as "non-feminine", yet, the content of the story does not include any judgment of her characteristic features.

It can be misleading to evaluate female writing without an awareness of the term, "phallocentrism". Gamble defines "phallocentrism" as a term associating the male with the source of power through ideological, social, and cultural systems (2006, p.272). Mills mentions that there are anthologies of female authors, but not male authors. Rochefort additionally, points out, "A male author's book is just a book; whereas a female author's book is a woman's book" (1981, p.183). Showalter criticizes the injustice of phallocentrism since it limits female authors to particular styles prescribed as suitable for them. She examines the fact that Charlotte Brontë published *Jane Eyre* as Curre Bell, a unisex name, and evaluates the situation; a significant number of critics confessed that they considered the book a masterpiece if published by a male author, disgusting and shocking if published by a female writer (Showalter, 1978, p.32). In other words, it appears that notions of the "female sentence" and "male sentence" are merely the result of overgeneralization and inaccurate data interpretations. In addition

to Showalter, Mills states that the difference between the "sentences" of women and men "do not exist except in stereotypical forms of ideal representations of gender difference" and adds that through a different set of values operating upon female writing, it is read differently from that of men (1995, p. 65).

The background of the study is mainly related to "linguistic determinism" as the problem is more than a feminine language; it is about how current language shapes our world-view. The theory of linguistic determinism firstly suggests that the distinction between structures of language forms the different worldviews of societies. Although this theory was generally known by Sapir (1921) and Whorf (1956), it was first formulated by the German philosophers J.G. Herder and W.V. Humboldt. In nineteenth century, Herder, a student of Kant, asserted that humans come to comprehend ideas through words, and Humboldt's hypothesis, "Weltanschauung" (worldview) equates language and thought. For Humboldt, "thought is impossible without language" and "linguistics should reveal the role of language in shaping thoughts" (1963, p.249). In other words, language not only shapes our thoughts but also shapes our attitudes. Therefore, the worldview of people using different languages fundamentally differs from each other accordingly.

Sapir attributes Humboldt's philosophy with the idea, "language does not represent reality but shapes it to a great extent." (1966, p.162); in other words, our linguistic habits shape our perception of reality, and language constructs our cognitive processes. Although Sapir's theories have similarities with Humboldt's philosophy, his data is based on his observational studies of American Indian languages. Sapir noticed, "Language and culture are closely related so that one cannot be understood and valued without knowledge of the other". He clearly expresses his views as follows:

> Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is to a large extent unconsciously built up on the language habits of the group…We see and hear and otherwise experience very largely as we do because the language habits

of our community predispose certain choices of interpretation. (1966, p. 162)

Whorf is well known for his long-term study of the Hopi American Indian language, which leads to the formulation of linguistic relativity. He compared English, French, and German with the linguistic framework of Hopi. Whorf discovered the three European languages share many of the structural characteristics he called "Standard Average European" (SAE) and concludes, "Hopi and SAE differ widely in their structural characteristics" (Carroll, 1956, p. 137). In Whorf's opinion, such differences lead "Hopi and SAE speakers to view the world differently". Hussein infers from this study, "Language provides a screen or filter to reality; it determines how speakers perceive and organize the world around them, both the natural world and the social world" (2012, p.644). Ultimately, all these scientists have one point in common: language produces our perception of the world.

In recent studies, linguistic determinism takes the discussion further and proposes that people's language produces their perception; the argument has caught the attention of feminist theorists. Nilsen (1977), Schultz (1990) and J. Mills (1989) analysed the English lexicon through a feminist lens. The lexical gaps in the language are another issue of feminist study; women find it hard to talk about their experience as English lacks readily available terms (Spender, 1980). Feminist theorists who subscribe to linguistic determinism claim that gender problems in language produce and reinforce sexism in society (Mills, 1995, p.85). Daly (1981) and Spender (1980) consider oppression of women the result of sexism in language. Based on Sapir and Whorf's theories, they emphasize the importance of language in forming sexist perceptions and thoughts.

Many scholars from different fields have conducted surveys using a variety of frameworks and approaches to address issues of gender. Litosseliti proposes, in the past 30 or 40 years, "The feminist movement has undoubtedly influenced thinking in the humanities and social sciences including linguistics." (2008, p.1). Graddol and Swann claim, "Language is personal" and add that the language we use is a significant factor in forming our social and personal identity; also, they propose, "Our linguistic habits reflect our biographies and experiences" (1991, p.5). Graddol and Swann's theory is based on the Saussurean model, that "the individual elements which made up a language system (the words of a language) did not have any meaning in an absolute

sense, but could be defined in terms of their connection" (1991, p.5). Gibbons, however, frames the issue of language differently; he defines language as a "tool" or "vehicle" (1980, p.3) "that can be controlled or changed".

The interest of feminist theorists in language stems from their observation that "there is a clear inequality between men and women" in its usage. A gender-biased language is regarded as sexist. For Mills, sexism mostly includes derogatory expressions targeted at women (1995, p.110). Graddol and Swann outline the connection between language and gender (1989): language mirrors inequalities and social divisions that reflect sexist language; briefly, both influence each other, so studies about gender and language must investigate the relation and tension between language and such inequalities (p.10). Coates (1986) also points out that social differences cause linguistic differences and that these will not change until society sees women and men as equal (p. 4). Spender states that human beings order, classify, and manipulate the world through language (1980, p. 3). McConnell-Ginet stresses that language mirrors women's status in the world and constructs it (1980).

Feminist theorists rather than linguists have introduced the term, "sexism" because they have observed that language has mostly humiliated the feminine and that men appear "to be considered the norm" (Graddol and Swann, 1989, p. 99). Cameron proposes that feminism has political aims as "it is a movement that fights for the humanitarian rights of women" (1985, p. 4). Cameron proposes that feminism aims to recreate the world into one in which one gender is not the standard, and "the other is not deviant to that standard" (1985, p. 4). For her, society discriminates against the female in many fields, including "unequal pay for equal work, economic dependence, sexual humiliation, and violence" (p. 4). She adds that language is a significant means of representation so feminists have been interested in linguistic theory. Adamski's study has proved that sexism in language has short-term effects, including the tension in women's relation to others, and worse, it has shown the long-term effects on women's self-confidence (1981). Therefore, the language we use not only reflects and influences attitudes and behaviours but also reinforces sexist perceptions.

Inspired by the gender studies discussed above as well as Burton's study of Plath's *The Bell Jar* (1982), Sara Mills developed her theory of "feminist stylistics". Burton uses this method to analyse the phrase/sentence level in *The Bell Jar* in terms of Halliday's transitivity choices. Burton's study has shown how linguistic structures contribute to

creating the sense of the female character's being powerless, and how the verbs can be used to form "the female protagonist's feeling of lack of control over her own fate" (Burton, 1982). Furthermore, she demonstrates with her students' revisions of an extract from *The Bell Jar* that the situation can be reversed with the grammatical changes, the writer can give power and control to the female protagonist and to the reader. Mills improves Burton's technique in *Feminist Stylistics* by providing a clear tool-kit for feminist stylistic studies, and she also analyses non-fiction texts; thus, she creates a route for future researchers to venture beyond current studies. According to Mills, "feminist stylistics" is a sub-branch of the stylistic theory formed ideologically and politically with the purpose of raising awareness of how gender is dealt with within texts (1995, p. 207). In spite of the various studies on stylistics, very few refer to gender at all. Her theory fills the gap in this field and illustrates how readers can find ways to uncover the surplus of meaning in a text.

In the fields of language and literature, some researchers have started to see feminist stylistics as a forceful tool that can be utilized to unleash the representation of gender. Ufot compares Austen's *Pride and Prejudice* and Hume-Satomi's *The General's Wife* with regard to the use of genderlect dialect (2012). Denopra analyses selected short stories written by Kerima Polotan Tuevra in light of Mills' feminist stylistics (2012). Shah, Zahid, Shakir, and Rafique analyse *Mann o Salwa* to examine how the Pakistani female author portrays women in her novel through the choice of transitive verbs (2014). Kang and Wu scrutinize the connection between the female and male characters' transitive verb choices in *Lady Chatterley's Lover* and identify Lawrence's chauvinistic ideas towards women by utilizing Mills' feminist-stylistics (2015). Arıkan analyses three stories of Carter ("The Bloody Chamber", "The Tiger's Bride", and "The Erl-King"), all narrated by the female character, in terms of lexicosemantic items, feminist stylistics and écriture feminine (2016). She concludes that Carter introduces a new perspective on   "the free will of female identity" in her stories by using a unique style not seen in traditional fairy tales, and thereby opposing internalized submission (Arıkan, p. 129). As it is a recent theory, it is clear that the studies that analyse the place of women in terms of language or feminist stylistics are limited. This study scrutinizes feminist stylistic theory at all levels, including word, phrase/sentence, and discourse in all of the short stories of Carter's *The Bloody Chamber and Other Stories*; the study furthermore discloses the representation of

Carter's schemata of femininity in *The Sadeian Woman* and the instances of "écriture feminine".

This study includes the introduction as the first section, a second chapter which provides Mills' feminist stylistic theory covering word, phrase and discourse analysis and three more chapters. At first, the focus of the second chapter is word choice analysis that can be investigated by finding generic pronouns, misuse of generic nouns, "women as the marked form", "semantic derogation of female characters", and androcentrism in naming. In the following section, I turn my attention to Mills' criterion for phrase/sentence analysis, including assumption and deduction, metaphor, humour and transitive verb analyses when examining phrases/sentences to identify characteristics that are considerably gender-biased. In the same chapter, I will explain how to investigate texts in terms of gender stereotypes at the level of discourse under four subtitles: characterization, focalization of the story, fragmentation of the female and male characters, and schemata, the framework of the story.

The third chapter in the thesis is dedicated to the stories, "The Bloody Chamber", "The Courtship of Mr Lyon", "The Tiger's Bride", "Puss-in-Boots" and "The Erl-King". These stories display common characteristics in terms of feminist stylistics, especially with regard to the turning points of the female characters and their linguistic reflection in the texts. The chapter focuses on the parallelism between the linguistic and spiritual change of the female characters after the turning points they experience under the malign influence of patriarchy.

The fourth chapter scrutinizes Carter's stories, "The Snow Child", "The Lady of the House of Love", "The Werewolf", "The Company of Wolves" and "Wolf Alice", to reveal the female characters' pre-constructed schemata. The general framework of the stories in the second part is remarkable for its different versions of Juliette in *The Sadeian Woman* and Carter's alternative female character Wolf-Alice as a representation of Kristeva's "subject in process". The endings of these stories highlight the danger of the patriarchal society, which does not give any choice to women besides being evil and cunning to survive. On the other hand, in the final story, Carter indicates an alternative means for women: to be a "subject in process" like Alice, who can be considered a definitive illustration of Kristeva's idea of free identity that cannot be limited by gender distinctions imposed by patriarchal parameters. The stories in the second part additionally challenge the stereotypical representation of the female and

the male in terms of feminist stylistics. At the parts that seem to reinforce the gender stereotypes, Carter incisively exposes the perilous situation of the female limited by male domination. Lastly, the concluding chapter presents a brief overview of the results of the analysis undertaken in the previous chapters and the limitations of the study.

2. SARA MILLS' FEMINIST STYLISTICS

This study employs the framework of Sara Mills' feminist stylistics approach to Angela Carter's *The Bloody Chamber and Other Stories*. Mills states that "feminist stylistics" is a sub-branch of the stylistic theory, and she adds that it has developed ideologically and politically around the purpose of raising awareness about how gender is dealt with in texts (Mills, 1995, p.44). She organizes a "toolkit" with which she suggests ways to analyse texts at the "levels of word, phrase/sentence, and discourse".

2.1 Word Level

McConnell-Ginet points out that language not only mirrors women's status in the world but also constructs it (1980). Her view parallels linguistic determinism, which proposes that people's language produces their perception of the world (p. 84). Therefore, feminist theorists first introduced the term, "sexism" because they observed that language has mostly humiliated the feminine (Graddol and Swann, 1989, p. 99). To raise awareness of sexist language, some feminist scholars have constructed dictionaries. For instance, Jane Mills' *Womanwords* (1989) shows the "etymologies of words associated with women to examine how definitions of women have changed over time". Maggie Humm's *A Dictionary of Feminist Thought* make a list of the terms "omitted from conventional dictionaries" (1989). Kramarae and Treichler's *A Feminist Dictionary* provides a linguistic guide of feminist theory (1985).

According to Mills, the word level can be scrutinized by finding generic pronouns, misuse of generic nouns, "women as the marked form", "semantic derogation of female characters", and androcentrism in naming (1995, pp.87-127). She provides a "toolkit" to reveal instances of sexism; it includes questions at the word level such as the names of the male and female characters, the terms describing males or females, and their positive or negative connotations.

Generic Pronouns

Mills states, "Professions such as professors, scientists, and engineers are commonly associated with men "(Mills, p.88). To illustrate:

> If a "professor" needs to use the lab, "he" should contact the secretary.

Generic Nouns

For Mills, "The use of generic nouns is another form of sexism in language". For instance, "mankind" and "man" are generally used to refer to all humankind, as the male is regarded as the norm (p.89). Mills presents the examples, "man-power", "policeman" and "fireman" (p.91) to these various usages.

Women as the Marked Form

In English, the male form is generally regarded as the norm, whereas the female is generally viewed as a deviation from that norm. Mills exemplifies with the affixes below that are used to refer to women have "derogatory or trivializing connotations":

- -ess (poetess, authoress)
- -ette (brunette)
- -enne (comedienne)
- -trix (aviatrix)

Naming and Androcentrism

Mills investigates the sexist representation or naming of the world caused by male-dominated ideology. She gives examples of the titles, "Miss" and 'Mrs" that categorize and label women in terms of their marital status; and she highlights the fact that the title, "Mr" is used for men whether they are married or not (p.107).

The belittling effects of such examples can additionally be understood to extend to the offensive terms for sexually activity including "to penetrate", "to screw", "to get a woman pregnant", "to put someone in the pudding club"; these terms seem to indicate that men are sexually active while women are merely passive objects (Mills, pp.105-106).

Endearments and Diminutives

Mills scrutinizes the endearments and diminutives mostly used to describe women such as "flower", "chick", "doll", "tart", and "sugar" to reveal the reproduction of unequal gender relations (p.117). The issue can also be illustrated by the endearments and diminutives used in Henrik Ibsen's *A Doll's House* such as "my little squirrel" and "my little lark": These diminutives indicate the unequal patriarchal power relations that can be seen throughout the play.

2.2 Phrase/Sentence Level

The studies of the scholars discussed in the previous section have covered an important gap in studies at word level by pointing to the gender-biased differences in word choice. It is, nevertheless, necessary to analyse language beyond this. In linguistics, it is well established that words should be analysed "concerning their context since their meanings are not only contained within the words themselves".

 Morgan lists the phrases or sayings that convey sexist meaning in her book, *Misogynist's Source Book* (1989). Brown and Yule emphasize the need to evaluate the meaning of the phrases by also focusing on variables rather than the clear literal meaning of the word (1983, p.223). Mills contributes to these theorists' studies with extracts from sexist advertisements in which phrases can be interpreted only in relation to their ideological meaning (1995, pp. 132-36).

 Mills presents a certain criterion for phrase/sentence analysis including assumption and deduction, metaphor, humour, and transitive verb analysis when examining phrases to identify "features that are considerably gender-biased" (1995, pp.128-158). Mills' quest to highlight the extent to which commonly employed language is gender-biased includes sentence level bias within ready-made phrases, metaphors, transitivity choices for female and male characters, and activity or passivity in terms of gender (p.201).

Ready-Made Phrases

Mills demonstrates pre-constructed phrases that are gender-biased; for instance, "A woman's work is never done" (p.129). The statement conveys the message that a woman is considered slow or she cannot complete her work. Another illustration of ready-made phrases is, "A woman's place is within the home". It reflects the place of

women in patriarchal ideology as women are traditionally considered as lacking the capacity to work outside

Metaphors

Metaphors are of interest to feminist stylistic studies "at the level of phrase/sentence". The relationship between metaphors and perceptions have recently been studied by linguists. For Lakoff and Johnson, metaphors are significant in revealing the organization of our mental world (1980). Perry and Cooper (2001) similarly claim that metaphors shape our thinking and perception.

Tourangeau exemplifies gender-biased metaphors, the implications of which reflect the motivation for their being a subject of interest in the study of language and gender; the statements "That man is a wolf" and "Sally is a block of ice" reflect the general conception of male and female sexuality (cited in Miall, 1982, p.23). Mills argues, "Male sexuality is often described in terms of animality", which normalizes rape as it is seen as being beyond control. Female sexuality is viewed as lacking heat as women feel the pressure to be unresponsive to men and passive (1995, p. 137).

Jokes and Humour

Mills states, "Jokes also play a part in producing gender bias in language as sexism may hide behind the humour" (p. 138). She refers to a sexist joke from a rag-mag of London Imperial College as an example:

> "Q: Why did the woman cross the road?
> A: That's the wrong question! What was she doing out of the kitchen?" (p.140)

Transitivity Choices

Transitivity choices used for characters is another important issue in Mills' theory. Mills bases the transitivity concept on Halliday's linguistic analysis. Halliday firstly applied "a linguistic analysis of transitivity choices" to William Golding's novel, *The Inheritors* (1971). In his study, he links "the transitivity choices used for the characters with the author's world-view". Halliday points out that transitivity choice analysis investigates the set of choices by which the speaker represents both his / her perception of the world and his / her consciousness along with the characters he/she created and their related circumstances (p.359). Mills verifies and customizes Halliday's theory;

she claims that transitivity choice analysis used in a particular text reveals the representation of female and male characters. Mills also suggests that "who does what to whom" is a key point in terms of the activity or passivity of the characters. Mills observes that material processes include observable actions in the external world and have consequences, whereas mental processes largely occur in the internal world (p. 143). To illustrate:

Material action intention: He *broke* the window to get into the house.

Material action supervention: I *broke* my favourite glasses.

Mental internalized: She *thought* about the situation.

Mental externalized: She *gasped* when she saw him. (Mills, p.143)

The importance of these distinctions is that the transitivity choices are part of character representation. One of the issues of feminist stylistics is the activity or passivity of the female character; is the female character the "passive victim of circumstance", or does she consciously take charge of the situation, make choices and take action? In traditional literary texts, female characters perform fewer material action intention verb processes than the male.

2.3 Discourse Level

Mills' theory additionally provides an analysis that focuses "on the larger-scale structures at the discourse level". Despite being considered irrelevant to stylistics, Mills states that the discourse level of a text determines the use of the individual linguistic items as it is the broader framework of a text (1995, p. 159). Carter and Simpson propose that discourse analysis should not merely concentrate on the micro-contexts of how a word/words affect sentences or "conversational turns"; it should also focus on "the macro-contexts of larger social patterns" (1989, p.16). Mills' theory is in line with the views of Carter and Simpson in terms of focusing on macro-contexts of larger social patterns; she customizes Foucault's study (1972) on the structure of the discursive frameworks in terms of gender and uses the term "gendered framework". She organizes the methods used to investigate texts in terms of gender stereotypes at the level of discourse by looking into four factors: characterization, focalization, schemata of the story, and fragmentation of both female and male characters. Mills' questions about gender and discourse-level focus on the representations of male and

female characters, the fragmentations of their bodies, the focalization of the text, and the implications of the text on gender (pp.201-202).

Characterization

The relationship between characterization and gender roles is a crucial point of discourse-level analysis. Sara Mills states:

> Characters are made of words, they are not simulacra of humans –they are simply words which the reader has learned how to construct into a set of ideological messages drawing on her knowledge of the way that texts have been written and continue to be written, and the views which are circulating within society about how women and men are. (p. 160)

In the traditional characterization of literary works, men are described concerning their overall appearance or impression. Male characterization includes traits such as honesty and power. However, women are described in terms of their sexual charm. Batsleer, Davies, O'Rourke, and Weedon (1985) analyse the novels of Bagley and Lyalls and note that female characters are mostly described in terms of their body parts:

> "The red-headed girl behind the desk favoured me with a warm smile and put down the teacup she was holding. 'He's expecting you', she said. I'll see if he's free.' She went into inner office, closing the door carefully behind her. She had good legs." (Bagley, 1973, p.5)

> "O'Hara was just leaving when he paused at the door and turned back to look at the sprawling figure in the bed. The sheet had slipped, revealing dark breasts tipped a darker colour. He looked at her critically. Her olive skin had an underlying coppery sheen, and he thought there was a sizeable admixture of Indian in this one." (Bagley, 1967, p.7)

> "Her legs were long, rather thin and covered with golden sand broken by zig-zag trickles of water. For some reason I like watching a girl's legs covered with sand; psychologists probably have a long word for it. I have a short one." (Lyall, 1967, p.38)

In addition to literary texts, Mills states that women are referred to differently from men in newspaper reports. She adds, "Not only are women often referred to in terms of their sexuality, but also in terms of their relationship to other people such as mother of three, Mrs. Brandon" (p.163), while men are referred to in relation to their occupations. According to Mills' survey, "When females and males are represented in a work situation in course books, females often seem to be described in stereotypical jobs such as housewife or secretary." In contrast, males are represented as having

experience and professional skills. In literature, Russ's study reveals that female characters are mostly concerned with emotion rather than action (1984). In addition to Russ's research, Clement points out that the only real function that "female characters perform in opera is that of dying tragically, usually because of a broken heart" (1989). In a patriarchal culture, women have silent images that tie them to their assigned places as receivers and sensors.

Fragmentation

Fragmentation is the process whereby the characters are "described in terms of their body parts" instead of their personality. In pornographic literature, the fragmentation of the female body is widely used (Kappeler, 1986). It is associated with Mulvey's term, "the male gaze" which dominates and objectifies women. Many thinkers and researchers including Kant, Dworkin, and MacKinnon have discussed the objectification of women in art. Kant asserts that objectification reduces a human to the status of an object (p. 42). Dworkin points out that objectification is the most extreme form of discrimination; the woman is abused as if she is not "fully human in social terms", and her "humanity is hurt by being diminished" (p. 30). MacKinnon asserts that a sex object is defined based on her appearance in relation to her fitness for what she is to be used for: sexual pleasure; and she becomes eroticized as a tool of sex; her definition "tool of sex" is the very definition of what constitutes "a sex object" from the feminist point of view (p.173).

Linguistic studies reveal that female bodies are viewed as "fragmented and composed of a variety of distinct objects that may be attractive in their own right"; as a result, women become consumable and passive, adopting the qualities of the objects with which they are compared (Mills, p. 173). Descriptions of male bodies, in contrast, include the whole and not the fragmented parts. MacInnes' *The Hidden Target* illustrates a comparison between the degree of fragmentation of male and female bodies:

> "She raised her head, let her eyes meet his… She held out her hand. He held out her hand. He grasped it, took both her hands, held them tightly, felt her draw him near. His arms went around her, and he kissed her mouth, her eyes, her cheeks, her slender neck, her mouth again- long kisses lingering on yielding lips. Her arms encircled him, pressing him closer." (McInnes, 1982, pp. 314-15)

In this example, it is clear that the female body is more fragmentable than the male. The anatomical elements of the female body are used twelve times whereas two anatomical elements of the man are used.

Focalization

Mills defines focalization as a process by means of which the author relates the events in fiction to the reader "through the consciousness of a character or narrator" (p.207). In terms of its position to the story, "focalization is classified as either external or internal". Rimmon and Kenan define external focalization as a process close to the narrator (1983, p.74), and for the same process, Bal uses the term "narrative focalizer" (1985, p. 37). In internal focalization, the focalizer and the narrator are the same characters, yet, they may operate independently to disclose the ideology of the story". Mills emphasizes that focalization may influence and change the reader's feelings through the "focalizer, who is the only source for knowledge of", insight into, and "judgment on the characters and events" (p. 180-181). The narrator and focalizer differ from each other in that the perspective from which the story is told is that of the focalizer who is not necessarily the narrator. For instance, in Fitzgerald's *The Great Gatsby*, the character, Nick narrates the story, but he tells the story from Gatsby's perspective.

Focalization is not always fixed; the reader can be exposed to another internal or external focalizer. For Mills, it is possible to use an "external focalizer" that may operate "across the past, present, and future dimensions of the story", whereas "the internal focalizer is limited to the character's present perspective" (p.181). This argument is strongly supported by the story, "The Bloody Chamber", as the female character, in this case both the narrator and the focalizer, knows the entire story from the beginning but reveals it only from the perspective of her younger self. Carter mostly presents the events "by using a female narrator-focalizer who is the only source for knowledge of, insight into, and judgment on the characters and events" (Mills, 1995, p.180-181).

Schemata

Mills defines schemata as pre-constructed narrative choices that serve to draw the general framework of the ideology of the text (p. 187). Before Mills, Hodge, and Kress

determined that doctrine involves "a systematically organized presentation of reality", and they added that presenting anything through language includes selection (1988, p.7). Their assumption inspired Mills to mediate "structure between language items and ideology at a conceptual level", and she proposes that schemata reveal the gender ideologies of texts. For Mills, the broader frameworks of literary texts mostly seem to function to produce sexist representations of male and female characters. She demonstrates that studies reveal that a significant number of texts present women as the receiver and passive victims of unfortunate events or difficult circumstances. On the other hand, these texts present men as the super gender, the agents that solve problems (pp.187-197).

3. "AND, AH! HIS CASTLE. THE FAERY SOLITUDE OF THE PLACE": A FEMINIST STYLISTIC APPROACH TO CARTER'S "THE BLOODY CHAMBER", "THE COURTSHIP OF MR. LYON", "THE TIGER'S BRIDE", "PUSS-IN-BOOTS" AND "THE ERL-KING"

The stories in this chapter have common features in terms of feminist stylistics. All begin with the stereotypical "sensor", "receiver" and "passive" female protagonists locked in male characters' castles, houses, or in other words, they begin with the female characters who are oppressed by hegemonic masculinity. However, the passivity of the female characters is transformed into activity, turning them into "agents" by the end of the stories. Carter, consequently, presents female characters liberated who take control of their own fates. Besides, Carter blurs the socially-constructed gender binaries, which Beauvoir (1949) and Butler (1990) attack. Beauvoir emphasizes the difference between sex and gender, saying: "One is not born but becomes a woman" (1949). In addition, Butler opposes the distinction drawn between sex (biological) and gender (socially-constructed) in *Gender Trouble* (1990). The challenge of gender binaries is also the framework and schemata operating over the texts. For instance, in "The Bloody Chamber", the female character's mother has the features of a traditionally masculine hero, and she is free from male oppression. In "The Erl-King", the male character, Erl-King, has characteristic domestic features, and the female character describes him as an "excellent housewife". Carter challenges traditional characterization with the mother and the Erl-King.

The stories have two comparable parts that illustrate the liberation of the female characters. As stated earlier, Mills' transitivity choice theory suggests, "We can compare the representations of the male and female characters by analysing who does what to whom/what". According to Mills' survey, in traditional literary texts, "the female character does fewer material action intention verb processes than the male." Mills emphasizes Wareing's (1994) statement: "While the male experience is represented in terms of the actions he does, the female experience is given as her

thoughts and feelings". She further adds, "This type of analysis of transitivity choices can tell us a great deal about the ideological messages circulating in texts, where there are strong heroes and passive victims" (p. 143). The transitivity choice analysis of the stories in this chapter reveal the transformation of the female protagonist. The transitivity choices of the female protagonists change after the turning points illustrated in the following table:

Table 3.1 Turning Points of the Characters

Stories	"The Bloody Chamber"	"The Courtship of Mr Lyon"	"The Tiger's Bride"	"Puss-in-Boots"	"The Erl-King"
Turning points of the female characters	Discovery of the forbidden knowledge (when the female protagonist enters the forbidden room)	The female character's revealing her free will (when she leaves the Beast to visit her father and chooses to enjoy the city life there)	The magic mirror (when the female character sees her father's ignorance of her situation in the mirror)	The serenade (Puss's master arouses female protagonist's oppressed desire)	The cage (when the female character discovers the cage Erl-King weaves for her)

Before the turning points, the transitivity choices of the female protagonists mostly include mental internalized verb processes. Figure 3.1 illustrates the increase in material action intention verb processes of the female protagonists after the turning points:
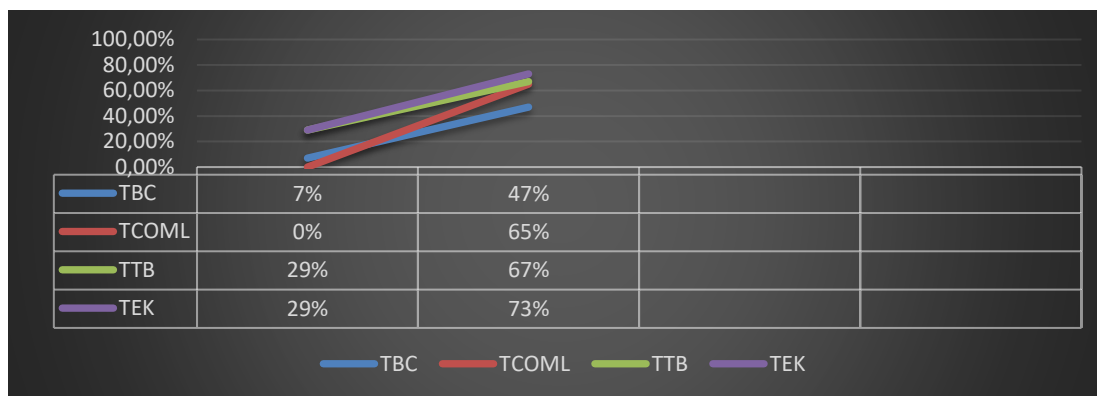
━ TBC	7%	47%
━ TCOML	0%	65%
━ TTB	29%	67%
━ TEK	29%	73%

━ TBC   ━ TCOML   ━ TTB   ━ TEK

(Note: "MAIVP" stands for material action intention verb process, "TBC" stands for "The Bloody Chamber", "TCOFML" stands for "The Courtship of Mr. Lyon", "TTB" stands for "The Tiger's Bride" and "TEK" stands for "The Erl King")

Figure 3.1: The Increase in MAIVP Percentages of the Female Characters After the Turning Points

As illustrated in Figure 3.1, there is a clear connection between the increase in material action intention verb processes of the female protagonists and the turning points. To illustrate, in "The Bloody Chamber", the transitivity choices of the nameless female character change after she enters "the forbidden room" and in "The Courtship of Mr. Lyon", the transitivity choice of the female character changes after she leaves Beast; she enjoys her new, luxurious life in London with her father, and gains her free will.

Mills questions, "Whether language produces our perception of gender roles and sexism or is a result of sexism in society"; it is, therefore, a contentious issue. Linguistic determinism suggests, "language produces our perception of the world" (p. 84). As stated in the previous chapter, feminist studies reveal the need for "a language reform based firstly on words". For this reason, it would be significant first to investigate the choice of names for Carter's female and male characters. The following table shows the names of the main female and male characters in the stories.

Table 3.2 The Names of the Female and the Male Characters

The Stories	"The Bloody Chamber"	"The Courtship of Mr Lyon"	"The Tiger's Bride"	"The Puss-in-Boots"	"The Erl-King"
The Female Character	Nameless (narrator)	Beauty	Nameless (narrator)	Nameless	Nameless (narrator)
The Male Character	The Marquis	Beast	Beast	Puss's master	The Erl-King

The nameless female characters represent the self-identification disallowed in a patriarchal society, and it is also an emphasis on the universality of these female characters. This feminist stylistic emphasis is also seen in the works such as Charlotte Perkins Gilman's "The Yellow Wallpaper" and Duygu Asena's *Kadının Adı Yok* (*Woman Has No Name*). Among Carter's stories, only the female character in "The Courtship of Mr. Lyon" has a name. The female character's name being Beauty and the male character's name being the Beast, the reader is manipulated by conventional gender bias from the very beginning. Their names highlight a gender bias that oppresses women by prescribing a tradition where women's faces should be feminine, beautiful, innocent, and gentle.

In Carter's stories, the metaphors used for marriage represent the position of women in marriage: the castle, golden band (ring), tower, prison, and cage suggest the theme of slavery and imprisonment. The metaphors reflect the patriarchal concept of marriage in which women are supposed to play the roles designated by the husband and society. The significance of these negative metaphors for the feminist perspective is both the female characters' awareness of their limitations within marriage, and their consequent disobedience.

I contend that Carter, who deconstructs women's otherness in her texts, uses gender-biased orientalist images in these stories to highlight the malign influence when dealing with the theme of patriarchy. To illustrate, in "The Bloody Chamber", the description of the male character, his belongings, and his castle largely includes Eastern images. The female character finds the book, *The Adventures of Eulalie at the Harem of the Grand Turk* in the Marquis' library (p.13). In addition, the female character describes "the gold bath taps" in the Marquis's castle, which is associated with The Turkish Bath and goes back to the Ottoman Empire. Besides, in the bedroom full of mirrors multiplying the female character, the Marquis says, "I have acquired a whole harem for myself!" (p.10); and the female character draws a parallel between the Marquis and Croesus, the king of Lydia in Asia Minor (p.5). These examples reinforce the idea that Carter represents the evil male character as an "Eastern Sultan". Carter utilizes the racist Western view of the East as the "Other" in presenting "strange" luxury and polygamy to create a dark, evil male character in "The Bloody Chamber". In Tiger's Bride, The Beast wears a garment of Ottoman design. Carter uses oriental "fantasy" as an extension of patriarchal hegemony but the Orient she creates has no

substance; for instance, women in Turkey do not live in harems, which are, in Edward Said's words, the embodiment of Occidental desire (Said, p. 6). In addition to these images, the Beast's riding style makes her recall Kublai Khan's leopards; there are Oriental carpets in the Beast's palace; in "Puss-in-Boots"; the wife of Signor Panteleone wears a chador that Arab women wear; and the Turkish carpet is used in Signor Panteleone's tower. As Said theorizes, the Orient was made and represented as the Eastern fantasy of the West (p. 6). Carter presents Eastern patriarchy's image as darker than the West because of her own fantasies of the East.

In terms of focalization, Carter also challenges the binary oppositions in the stories. The focalizers of the stories are mostly female characters who narrate events and reflect their feelings and thoughts from their points of view. Carter explicitly increases the female characters' voices and silences the male characters to allow for an amplification of the idea of female liberation.

In the remainder of this chapter, I will summarize the fairy-tale sources of the stories while emphasizing the differences between the originals and Carter's versions. In the entailing sections, I will analyse the stories at the levels of word, phrase/sentence, and discourse to identify how Carter uses the linguistic properties that Mills draws attention to, and how she manipulates the language characteristics to liberate her female characters.

3.1 Analysis of "The Bloody Chamber"

"The Bloody Chamber" is the collection's title and the longest story with 42 pages. The source of the story is Perrault's tale, "Bluebeard" which is similarly about a mysterious and wealthy man with dark secrets. He marries a young woman and soon, having left her all of the keys, warns his wife not to enter the forbidden room. The young wife disobeys him, opens the door, and sees blood on the floor and the corpses of Bluebeard's three ex-wives. Terrified, she accidentally drops the key to the room on the bloody floor. She notices a bloodstain on the key when she returns to her room, but she cannot remove it in spite of her efforts. Bluebeard returns earlier than expected and notices the key stained with blood, in other words, evidence of her disobedience.

Up to the part where the female character is to be executed for her disobedience Carter's "The Bloody Chamber" mostly preserves the plot of "Bluebeard". When Bluebeard intents to kill the female character, her brothers save her, whereas in Carter's

"The Bloody Chamber", the saviour is the female character's mother who has all the features of a supposedly masculine hero; she is a brave, indomitable female character with the characteristics features of an eagle, free from male oppression. By giving her the mother the features of a stereotypical male hero, Carter reverses the entrenched gender roles. The feminist significance of the mother character is that she is an illustration of the difference between sex and gender that Beauvoir (1949) and Butler (1990) emphasize. Throughout the text, the challenge of gender binaries functions as the framework of the story. Analysis at the levels of word, phrase/sentence and discourse shows that Carter challenges the stereotypical representation of male and female characters in "The Bloody Chamber".

Another significant difference between the original and Carter's retelling is that the female character is the focalizer in Carter's "The Bloody Chamber". She narrates not only the events but also her experience and feelings from her point of view. In Perrault's "Bluebeard", like in other traditional fairy tales, a patriarchal external focalizer narrates the events.

3.1.1 Word level

In "The Bloody Chamber", the female character is nameless; as stated, this represents the self-identification that is disallowed in a patriarchal society, and it also emphasizes the universality of these female characters in that their being unspecified suggests that they represent all women. The words used for the female character include "madame", "my little nun" (p.13), "baby" (p. 17), "my little love" (p.14), and "my child" (p.14) and "whore" (p.39). Also, the female narrator defines herself as "the orphan" (p.8), "the chatelaine" (p.13), "the little music student" (p.13), "a little girl" (p.15), "child" (p.15) and "his bride" (p.9). Her self-perception shows that she internalizes the qualities attributed to her by society.

The male character's name, "The Marquis", "means a nobleman ranking above a count and below a duke" according to the Oxford Advanced Learner's Dictionary (2020), and "symbolizes mastery and power" (Arıkan, p.122). The female character calls him, "my husband" and "my purchaser" (p. 15). She describes the Marquis using adjectives such as "big", "huge", "enormous", "rich", "dark" and "great". In contrast to the way she degrades herself, she magnifies the status of her husband. The adjectives the female character uses to describe the Marquis call to mind women's mirroring and

magnifying of men as Virginia Woolf proposed, " Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size" (1929, p. 50). On the other hand, Carter challenges this traditional characterization by means of the mother. Even though the Marquis is a wealthy man who gives expensive presents to both the female character and her mother, at the beginning of her daughter's relationship with the Marquis, the mother asks the female protagonist to be sure of her marriage decision. As a self-sufficient woman, the mother does not consider marriage as a necessity or source of strength. Therefore, her questioning of her daughter's love and the decision of marriage challenges the "traditional characteristic" of magnifying men.

> "My **eagle-featured**, **indomitable** (emphasis mine) mother; what other student at the Conservatoire could boast that her mother had outfaced a junkful of Chinese pirates, nursed a village through a visitation of the plague, shot a man-eating tiger with her own hand and all before she was as old as I." (pp. 1-2)

As soon as the female character realizes her perilous situation, she tries to contact her mother, not a male character. When the Marquis is about to kill her daughter, the mother kills the Marquis without hesitation. At this point the female character describes her mother as Medusa:

> "And my husband stood stock-still, as if she had been **Medusa** (emphasis mine), the sword still raised over his head as in those clockwork tableaux of Bluebeard that you see in glass cases at fairs."
> (*p.* 40)

In Greek mythology, Medusa is the female monster who could turn men to stone with a single glance. According to Alban, the writing of Murdoch, Morrison, Rhys, Plath, and Carter illustrate woman exerting their Medusa gaze against men and women alike (p.57), and she also notes that the mothers use their Medusa gaze to protect their daughters (p. 57). At the word-level, with the word choices emphasizing her strength and self-sufficiency, such as "eagle-featured", "indomitable", and the saviour "Medusa", Carter creates a distinctively empowered female character.

3.1.2 Phrase/sentence level

The themes that Carter depicts in "The Bloody Chamber" are strengthened in their effects by the frequent employment of metaphors. For Lakoff and Johnson, metaphors are significant in revealing the organization of our mental world (1980). Mills also

states that metaphors reflect hidden ideologies concerning views on gender (p.136). In "The Bloody Chamber", the female character's metaphors for marriage are worth noting. The text includes thirteen metaphors for marriage developed under the themes of mystery, fairy tale, business deal, prison, and slavery (see Appendix A, Table 3.3). The "unguessable country" metaphor under the theme of mystery (15.38%) reveals that she feels anxious and unconfident since leaving Paris, her girlhood, and her mother's apartment, and going to the unknown (p. 1). In the following extract, it is clear that her new life's mystery arouses her imagination and evokes both anxiety and excitement:

> "that castle, at home neither on the land nor on the water, 'a mysterious, amphibious place', contravening the materiality of both earth and the waves, with the melancholy of a mermaiden who perches on her rock and waits, endlessly, for a lover who had drowned far away, long ago. That lovely, sad, sea-siren of a place!"
> (p. 13)

The metaphors which form the fairy tale theme show that marriage seems to evoke pleasure in her fantasy world. She feels as if on a journey towards the fulfilment of her own fairy tale: "that magic place, the fairy castle, whose walls were made of foam, that legendary habitation in which he had been born" (p. 8). The female narrator uses the metaphor under the theme of "business deal" with the following: "that legendary habitation in which he had been born. To which, one day, I might bear an heir." (p.2). This extract reveals that she also has materialistic reasons for this marriage. The following quotations show the metaphors under the theme of slavery:

> "I felt a pang of loss as if, when he put the gold band on my finger, I had, in some way, ceased to be her child in becoming his wife." (p. 1)

> "His wedding gift, clasped round my throat. A choker of rubies, two inches wide, like an extraordinary precious slit throat." (p. 11)

> "...that luminous, murmurous castle of which I was the chatelaine, I, the little music student whose mother had sold all her jewellery, even her wedding ring, to pay the fees at the Conservatoire". (p. 9)

These instances include metaphors that represent the slavery of the nameless female character and the Marquis' dominance. In the process of the story's development, the metaphors mostly refer to the prison since the female narrator ventures into the darker side of marriage:

> "And, ah! his castle. The faery solitude of the place; with its turrets of misty blue, its courtyard, its spiked gate, his castle that lay on the very bosom of the sea with seabirds mewing about its attics, the casements opening on to the green and purple, evanescent departures of the ocean, cut off by the tide from land for half a day ...that castle, neither on the land nor on the water, a mysterious, amphibious place, contravening the materiality of both earth and the waves, with the melancholy of a mermaiden who perches on her rock and waits, endlessly, for a lover who had drowned far away, long ago. That lovely, sad, sea-siren of a place!" (p. 8)

In the section where the Marquis leaves the castle for a business travel and gives the chambers' keys to the female protagonist, she uses the metaphor "dungeons" for the chambers in the castle:

> "Here were the clumsy and archaic keys for the *dungeons*, for dungeons we had in plenty although they had been converted to cellars for his wines; the dusty bottles inhabited in racks all those deep holes of pain in the rock on which the castle was built". (p. 19)

The Marquis forbids his wife from entering one of the chambers when he gives her the keys. Nevertheless, after a while, her curiosity increases and she decides to enter the forbidden chamber. When she enters, she sees the ex-wives' corpses and realizes that she is in danger of losing her life. Estés states, "Bluebeard's killing of all his curious wives is the killing of feminine, the potential that develops all manner of new and interesting life" (1992, p.43). The female character who tries to save and unleash her potential, uses the metaphor, "imprisonment" for marriage when she tries stay calm and find a solution:

> "My reason told me I had nothing to fear; the tide that would take him away to the New World would let me out of the **imprisonment** (emphasis mine) of the castle". (p. 29)

At the Marquis' castle, the only person who behaves kindly towards the female protagonist and cares for her is the "blind piano-tuner, Jean-Yves". After the Marquis orders the female protagonist to get ready for her execution, the introspective character Jean-Yves evaluates her case. As he remarks, the female protagonist is an Eve-like figure who is tempted towards disobedience by the Marquis and is punished in the end for the transgression. As is well-known in Christian theology, Adam and Eve are expelled from the "Garden of Eden" after "Eve is tempted by Satan to eat from the tree of knowledge" (Genesis 3:4). Renfroe clarifies the link between the female protagonist

in "The Bloody Chamber" and Eve in the Bible concerning the motif of "the forbidden act":

> 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 unusually unavailable possibilities for positive reader-identification with Eve within the standard (Perrault's) misogynist tale frame, Carter's literally 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 addition to Renfroe, Ekmekçi points out that women's curiosity and sexual awareness of her identity are regarded as a betrayal by patriarchy, and he adds that sexual curiosity is rediscovered by a female character in Perrault's "Bluebeard" or in Carter's "The Bloody Chamber" despite its being the cause for punishment after "Eve's Fall", "Lilith's Vengeance" or "Pandora's Box" (pp. 169-170). The female character disobeys the Marquis, discovers the forbidden knowledge of the bloody chamber, and, according to the Marquis, deserves punishment, even though he had tempted her to disobey him. Concerning the female protagonist's transitivity choices, the disobedience of the female protagonist and her discovery of the forbidden knowledge is a turning point in the story. As at the phrase/sentence level, before the discovery of the forbidden knowledge, the female character mostly uses mental internalized verb processes, but in the part that follows the discovery, the mental internalized verb processes, especially those of female characters, change into material action intention verb processes. The transitivity choices before the discovery of the knowledge are shown below:

"I (she) *wore* a sinuous shift of white muslin tied with a silk string under the breasts."

"He was *igniting* a Romeo y Julieta fat as baby's arm."

"He *reached* out for my hand."

"(he) *handed* me down from the high step of the train."

"(he) *kissed* my palm with extraordinary tenderness."

"He *led* me up a delicate spiral staircase to my bedroom."

"He'd *filled* the room with them, to greet the bride, the young bride."

<div align="right">(Carter, 1979, pp.1-26)</div>

In the example sentences above, the control words are given in italics (for more details, see Appendix 1, Table 3.4).

In the part of the story before the discovery of the forbidden knowledge, 34 clauses with material action intention verb processes can be identified. These material verb processes include transitive verbs such as "kissed", "reached out for", "led", "filled", "stripped", "lifted", "shook" and "throw". These verbs or verbal phrases provide a detailed description of the Marquis' every action in the course of his love affair. The agent in these clauses is mostly the Marquis while the female character initiates only 5 of them. Moreover, the female character or her body parts are affected and mostly serve as a target 15 times, including "her" (8 times), and her body parts such as "her hand", "her palm", "her legs", "her breast", "her hair" (3 times). The transitivity choices before the discovery of the knowledge are illustrated below:

"(she) could *hear* his even, steady breathing."

 "(she) might *see* him plain."

"(she) *thought*: Oh! how he must want me!"

"…she didn't *want* to remember how he had."

"…and (she) *knew* nothing of the world".

"(she) *liked* best, *The Evening Star Walking on the Rim of Night.*"
"I *heard* her sing Isolde."

<div align="right">(Carter, 1979, pp.1-26)</div>

Before she enters the forbidden room, she behaves as a sensor rather than an agent. Besides, her mental internalized verb processes demonstrate her introspection. Among 63 mental internalized verb processes, 62 are initiated by the female character before the discovery of the forbidden knowledge of the bloody chamber, the verbs "hear", "see", "think", "want", "know", "love", "sense", "understand", "realize", "wish",

"hope" and "imagine" (for more details, see Appendix 1, Table 3.5). The Marquis initiates only one mental process verb, which also reflects the dominance of the Marquis: "My husband liked me to wear my opal over my kid glove, a showy, theatrical trick…" (p.8). The verb choices for the female character, frequency of the female character's mental internalized verb processes and the scarcity of MIVP initiated by the Marquis clearly indicate the female character's status as an observer and sensor.

The female protagonist's passivity is transformed into activity when she unlocks the forbidden room in the castle, taking control of her destiny and becoming a decision-making agent. At this point, her sentences turn into commands, as can be discerned with the example: "Lights! More Lights! I ordered the servants to light up all their quarters" (p. 24). Her brave decision facilitates the changing of her passivity into activity: "I felt no fear, no intimation of dread. Now, I walked as firmly as I had done in my mother's house" (p. 27).

After discovering the bloody chamber, the female character realizes that she is in danger, and, as she attempts to control of her own destiny, the proportion of her MAIVP increases. MAIVP of the female and male characters are exemplified below:

"(she) *fumbled* for the matches in my pocket."

"(she) *touched* her...

"(she) *prised* open the front of the upright coffin."

"(she) *dropped* the key I still held in my other hand."

"(she) *closed* the lid of her coffin very gently."

"(she) *retrieved* the key from the pool of blood."

<div align="right">(Carter, 1979, pp.26-42)</div>

The section after the discovery of the forbidden knowledge includes 1 material action supervention verb process (where she drops the key), and 38 material action intention verb processes, of which the female character initiates 31(see Appendix 1, Table 3.6 for further details). She turns into an agent after disobeying the Marquis and realizing the risk of being killed by her husband.

MIVP of the female and male characters after the discovery of the knowledge are exemplified below:

"(she) scarcely *dared* examine this catafalque."

"On her throat, I could *see* the blue imprint of his strangler's fingers."

"I, at last, *made out* a skull..."

"I recognized her the moment I saw her."

"I *knew* she must be here."

"I could *see* no sign of her."

"I *knew* she must be dead to find a home there."

<div align="right">(Carter, 1979, pp.26-42)</div>

Analysis of mental internalized verb processes after obtaining the forbidden knowledge elicits 27 processes, whereas there are 62 mental processes initiated by the female character before the knowledge of the secret room (for more details, see Appendix 1, Table 3.7). Before, she is mostly the sensor. After entering the forbidden room, the female character tries to take control of her fate. The proportion of mental verb processes initiated by the female character is markedly less than after the turning point.

In the analysis of the female character's verb processes before entering the forbidden room, it is clear that there is a significant difference between the proportion of MAIVP and MIVP. MAIVP of the female character is 7%, whereas MIVP is 93% (for further details, see Appendix B, Figure 3.2). Before exploring the forbidden room, she is not an agent but is mostly the target of the Marquis' actions.

Analysis of the percentages of the material and mental verb processes of the female character after the knowledge shows that MAIVP makes up the more significant part. MIVP of the female character is 53%, whereas MAIVP is 47%, which demonstrates her transformation into an agent (for further details, see Appendix B, Figure 3.3).

She tries to take control, but it is too late for her to survive since the Marquis is aware of everything. The other female character, the mother, by taking control to save her daughter is the agent. In traditional fairy tales, "the protector mother" figure is mostly absent. In "The Bloody Chamber", as a realistic tale, the mother feels her daughter's stress through her voice during a phone call. In the end, she emerges unexpectedly and saves the female character without hesitation. The verb processes in the section where the mother kills the Marquis are illustrated below:

"She could *ride* hard and fast."

"My mother had *disposed of* a man-eating tiger."

"She *raised* my father's gun."

"(she) *took* aim."

"(she) *put* a single irreproachable bullet through my husband's head".

(Carter, 1979, pp.40-41)

The mother's verb processes include only material action intention; she is active and in control of her own decision-making. She is performing the action for which she has voluntarily chosen a course of behaviour. In the part where the mother kills the Marquis, it can be seen that out of the mother's 5 verb processes, all are material intention processes using verbs such as "ride", "disposed of", "raised", "took" and "put" (for further details, see Appendix 1, Table 3.9). These verbs or verbal phrases provide a detailed description of the mother's decisiveness in saving her daughter, and demonstrates that the mother is the controller of these processes.

Traditional fairy tales mostly represent female characters as passive objects exposed to the actions of other people, and their feelings and actions are narrated from "an omniscient point of view": the voice of patriarchal ideology. In Carter's "The Bloody Chamber", the first-person narrator is the female protagonist so she narrates her own feelings and thoughts and is free of the imposition of male-dominated ideology. Mills claims that the transitivity choice analysis used in a particular text reveals the representation of female and male characters (p. 144). Concerning the activity or passivity of the female, we conclude that the story begins with the female protagonist's passivity but ends with activity; also, in the end, the mother reverses both of the gender roles seen in traditional fairy tales. By presenting the mother strong and the Marquis as the victim, Carter challenges traditional fairy tales' implicit ideology that represents males as strong and females as passive victims.

3.1.3 Discourse level

The traditional characterization of male characters includes their overall appearance as well as traits such as honesty and power, whereas female characterization

predominantly relates to sexual charm. Carter deconstructs this issue with the mother's characterization at the beginning of "The Bloody Chamber":

> "My eagle-featured, indomitable mother; what other student at the Conservatoire could boast that her mother had outfaced a tuneful of Chinese pirates, nursed a village through a visitation of the plague, shot a man-eating tiger with her own hand and all before she was as old as I" (p. 1-2)

As stated earlier, "fragmentation is the process whereby characters in texts are described in terms of their body parts instead of people" (Mills, 1995, p.207). Concerning fragmentation, we can divide the story into two parts: before and after the knowledge of the forbidden room. In the first part, before the knowledge, the fragmentation of the female character is dominant, whereas the instances of the fragmentation of the Marquis and the female character are closer in the second part, after the forbidden knowledge (for details, see Appendix 1, Tables 3.10-3.11). The female character's narration of the story as an internal focalizer reflects her self-degradation as this part mostly includes her fragmentation into anatomical parts such as cheeks, forehead, eyes, and lips before she enters the forbidden room. Among 75 anatomical elements, 71% refer to her body parts. Nevertheless, the fragmentation of the female protagonist differs from traditional texts as Carter depicts the fragmentation using the mirror technique, which refers to the female character's describing her charm through the Marquis's eyes. In *The Sadeian Woman*, Carter states that the traditional female character has the tension between her admirable beauty and frigidity (p.70) as she is unaware of her influence (my comment). In contrast, thanks to the actual mirrors in the castle, the female character sees herself through the Marquis' eyes and, sensing her influence, her own sexual feelings are aroused:

> "I saw him watching me in the gilded mirrors with the assessing eye of a connoisseur inspecting horseflesh, or even of a housewife in the market, inspecting cuts on the slab. I'd never seen, or else had never acknowledged, that regard of his before, the sheer carnal avarice of it; and it was strangely magnified by the monocle lodged in his left eye. When I saw him look at me with lust, I dropped my eyes but, in glancing away from him, I caught sight of myself in the mirror. And I saw myself, suddenly, as he saw me, my pale face, the way the muscles in my neck stuck out like thin wire. I saw how much that cruel necklace became me. And, for the first time in my innocent and confined life, I sensed in myself a potentiality for corruption that took my breath away" (p.6)

As a reflection of the male gaze, the mirror represents the fragmentation of the female character in the Marquis's eyes. The female protagonist feels the gaze of the Marquis through the mirror, realizes that she is being undressed and consumed as an item of pornography in contrast to the Marquis's being clothed nobly in the finest of London's tailors. Moreover, through the narration of the female protagonist, it is clear that she is aware of the effect her body parts have on the Marquis, and this gives her pleasure in contrast to stereotypical female characters who are unresponsive to excessive male sexuality. She also fragments the Marquis, describing his body parts as "so strangely red lips" (p.13).

> "His face was as still as ever I'd seen it, still as a pond iced thickly over, yet his lips that always looked so strangely red and naked between the black fringes of his beard, now curved a little. He smiled; he welcomed his bride home" (p.9)

> "And I began to shudder, like a racehorse before a race, yet also with a kind of fear, for I felt both a strange, impersonal arousal at the thought of love and at the same time a repugnance. I could not stifle for his white, heavy flesh that had too much in common with the armfuls of arum lilies that filled my bedroom in great glass jars, those undertaker' lilies with the heavy pollen that powders your fingers as if you had dipped them in turmeric. The lilies I always associate with him; that are white. And stain you" (p.11)

The proportion of instances of fragmentation of the female character and the Marquis after the discovery of the secret chamber are closer than in the previous part (see Appendix 1, Table 3.11). Among 50 anatomical elements, 58% refer to the female character's body parts, and 42% to those of the Marquis. There is consequently a significant difference before and after the attaining of the forbidden knowledge in terms of fragmentation of the characters.

As stated in the previous chapter, Mills defines focalization as a process in fiction whereby the author relates events "through the consciousness of a character or narrator" (p.207) In addition, she proposes that focalization may influence and change the reader's feelings through "the focalizer, who is the only source of knowledge, vision, and judgment upon the characters and events" (Mills, 1995, pp. 180-181). In 'The Bloody Chamber', the events of the story are related to the reader through the consciousness of the female character, who is therefore, the focalizer. The following passage shows how she draws conclusions about her fate and that of her mother:

> "She had taken so much secret pleasure in the fact that her little girl had become a marquise; and now here I was, scarcely a penny the richer, widowed at seventeen in the most dubious circumstances and

busily engaged in setting up house with a piano-tuner. Poor thing, she passed away in a sorry state of disillusion! But I do believe my mother loves him as much as I do" (p. 41)

At the end of the story, she draws conclusions from her own story and points out her spiritual transformation. Additionally, the female character is "a woman of process, someone who is exploring her subject position to tell her own story" (Manley, 2001, p.83). Mills suggests, "The external focalizer can function across all the temporal dimensions of the narrative, past, present, and future" (1995, p. 141). The female character narrates her own story with knowledge of how it will end. The following extract illustrates her focalization:

> "Even when he asked me to marry him, and I said: 'Yes,' still he did not lose that heavy, fleshy composure of his. I know it must seem a curious analogy, a man with a flower, but sometimes he seemed to me like a lily. Yes. A lily. Possessed of that strange, ominous calm of a sentient vegetable, like one of those cobra-headed, funereal lilies whose white sheaths are curled out of a flesh as thick and tensely yielding to the touch as vellum. When I said that I would marry him, not one muscle in his face stirred, but he let out a long, extinguished sigh. I thought: Oh! how he must want me! And it was as though the imponderable weight of his desire was a force I might not withstand, not by virtue of its violence but because of its very gravity" (p. 3)

In terms of schemata, the broader framework of the story seems to function throughout the texts to change the gender perception Firstly, in "The Bloody Chamber", Carter deconstructs the idea that an ideal female character should be innocent and naive. The female character in 'The Bloody Chamber' realizes that the Marquis has been charmed by her "innocence",

> "Then I realized, with a shock of surprise, how it must have been my innocence that captivated him--the silent music, he said, of my unknowingness, like La Terrasse des audiences au clair de lune played upon a piano with keys of ether". (p.19)

Her feeling surprised when realizing her innocence captivated him exposes that it is not an internalized idea for the female protagonist. In terms of focalization, Carter silences the male voice as the story is narrated through the female character's conscious. Besides, at the end of the story, Carter blurs the socially constructed gender binaries, as in the source of the story, Perrault's "Bluebeard", where the brothers save the female character from the Marquis. In Carter's version, the mother is the saviour, appearing as a brave, eagle-featured, and indomitable female character. It proves what Peach says about Carter, "She was always interested, too, in blurring the boundaries between them (gender representations of the female and the male), challenging our

perceptions of what we mean…" (1998, p.3). Carter reverses traditional gender roles by presenting the mother as having the features of a typical male hero. The feminist significance of the mother character is that she is an illustration of the difference between sex and gender that Beauvoir (1949) and Butler (1990) emphasize. Sage also describes Carter's use of countervailing powers to challenge the old ones. For her, Carter provides alternative modalities of power in her fairy tales (1998, p.57). The challenge to the power relations and gender binaries in old fairy tales forms the framework of the story and the schemata operating over the text.

An Overview of the Analysis of "The Bloody Chamber"

Based on the data, what is striking about the results of word-level analyses is that Carter creates a distinctive, and genderless female character "the mother" who has the features of a traditional male hero. At phrase/ sentence level, the instances of transitivity choices of the female protagonist presented in Table 3.8 reveal that MAIVP of the female character increases after discovering the forbidden knowledge and turns into an agent taking control of her fate. Before the discovery of the forbidden knowledge, the proportion of MAIVP of the female character is 7% whereas after the discovery of the knowledge, it is 47%. Table 3.9 additionally reveals that the mother's verb processes include only material action intention; the verbs or verbal phrases provide a detailed description of the mother's decisiveness in saving her daughter, and this demonstrates that the mother is always the controller of these processes, unlike traditional female characters. At the discourse level, fragmentation percentages of the female character also differ after the discovery of the forbidden knowledge. Before the discovery of the knowledge, among 75 anatomical elements, 71% refers to the female character's body parts while after the discovery of the forbidden knowledge, among 50 anatomical parts 58% refer to the body parts of the female character. In addition, Carter deconstructs stereotypical representations with the mother's characterization and the female character's focalization. In terms of schemata, Carter's female character, "the mother" is an illustration of the difference between sex and gender. The framework and schemata of the story operating over the text is the deconstruction of the power relations and gender binaries in traditional fairy tales.

3.2 Analysis of "The Courtship of Mr. Lyon"

Carter's following stories, "The Courtship of Mr. Lyon" and "The Tiger's Bride" are based on the fairy tale, "Beauty and the Beast". Beauty and the Beast is written by Madame Leprince de Beaumont. "The Courtship of Mr. Lyon" is a 13-page story, the plot of which is similar to "Beauty and the Beast". In both, the father gets lost in the forest; he enters the Beast's palace and plucks a flower from the garden of the Beast for the female protagonist. The Beast then appears and intends to kill the father for stealing the flower. In both, the father is saved thanks to the female character who has to sacrifice herself in exchange. At first, she is afraid of the Beast, but then she develops some affection for him. After a while, the female character of both goes to stay with her father; and she does not go back to The Beast happily forgotten the time she had spent there but then she dreams of the Beast in an unfortunate situation, so she returns to the Beast's palace and sees that the Beast is about to die. As soon as she genuinely wants to marry him, the Beast turns into a handsome prince.

In Carter's "The Courtship of Mr. Lyon", Carter at first manipulates the reader using the stereotypical representation of the female and the male characters. She uses the same names, Beauty and the Beast, to retain the gender binaries represented in the original source. Beauty in Carter's story, at first seems like a victim who is forced to live in the Beast's house. Nevertheless, as the narrator states: "Do not think she had no will of her own; only, she was possessed by a sense of obligation to an unusual degree and, besides, Beauty would gladly have gone to the ends of the earth for her father, whom she loved dearly" (p.48). Carter emphasizes Beauty's being an active agent of her own life and reveals that being submissive is not always an obligation, but is sometimes a woman's choice. In the story, she plays the role of a victim, but she is always aware of her free will. Carter does not change the original tale much, but rather highlights the free will of the female character. In the second section, where Beauty returns to her father's house, she gains her free will. She enjoys the luxury and wealth that the Beast provides for her father. The Beast meanwhile passively hides from the world, unable to live without her, waiting in his tower for her to rescue him. Clearly, the plot of Carter's "The Courtship of Mr. Lyon" mostly preserves that of Beaumont's "Beauty and the Beast", yet it differs significantly at the "word", "phrase/sentence" and "discourse" levels, emphasizing the free will of Beauty.

3.2.1 Word level

In "The Courtship of Mr. Lyon'", the reader is at first manipulated into acquiescing to the gender binaries reflected in the names of the characters, Beauty and the Beast. Beauty itself is the means by which male-dominated ideology oppresses women, as female characters in fairy tales are traditionally feminine, beautiful, innocent, and gentle. At the beginning of the story, the third-person narrator describes Beauty as "lovely" (p.43), "sweetness" (p.47), "absolute gravity" (p.47) and as her father's "Beauty" (p.43), "girl-child" (p.43) and "his pet" (p.43) Carter employs the repetition of the pronoun "his" to emphasize that Beauty is a possession, and the pet metaphor to reflect her role of amusing and delighting. She uses the metaphor "snow" to describe the lightness of her skin; "This lovely girl, whose skin possesses that same, inner light so you would have thought she, too, was made all of the snow" (p.43).

The traditional perspective is that sexual desire is active for men but passive for women. The following studies illustrate this socially constructed perspective. Crowther and Leith have analysed wildlife programs and they conclude, "Animal sex is habitually presented in terms of human gender stereotypes" (1995). Coward also illustrates this, "Here in the animal kingdom, a natural world of male dominance and aggression is revealed" (1984, p.212). Mills states, "Humans make sense of the universe by giving it meaning in the light of what they already know, and this process is generally androcentric, which is male-oriented" (1995, p.106). In "The Courtship of Mr. Lyon'", at first, Carter seems to use the traditional perspective, yet she blurs the gender distinctions in the framework of the story. In the Beast's dining room, Beauty feels like "Miss Lamb", "spotless" and "sacrificial" (p.48). It reveals her internalization of the traditional sexist representation or naming by male-dominated ideology. In addition to Miss Lamb, the narrator uses the gender marked titles "Mr. and Mrs. Lyon" (p.55). Mills states that the female's marital status is revealed through the use of such terms, whereas the male is not similarly marked (1995, p. 107). Nevertheless, the Beast is described through a combination of both traditionally seen masculine and feminine attributes such as "angry child"(p.46) , "leonine" (p.46), "angry lion" (p.47), "monstrous" (p.51), "wild creature"(p.59), "rich" (p.49), "shyness"(p.48), "fear of refusal"(p.48), "poor" (p.49), "loneliness"(p.49) and "benign" (p.51). The word choice for the Beast blurs gender binaries and reflects the difference between the male characters' socially constructed identity and real identity.

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3.2.2 Phrase/sentence level

In this section, I shall focus on how the use of transitivity choice for the female character changes in terms of the control she has over her fate and environment. As Mills states, "by analysing patterns in transitivity choice, it is possible to make more general statements about the way that characters view their position in the world and their relation to others" (1995, p.144). The female character's verb processes differ in the section where she leaves the Beast to visit her father. She reveals her free will in the section as she has control of her fate: a choice between returning to the Beast's palace or living in her father's house and enjoying city life.

An analysis of the material action intention verb processes before Beauty expresses her free will, reveals that the text includes three material action intention verb processes, each of which the Beast initiates, yet only with one of them, is the female body is affected (for details, see Appendix 1, Table 3.12). As stated above, Beauty had exercised her free will also in sacrificing herself to the Beast, but the difference is that Carter makes this fact evident in the section, the female character leaves the Beast.

An analysis of the mental internalized verb processes of the female and the male characters before Beauty exercises her free will reveals that Beauty initiates all the verb processes (for details, see Appendix 1, Table 3.13). She observes the Beast and realizes that, contrary to her preconceptions, he is a sensitive man.

The passivity of the female protagonist transforms into activity when she decides to leave the Beast's house as she takes control of her destiny and becomes a decision-making agent. At this point, as she becomes the controlling figure in the sentences describing her become material processes fulfilled by transitive verbs. Her decisions transform her neutrality into activity: "She sent him a flower, white roses in return for the ones he had given her'" (p. 51). After leaving the Beast, Beauty experiences "a sudden sense of perfect freedom" (p. 51); she first enjoys being the controller of her destiny, but then feels pity for the Beast. MAIVP of the female character after the free will episode are exemplified below:

> "She *sent* him flowers."
> "Beauty *scribbled* a note for her father."
> "Beauty *threw* a coat round her shoulders."
> "Beauty *found* a candle to light her way."

> "(She) *followed* the spaniel up the staircase."
>
> "She *flung* herself upon him."

<div align="right">(Carter,1979, pp.51-55)</div>

9 material action intention verb processes are ascribed to Beauty after she gains her free will, all of which are initiated by Beauty (for details see Appendix 1, Table 3.14). We can conclude that the proportion of transitivity choices of the female and male character is reversed after Beauty's exercising of her free will. The mental internalized verb processes of the characters after the free will are exemplified below:

> "She experienced a sudden sense of perfect freedom."
>
> "She was learning, at the end of her adolescence, how to be a spoiled child."
>
> "She didn't know why it made her want to cry."
>
> "She remembered everything."
>
> "Beauty knew the Beast was dying."

<div align="right">(Carter,1979, pp.51-55)</div>

This part includes 5 mental internalized verb processes (see Appendix A, Table 3.15 for further details). These verbs or verbal phrases provide a detailed description of each of Beauty's actions. After leaving the Beast, she first enjoys the freedom, and then she chooses to act to save the Beast. Mills states, "one of the concerns of feminist stylistics is the extent to which a character is the passive victim of circumstances, or is active in controlling the environment, making decisions and taking action" (1995, p.144). Analysis of the female character's transitivity choices before the free will, reveals that the female character initiates all the mental verb processes, whereas the male character initiates all the material verb processes. Analysis of the proportion of the verb processes after the free will shows that the proportion of MAIVP of the female character is 65% after the free will (see Appendix B, Figure 3.4).

An analysis of active and passive roles reveals that the characters, Beauty and the Beast, reverse both gender roles in the traditional fairy tales. The transitivity choices, that is "who does what to whom", is one of the elements that contribute to the ideology of the text. Carter challenges the ideological message of traditional fairy tales in which "the females are represented as passive victims and males as strong". In contrast to traditional fairy tales, Beauty, as the agent and the controller, saves the male character's life in the story.

3.2.3 Discourse level

In the analysis at the discourse level, I conclude that Carter mostly challenges gendered language. As stated earlier, in traditional literary characterizations, men are described with regard to their overall appearances, while women are described in terms of their sexual charm. The following excerpt is one of the parts where it is the Beast, not Beauty, who is described mostly in terms of his physical appearance:

> "the moonlight glittered on his great, mazy head of hair, on the eyes green as agate, on the golden hairs of the great paws that grasped his shoulders so that their claws pierced the sheepskin as she shook him like an angry child shakes a doll. The leonine apparition shook Beauty's father" (p. 46)

As illustrated in the quotation above, the narrator describes mostly the body parts of the Beast such as "mazy head of hair" (p.46) "the eyes green as agate" (p.46), "golden hairs of the great paws" (p.46), "head of a lion" (p.47), "mane and mighty paws of a lion" (p.47), 'beautiful' (p.47), "agate eyes" (p.47), "unkempt mane of hair" (p.54) and "a broken nose" (p.54). Carter reverses stereotypical representation of male characters (see Appendix A, Table 3.16 for further information).

Carter challenges the traditional fragmentation of the female characters in the text. Analysis of references to characters' anatomical parts in the story reveals that 71% of those described belong to the male character, whereas 29% belong to the female character (see Appendix A, Table 3.17 for further details).

In terms of focalization, at first, the focalization seems to be neutral and equally distributed between the male and female characters, but the narrator seems to be much closer to the female character. At the first dinner with the Beast, Beauty's mental world is revealed as focalization has reverted to her:

> "How strange he was. She found his bewildering difference from herself almost intolerable; its presence choked her. There seemed a heavy, soundless pressure upon her in his house, as if it lay under water, and when she saw the great paws lying on the arm of his chair, she thought: they are the death of any tender herbivore. And such a one she felt herself to be, Miss Lamb, spotless, sacrificial". (p. 48)
> In feminist stylistics analysis, a significant strategy is to use discourse analysis to depict the hidden ideologies in a text. Mills points out, "The characters and gender roles constitute the most significant part of analysis at the level of discourse" and she adds, "The gender roles attributed to characters in texts are related to ideological concerns (p. 160). The main issues of

the story "The Courtship of Mr. Lyon" are gender roles and female liberty. To illustrate, Beauty is an object of exchange at the beginning of the story. The father has to make a deal with the Beast because of his theft. After seeing the photograph of Beauty, the Beast wants to make an exchange with the father, saying, "take her the rose, then, but bring her to dinner" (p. 47). Aktari states, "Beauty not only becomes the object of desire for the Beast by way of her appearance but also the price of her father's mistake"; she concludes that she is treated as trade goods in the male arena" (p. 201).

At the first dinner with the Beast, Beauty thinks: "And such a one she felt herself to be, Miss Lamb, spotless, sacrificial." (p. 48). For Bartu, "By attributing to women, the qualities of lamb, Carter tackles the theme of the female body seen as meat" (2014, p.72). The lamb metaphor signals the sexual passivity and victimization of the female character, whereas the beast metaphor signals the animal instinct seen to drive consumptive male sexuality. However, Carter does not use strict divisions between the binaries; she intermingles active and passive in her stories. Margaret Atwood further proposes that in the story, "Carter underlines the inconsistency of being the tiger and the lamb, that we can observe "lambhood" and" tigerishness" in both sexes and even in the same individual at different times" (pp. 121-122). Initially, the Beast has all the power in the relationship, but he becomes less lion-like in his ability to hunt and kill as he falls in love with Beauty. The Beast sacrifices himself like a lamb and becomes weak after he falls in love with Beauty, whereas she gains freedom, strength, and wealth after leaving the Beast. As stated, Sage describes Carter's use of opposing powers to counterbalance the old ones. For her, Carter provides alternative modalities of power in her fairy tales (1998, p.57), a notion that the female character's strong position at the end of the story proves. After leaving the Beast, she gains power, whereas the Beast becomes pathetic. In short, therefore, the deconstruction of the power relations and gender binaries in traditional fairy tales is the framework and schemata of the story operating over the text.

An Overview of the Analysis of "The Courtship of Mr. Lyon"

The word-level analysis of the story reveals that the Beast is described as a combination of "traditionally seen masculine and feminine attributes". The word choice for the Beast blurs gender binaries and reflects the difference between the male characters' socially constructed identity and real identity. At the phrase/sentence level,

Figure 3.4 illustrates that after the decision to exercise her free will, the female character's material action intention verb processes, as opposed to mental internalized verb processes account for 65% and her 35% respectively. Carter reverses the verb processes of the characters. The female character is mostly the agent of action after she gains her free will. At the discourse level, in contrast to the stereotypical representation of male characters, Table 3.16 shows that the narrator describes mostly the body parts of the male character. Table 3.17 illustrates that Carter challenges the fragmentation of the female characters in the text. Analysis of references in the story to the characters' anatomical parts reveals that 71% of these belong to the male character, whereas 29% belong to the female character. In terms of focalization, the narrator seems to be much closer to the female character, as illustrated by the examples given. In terms of schemata, the female character's strong position at the end of the story proves Sage's statement about Carter's providing alternative modalities of power in her fairy tales. She gains power after leaving the Beast, whereas the Beast becomes pathetic after losing her. The deconstruction of power relations in and gender binaries in traditional fairy tales therefore forms the framework and schemata of the story operating over the text.

3.3 Analysis of "The Tiger's Bride"

As stated in the previous section, the source of Carter's "The Tiger's Bride" is the fairy tale, "Beauty and the Beast" written by de Beaumont. It is a 20-page story that shows differences to Beaumont's "Beauty and the Beast" from the beginning: the father loses the nameless female character to the Beast at cards. Besides, the focalizer is the female character, and she narrates her feelings and experience. The female character is, at first, a passive victim who is forced to live in the Beast's palace in exchange for her father's mistake. However, her passivity changes to activity after she witnesses her father enjoying his wealth in front of a "magic mirror". She decides to go to the Beast's room and herself becomes transformed into a beast. A feminist stylistic analysis of the story reveals that Beauty defies the roles attributed to her by patriarchy after the magic mirror reflects her father's enjoying the wealth provided to him by the Beast after he has lost his daughter to the Beast at cards.

3.3.1 Word level

In "The Tiger's Bride", as stated earlier, the nameless female character represents the self-identification disallowed in a patriarchal society (Brooke, p. 77). The unnamed female character is called "Bella" (p.57) by the landlady and similarly described with words such as "my beauty" (p.62), "pretty young lady" (p.64), "my lady" (p.67), and "madame" (p.66). The female narrator defines herself with words such as "the lamb" (p.71), "my impassivity" (p.57), "bought and sold" (p.70), "passed from hand to hand" (p.70), "proud girl" (p.72), "my white skin" (p.72), "my red nipples" (p.72) and "fleshly nature of woman" (p.72). It is clear that she internalizes the role attributed to her by the world. She describes the Beast using adjectives such as 'big', "giant", "crude", "godlike", "beautiful," and "perfect" (p.58) In contrast to her self-degradation, she magnifies the superior status of the Beast who symbolizes the animalistic nature of men, mastery, and power. Carter's word choices for the female and male characters seem to reinforce the stereotypical representation of the female and the male in traditional fairy tales. However, Carter deconstructs the stereotypical portrayal of the female by turning the female character into a beast at the end of the story.

3.3.2 Phrase/sentence level

The first sentence of "Tiger's Bride" reflects the passivity of the female character in a rather shocking manner: "My father lost me to the Beast at cards" (p. 56). At the beginning of the text, through the focalizer, the female character, employing an excessive use of passive voice use, Carter indicates the female character's receptive position in the following quotations:

"My father said he loved me, yet he staked his daughter on a hand of cards."(p. 54)

"Lost to The Beast!"(p. 55)

"how I had been bought and sold, passed from hand to hand' (p.63)

'been allotted" (p.63)

Analysis at phrase/sentence level analysis shows that the transitivity choices used in narrating the relationship between the female character and the Beast differ after her witnessing of her father's enjoyment of the wealth with which the Beast has provided

him and ignoring the fate of the daughter he lost over a game of cards. The transitivity choices of the characters before the magic mirror episode are exemplified below:

"I *snapped* the box shut and tossed it into a corner."

"He *buried* his cardboard carnival head with its ribboned weight of false hair in."

"I *threw* the other into the corner where the first one lay."

"I *showed* his grave silence my white skin, my red nipples."

"I *walked* along the river bank for a while."

"I *climbed up* on the black gelding in silence."

<div align="right">(Carter, 1979, pp. 56-72)</div>

Analysis of the transitivity choices before the magic mirror exposes 14 material action intention verb processes (for further details, see Appendix A, Table 3.18). The Beast initiates only 2 of these, the verbs "move" and "buried', the goal of which is his head; his actions do not affect the female character or her body. The female character, in contrast, initiates most of the material action intention processes. Her actions, likewise, do not affect him physically. In terms of verb processes, Carter blurs the strict gender binaries, as there is no clear distinction between a controller male and a female receiver. The mental internalized verb process of the female character before the magic mirror episode are exemplified below:

"I *watched* with the furious cynicism peculiar to women"

"I *know* he thought he could not lose me"

"I *saw t*he Beast bought solitude, not luxury..."

"I certainly *mediated* on the nature of my own state, how I had been bought and sold, passed from hand to hand."

"I *felt* I was at liberty for the first time in my life."

"I *felt* I was at liberty for the first time in my life."

<div align="right">(Carter, 1979, pp.56-72)</div>

Analysis of the transitivity choices of the story reveals that the part before the magic mirror includes 30 mental internalized verb processes and that the female character initiates all of them (for more information, see Appendix A, Table 3.19). Most of the

mental internalized verb processes illustrate her observing the Beast, such as "watched", "saw" and "found". A character whose verb processes include many MIVP indicates passive introspection, but this is strategic, she only observes at first, to take action later. The material action intention verb processes of the characters after the magic mirror episode are exemplified below:

"(she) will *send* her back to perform the part of my father's daughter."

"I *fixed* the earrings in my ear."

"I *took* off my riding habit"

"He was *pacing* backwards and forwards."

"I *squatted* on the wet straw."

<div align="right">(Carter, 1979, pp.72-75)</div>

Analysis of the transitivity choices of the story reveals that the part after the magic mirror episode includes 16 material verb processes, five of which the Beast initiates, with the majority being intransitive verbs without goals such as "pacing", "squatting" and "sank". The female character initiates most of the material action intention verb processes. She takes control of her fate, and she reveals her animal side, metaphorically, her sexuality. There is a significant difference between the material verb processes of the female and the male character, as illustrated in Table 3.19.

The mental internalized verb process of the characters after the magic mirror episode are illustrated below:

"I *felt* as much atrocious pain as if I was stripping off my own under pelt."

"I was *flinching starks*."

"I *knew* the way to his den without the valet guide to me."

"I *heard* them fall into the courtyard far below."

"I *thought*: "It will all fall, everything will disintegrate.""

<div align="right">(Carter, 1979, pp.72-75)</div>

Analysis of the story's transitivity choices reveals that the part after the magic mirror includes 5 mental internalized verb processes. The decrease in the number of the female character's MIVP (30-5) is significant. In the first part, the female character mostly observes whereas in the second part, she mostly acts. There is a significant

difference between MAIVP and MIVP of the female character after the magic mirror episode (see Appendix B, Figures 5-6). After the episode of the magic mirror, she is the controller rather than the receiver of processes.

3.3.3 Discourse level

The traditional literary characterization of males includes both descriptions of his overall appearance as well as personality attributes, while female characterization focuses on sexual charm. Carter challenges these stereotypical characterizations of male and female. The following quotation illustrates how the first-person narrator, the female character, gives a detailed description of the Beast:

> "I never saw a man so big look so two-dimensional, in spite of the quaint elegance of The Beast, in the old-fashioned tailcoat that might, from its looks, have been bought in those distant years before he imposed seclusion on himself; he does not feel he need keep up with the times. There is a crude clumsiness about his outlines, that are on the ungainly, giant side; and he has an odd air of self-imposed restraint, as if fighting a battle with himself to remain upright when he would far rather drop down on all fours. He throws our human aspirations to the godlike sadly awry, poor fellow; only from a distance would you think The Beast not much different from any other man, although he wears a mask with a man's face painted most beautifully on it. Oh, yes, a beautiful face; but one with too much formal symmetry of feature to be entirely human: one profile of his mask is the mirror image of the other, too perfect, uncanny. He wears a wig, too, false hair tied at the nape with a bow, a wig of the kind you see in old-fashioned portraits. A chaste silk stock stuck with a pearl hides his throat. And gloves of blond kid that are yet so huge and clumsy they do not seem to cover hands". (p. 58)

This shows that, in contrast to traditional literary texts, the female character gives a detailed description of the male character. In traditional literary texts, it is commonly the female character who is described in terms of body parts and sexual attractiveness, so Carter can be understood to have reversed the stereotypical characterization. In those parts in which she seems to have reinforced the stereotypical characterization, she manipulates the language to deconstruct the objectification of the women in the texts; the following quotation reveals the offensive nature of the established presentation of female characters:

> "I showed his grave silence my white skin, my red nipples, and the horses turned their heads to watch me, also, as if they, too, were courteously curious as to the fleshly nature of women". (p. 72)

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The Beast's only desire is to observe the female character in relation to her body parts. The female character shows her naked body to him and feels humiliated.

After witnessing her father enjoying his wealth-in the magic mirror, she decides to give up her human body, and escape her designation as a passive sexual object; she goes to the Beast's room to become a beast herself:

> "And each stroke of his tongue ripped off skin after successive skin,
> all the skins of a life in the world, and left behind a nascent patina
> of shining hairs. My earrings turned back to water and trickled down
> my shoulders; I shrugged the drops off my beautiful fur". (p. 75)

She gives up her passive beauty, as she desires to become a beast. Her decision reveals her animal instincts, sexual desires, and intention to become more than an object.

In terms of fragmentation, "The Tiger's Bride" differs from traditional texts because the focalization rests with the female character, and the proportion of body parts referred is "roughly equal" (for further details, see Appendix A, Table 3.22).

As seen in Table 3.22, the proportion of fragmentation between the female character and the Beast are similar. Among 58 anatomical elements, 51.72 % refers to the Beast's body parts, and 48,28 % to that of the female character's body parts. Mills argues that fragmentation is mostly applied to the female characters in traditional texts (p.178). Carter consequently manipulates this expectation when describing the Beast and the female character. She challenges the strict binaries and stereotypical representation of the male and the female. In terms of focalization, Carter relates events to the reader through the female protagonist's consciousness. Through the focalization of the female character, her inner world is revealed: "A profound sense of strangeness began to possess me" (p.70).

In terms of schemata, the female character's transformation constitutes the broader framework of the story, which reflects the real identities of female characters under the oppression of their socially constructed gender roles. According to Brooke, the "getting rid of skins" symbolizes taking off established social virtues proclaimed by the Sadeian Woman in order to return to nature (p. 83). The female character reveals her sexual feelings by stripping off her socially constructed gender role, and by the end of the story, she becomes the male character's equal.

An Overview of the Analysis of "The Tiger's Bride"

The word choices Carter employs for the female and the male characters at first seem to reinforce the stereotypical representation of the female and the male in traditional fairy tales. However, Carter deconstructs the stereotypical representation of the female by turning the female character into a beast at the end of the story. At phrase/sentence level, the MAIVP of the female character have increased from 29% to %86 after the magic mirror episode. Figure 6 illustrates the difference between the MAIVP and MIVP of the female character after the magic mirror episode and shows that the female character is the controller and not the receiver of processes. At the discourse level, Carter challenges the stereotypical characterization of the female and the male, as illustrated by the female character's detailed description of the Beast. As can be seen in Table 22, the proportion of incidents of fragmentation of the female character as opposed to that of the Beast are similar. Among 58 anatomical elements referred to, 51.72 % relate to the male character's body parts, while 48,28 % relate to those of the female character. Carter thereby challenges the strict binaries and stereotypical representation of male and female. In terms of focalization, Carter relates events to the reader through the female character's consciousness and in so doing, she offers insight into her inner world. In terms of schemata, the female character's transformation is the broader framework of the story as it reflects the real identities of female characters hidden under the oppression of their socially constructed gender roles.

3.4 Analysis of "Puss-in-Boots"

Carter's "Puss-in-Boots" is a 20-page story based on Perrault's fairy tale, "Puss-in-Boots'". Perrault's story is about a miller's youngest son and a cat. The cat convinces the young man not to kill him and promises to make him a wealthy man. The male character accepts, and Puss then makes plans and organizes everything to make good on his promise. At the end of the story, the young man becomes a prince. Carter's version of the story for the most part does not preserve the plot; Carter makes changes to the story to emphasize the miserable situation of a stereotypical female character but uses the consciousness of the cat to narrate the story through the lens of an animal without the influence of social norms. It is about an oppressed female character who is married to a wealthy and old man, Signor Panteleone, and her young, handsome

lover, the master of the cat, Puss. At first, Carter uses the stereotypical representation of the female character, the imprisoned passive princess waiting to be saved, but then she unleashes her repressed sexual desire. The beautiful female character is trapped in a tower in the middle of the town, which functions to symbolize people's ignorance of oppressed women in patriarchal societies. It represents a patriarchal ideology in which females are denied their liberty. At the end of the story, the female character's passivity is transformed into action like the other female characters in this chapter. After her lover, Puss' master serenades her, she takes control of her fate and reveals her oppressed sexual side.

3.4.1 Word level

In traditional fairy tales, the female characters are passive recipients waiting to be saved, such as the heroines of the tales: "Snow White", "Little Red Riding Hood" and "Sleeping Beauty". In "Puss-in-Boots", Carter at first seems to represent this cliché by presenting the female character as a passive victim waiting to be saved by her handsome lover. The narrator, Puss describes the nameless female character as "the wife of Signor Panteleone" (p.81), "a lady" (p.79), "poor, lonely lady" (p.82), "his angel, his good angel"(p.83), "the divinity" (p.81), "young wife" (p.82)," the evening star" (p.84) and "la bella" (p.88). Her husband's perception of her is that she is just flesh, which is demonstrated when he says: "What a good bargain" (p.91) in reference to her body. Puss's Master uses the words "a princess in a tower" to describe her. The female narrator is silent in the first part of the story, but in the second, Carter reveals the female character's repressed sexual desire and, by having her take control of her own fate, turns her into an agent of action.

Like the female character, her lover is also nameless; Puss calls him "master", and describes him as "handsome enough" and "young man". The name of the female character's husband is "Signor Panteleone", an Italian title denoting courtesy and conveying a certain respect. Interestingly, "Pantalone" is a prominent figure in "Comedia del' arte", an early form of theatre originated in Italy. In "Comedia del' arte", Pantalone represents greed and money. Carter's Signor Panteleone is also a wealthy figure, yet Puss describes him as "impotent". Nevertheless, his "imprisoning" of the female character or, in other words, his "possessing" a young, beautiful woman despite being "impotent" can be interpreted as "greediness" as he desires to have more than he

needs. Carter, therefore again presents a challenge to the stereotypical characterization of the male characters: Signor Panteleone as an impotent man and the lover of the female protagonist as a weak, naive man manipulated by his cat, Puss.

3.4.2 Phrase/sentence level

The use of metaphors supports the themes that Carter depicts in "The Puss-in-Boots". Besides deconstructing the otherness of women in her texts, Carter uses gender-biased orientalist images that present the East embodying patriarchy that is protected by a projected expectation of exoticism. The following extract describes the Arabic style clothes of Signor Panteleone's wife:

> "See, a black barque, like a state funeral; and Puss takes it into his bubbly-addled brain to board her. Tacking obliquely to her side, I rub my marmalade pate against her shin; how could any duenna, be she never so stern, take offence at such attentions to her chargeling from a little cat? (As it turns out, this one: attishooo! does.) A white hand fragrant as Arabia descends from the black cloak and reciprocally rubs behind his ears at just the ecstatic spot. Puss lets rip a roaring purr, rears briefly on his high-heeled boots; jig with joy and pirouette with glee--she laughs to see and draws her veil aside. Puss glimpses high above, as it were, an alabaster lamp lit behind by dawn's first flush: her face." (p. 80)

As illustrated above, the female character is under her husband's control. Signor Panteleone, negates her identity by forcing her to wear a chador outdoors. Her clothing, therefore, mirrors her slavery. She is not allowed to go out or sit in a window except during the hours when her husband has given her permission, and his tower is consequently the female character's prison. Carter also uses the image of a "Turkey carpet" (p.87) in Signor Pantaleoni's tower, which represents Turkish patriarchy at this point which is worse than that of the West. As Said has observed, "the Orient was made and represented the Eastern fantasy of the West" (Said, p. 6). Carter uses gender-biased orientalist images in the story to highlight the malign influence when dealing with the theme of patriarchy.

 Analysis of the transitivity choices in the story shows that no verb processes are initiated by the female character, nor does she have any true voice until a real lover arouses her sexual feelings. The passivity of the female character is transformed into activity after her lover serenades her.   As an oppressed woman who was unaware of her sexuality because of her impotent husband, the female character did not have a

motive to escape her slavery. The handsome man's serenade arouses her erotic feelings, so she discovers and reveals her sexual desires. Significantly, the handsome man does not rescue her; he only arouses her sexual desires. It is she who decides to take control of her fate and arranges everything with her cat, Tabby, to get rid of her old and oppressive husband, and thereby her passivity and silence changes into action. The female character and her cat make a plan with the aim of getting rid of Signor Panteleone. With the help of the female character, Puss and his master sneak into Signore Panteleone's tower disguised as rat-catchers. She convinces her guardian hag who serves as governess to her to leave them alone; she turns the key in the door:

> "<u>la bella</u>   <u>turns</u> the key in the door." (p. 88)
> agent (she)   material action intention verb process

She reveals her sexual identity, and she and Puss' master enter into a passionate sexual relationship, as seen in the excerpt below:

> "His hand, then, trembling, upon her bosom; hers, initially more hesitant, sequentially more purposeful, upon his breeches. Then their strange trance breaks; that sentimental havering done, I never saw two falls to it with such appetite. As if the whirlwind got into their fingers, they strip each other bare in a twinkling and she falls back on the bed, shows him the target, he displays the dart, scores an instant bullseye. Bravo! Never can that old bed has shook with such a storm before. And their sweet, choked mutterings, poor things: 'I never ...' 'My darling ...' 'More ...' And etc. etc. Enough to melt the thorniest heart". (p. 88-89)

As shown in the extract, Carter changes the female character's behaviour from passive to active, turning her into an agent who uses material verb processes such as "stripping each other", "falling back on the bed", and "showing him the target". The female characters' verb processes are remarkable in that they show her active role in the sexual relationship. Carter has noted that in *The Sadeian Woman*, the character Holy Mother imparts the message that, "sex is sanctified only in the service of reproduction" (1979), suggesting that this is the reason why traditional female characters are not portrayed as having sexual desires. Carter challenges this tradition by revealing the sexual desires of the oppressed female character. With the aim of revealing her sexual side and inheriting the wealth of her husband, the female character arranges the murder of her husband with the cats and her lover. The female character, her cat, and her lover's cat

make a plan to get rid of Signore Panteleone. Tabby trips Signore Panteleone on the stairs and he dies of a broken neck. The following quotation shows that with the death of her husband she has become an active agent:

> "And <u>she</u> slyly <u>makes a little grab for</u>   <u>the keys</u>"
>
> Agent   MAIVP   Goal

Also, as the controller of her fate, she fires her guardian hag:

> "Now, no more of your nonsense!' she snaps to hag. 'If I hereby give you the sack, you'll get a handsome gift to go along with you for now'--flourishing the keys--'I am a rich widow and here'--indicating to all my bare yet blissful master--'is the young man who'll be my second husband." (Carter, 1979, p. 94)

The female character and Puss's master make love on the floor while Signor Panteleone's corpse lies on the bed. Carter shows the female character becoming villainous as the result of her oppression by the patriarchy. In order to inherit her husband's wealth and express her sexuality, she has to arrange the murder of her husband with the cats and her lover. As stated earlier in the examples of the characters Justine and Juliette in *The Sadeian Woman*, Carter changes the passive, oppressed woman into an active and villainous one. The oppression of patriarchy gives her no chance to have free will, so she becomes cunning and cruel in order to be an active agent exercising free will. It can be interpreted as revenge against the stereotypical "male sexual predator" figure in traditional literary texts. Kuglin exemplifies "the male sexual predator" figures who do everything to fulfil their needs, seducing or sexually assaulting female characters, and asserts that these villainous figures have appeared in literature "from the Classical Age to the twenty-first century" (2007).

3.4.3 Discourse level

The traditional characterization of female characters mostly includes references to sexual attractiveness. In the first part of the story, Carter seems to reinforce this tradition as the narrator, Puss, defines her only by using words which underline her beauty, "la bella", "young wife" and "evening star". However, in the following part, even her beauty is debased, and she is reduced, at least from the perspective of her husband to mere "good" flesh:

> "He palpitates her hide and slaps her flanks: 'What a good bargain!'
> Alack, can do no more, not wishing to profligate his natural
> essence." (p.91)

Signor Panteleone degrades the body of the female character by fragmenting it. However, through Puss's narration, it is his master who is the most fragmented (for details, see Appendix A, Table 3.23). Analysis of the proportion of male and female fragmentation in Table 23 reveals that the male character is fragmented more than the female character. Among 28 anatomical elements, 64 % refer to Puss's Master's body parts, and 36% to those of the female character.

Puss is an external focalizer as he knows less than the main characters. Through the focalization of Puss, the story has a distinct point of view. Puss narrates the love between his master and Signor Panteleone's wife in a funny, cynical way. From Puss's perspective, love is only "sexual desire", and "sexual pleasure" is a natural process to fulfil ordinary needs Atwood discusses the concept of love in the story:

> It is above all a hymn to here-and-now common sensual pleasure, to
> ordinary human love, to slap-and-tickle delight – not as an object to
> be won, achieved or stolen, nor to be reserved by the rich and
> privileged for themselves ...., but available to all, tabby cats as well
> as young lads and lasses. (p. 176)

Puss organizes everything for his master to enjoy sexual pleasure as a natural process. The story's schemata function throughout the text to normalize female sexuality and promote female liberation. Özüm clarifies the connection between Carter's stories in "The Bloody Chamber" and her *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 females 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. (2011, p.2)

As Özüm emphasizes, at the end of the story, it is surprising that the oppressed female character reveals her sexual desires and enjoys sexual freedom even more than the male character. Özüm suggests, "Carter's stories create new cultural and literary realities in which the sexuality and free will of the female character replace prescribed patriarchal characteristics for women like innocence and chaste behaviour in traditional fairy tales" (2011, p.2). Similarly, Sage argues that Carter aims to "break the enchantment of passivity on women with the influence of Sade" (1998). Carter mocks the human tendency to exaggerate the importance of sexuality from the cat's point of view. Puss describes love as "a desire sustained by unfulfillment" (p.81). He suggests that his master apply the following strategy: "Speak from the heart, I finally exhort. And all good women have a missionary streak, sir; convince her her orifice will be your salvation, and she is yours" (p.83). In the part where Puss asks how his master will live with Signore Panteleone's wife, he answers: "Kisses, embraces". Puss mocks his romanticism, telling him that he will make her grow fat, implying pregnancy (p.81). In the following part, Puss narrates the sexual relationship of his master and the female character as though it were a sport, "[she] shows him the target; he displays the dart, scores an instant bullseye. Bravo!" (pp.88-89). Puss's point of view represents nature, basic instincts, and the human tendency to exaggerate the importance of sexuality.

An Overview of the Analysis of "Puss-in-Boots"

When the data about Carter's word choices for the characters are analysed, it is seen that Carter challenges stereotypical representations by describing the character, Signor Panteleone as an "impotent" man. At the phrase/sentence level, analysis of the transitivity choices in the story reveals that the female character does not initiate any verb processes or have her own voice until a real lover arouses her sexual feelings. The female character's passivity changes to action after her lover's serenade, arousing her erotic desires and revealing her sexual identity. At the discourse level, Carter challenges stereotypical characterization with the male characters, impotent Signor Panteleone and the weak, naïve lover manipulated by the cat, Puss. Table 23 illustrates the male and the female characters' fragmentation and reveals that the male character

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is fragmented more often than the female character. Among 28 anatomical elements, 64 % refer to Puss's Master's body parts, and 36% to the female character's body parts. Through the focalization of Puss, the aim of love is presented as the enjoyment of sexual pleasure as a natural process. Ultimately, the story's schemata function throughout the text to normalize female sexuality and facilitate female liberation.

3.5 Analysis of "The Erl-King"

Carter's "The Erl-King" is a 9-page story, the source of which is Johann Wolfgang von Goethe's poem. The poem is about a malevolent spirit living in the forest, who stalks and seduces girls or boys to kill. In Carter's story, the Erl-King is a creature who seduces young women with a birdcall with which he transforms them into birds. The female character in Carter's version, however, is aware of the peril she faces. When she discovers the Erl-King is weaving a cage for her, even though she loves him, she takes control of her fate and decides to kill him. The cage that the Erl-King weaves represents male oppression, and by killing the Erl-King, she gains her freedom, and saves her life.

3.5.1 Word level

The story does not give the name of the female character; which represents women's repression of their true identities in patriarchal societies. The name of the male character includes the title, "King'" and associates him with power. Carter uses the metaphor, "birds", associated with weakness, for the female victims of the Erl-King. Nonetheless, as she does in the previous stories, Carter challenges the stereotypical roles of female and male characters in the parts of the story that follow. Firstly, Carter reverses the common associations made with generic pronouns as the female character ascribes domestic features to the Erl-King: "He is an excellent housewife" (p.99), "his kitchen" (p.99) and "his rustic home" (p.99). Abbasoğlu and Alban have noted that these feminine qualities do not make the Erl-King look weak, but rather empower him (p.19). According to Abbasoğlu and Alban, his depiction as an omniscient figure reemphasizes his wisdom (p.19)

In "The Erl-King", the female character also describes his physical appearance using comparisons more commonly associated with the feminine: "sour-cream" (p.101) for his skin, and for his nipples she uses the adjectives: "ripe", "stiff", "russet", "pleasing",

"lovely"(p. 101). Carter creates a charming male character with features generally attributed to women. The words chosen by the female character indicate her sexual desire for the Erl-King. Carter thus normalizes female desire and sexuality in a way not seen in traditional tales. In addition to the detailed descriptions of the male character, the female character defines herself as a "perfect child" (p.101); yet at the end of the story, she becomes a "murderer" as she kills the Erl-King to liberate herself from male hegemony (p. 104).

3.5.2 Phrase/Sentence level

"The Erl-King" also includes metaphors that allude to the theme of the imprisonment of the female. The female narrator's journey in the woods represents her entrapment by the Erl-King: "The woods enclose." (p.96) "The wood swallows you up." (p.96). The enclosing forest and the swallowing wood symbolize women's being entrapped in male hegemony in a patriarchal society. In the following part of the story, the Erl-King captures the female narrator: "I saw the gaunt Erl-King, tall as a tree with birds in its branches, and he drew me towards him on his magic lasso of inhuman music." (p.109).

The following analysis aims to investigate the enunciative strategies used by the author. The use of transitivity choices for the female character and the Erl-King differ after her instinct for self-preservation is triggered into action because of exploring the cage he has woven for her. The transitivity choices of MAIVP of the female and male characters before the discovery of the cage are exemplified below:

> "Erl-King will *do* you grievous harm."
> "He *makes* salad of the dandelion."
> "Sometimes he *traps* a rabbit."
> "He *strips* me to my last nakedness."
> "His skin *covers* me entirely."
> "I (she) go *back* and back to him."
> "He *spreads* out a goblin feast of fruit for me."

<div align="right">(Carter, 1979, pp.96-103)</div>

Analysis of the transitivity choices of the part "before the cage" includes 25 material action intention verb processes; the female character initiates only 4 processes, 2 of which are "walk" and "go" which are intransitive verbs with no goals (for more details, see Appendix A, Table 3.24). The female character has no apparent goal as an agent.

The Erl-King initiates most of the material processes. Among the targets of the Erl-King's verb processes goals, 5 are "her". As shown in Table 24, The Erl-King is mostly the agent before she discovers the cage that he has woven for her.

Analysis of the mental internalized verb processes before the discovery of the cage shows that this part of the story includes 13 mental internalized verb processes, 10 of which are initiated by the female character. Most of the mental verbs, therefore, illustrate the female character's feelings and thoughts about the Erl-King. Before discovering the cage that he has woven for her, she is the sensor, not the agent. The female character's material verb processes are mostly seen after the discovery of the cage, as exemplified below:

> "I shall *take* two huge handfuls of his rustling hair."
> "I shall *strangle* him with them."
> "She will *open* all the cages."
> (she will) "*let* the birds free."
> "She will *carve off* his great mane."
> "She will *string* the old fiddle."
>
> (Carter, 1979, pp.103-105)

The MAIVP of the text includes eight verb processes, and all are initiated by the female character. When the analysis of the transitivity choices of material verb processes before and after the discovery of the cage are compared, a significant difference can be discerned.

The transitivity choices of mental internalized verb processes of the characters after the discovery of the cage are shown below:

> "I didn't know what to do for I loved him with my heart."
> "I know the birds don't sing, they only cry."
> "He knows which of the frilled, blotched, rotted fungi are fit to eat."
>
> (Carter, 1979, pp.103-105)

As shown in the quotations, the text includes only three mental internalized verb processes in the part after she discovers the cage, he has woven for her. These verbs or verbal phrases provide a detailed description of the female character's actions. At first, the female character hesitates as she loves him, yet she decides to kill him, even though he looks after the birds in the cages very affectionately watering and feeding them daily. She knows, "the birds do not sing, but they cry because they cannot find

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their way out of the wood" (pp.103-104). They lose their freedom as a result of being captivated by his charm. She consequently chooses to preserve her freedom rather than allow herself to become a pretty bird trapped in a cage, and she is transformed into an agent of action. Of significant relevance here is that, as Mills states, one of the issues of feminist stylistics is the activity or passivity of the female character; "is the female character the passive victim of circumstance, or does she consciously take charge of the situation, make choices and take action?" (p.144).

Analysis of the story in terms of active and passive roles shows that both the female and male gender roles in traditional fairy tales are reversed. Carter thereby challenges the ideology hidden in traditional fairy tales; in contrast, the female character turns into an agent of action, and controller of the fate, who kills the Erl-King for the sake of her liberation. The comparison of MAIVP and MIVP of the female character before the discovery of the cage reveals the significant difference between them. MIVP is 71%, whereas MAIVP is 29%. She is mostly the sensor before discovering the cage that Erl-King has woven for her. Nevertheless, the comparison of MAIVP and MIVP of the female character after the discovery of the cage reveals that MIVP is 27 %, whereas MAIVP is 73 %. She is mostly the agent after the discovery of the cage. She takes control of her fate, kills the Erl-King, and liberates herself.

3.5.3 Discourse level

As stated earlier, the traditional male characterization includes overall impression, whereas female characterization includes evaluation of her sexual allure. Carter, in contrast, challenges the stereotypical characterization of male and female characters in "The Erl-King". The following excerpt illustrates the female character's detailed description of the Erl-King:

> "His eyes are quite green, as if from too much looking at the wood. There are some eyes can eat you". (p.98)

> "His skin is the tint and texture of sour cream, he has stiff, russet nipples ripe as berries. Like a tree that bears bloom and fruit on the same bough together, how pleasing, how lovely". (p.101)

> "What big eyes you have. Eyes of an incomparable luminosity, the numinous phosphorescence of the eyes of lycanthropes. The gelid green of your eyes fixes my reflective face; It is a preservative, like a green liquid amber; it catches me. I am afraid I will be trapped in it for ever like the poor little ants and flies that stuck their feet in resin before the sea covered the Baltic. He winds me into the circle of his eye on a reel of birdsong. There is a black hole in the middle

of both your eyes; it is their still centre, looking there makes me
giddy, as if I might fall into it". (p. 103)

In terms of fragmentation, the male character is described beyond the stereotypical representations of the male. The comparison of the female and male characters reveals that the anatomical elements of the male character are scrutinized, including his "eyes", "hair", "skin", "hands" and "flesh" (see Appendix A, Table 3.28 for the illustrations of the references made to "fragments" of the character's bodies).

The results of the analysis show that the fragmentation of the female and male characters in the story is not stereotypical. Analysis of the references made to anatomical parts of the characters reveals that 81 % are those of the male character, whereas 19% are those of the female character (see Appendix A, Table 3.28). Through the female narrator's focalization, Carter creates a rarely seen representation of male and female characters in terms of fragmentation.

The focalizer female character narrates her feelings and thoughts about the Erl-King. She admires him, and his domination arouses her erotic desire in a similar fashion to the female character of "The Bloody Chamber". She is not afraid of him, but she is afraid of his influence on her body:

> "The wind stirs the dark wood; it blows through the bushes. A little
> of the cold air that blows over graveyards always goes with him, it
> crisps the hairs on the back of my neck but I am not afraid of him;
> only, afraid of vertigo, of the vertigo with which he seizes me. Afraid
> of falling down". (p.100)

"Vertigo" represents the complicated feelings she has because of her dilemma between her sexual feelings for the male character and her free spirit. The female character, as a sensible and sophisticated woman, foresees the possible consequences of two potential paths and chooses to be independent. In order to achieve this and to take control of her own fate, she decides to kill the Erl-King. At the end of the story, the Erl-King's hair cries out: "Mother, mother, you have murdered me!" This represents the authority the female character gains at this point of the story. Despite being captivated by the charm of the Erl-King, Carter allows the female character to escape from him; as Arıkan has noted, "when female sexuality is normalized, freedom is left in the hands of the female in the story" (p. 128).

The female character speaks in different tenses: past, present, and future. Analysis of the tenses the female character uses does not reveal any specific classification. These tense differences may be interpreted as representing the irrelevance of time; that the dilemma she experiences is universal and timeless. In addition to switches of tense at the end of the story, the first-person narration changes into the third-person narration.

> "I shall take two huge handfuls of his rustling hair as he lies half dreaming, half waking, and wind them into ropes, very softly, so he will not wake up, and, softly, with hands as gentle as rain, I shall strangle him with them." (p.104)

> "Then she will open all the cages and let the birds free; they will change back into young girls, every one, each with the crimson imprint of his love-bite on their throats." (p.104)

> "She will carve off his great mane with the knife he uses to skin the rabbits; she will string the old fiddle with five single strings of ash-brown hair". (p.104)

The change of the narration represents the female character's transformation. The female protagonist does not need to narrate her feelings and thoughts, as she is no longer the sensor. She is an agent of the action who declares her independence and authority. Carter explicitly silences the male character and amplifies the female character's voice to highlight "the idea of female liberation". In terms of schemata, the broader framework of "The Erl-King" functions throughout the text to normalize female sexuality and female liberation. With the female character's choice to take action, by the end of the story, female liberation is sublimed rather than female sexuality.

An Overview of the Analysis of "The Erl-King"

The word level analysis of the story reveals that Carter reverses attributes associated with the generic pronouns as the female character applies domestic characteristics to the Erl-King. Carter furthermore creates a charming male character by way of attributing features to him that are commonly associated with women. Regarding word choice, the female character reveals her sexual desire for the Erl-King. Thus, as in "Puss in Boots", unlike traditional tales, Carter normalizes female desire and sexuality. In the analysis of the phrase/sentence level, Figure 3.8 compares MAIVP and MIVP of the female character after the discovery of the cage and reveals significant differences. After the discovery of the cage, MIVP is 27 %, whereas MAIVP is 73%,

which illustrates that she rather than the male character predominantly becomes the agent of action taking control of her fate by killing Erl-King and liberating herself. At the discourse level, Carter challenges the stereotypical characterization of males and females in "The Erl-King" as the female character describes the Erl-King in a novel way by attributing supposedly feminine and domestic features to him. In terms of fragmentation, Table 3.28 illustrates that 81 % of the anatomical parts referred to are those of the male character, whereas 19% are those of the female character. Through the female narrator's focalization, Carter creates a distinct representation of male and female characters in terms of fragmentation. In terms of schemata, the broader framework of "The Erl-King" functions throughout the text to normalize female sexuality and female liberation. Ultimately, with the female character's choice to take action over her fate, the end of the story sublimes female liberation rather than female sexuality.

4. "SHE HERSELF IS A HAUNTED HOUSE": "A FEMINIST STYLISTIC APPROACH TO CARTER'S "THE SNOW CHILD", "THE LADY OF THE HOUSE OF LOVE", "THE WEREWOLF", "THE COMPANY OF WOLVES" AND "WOLF-ALICE"

In this chapter, in addition to the analyses at the levels of word, phrase/sentence, and discourse, concerning the use of linguistics levels in terms of gender bias, I will analyse Carter's adapting the Sadeian sisters into her female characters. Finally, I will examine Carter's presenting an alternative female character that can be interpreted as "subject in process" in Kristevan terms. I will also focus on the pre-constructed relation between the stories while analysing them; in "The Snow Child", "The Lady of the House of Love", "The Werewolf" and "The Company of Wolves", and "Wolf-Alice". Carter presents various female characters who are products of a patriarchal society. In contrast, in the last story, her female character "Wolf-Alice", represents the real nature of woman, uncontaminated by patriarchal language as she is raised by wolves. For that reason, her gender is left untainted and pure; she is portrayed as free from patriarchal oppression and identification. The relationship between the stories is also apparent in that the main female characters in "The Snow Child", "The Werewolf" and "The Company of Wolves" are each referred to "child". Carter thus suggests their being products of the society they live in, in contrast to "Wolf-Alice". These stories present female characters similar to Juliette in *The Sadeian Woman*. The cruel Countess in "The Snow Child" tries to kill her love rival; the hysterical female vampire character in "The Lady of House of Love", and the children in "The Werewolf" and "The Company of Wolves" have to be evil and cunning to survive in a patriarchal society. There is also the submissive and naïve Snow Child who dies pathetically in the end like Justine in *The Sadeian Woman*. The ends of these stories highlight the malign influence of a patriarchy that does not give any choice to women besides being evil and cunning to survive. Finally, with the help of Wolf-Alice, Carter points out an alternative way to survive as a woman. As stated earlier, in *The Sadeian Woman*, Justine symbolizes passive submission and dies, while Juliette represents evil and

cunning femme fatale and survives. With Wolf-Alice, Carter provides an alternative female character that can be argued as a representation of Kristeva's "subject in process" existing on the border between the semiotic and the symbolic.

In analysing the lexical items used in the story to describe female and male characters, we notice that the first common element between the stories is the namelessness of the female and male characters or the fact that they are referred to with their titles rather than their personal names, with the exception again the female character in "Wolf Alice". Therefore, we can conclude that except "Wolf-Alice", not only the female characters but also the male characters are products of society. The following table gives the titles of the male characters, which are associated with the masculine, denoting high rank and power:

Table 4.1 Names or Titles of the Female and Male Characters

Stories	"The Snow Child"	"The Lady of the House of Love"	"The Werewolf"	"The Company of Wolves"	"The Wolf-Alice"
The Female Character	The Snow Child	The Countess	Child	Child	Wolf-Alice
The Male Character	The Count	The Soldier	-	The Hunter	The Duke

In terms of characterization and fragmentation, at first, Carter mostly seems to reinforce the stereotypical representation of the female and the male. However, through her characters such as the virginal but lustful female character in "The Company of Wolves" and the male victim in "The Lady of the House of Love", Carter deconstructs stereotypical gender roles. In terms of focalization, Carter explicitly amplifies the female characters' voices and silences the male characters with the intention of revealing female desire. In terms of schemata, moreover, as stated earlier, Carter provides an alternative way to survive as a woman other than that presented in the case of the sisters in *The Sadeian Woman*, that of Kristeva's "subject in process".

4.1 Analysis of "The Snow Child"

The rhetoric of "The Snow Child" presents the consumption of passive beauty in a brief two-page story that paints a vivid unsettling picture of rape, paedophilia and necrophilia. It is based on the well-known fairy tale, "Snow White" but mostly does not preserve the plot of the original tale. Carter draws attention to the inevitable doom of the passive, submissive, and beautiful female character that represents the ideal female in traditional tales. Besides, Carter focusses on the conscious of another female character, The Countess, who represents the evil and jealous female characters in traditional tales. In Carter's story, a Countess and Count ride along a snow-covered road. The Count imagines and desires a child whose features are like the aspects of the landscape they are travelling through the white of the snow, the red of the hole filled with blood, the black of a raven. "The child of his desire" then appears at the roadside. As the Count had desired, the child has "white skin", "a red mouth", and "black hair". She is also naked. The Countess envies her and makes plans to get rid of her. She gives orders to the child, which would endanger the child's life, such as diving in a frozen pond. Whenever the Count defends the child, the clothes of the Countess fly off to cover the child.

In "The Snow Child", Carter highlights the passivity of the female character, Snow White, who is an illustration of the ideal women in traditional fairy tales. Neither of the female characters is "agent of the action" to control their own fate. Yet, in contrast to the happy-ending of "Snow White", Carter makes the Snow Child's end so pathetic that the male character rapes even her corpse. Thus, she draws attention to the possible dangers of being "the ideal woman" in real life. The Countess also represents the evil and jealous witches or stepmothers in traditional tales. Carter shows that the other, evil female characters are also victims of the patriarchy. As the Count desires the Snow Child, the Countess loses the care her husband has for her, her clothes and becomes naked. Her loss of clothes represents her loss of the Count's care in terms of both love and maintenance. Like Juliette in Carter's *The Sadeian Woman*, she has no choice other than to be evil to survive. The Snow Child melts away as a passive female character like Juliette's naïve sister, Justine. Thus, Carter draws parallels between the female characters in "The Snow-Child" and the contrasting sister characters, Justine and Juliette, in *The Sadeian Woman*.

4.1.1 Word level

 In the fairy tale "Snow White", the mother of the Snow-White wishes for a baby girl with white skin, and throughout the story, the narrator emphasizes her purity. Unlike Snow White, The Snow Child's name represents the desire of the male character:

> "I wish I had a girl as white as snow,' says the Count. They ride on. They come to a hole in the snow; this hole is filled with blood. He says: 'I wish I had a girl as red as blood.' So, they ride on again; here is a raven, perched on a bare bough. 'I wish I had a girl as black as that bird's feather.' As soon as he completed her description, there she stood, beside the road, white skin, red mouth, black hair, and stark naked; she was the child of his desire, and the Countess hated her."(p.105)

In analysing the naming of the characters, those of "the Countess" and "The Count" are worth noting. For Mills, "the affix, "-ess" signals women's semiotic derogation and "The Count" is the origin of the word." (93) The naming of the characters reflects the situation; when the Count desires the Snow Child, the Countess loses her husband's care, her clothes, and becomes naked outside. Her life and social being depend on the male character. Carter seems to reinforce stereotypical naming with "Count", "Countess" and "Snow Child" but, as can be seen in the case of Carter's incorporation of Sadeian sisters into the female characters, Carter exposes the cruelty of patriarchy that gives no chance to women to survive except by being evil.

4.1.2 Phrase/sentence level

At the phrase and sentence level, the Snow Child, as a traditional, ideal, beautiful, naive, passive, and submissive female character of fairy tales, does not have any voice. Carter presents a shocking depiction of the ideal female character of traditional fairy tales since the Snow Child dies, and even her corpse is raped as a passive object. The other female character, the Countess, mostly uses mental verb processes as she has no place in society except that of being the Count's wife and her existence is therefore threatened by being replaced by the Snow Child. Thus, Carter provides the motivation for her to be evil and provokes the reader to empathize with the stereotypical wicked, evil women in fairy tales, as these women are also victims of patriarchal society. The transitivity choices of the male character, the Count, typically consist almost entirely of material verb processes. Throughout the story, the Count's only feeling for the

Countess is pity in the section where the Countess is left naked when her clothes fly off to cover the Snow Child.

The material action intention verb processes of the Countess and the Count are exemplified below:

"The Count *lifted* her up."

"The Countess *dropped* her glove in the snow" (intentionally)

(he) "*unfastened* his breeches"

(he) "*thrust* his virile member into the dead girl."

"The Countess *reined* in her stamping mare."

"The Count *picked up* the rose."

<div align="right">(Carter, 1979, pp. 105-106)</div>

In Carter's "The Snow Child", we notice that out of 18 clauses with material action intention verb processes, 3 of which they initiate in common (for more details, see Appendix A, Table 4.1). Excluding the mutual ones, the Countess initiates 7 of them and the Count 8 of them. The material processes of the Count include transitive verbs such as "lifted up", "sat her", "unfastened", "thrust", "picked up", and "handed". He affects the Snow Child in 3 of them. These verbs or verbal phrases help give a detailed description of the Count's every action. He is the controller in his relationships. Among material action verb processes, the transitive verbs used by the Count to describe his control over the female characters include the verbs like "lifted (her up)", "thrust (his virile member into the dead girl)". In contrast, the verbs of the Countess include "wrapped in", "wore", "dropped", "threw", "reined in" and "stroked". By analysing the transitivity choices, we find that the material intention verb process of The Count and the Countess are almost equal. They both have the role of the agent taking an active dominating role in controlling the Snow Child. Nevertheless, their aims are different: The Count has sexual aims, whereas the aim of the Countess as an agent of the action is to get rid of her female rival, the Snow Child. Her clothes, metaphorically representing her social existence, are progressively lost as the Count cares for the snow child.

The transitivity choices of the mental verb process of the characters are shown below:

"The Countess hated her."

"but the Countess had only one thought: how shall I be rid of her?

"She meant to gallop off and leave her there."

"She thought the girl would drown."

Analysis of the transitivity choices in "The Snow Child" reveals that most are mental internalized verb processes initiated by the Countess such as "hated" and "thought". The Countess is jealous of the Count's desire for the Snow Child, and she tries to get rid of her. However, the only feeling the Count has for the Countess is pity. Patriarchal society, which encourages men to be with more than one woman, creates a harsh rivalry between women. The Countess suffers because she is being replaced by a younger, naive girl and the Snow Child cannot survive because she is the passive object of a man's desire and a woman's hatred. In this way, Carter does not represent the Countess as a wholly evil character because of her hatred as she is also in a pathetic situation. Her only place in the world; in other words, in the men's arena, is to be the Count's wife; her social being is in danger. As the Count desires and increasingly cares for the Snow Child, the clothes of the Countess fly to the child and cover her. Her clothes that she lost to the child represent her social existence. The following quotation demonstrates the pathetic situation of the Countess: "Now the Countess was bare as a bone, and the girl furred and booted; the Count felt sorry for his wife" (p.105).

Carter provides the motivations of the stereotypical wicked and evil female characters in a patriarchal context and encourages the reader to empathize with them. The witches and evil queens in fairy tales are also victims of patriarchy because they are in the men's arena and are only attempting to protect their value in the society, that of being "sexual objects". Among the stories covered in this chapter, "The Snow Child" is the only story that appears to reinforce stereotypical representations at the level of phrase/sentence. It can be inferred that Carter aims to highlight the cruelty of patriarchy that gives women no choice other than to be evil to survive.

4.1.3 Discourse level

As stated earlier, the sexual attractiveness of female characters is in the foreground of traditional fairy tales. The narrator does not describe the personal features of the snow child. Carter seems to reinforce the stereotypical representation of the female as the Snow Child is also described in terms of sexual attractiveness. Nevertheless, as she remains silent throughout the story, Carter's apparent aim appears to be to draw attention to the impending doom that her passivity provokes. In terms of

fragmentation, the body of the Snow Child can be disassembled to a number of separate parts; she is a passive and consumable object (for details, see Appendix A, Table 4.4). The analysis exposes the significant differences between the instances of fragmentation of the Snow Child, The Count, and the Countess. Among 9 anatomical elements, 56 % refer to the Snow Child's body parts. The fragmentation of the Countess accounts for less, 33 %, which is representative of the younger girl replacing her as the object of desire. In contrast, the Count's fragmentation accounts for 11 %, and this only includes reference to "his virile member". The obscene word choices Carter employs in the fragmentation of the characters appear to have the intention to shock, such as with: "thrusting his virile member into the dead girl."

Carter's "The Snow Child", at first focalizes by means of the desires of the Count, but in contrast to traditional fairy tales, despite the third-person point of view, at many points focalizes mostly from the perspective of the Countess, the evil female character of the story. The Count desires a child with the features of the Snow Child, and the Snow Child duly appears. The Countess hates the child and wants to get rid of her since even the Snow Child's passive existence threatens the Countess's limited social role: that of being the wife of the Count. Through the focalization of the Countess, Carter challenges the stereotypical representation of female characters and the reader's perception of evil female characters in fairy tales. In doing so, Carter discloses that harsh female rivalry is inevitable in a patriarchal world. After all, she highlights that evil female characters are merely victims of the societies in which they live.

In terms of schemata, according to Anderson (2017), white snow represents "concealing or deceiving" besides purity and beauty as it hides original forms. The text does not offer any judgment on the part of the Countess for the Count's raping the corpse of the Snow Child. According to Abbasoğlu and Alban, Carter uses the "snow" metaphor to "portray the weak and abnormal sides of the antagonist and display a degraded representation of a male figure" as it hides the fact of the Count's necrophilia and paedophilia (2018, p.11). In *The Sadeian Woman*, Carter states, "to be the object of desire is to be defined in the passive case and to exist in the passive case is to die in the passive case--that is to be killed, and that this is the moral of the fairy tale about the perfect woman" (1978, p. 76). The Snow Child represents Justine in *The Sadeian Woman*, as Carter states, "Flight is Justine's salvation, and she must die an emotional if not a physical virgin like Beth in *Little Women*, or Eva in *Uncle Tom's Cabin*; and

she adds, "they are too good to live, so they died in the angelic state of pre-pubescence and go straight to heaven, to daddy" (p.56). For Carter, suffering becomes second nature for these women; "it is the start of female masochism, a woman with no place in the world, no status, the core of whose resistance has been eaten by self-pity" (p.57). The Snow Child is the pornification of this condition.

The Count is the controller of the verb processes. His strength is represented by his taking the clothes away from the Countess and giving them to the younger female character. At that point, the wickedness and rivalry of the Countess are understandable as she is in danger of losing the limited role patriarchy has assigned to her, that of being a sexual object. Through her sexual influence on her husband, she makes her living and stays clothed. Thus, the Countess can be likened to Juliette in *The Sadeian Woman*, who does everything to survive in a male arena.

An Overview of the Analysis of "The Snow Child"

Based on the data, what is striking about the results of analyses at linguistic levels is that at the places where Carter seems to reinforce the stereotypical representation of the female and the male, she actually exposes the cruelty of patriarchy. At word level, the naming of the characters represents stereotypical representation of female and male characters. At phrase/sentence level, the MAIVP of the Count and the Countess account for 52& and 48% respectively. They are almost equal; they both have the role of the agent taking an active dominating role in controlling the Snow Child. Nevertheless, their aims differ from each other: The Count has sexual aims whereas the aim of the Countess as an agent of the action is to get rid of her female rival, the Snow Child because she is in danger of being replaced by the Snow Child. It is a doom for her as the society gives no place to her, except being a man's wife. Carter's aim is probably to make use of linguistic properties to expose the cruelty of patriarchy that gives women no choice but to except the need to be evil to survive. With the help of the passive, submissive, young and beautiful female character, the Snow Child, Carter presents her view about "fairy tales' moral about the perfect woman" that emphasizes being a passive object results in death in the passive case (1978, p. 76). The Snow Child echoes the character Justine in *The Sadeian Woman* in that she is a passive victim, while the Countess can be compared to her sister Juliette in that she does everything to survive in a man's world.

4.2 Analysis of "The Lady of House of Love"

"The Lady of the House of Love" is a 19-page story based on Perrault's "Sleeping Beauty". Carter challenges the stereotypical representation of the female character as a potential victim since the female character in the story is a dangerous vampire who seduces men, taking them to her bedroom and killing them. Additionally, the male character, the Soldier, plays the role of a virgin victim. In the original fairy tale, "Sleeping Beauty", the female character is an innocent, naive princess who needs to be saved by a prince. The original story is about a sleeping princess who is under the spell of enchantment. After 100 years, a brave, young man comes to the city and wants to visit the castle. He succeeds in entering the castle and finally finds the princess. He falls in love at first sight, and his kiss wakes her up. In Carter's "The Lady of House of Love", however, the kiss of the male character kills the female protagonist.

"The Lady of House of Love" begins in a village where a mysterious Countess lives. As stated, the Countess is a dangerous vampire who seduces and kills men, whereas the Soldier is a virgin and potential victim of the Countess. The Countess seduces men, takes them to her chamber, and each time finishes them off by biting their neck and sucking the blood from them. She then buries her victims' remains in her garden. When the Soldier meets the Countess, he is charmed by her beautiful appearance and manner. The Soldier also arouses the sexual desire of the Countess, and she takes him to her chamber. She removes her clothes, and begins to shake and drops her glasses and they shatter. She cuts her hand when she tries to pick up pieces. The Soldier tries to heal her by kissing her wound, but his kiss kills her instead. The story ends with the Soldier going back to war. In this version, Carter reverses the stereotypical representations of the female and the male as the male character; the Soldier is a potential victim of the Countess; besides, the Soldier's kiss does not save the Countess unlike the kiss of the prince in "The Sleeping Beauty". She, therefore, deconstructs the stereotypical representation of the male character as the saviour.

4.2.1 Word level

In "The Lady of the House of Love", Carter uses several unusual lexical items to describe the female and the male character. Firstly, Carter manipulates the reader with the naming of the characters, "The Countess" and "The Soldier". As stated earlier, Mills states, "the affix "-ess" reflects the semiotic derogation of women as the female

form is used as the marked term, "countess"" (p. 93). The naming of the male character, "Soldier" is also stereotypical as it is a title associated with men. Nevertheless, Carter's descriptions of the characters are not stereotypical as she refers to the Countess as "the beautiful queen of the vampires", "queen of night", "queen of terror" and "a beautiful and ghastly lady" (1979, p. 110). Carter deconstructs the description of the stereotypical female characters in traditional fairy tales with her word choice as she emphasizes both the Countess' darkness and beauty. Besides, she describes "her beauty" as a symptom of her "disorder" and "soullessness" (p. 108). Secondly, the word choice for the male character is also atypical. Despite referring to the male character as "rational", Carter also emphasizes his "virginity" and "ignorance" (p. 112) in contrast to the sexual aggression and seductiveness of the Countess. At the word level, therefore, the Countess echoes the monstrous characterization of Juliette in *The Sadeian Woman.*

4.2.2 Phrase/sentence level

The themes that Carter addresses in "The Lady of House of the Love" are much supported by metaphors emphasizing the vicious circle of the gender-based system in a patriarchal society and its enduring pressure on women's mental health. Karjalaine asserts that the metaphors used to represent the Countess insert Carter's subversive view of gender into the story (p. 16). In the following: "And she is herself a cave full of echoes, she is a system of repetitions, she is a closed-circuit" (p. 108), the metaphors, "a cave full of echoes" and "system of repetitions" (p. 108), represent the idea that gender is only a replication of behaviours and it is not natural but socially constructed. A woman must continually repeat and perform her gender role in order to exist in a patriarchal society. In the following part of the story, she asks herself, "Can a bird sing only the song it knows, or can it learn a new song?"(p.108). Karjalaine emphasizes that the use of this metaphor is a way for Carter to question indoctrinated ideas about gender and "to imply that gender is not an essence but something that is highly subject to change if practiced" (p 16). She further adds, "it might also be Carter's call for a change and also denotes a kind of ambivalence as to whether or not a change from patriarchy is possible or not "(p. 16).

When the Soldier wakes up in the castle of the Countess, the patriarchal superiority complex of the Soldier is felt as he considers the Countess as only a woman in need of being saved:

> "The handsome bicyclist, fearful for his hostess's health, her sanity, gingerly follows her hysterical imperiousness into the other room" (p. 122)
> "He wants to take her to a clinic in Zurich where she will be treated for nervous hysteria and turned into 'the lovely girl she is." (p. 123-124).

The excerpt shows that he is not aware of her being a vampire as the male character, like those of tradition, would only feel fear when threatened by another male (Karjalaine, p.17). Carter ascribes the metaphor, "bicycle" to the male character, the Soldier, with the aim of representing her view of gender:

> "Although so young, he is also rational. He has chosen the most rational mode of transport in the world for his trip around the Carpathians. To ride a bicycle is in itself some protection against superstitious fears, since the bicycle is the product of pure reason applied to motion. Geometry at the service of man! Give me two spheres and a straight line and I will show you how far I can take them. Voltaire himself might have invented the bicycle, since it contributes so much to man's welfare and nothing at all to his bane. Beneficial to the health, it emits no harmful fumes and permits only the most decorous speeds. How can a bicycle ever be an implement of harm?" (p. 112)

For Karjalaine, Carter reflects patriarchy's obsession with science, logic, and rationalism; she mocks patriarchy's male-oriented science and concept of logic and reason. She employs sarcasm in this part of the short story to criticize how men see themselves, as does patriarchy see itself as fundamentally rational (p. 17). The virginity and ignorance of the male character is a deconstruction of stereotypical gender roles as virginity is a quality attributed to ideal female characters in traditional fairy tales.

The analysis of patterns in the characters' transitivity choices can provide greater insight into the positions of the Countess and the Soldier and "their relation to others" (Mills, 1995, p. 144). The following table displays the material verb processes of the Countess and the Soldier:

> "She will *invite* you with smiles and gestures."

"She *sinks* her teeth into the neck."

"She will *drop* the deflated skin."

"The handsome bicyclist, scarcely believing his luck, will *follow* her."

"The handsome bicyclist, fearful for his hostess's health, her sanity, gingerly *follows* her hysterical imperiousness."

"She *raises* her hands to unfasten the neck of her dress."

(Carter, 1979, pp.107-125)

The analysis exposes 61 material action intention verb processes; 35 processes are initiated by the Countess, whereas the Soldier initiates 26 (for further details, see Appendix A, Table 4.5). In 4 of them, the female or the female's body is affected, but 3 of these relate only to the Soldier's planned actions the Soldier's plans. The female character initiates most of the material processes. She is a vampire, not a passive victim, so she is mostly the agent. The mental verb processes of the characters are exemplified below:

"He could almost have *regretted* accepting the crone's unspoken invitation."

"He *felt* a certain involuntary sinking of the heart to see his beautiful two-wheeled symbol of rationality vanish into the dark entails of the mansion."
"She only *knows* of one kind of consummation."

"He *thought of* a child dressing up in her mother's clothes."

"He *discovered* he still had the Countess's rose."

(Carter, 1979, pp.107-125)

The analysis reveals 24 mental internalized verb processes, among which, 10 are initiated by the Countess, whereas the Soldier initiates 14 (for further details, see Appendix A, Table 4.6). MAIVP of the female character is 57%, whereas MAIVP of the Soldier is 43% (see Appendix B, Figure 4.1). Carter reverses the verb processes of the characters. She is mostly the agent as a vampire, not a passive victim. In addition, MIVP of the Soldier is 58%, whereas MIVP of the Countess is 42 %. Carter, with the use of transitivity choices, reverses gender roles, as the Soldier is mostly the sensor (see Appendix B, Figure 4.2).

4.2.3 Discourse level

In the story, not much is told about the female character's personality like Sleeping Beauty. Although the fragmentation of the Countess's body (84%) is much more frequent than that of the Soldier's (16%), the adjectives attributed to the features of the

physical appearance of the Countess is atypical features when compared to the female protagonists in traditional fairy tales. She describes her as "unnatural" and "her beauty" as an "abnormality", a "deformity", "a symptom of her disorder and soullessness". The narrator refers to the Countess as "the last bud of the poison tree", "the beautiful ghastly lady", "the queen of night" and "the queen of terror". The narrator fragments her body parts as follows:

> "The white hands of the tenebrous belle deal the hand of destiny. Her fingernails are longer than those of the mandarins of ancient China and each is pared to a fine point. These and teeth as fine and white as spikes of spun sugar are the visible signs of the destiny she wistfully attempts to evade via the arcana; her claws and teeth have been sharpened on centuries of corpses, she is the last bud of the poison tree that sprang from the loins of Vlad the Impaler who picnicked on corpses in the forests of Transylvania" (p. 109)

As can be seen above, the narrator describes the Countess's fangs and long claw-like fingernails, which are both typical features of vampires. In doing so, Carter caricatures the obsession with a physical description and fragmentation of stereotypical female characters in traditional fairy tales like "Sleeping Beauty," where the narrator does not attribute any personal characteristics to the ideal female protagonist except her fragility.

In the story, focalization switches between the female and the male character to reflect their different perspectives. With this switch, Carter reflects patriarchy's illusion of superiority. At first, in contrast to traditional fairy tales, the localization is through the conscious and experience of the female protagonist, Countess. The narrator defines the Countess as "a system of repetitions", a "cave full of echoes" and a "closed circuit" but also describes her desire for change. The story then switches the focalization to the Soldier. Karjalaine has noted that contradictions between the Soldier's reason and ignorance, throughout the story, mock the patriarchy's obsession with science (p.17). The Soldier's consciousness exposes his perception of the bike as a product of reason, and he promotes reason rather than the superstitions, yet, he is unaware that he is one of the Countess's victims. He considers the Countess only" 'a girl" 'needing to be saved. He is not aware of her being a vampire as the male character traditionally only feels the fear when being threatened by another male character (Karjalaine, p. 17).

In terms of schemata, by creating a virgin, ignorant male character with a superiority complex, and a female vampire character who seduces and kills him, Carter reflects the absurdity of patriarchy and shows the mental disorders of a woman as a result of patriarchal oppression. The male character, as a representation of patriarchy, is not the saviour of the female character at the end. Carter reverses stereotypical gender roles by providing a villainous representation of the female and a virgin-victim representation of the male. Carter reflects female experience inside patriarchy metaphorically, presenting a hysterical vampire female character as a serial killer, and in doing so, Carter portrays a vampire version of evil Juliette in *The Sadeian Woman*.

An Overview of the Analysis of "The Lady of House of Love"

Word choices for the female and the male character employed by Carter reveal that she deconstructs stereotypical representations of the female and the male, emphasizing the female character's darkness and the male character's virginity and ignorance. The phrase/sentence level analysis of the text reveals that MAIVP of the female character is 57%, whereas MAIVP of the Soldier is 43% (see Appendix B, Figure 4.1). Carter reverses the verb processes of the characters, which illustrates that, as a vampire, she is mostly the agent. In addition, MIVP of the Soldier is 58%, whereas MIVP of the Countess is 42 % (see Appendix B, Figure 4.2). Carter reverses gender roles in this regard, too, as the Soldier is mostly the sensor. At the discourse level analysis, in terms of characterization, Carter assigns dark vampire features to the physical appearance of the Countess, in contrast to stereotypical female characterization. In terms of fragmentation, the narrator describes the Countess's fangs and long claw-like fingernails, typical features of vampires. Carter, therefore, caricatures the obsession with physical description and fragmentation typical of female characters in traditional fairy tales like "Sleeping Beauty", in which the narrator does not attribute personal traits to the ideal female protagonist except for her being fragile. The focalization switches between the female and the male character to reflect their different perspectives. With this, Carter reflects patriarchy's illusion of superiority. In terms of schemata, by creating a virginal, ignorant male character with a superiority complex, and a female vampire character who seduces and kills him, Carter reflects the absurdity of patriarchy and shows the mental disorders women may face under patriarchal oppression. As a representation of patriarchy, the male character is not the saviour of the female character at the end of the story. Carter subverts stereotypical

gender roles by providing a villainous representation of the female and a virgin-victim representation of the male. Carter exposes female experience inside patriarchy metaphorically, creating a hysterical vampire female character as a serial killer, and thus, Carter presents a vampire version of evil Juliette in *The Sadeian Woman*.

4.3 Analysis of "The Werewolf"

The source for Carter's "The Werewolf" and "The Company of Wolves" is Perrault's tale, "The Little Red Riding Hood". Perrault's tale is about a little country girl identified as "the prettiest creature that ever was seen." Carter's "The Werewolf" is a 3-page story that differs from the original story in terms of characterization, the society the female character lives in, and the ending of the story. The narrator begins the story as follows: "It is a northern country; they have cold weather; they have cold hearts" (p.126). This introduction is a foreshadowing of the cruelty of the townspeople. The people in this country are superstitious and believe in witches; they stone older women for illogical reasons. Her mother wants her to visit her grandmother, who has been sick and take her some food. The female protagonist sets off with "her father's hunting knife" that the mother gives. The narrator states that the good child does what her mother orders. Along the way, she cuts off a wolf's paw, which she then wraps in cloth. She arrives her grandmother's house, she notices the wart on her grandmother's hand and calls the neighbours. The neighbours stone the grandmother to death. The story ends with: "Now the child lived in her grandmother's house, she prospered"(p.128).

Carter reverses readers' expectations of the identity of victim and villain. The child in the story is not helpless but wild, carrying a knife and killing the werewolves. The narrator distances the reader by withholding empathy for the child, who is not naive and innocent like Perrault's Red Riding Hood. In addition, with the superstitious and cruel behaviour of the people in the village, Carter forces readers to question society's moral values. In Carter's Werewolf, the werewolf is not a man but an old woman and grandmother. The social injustice and prejudice are foregrounded as a key theme in the story that the villagers attack and kill older women because of illogical reasons.

As in "The Snow Child", Carter reflects the rivalry between women in the story as the child does not feel remorse for causing the death of her grandmother, but rather, she inherits her house and gains economic power. Lau has noted that the female protagonist gains the opportunity to demonstrate that women might exist and even

prosper in the symbolic order (p.83). Thus, the female protagonist is comparable to Juliette in *The Sadeian Woman*, who would also do anything to have a proper place in the symbolic order (Lau, p.83).

4.3.1 Word level

In "The Werewolf", the female character is nameless and only referred to as "child", representative of her being a product of the society she lives in. The child wears "a scabby coat of sheepskin" and uses "her father's hunting knife" in the forest. With the description of her wild clothing and manners, she is shown as the very opposite of a stereotypical female character. The narrator refers to the female protagonist as "the good child" ironically as she has internalized the cruel norms of the society of which she is a product.

4.3.2 Phrase/sentence level

In "The Werewolf", the narrator uses "winter" as a metaphor for the people in the country to stress their coldness and darkness. The cold weather represents their cold hearts and hard lives. Nevertheless, they make their lives difficult with their cruel hearts and nonsensical beliefs. They are afraid of devils, witches and werewolves, but the actual devils are the people who stone the old women to death. The superstitions cause them to believe that old women are mostly witches: they kill "an old woman whose cheese ripened when her neighbour's cheese did not, another old woman whose black cat had always followed her, and an old woman with warts" (p.126). Carter consequently encourages the reader to question the moral hypocrisy and social injustice of societies and attempts to subvert the sacralization of the social seen as the only reality. In addition to the metaphors of "winter" and "cold weather", the significance of the female protagonist's hunting knife is noteworthy. Lau proposes that the hunting knife the female protagonist inherited from her father represents the phallic power she gains from the father (p.83).

The material action intention verb processes of the female character are exemplified below**:**

> "(she) made a great swipe at it with her mother's knife."
> "(she) slashed off its right forepaw"
> "The child (she) wiped the blade of her knife clean on her apron"

"(she) wrapped up the wolf's paw in the cloth in which her mother had packed the oatcakes"

"She shook out the cloth from her basket."

"She pulled back the sheet."

<div align="right">(Carter, 1979, pp.126-128)</div>

The story includes 11 material action verb processes (see Appendix A, Table 4.7). The material verb processes the female protagonist initiates include acts like "made a great swipe'" and "slashed off", which represent violence. The female protagonist is the agent and the controller of her environment.

The mental internalized verb processes of the female character are shown below:

"She felt the forehead"

"By the wart, she knew it for her grandmother's hand"

<div align="right">(Carter, 1979, pp.126-128)</div>

As seen in the quotations, the text includes 2 mental verb processes initiated by the female character. Analysis of the proportion of the verb processes exposes that the material verb processes constitute the larger part (see Appendix B, Figure 4.3). MAIVP of the female character is 85%, whereas MIVP of the female character is 15%. The female character is mostly the agent, not the sensor. Therefore, the controller position of the female protagonist echoes the villainous character Juliette concerning the use of linguistic levels.

4.3.3 Discourse level

In traditional literary texts, women are described in terms of their sexual attractiveness. Carter deconstructs this issue in the characterization of the child in the story. The narrator does not mention anything about her sexual attractiveness and beauty in contrast to the way the female character is defined in Perrault's 'Red Riding Hood' as "the prettiest creature that ever was seen". In addition, the fragmentation of the female character is also not seen. Her style of clothing is wild; she wears a scabby coat of sheepskin, not wear pretty dresses like the female characters in traditional fairy tales. She is not a helpless child who needs to be saved by a male character; instead, she carries and uses her father's hunting knife. She is a girl with a mission, not thought and feeling, as seen in her transitivity choices at the phrase and sentence level.

In terms of schemata, the framework of the story holds a mirror to the delusion of the patriarchy supposedly purifying themselves by punishing whomever they cast as the

other. They ignore their own cruel and illogical norms and the evil inside them. Like the cases analysed in Arendt's *Banality of Evil*, which includes the defence of Eichmann, the Nazi clerk responsible for organizing the transportation of millions of Jews, they do not feel guilty; they do not question the evil traditions of society, but rather do evil in the name of society's rituals, beliefs, and traditions. In Arendt's *Banality of Evil*, Eichmann claimed that his only intention was to advance his career in the Nazi bureaucracy steadily. Evil hides behind not only bureaucracy, but also racism, religion, rituals, and sexism. In many societies throughout world history, cruel rituals have been exercised that harm women. These include burying unwanted female babies (Smith, 1903), female genital mutilation, and also the oppression of female individuality and sexuality through traditions such as tying a red ribbon to the brides (a symbol of virginity). In "The Werewolf" Carter makes readers question the patriarchal traditions and rituals that harm women. Parallels are also suggested between the evil "good child" of the story and Juliette in *The Sadeian Woman*: both would do anything "to have a proper place in the symbolic order" (Lau, p.83).

An Overview for the Analysis of "The Werewolf"

The word-level analysis of the story reveals that with the description of her wild dressing style and manners, Carter deconstructs the stereotypical representation of the female. The phrase/sentence level analysis exposes that MAIVP of the female character is 85%, whereas MIVP is 15% (see Appendix B, Figure 4.3). The female character is mostly the agent, not the sensor. Discourse level analysis also shows that Carter deconstructs stereotypical characterizations of the female. In contrast to the female character defined as "the prettiest creature that ever was seen" in Perrault's "Red Riding Hood", the narrator does not mention anything about her sexual attractiveness and beauty. Unlike traditional texts, the fragmentation of the female character is also not seen again. In terms of schemata, parallels can be drawn between the evil "good child" of the story and Juliette in *The Sadeian Woman*: both of whom would do anything "to have a proper place in the symbolic order" (Lau, p.83)

4.4 Analysis of "The Company of Wolves"

As mentioned in the previous section, Carter's "The Company of Wolves" is also based on Perrault's tale, "The Little Red Riding Hood". It is an 11-page story in

which the female protagonist is very different from Perrault's "Little Red Riding Hood". Carter's female protagonist is wise, strong, dominant, and the controller in her relationship with the wolf. In the story, the girl meets and flirts with an attractive young man while she passes through the forest on the way to the house of the grandmother. They decide to have a competition in which the girl will intentionally lose in order to be kissed by the young man. Her choosing to lose the competition reflects her controlling position. The wolf enters the female character's grandmother's house before her and kills her grandmother. When the werewolf intends to kill the girl, she manages to seduce him by removing his clothes. The girl is not a victimized female character, but is powerful, wise, and controls the wolf as she wants in the story. Instead of feeling afraid of the wolf, she welcomes him and reveals her oppressed sexual identity. As Cixous emphasizes, "the female body must be heard" (p. 880) so Carter reveals female desire with the help of the female protagonist; the liberalization from the patriarchal world is to have control over her own body; the female protagonist reveals her desires, and she becomes a subject. Nevertheless, she needs to play her innocent role in the oppression of the symbolic period. Her cunning strategy to survive also mirrors that of Juliette in *The Sadeian Woman*.

4.4.1 Word level

In "The Company of Wolves", the female character has no name; the narrator refers to her as "the child". She is described as "an unbroken egg", "sealed vessel" and "a closed system". Every description of her is related to her virginity. The wolf, on the other hand, is described by the narrator as "carnivore incarnate". It is his nature to kill people and eat them. Nevertheless, appearances are deceptive. At the word level, Carter manipulates the reader at the beginning of the story in using the sexist descriptions stated, but the girl reveals her real self in the following part. She willingly loses the competition to kiss the wolf, plays the victim role, and succeeds in seducing him.

4.4.2 Phrase/sentence level

The themes that Carter addresses in "The Company of Wolves" are also strongly supported by metaphors. In "The Company of Wolves", metaphors of gender are widely used. The text includes 4 metaphors under the theme of the female character's virginity; "unbroken egg", "sealed vessel", "magic space" and "closed system" (See

Appendix A, Table 4.9). Virginity is a prerequisite for stereotypical female characters in traditional fairy tales. For Lau, the description of her virginity emphasizes Little Red Riding Hood's "childlike desirability" (p.85). On the way to the grandmother's house, she meets and flirts with the wolf. The manner of her flirting reveals that she is aware of her sexual influence on men. Carter deconstructs the stereotype of the frigid, virginal, and innocent female protagonists and the sexually mature and cunning female antagonist; it is one of Carter's noticeable achievements that she deconstructs simple black and white definitions of female identity. Makinen praises Carter's writing style for providing a more complex representation of femininity (p.13).

The female character's material action intention verb processes are exemplified below:

> "She *closed* the window on the wolves' threnody."
>
> (She) "*took off* her scarlet shawl, the colour of poppies, the colour of sacrifices."
>
> "She *bundled up* her shawl."
>
> (She) *"threw* it on the blaze."
>
> "Then, she *drew* her blouse over her head."
>
> (she) *"flung* it to the fire."

<div align="right">(Carter, 1979, pp. 129-139)</div>

The analysis reveals that the female protagonist initiates 14 material action intention verb processes (see Appendix A, Table 4.10). She is not just a passive receiver, but the agent and controller of the verb processes.

The mental internalized verb processes of the female protagonist are exemplified below:

> "She *does not know* how to shiver."
>
> "…she *felt* the first flakes settle on her eyelashes..."
>
> "…she *knew* she should never leave the path on the way through the wood..."
>
> "…she *knew* she was in danger of death."
>
> "…she *knew* the worst wolves are hairy on the inside..."
>
> "She *saw* how his jaw began to slaver..."

<div align="right">(Carter, 1979, pp. 129-139)</div>

Analysis of the transitivity choices reveals 9 mental internalized verb processes that the female character initiates (for details, see Appendix A, Table 4.11). They include

the verbs "know"/ "knew" (4 times), "saw" (2 times), "felt" and "heard" and "didn't believe". These verbs are related to her experience and knowledge more than to her emotions. Analysis of the proportion of the verb process reveals that MAIVP makes up a more significant proportion of the child's verb processes (see Appendix B, Figure 4.4). The female character is mostly the agent and controller, not the sensor.

4.4.3 Discourse level

 In terms of characterization, the narrator at first emphasizes the virginity and sexual attractiveness of the girl, with descriptions of her physical features such as her" breasts", "hair", "forehead" and "cheeks". The narrator then defines her virginity with the metaphors, "unbroken egg", "sealed vessel", "magic space" and "closed system". She is, therefore, at first presented as a stereotypical female character described in terms of sexual attractiveness. Although the wolf represents the male sexual predator in traditional texts, in the following part of the story, the narrator emphasizes the desire of the female protagonist to discover her sexual self. Carter attributes the material action intention verb processes that are more commonly associated with male characters to the female protagonist.

When compared in terms of fragmentation, the bodies of the female protagonist and the wolf are treated equally (for details, see Appendix A, Table 4.12). The analysis shows that, in contrast to traditional literary texts, the wolf, so commonly associated with sexual predation, is reduced equally to "a sexual object".

In terms of focalization, although the narrator switches between the characters, the story is mostly focalized by the female protagonist. Carter explicitly amplifies the voice of the female character to highlight the idea of female liberation. She plays her gender role, the innocent victim, however, by desiring the wolf, she becomes the agent and controller in their relationship.

In terms of schemata, the female character represents the idea that liberalization from the patriarchal world requires having control of her own body, and thereby becomes a subject rather than an object. The female character's sexual experience represents what Cixous stipulates; a woman should express her desires; her body is not dark continental, and a woman should not let her body be a mirror of a man's desire (p. 877-878). As stated earlier, Carter attacks the stereotype of frigid, virginal, and innocent female protagonists and sexually mature and cunning female antagonists and provides

a "more complex representation of femininity" (Makinen, p.13). A feminist stylistic analysis of the female protagonist exposes that she echoes Juliette (in *The Sadeian Woman*) with regard to her cunning strategy for survival and the linguistic properties Carter uses at the levels of phrase/sentence and discourse.

An Overview of the Analysis of "The Company of Wolves"

Word choices for the female and the male character employed by Carter seem to reinforce the stereotypical representations in traditional fairy tales. However, Carter manipulates the reader at the beginning of the story by deploying the sexist descriptions stated; the girl reveals her real self in the following part. The girl intentionally loses the competition in order to kiss the wolf and plays the victim role only to seduce him finally. Analysis at phrase/sentence level indicates that MAIVP makes up a more significant proportion of the female protagonist's verb processes: MAIVP of the female character is 85% whereas MIVP of the female character is 15% (see Appendix B, Figure 4.3). The female character is mostly the agent, the controller of the process, not the sensor. Carter attributes the material action intention verb processes that are most commonly associated with male characters to the female protagonist. The discourse-level analysis shows that, in contrast to traditional literary texts, the female protagonist also fragments the body of the wolf, reducing what is traditionally understood to be a representation of male sexual predation, to a sexual object (see Appendix A, Table 4.12). The proportion of fragmentation of the female and male character is equal. In terms of focalization, the character most used to focalize the story is the female protagonist. Carter explicitly amplifies the voice of the female character and thereby promotes the idea of female liberation. The female protagonist plays her prescribed gender role of "the innocent victim". However, in desiring the wolf, she becomes the agent-controller in their relationship. In terms of schemata, Carter attacks the stereotypical presentation of both male and female characters, including those of the frigid, virginal, and innocent female protagonist and sexually mature and cunning female antagonist and provides a "more complex representation of femininity" (Makinen, p.13). A feminist stylistic analysis of the female protagonist discloses that she represents Juliette (in *The Sadeian Woman*) with regard to her cunning strategy for survival and the linguistic properties Carter uses at the levels of phrase/sentence and discourse.

4.5 Analysis of "Wolf-Alice"

The story "Wolf-Alice" is a 10-page story based on Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass". In the first of these, Alice encounters a white rabbit that scurries down a rabbit hole and decides to follow it. In the second, she experiences the alternate world inside the Looking Glass. In both stories, she finds herself in a "wonderland" where she meets various strange and colourful characters and also experiences dangerous and stressful situations. At the end of both stories, at the last minute, Alice wakes up and realizes that what she had experienced was all a dream.

In Carter's "Wolf-Alice", the protagonist is a girl raised by wolves. Although she is physically a woman, "she acts like a wolf"; "she cannot speak", "she runs on all fours" and "howls" (p.140). The nuns of the local convent find her in a wolf's den and they take her to their convent and attempts to civilize her teaching to eat like a human; she begins to obey the nuns in order to get food, but she does not give up her animal habits and remains wild. After a while, the nuns lose heart and decides to send Wolf-Alice to an old werewolf, the Duke, who lives nearby. As in Carol's stories, the mirror in the Duke's house acts as an instrument through which Wolf Alice discovers the image of her body and finds herself in a different mental world where she discovers her sexual self, or in other words; she enters into the equivalent of Kristeva's symbolic order where she discovers her separate self (Aktari, p.245). Besides, Wolf-Alice does not exit the semiotic completely; instead, she merges two different stages of identity as a female character uncontaminated by the symbolic language. Thus, as Aktari states, she illustrates Kristeva's "subject in process on the border of the semiotic and symbolic" (p.246).

4.5.1 Word level

Wolf-Alice is the only female character who has a name in the collection. This represents that by being raised by the wolves, she is free from the moral values of patriarchy; in other words, she is a daughter of nature. The narrator defines the female character as physically a woman but behaves like an animal. When she begins to menstruate, she develops a sense of time from the cycles, and when Alice recognizes her reflection in the mirror, she comprehends the change in herself and takes pleasure in looking at her body. She is unaware of socially constructed gender roles, and

therefore naturally inhabits her sex. Alice is not a product of patriarchy; she represents the essence of female nature. She is not a naive, passive, and frigid female character; she is strong and does not need protection from a male character. Rather, it is she who saves the male character, the Duke, at the end of the story. Therefore, the female protagonist's name itself represents the idea that she is free of gender roles, and the word choice used to portray the female protagonist reinforces the notion that only Wolf Alice can provide an alternative course of action for women. This is the path of Kristeva's "subject in process", which is on the border between the semiotic and symbolic. As a "subject in process", she can survive without feeling the necessity to be evil and cunning like Juliette in *The Sadeian Woman*.

4.5.2 Phrase/sentence level

Like most of Carter's stories, the themes she addresses in "Wolf-Alice" are amply supported by metaphors, most notably those related to enlightenment and transformation. Wolf-Alice is able to "develop a sense of time from the cycles of her menstruation" (Nouri and Mohammadi, p.4). The menstrual blood in "Wolf-Alice" awakens the female character and transforms her into a human. Nouri and Mohammadi state that Carter associates the female protagonist's menstrual blood with enlightenment. Nouri and Mohammadi emphasize that unlike most fictional female characters, she discovers her sexuality not for the love of a male character but on her own (pp.4-5). They also state that once the female character recognizes her reflection, she realizes that she has control over her surroundings. With this experience, "her perspective shifts from animal objectivity to human subjectivity" (Nouri and Mohammadi, p. 5). She leaves the house no longer feeling like a wolf, as the following quotation illustrates:

> "In the mirror, she saw how this white dress made her shine. Although she could not run so fast on two legs in petticoats, she trotted out in her new dress to investigate the odorous October hedgerows, like a débutante from the castle, delighted with herself but still, now and then, singing to the wolves with a kind of wistful triumph, because now she knew how to wear clothes and so had put on the visible sign of her difference from them" (1979, p. 147)

> "She goes out at night more often now; the landscape assembles itself about her, she informs it with her presence. She is its significance." (1979, pp. 147-148)

She recognizes in her reflection image a separate self from others; she merges two different phases of identity: the semiotic and the symbolic. She does not entirely exit the semiotic as she has not acquired the language of the symbolic. Yet, she desires to integrate into society.

The material action intention verb processes of Wolf-Alice are exemplified below:

"Then she might snatch bread"

"She can perform the few, small tasks"

"At the night, she prowled the empty house"

She examined her new breasts with curiosity"

She goes out at night more often now..."

"...she leapt upon his bed to lick"

(Carter, 1979, pp.140-149)

The analysis reveals that Wolf-Alice initiates 24 material action intention verb processes (see Appendix A, Table 4.13). She is not a passive receiver; she is the agent in control of her environment.

The mental internalized verb processes of Wolf-Alice are exemplified below:

"She learned to recognize her own dish, then, to drink from a cup."

"She saw, with irritation then amusement, how it mimicked every gesture of hers"

She learned to expect these bleedings..."

"She perceived an essential difference between herself and her surroundings

"She saw herself upon it..."

"In the mirror, she saw how this white dress made her shine."

(Carter, 1979, pp.140-149)

The analysis exposes that Wolf-Alice initiates 14 mental internalized verb processes. They include the verbs "saw" (4 times), "learned" (2 times), "didn't know", that are mostly related to cognitive experience, not feelings (see Appendix A, Table 4.14 for more details). Analysis of the proportion of the verb processes displays that MAIVP of the female character is more substantial. MAIVP of the female character is 63%, whereas her MIVP is 37% (see Appendix B, Figure 4.5). She is mostly the agent, not the sensor. Therefore, Carter challenges the stereotypical representation of the female in terms of transitivity choices in the story, "Wolf-Alice".

4.5.3 Discourse level

In the traditional characterization of literary works, "female characters are commonly described in terms of their sexuality and their relation to others", such as their being someone's wife, daughter, or mother (Mills, p.163). Carter deconstructs this in the characterization of Wolf-Alice as she is a girl isolated from the world being raised by wolves; she behaves and seems like an animal:

> "Could this ragged girl with brindled lugs have spoken like we do she would have called herself a wolf, but she cannot speak, although she howls because she is lonely--yet' howl' is not the right word for it, since she is young enough to make the noise that pups do, bubbling, delicious, like that of a panful of fat on the fire. Sometimes the sharp ears of her foster kindred hear her across the irreparable gulf of absence; they answer her from faraway pine forest and the bald mountain rim. Their counterpoint crosses and criss-crosses the night sky; they are trying to talk to her but they cannot do so because she does not understand their language even if she knows how to use it for, she is not a wolf herself, although suckled by wolves." (p. 140)

Although Wolf-Alice is biologically a woman, she acts like a wolf as a result of being raised by wolves. Unlike stereotypical female characters, her body is described as being strong, with "wide shoulders" and "long arms" (p.141). She makes her toilet in front of people like animals do. At the beginning part of the story, she is unaware of her social being and is represented by nothing other than her animal side, the "Id" in Freudian terms. In the second part, as in Lacan's mirror stage or the symbolic in Kristevan terms, she becomes a social human being. She takes control of her surroundings as a strong character and saves the Duke. She does not need a man or a protector as a female character; she is the agent and the controller of the environment. Carter undermines the stereotypical characterization of the female with the animal-like manners of the protagonist. Although she lives in the Duke's house and seems dependent on him at the beginning of the story, in the following part, she saves the Duke's life, and he thus becomes dependent on her. Carter, therefore, challenges the stereotypical representation of the female and the male in terms of characterization.

At the beginning of the story, Wolf-Alice refuses to be civilized. At that point, the narrator does not give us access to Wolf-Alice's thoughts and feelings, distances the reader from her by using the pronouns, "we", and "she". She is unaware of social conventions, she "sleeps succinctly curled into a ball" (p. 141), and it is mentioned that

"nothing about her is human except that she is not a wolf". However, when the nuns teach her some simple tricks, the narrator evokes in the reader feelings of empathy for the character by revealing the artificiality of civilization and social norms. In the following part, focalization is mostly centred on Wolf-Alice and in so doing the narrator reflects her enlightenment and transformation into a human. Through this focalization based on Wolf-Alice, Carter reveals the essence of female nature or sex undisturbed by the influences of socially constructed gender roles. In terms of fragmentation, Wolf-Alice is more frequently fragmented in the story. However, the narrator does not represent her body parts as sexually attractive but rather animal-like:

> "Her panting tongue hangs out; her red lips are thick and fresh. Her legs are long, lean and muscular. Her elbows, hands and knees are thickly callused because she always runs on all fours. She never walks; she trots or gallops. Her pace is not our pace. Two-legs looks, four-legs sniffs. Her long nose is always a-quiver, sifting every scent it meets. With this useful tool, she lengthily investigates everything she glimpses. She can net so much more of the world than we can through the fine, hairy, sensitive filters of her nostrils that her poor eyesight does not trouble her. Her nose is sharper by night than' our eyes are by day so it is the night she prefers, when the cool reflected light of the moon does not make her eyes smart and draws out the various fragrances from the woodland where she wanders when she can. But the wolves keep well away from the peasants' shotguns, now, and she will no longer find them there. Wide shoulders, long arms and she sleeps succinctly curled into a ball as if she were cradling her spine in her tail. Nothing about her is human except that she is not a wolf; it is as if the fur she thought she wore had melted into her skin and become part of it, although it does not exist. Like the wild beasts, she lives without a future. She inhabits only the present tense, a fugue of the continuous, a world of sensual immediacy as without hope as it is without despair." (pp. 140-141)

In terms of schemata, contrary to the other female protagonists (addressed in the chapter) who, like the Sadeian sisters, die pathetically or need to be cunning and evil to survive, Carter provides an alternative strategy with the character Wolf-Alice. Aktari argues that Alice, as a liminal character of the story, fosters a destabilized identity (p.234). For Gutenberg, rather than a single one imposed upon the female, Carter promotes a plural identity (p.169).

Estés's study draws a parallel with Wolf-Alice, raised by wolves as a representation of the real nature of women not contaminated by societies:

> "Healthy wolves and healthy women share certain psychic characteristics: keen sensing, playful spirit, and a heightened capacity for devotion. Wolves and women are relational by nature, inquiring, possessed of great endurance and strength. They are deeply intuitive, intensely concerned with their young, their mates, and their pack. They are experienced in adapting to constantly

changing circumstances; they are fiercely stalwart and very brave. Yet both have been hounded, harassed, and falsely imputed to be devouring and devious, overly aggressive, of less value than those who are their detractors. They have been the targets of those who would clean up the wilds as well as the wildish environs of the psyche, extincting the instinctual, and leaving no trace of it behind. The predation of wolves and women by those who misunderstand them is strikingly similar." (p.10)

Wolf- Alice adapts into different circumstances by living with the Duke; her feeling of danger exposes her intuitive side; her saving the Duke exposes her being intensely concerned with her mate, and her bravery. Estés's study about "wild woman archetype" and the real nature of women, interestingly, has similarities to Carter's character, Wolf-Alice.

Aktari states that in contrast to the other female characters in *The Bloody Chamber and Other Stories*, Carter portrays "Wolf-Alice as an animal from the beginning of the story". The story opens with a description of her, with the narrator stating that the ragged girl (Wolf-Alice) would have called herself a wolf if she were able to talk (p.143). This makes clear that Wolf-Alice is unaware of her human side. "Having been raised by wolves", at first, she is unaware of her surroundings and society. Her identity formation can be interpreted as being representative of Kristeva's model, which, as Aktari states (p.234), is a rewriting of Lacan.

Lacan's identity formation as a rewriting of Freud's, includes the real, the imaginary (the mirror stage), and the symbolic. Freud's "pre-oedipal phase", Lacan's "the real", and Kristeva's "semiotic" are related to each other in that they are all processes that represent the infant phase in which there is the infant needs and seeks to fulfil these needs with no sense of separation from the mother. At this phase, the infant is unaware of social and cultural constructs. Thus, Wolf-Alice's animality at the beginning can be interpreted as the semiotic order in Kristevan terms. Wolf-Alice howls when the nuns find her; the narrator defines her howl as babbling (p.140). The babbling of the infant may seem meaningless in the pre-linguistic stage, but it indicates communicative signals. Kristeva uses the term "chora" for the semiotic language, which involves various drives and pulsions.

As stated in the analysis of the focalization, when the nuns try to teach her socially accepted norms, Wolf-Alice refuses to be tamed, or in other words, being placed in the symbolic order. While she is situated in the semiotic, which includes drives and

impulses, she cannot control her drives; she urinates and defecates in full-view of others at the beginning of the story. Aktari states that Wolf-Alice's being taken to a convent represents her obligatory socialization. Her socialization begins at the monastery, or in other words, she seems to enter the symbolic, learning "to recognize her own dish", "drink from a cup", and accept that she is expected to cover her naked body (p.141). However, she does not completely enter the symbolic, as in the following part, she urinates and defecates as if she were still under the control of her animalistic drives. Because of the embarrassment her behaviour causes, the nuns give up trying to tame her and decide to decide to marginalize her by sending her to the castle of the socially-ostracized and cursed Duke. The narrator describes the Duke with the following: "He lives in a gloomy mansion, all alone but for this child who has as little in common with the rest of us as he does" (p.142). His separation from society is further stressed by his appearing inhuman, highlighted by his being invisible in the mirror. Aktari asserts that this symbolizes his unstable identity, which society cannot comprehend (p.238).

After a while at the Duke's castle, Wolf-Alice's menstruation begins; she tries to understand the reason for the blood. Because of having once been embarrassed and rejected by the nuns because of her urine, she feels ashamed of her menstrual blood. Her embarrassment reveals her symbolic phase because of the norms imposed by society. Her menstrual cycle additionally helps her form a concept of time. Bacchilega argues "economic and symbolic revaluing of women's menstrual and birth blood is essential to the transformation of the heroine's subjectivity" (66). Thus, as Aktari states (p.242), Wolf-Alice's time perception through her menstrual cycle "challenges the socially constructed concept of time":

> "She learned to expect these bleedings, to prepare her rags against them, and afterwards, neatly to bury the dirtied things. Sequence asserted itself with custom and then she understood the circumambulatory principle of the clock perfectly, even if all clocks were banished from the den where she and the Duke inhabited their separate solitudes, so that you might say she discovered the very action of time by means of this returning cycle." (pp. 145-146)

In the Duke's room, Wolf-Alice discovers a mirror, and when she first sees her reflection in the mirror, she supposes it someone who wants to be her friend. Her misidentification of her reflection is an illustration of Lacan's theory about the earlier period of the infant's development, in which it cannot differentiate between the subject and the object. Over time, she recognizes her reflected image, gaining a perception of

a self that is separated from its surroundings. As the nuns had indoctrinated her, she feels compelled to cover her body and puts on the white dress of the Duke's grandmother. She admires her shining image in the mirror, intending to show herself as separate from the wolves in that she knows how to dress. Wolf-Alice steps out of the semiotic and enters the symbolic, having gained the knowledge of her separate self. Throughout her experience in the symbolic, she learns the basic norms of society; to feel ashamed and excluded on account of her dirtiness, clean herself, clean the house and clothes, deal with menstruation and wear clothes to hide her breasts and genitals.

Nevertheless, as Wolf-Alice does not acquire society's language, she is unaware of other socially constructed norms. She becomes "the subject in process", as Kristeva proposes, constructing "a plural identity" that is not restricted to either the symbolic or semiotic, or in other words, merging the semiotic and the symbolic. In the second part, Wolf-Alice goes to the village centre to show her now separate shining self in the white dress. When she hears the sound of bullets, she is reminded of those that killed her mother and senses danger. The Duke is wounded by the villagers who had decided to take revenge on him for eating corpses from the graveyard. When Wolf-Alice appears and saves the Duke, they suppose she is the spectre of the bride the Duke had eaten, and they give up. Alice takes the Duke to the castle, at which point the narrator describes the Duke's poor condition and Alice's compassion towards him:

> "Poor, wounded thing ... locked half and half between such strange states, an aborted transformation, an incomplete mystery, now he lies writhing on his black bed … howls like a wolf with his foot in a trap or a woman in labour, and bleeds … She prowled round the bed, growling, snuffing at his wound that does not smell like her wound. Then, she was pitiful as her gaunt grey mother; she leapt upon his bed to lick, without hesitation, without disgust, with a quick, tender gravity, the blood and dirt from his cheeks and forehead". (p. 148)

The scene in which Wolf-Alice licks the Duke's wounds shows her semiotic identification with the mother's breast. She is not disgusted by the blood and dirt; in other words, she does not reject the semiotic abject (in Kristevan terms), which is part of her buried consciousness to establish her own symbolic self. Her compassion and affection heal and save the Duke, and, now human, he becomes visible in the mirror at the end.

> "As she continued her ministrations, this glass, with infinite slowness, yielded to the reflexive strength of its own material construction. Little by little, there appeared within it, like the image on photographic paper that emerges, first, a formless web of tracery,

the prey caught in its own fishing net, then in firmer yet still shadowed outline until at last as vivid as real life itself, as if brought into being by her soft, moist, gentle tongue, finally, the face of the Duke". (p. 149)

Carter presents Wolf-Alice's character within the balance of semiotic and symbolic, as Kristeva proposes. Her name can be interpreted as a representation of this balance: Wolf denotes her semiotic self while Alice represents her symbolic identity. For Kristeva, the symbolic cannot be denied or ignored, as it is the arena in which we can speak and exist. In addition, she argues that embracing the marginalized semiotic side may destroy identity.

> "Kristeva believes that the desire to return to an imagined semiotic order is a dangerous position for an individual woman, as well as for feminism as a movement. By rejecting the symbolic order which sustains social identity a woman leaves herself unprotected and open to the full force of unconscious desire, of which the most powerful is always the death drive. A desire to return to the mother can become a desire for loss of identity, for a dissolution of self in m/other – for death." (Morris, p. 148)

Kristeva proposes that the solution to eliminating the risk of a loss of identity is for the subject to become a "subject in process", with which there is not a certain line that separates the semiotic and the symbolic. For that reason, the language and the narrative of the subject are also in process; the semiotic and the unconscious maternal drives challenge the language and the narrative of the symbolic (1982, p.141). If the challenge is sustained, it deconstructs both the linearity of the symbolic and the phallic language associated with it. Thus, the semiotic finds a place in the narrative through flashes of insights, enigmas, mysteries that are difficult to rationalize, short cuts, incomplete expressions, tangles, and contradictions (Kristeva, 1982, p.141). The semiotic also leaks into the symbolic through silences, meaninglessness, and absences that are not voiced; silence is the language, and it is a way of communication. It is a desire to go back to the semiotic phase, where there is no difference. Wolf Alice is a polarized illustration of the "subject in process" as she does not acquire symbolic language. She lives her semiotic self through her silence in the symbolic; as she is unaware of most of the symbolic norms, she does not suffer from identity loss.

Carter therefore digs deep into the very essence of womanhood, without the influence of socially constructed gender roles. At first, Wolf-Alice appears as a representation

of Kristeva's semiotic phase as she has a perfect union with wolves; she is unaware of her human side; she has no control of herself and her surroundings. In the following part, through the experiences of the mirror, menstruation, and living in human society, Alice acquires knowledge of the difference between her existence and that of others. Nevertheless, she does not entirely enter into the symbolic as she does not acquire society's language and therefore the dominance of her semiotic self is exposed at the end. Wolf-Alice represents a woman's potentially genderless identity that overturns hierarchical roles such as victimized women and predatory men. In contrast to the other female characters in *The Bloody Chamber and Other Stories,* Wolf-Alice destroys constructed gender roles in such a natural way that she could not play the role of a passive and submissive angel-like Justine; nor does she feel the necessity to be cunning and evil like Juliette. She represents the real nature of womanhood, one that has not been contaminated by language, and the influence of gender roles imposed by patriarchy. With Wolf-Alice, Carter points out the third strategy to survive as a woman, apart from those of the sisters, Justine and Juliette, in *The Sadeian Woman*. She provides an alternative female character that illustrates Kristeva's "subject in process" one that cannot be limited by gender distinctions set by patriarchal parameters.

An Overview of the Analysis of "Wolf-Alice"

Based on the data, what is striking about the results of the word-level analysis, Wolf-Alice is the only female character who has a name in the stories addressed in the chapter. This represents that she does not suffer from disallowed identity; she is free from the moral values of patriarchy, as she has been raised by the wolves; in other words, she is the daughter of nature. The narrator defines the female character as physically a woman but behaving like an animal. The phrase/sentence level analysis exposes that MAIVP of the female character is more prevalent; MAIVP of the female character is 63%, whereas her MIVP is 37% (see Appendix B, Figure 4.5). She is mostly the agent in control of her environment, not the sensor. Therefore, Carter challenges the stereotypical representation of the female in terms of transitivity choices in the story. At the discourse level, Carter changes the stereotypical female characterization by means of her animal-like manners, as her characterization does not include sexual charm. In addition, although at the beginning of the story, Wolf-Alice lives in the Duke's house and seems dependent on him, in the part that follows, she saves the Duke's life, and he, instead, the male character becomes dependent on her.

Carter, therefore, challenges the stereotypical representations of the female and the male in terms of characterization.

Regarding fragmentation, it is Wolf-Alice's body that is mostly fragmented in the story. However, the narrator does not represent her body parts as sexually attractive but rather as animal-like. Through the focalization on Wolf-Alice, Carter reveals the essence of women's nature or sex free of the influences of socially constructed gender roles. In terms of schemata, with Wolf-Alice Carter points out a third strategy to survive as a woman, apart from those of the sisters, Justine, the passive sexual object, and Juliette, the cunning and evil femme fatale, in *The Sadeian Woman*. She provides an alternative female character that can be understood to be a clear illustration of Kristeva's "subject in process", free from the gender distinctions created by male parameters.

5. CONCLUSION

Feminism as a critical approach has been frequently applied to literary texts to reveal the patriarchal constructs behind the society's norms and ideals, as well as the challenges and the unjust treatment that women historically have had to face. The works of Woolf and the French Feminists have covered a significant gap in studies about the "female sentence" by pointing to sexual differences in the creation of literary texts. They emphasise the difference in female writing with regard to its "thematic concerns" and "formal linguistic constituents". Nevertheless, Mills describes Woolf's "female sentence" as the "gendered sentence" (1995, p.44-45). The researchers of these studies simply concentrate on data that conforms to their biases; they ignore studies suggesting that men's speech also includes indecision, submission, and illogicality (Cameron, p.50).

The critical issue is first to find out how linguistic structures contribute to the female characters' being powerless and how the use of linguistic structures can reverse the feeling of lack of control. Burton's study on Plath's *Bell Jar* demonstrates that the situation can be reversed with the grammatical changes, and the writer can give power and control to the female protagonist. She utilises Halliday's transitivity system. Mills improves Burton's technique in her ground-breaking book, *Feminist Stylistics* which was published in 1995. She exposes the relationship between gender ideology and literary texts through a linguistic analysis at the word, phrase/sentence and discourse levels. Her theory provides a clear textual analysis method to reveal the hidden gender ideology for the researchers, readers, language and literature instructors and learners.

In this study I have focused on the analysis of the representation of female and male characters in Angela Carter's *The Bloody Chamber and Other Stories* in light of Sara Mills' feminist stylistics and depicted the recurring features found in the rewritings of fairy tales at the word, phrase/sentence, and discourse levels. I have concluded that the author, willingly or not, manipulates the language so as to deconstruct stereotypical representations of the female and the male, and enables a liberation for her female characters from the oppression of patriarchal norms and

values. Carter's collection is a revolutionary work in terms of disturbing the strict gender representations imposed by patriarchal fairy-tales, which have had a long-term influence on socially-constructed norms and the self-image of women.

The recurring features found in the texts of Angela Carter's *The Bloody Chamber and Other Stories* at the word, phrase/sentence and discourse levels sum up how Carter manipulates the language to liberate female characters from male-dominated values and how she deconstructs stereotypical representations of the female and the male. I have revealed that by focusing mostly on the consciousness of female characters, Carter attempts to overturn the patriarchal point of view and the power of its language. With this awareness of the power of language, Carter not only deconstructs sexist language in traditional fairy tales but, through her re-telling of them, also provides a challenge to the entrapment and oppression of women within unequal gender roles.

In the first part of the study, the stories begin with the "sensor", "receiver," and "passive" female protagonists locked in male characters' castle and houses, or in other terms, they begin with the female characters who are oppressed by hegemonic masculinity. Nevertheless, the female characters' passivity is transformed into action, and they become "agents" at the end of the stories. In the second part of the study, with the use of linguistic levels, Carter reveals the hypocritical moral values and the malign influence of patriarchy, and she reverses gender roles; she demonstrates that like Juliette in *The Sadeian Woman*, under patriarchal oppression, in order for female characters to survive they have no choice other than becoming cunning or evil. Finally, with the female character, Wolf-Alice, Carter indicates a third strategy to survive as a woman. She provides an alternative female character who embraces the "other" possibility, that of choosing an identity on the border between semiotic and symbolic; as Aktari states (2010, p.246), Wolf-Alice is a concrete illustration of Kristeva's idea of free identity that cannot be limited by gender distinctions of patriarchal parameters. The findings shed light on the implementation of the feminist stylistic approach and the deconstruction of stereotypical characters.

An analysis of Carter's language demonstrates that it is manipulated to actualize the liberation of her female characters and overturn patriarchal gender categories. Carter makes use of the linguistic properties that Mills draws attention to, consciously manipulating the language in writing her short stories. Nevertheless, her short stories predate Sara Mills' feminist stylistics, and it is not possible, therefore, to claim that at

the time she wrote her book, Carter had any knowledge of Mills' theory. Carter, with the use of language, exposes the female's oppressed identity and the malign influence of patriarchal male desire. As linguistic determinism suggests, the language we use shapes our thoughts. It is essential, therefore, to understand how the linguistic choices she makes bring to life her characters manage to change the way the reader thinks. To change the fate of oppressed, desperate, and murdered women, we should change the patriarchal perception and empower women. Carter uses language to launch a significant challenge. As she has pointed out, "Language is power, life and the instrument of culture, the instrument of domination and liberation." (1983, p.7).

The results of this study have several implications for further studies. As it is limited to the stories in *The Bloody Chamber and Other Stories*, it leaves space for further analysis of Carter's other fiction. A feminist stylistic analysis of the other works of the writer may reinforce the results of the study. Besides, Mills' feminist stylistic theory may provide a clear guideline for language and literature instructors to enhance the writing skills of the learners by raising gender awareness; therefore, another suggestion for future research could be investigating the effectiveness of the use of feminist stylistic activities such as identifying the gendered language in selected texts and rewriting them in writing courses. As feminist stylistics is a relatively new field, the topics that future researchers can probe are broad. Relevant studies, including the present study, represent only small steps forward towards in the as yet underexplored field of feminist stylistics.

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APPENDICES

Appendix A: List of Tables

Appendix B: List of Figures

Appendix A: List of Tables

Table 3.1 Turning Points of the Characters

Stories	"The Bloody Chamber"	"The Courtship of Mr Lyon"	"The Tiger's Bride"	"Puss-in-Boots"	"The Erl-King"
Turning points of the female characters	Discovery of the forbidden knowledge (when the female protagonist enters the forbidden room)	The female character's revealing her free will (when she leaves the Beast to visit her father and chooses to enjoy the city life there)	The magic mirror (when the female character sees her father's ignorance of her situation in the mirror)	The serenade (Puss's master arouses female protagonist's oppressed desire)	The cage (when the female character discovers the cage Erl-King weaves for her)

Table 3.2 The Names of the Female and the Male Characters

The Stories	"The Bloody Chamber"	"The Courtship of Mr Lyon"	"The Tiger's Bride"	"The Puss-in-Boots"	"The Erl-King"
The Female Character	Nameless (narrator)	Beauty	Nameless (narrator)	Nameless	Nameless (narrator)
The Male Character	The Marquis	Beast	Beast	Puss's master	The Erl-King

Table 3.3: The Female Character's Metaphors of Marriage in Carter's "The Bloody Chamber"

Theme	Metaphor	f	%
Mystery	1. "unguessable country" 2. "the mysterious, amphibious place"	2	15.38
Fairy Tale	INTRODY "magic place" 2. "the fairy castle whose walls were made of foam"	2	15.38
Capital	1. "I might bear an heir" 2. "gold bath taps" 3. "that luminous, murmurous castle of which I was the chatelaine"	2	23.08
Prison	1. "lovely prison" 2. "dungeon" 3. "faery solitude" 4. "imprisonment of the castle"	5	30.77
Slavery	1. "a choker of rubies, two inches wide, like an extraordinarily precious slit throat" 2. "a gold band on her finger as a wedding gift"	2	15.38

Table 3.4: The Transitivity Choices of MAIVP of the Male and Female Character Before the Discovery of the Forbidden Knowledge (TBC)

Clauses	Agents	Verb Types	Processes	Goals
1.) "I wore a sinuous shift of white muslin tied with a silk string under the breasts."	she	wore, vt	material action intention	"a sinuous shift of white muslin tied with a silk string under the breasts."
2.) "He was igniting a Romeo y Julieta fat as baby's arm."	he	was igniting, vt	material action intention	"a Romeo y Julieta fat as baby's arm."
3.) "my husband handed me down from the high step of the train"	he	handed, vt	material action intention	her (female affected)
4.) "he reached out for my hand"	he	reached out for, vt	material action intention	her hand (female body affected)
5.) (he)" kissed my palm with extraordinary tenderness"	he	kissed, vt	material action intention	her palm (female body affected)
6.) "he led me up a delicate spiral staircase to my bedroom"	he	led up, vt	material action intention	her (female affected)
7.) "He'd filled the room with them, to greet the bride, the young bride"	he	filled, vt	material action intention	mirrors
8.) He stripped me...	he	stripped, vt	material action intention	Her (female affected)
9.) At once "he closed my legs like a book"	he	closed, vt	material action intention	her legs (female body affected)
10.) "He kissed me"	he	kissed, vt	material action intention	Her
11.) (he) "laid his hand imperatively"	he	laid upon, vi	material action intention	her breast (female body affected)
12.) "He made me put on my choker"	he	made put on, vt	material action intention	her
13.) "With trembling fingers, I fastened the thing about my neck"	she	fastened, vt	material action intention	the thing about her neck (female body affected)
14.) "He twined my hair into a rope"	he	twined, vt	material action intention	her hair
15.) (he) "lifted it off my shoulders...	he	lifted, vt	material action intention	It (her hair; female body affected)
16.) "He kissed those blazing rubies, too"	he	kissed, vt	material action intention	those blazing rubies
17.) "He kissed them before he kissed my mouth"	he	kissed, vt	material action intention	them (the blazing rubies)
18.) "He lay beside me..."	he	lay, vi	material action intention	her
19.) I shook him awake...	she	shook, vt	material action intention	him (male affected)
20.) and rolled over my side	she	rolled over, vt	material action intention	her side
21.) he stroked the ruby necklace...	he	stroke, vt	material action intention	the ruby necklace
22.) I clung to him ...	she	clung, vt	material action intention	him
23.) "he unwound the tendrils of my hair from the buttons of his smoking jacket"	he	unwound, vt	material action intention	the tendrils of her hair
24.) (he) kissed my cheek briskly	he	kissed, vt	material action intention	her cheek (female body affected)
25.) He twined his fingers in my hair...	he	twined, vt	material action intention	his fingers (female body affected)
26.) "He broke off his catalogue of treasures abruptly"	he	broke off, vt	material action intention	his catalogue of treasures
27.)"He dangled the key tantalizingly above my head, out of reach of my straining fingers; those bare red lips of his cracked sidelong in a smile."	he	dangled, vt	material action intention	the key

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28.) "He left it on the ring"	he	left, vt	material action intention	the key
29.) (he) "fastened the ring together"	he	fastened, vt	material action intention	the ring
30.) (he) "shook it musically, like a carillon"	he	shook, vt	material action intention	the key
31.) (he) "threw the keys in a jingling heap in my lap"	he	threw, vt	material action intention	the keys
32.) "He bent over me to drop a bear-masked kiss on my forehead"	he	bent over, vi	material action intention	her
33.) "He pressed me to his vicuna breast"	he	pressed, vt	material action intention	her (female affected)
34.) "and then (he) drove away"	he	drove, vi	material action intention	

(Note: "vt" stands for transitive verb and 'vi' for intransitive verb)

Table 3.5: The Transitivity Choices of MIVP of the Male and Female Character Before the Discovery of the Forbidden Knowledge (TBC)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "I could hear his even, steady breathing"	she	could hear, vt	mental internalized	his steady breathing
2.) "I might see him plain"	she	might see, vt	mental internalized	him
3.) "I thought: Oh! how he must want me!"	she	thought, vt	mental internalized	how he must want her
4.) "I didn't want to remember how he had loved other women before me"	she	didn't want, vt	mental internalized	to remember how he had loved other women before her
5.) "and knew nothing of the world"	she	knew, vt	mental internalized	nothing of the world
6.) "I liked best, *The Evening Star Walking on the Rim of Night*"	she	liked, vt	mental internalized	*The Evening Star Walking on the Rim of Night*
7.) "I heard her sing Isolde"	she	heard, vt	mental internalized	her sing Isolde
8.) "I thought I must truly love him"	she	must love, vt	mental internalized	him
9.) "I thought: My cup runneth over"	she	thought, vt	mental internalized	her cup runneth over
10.) "I saw him watching me in the gilded mirrors with the assessing eye of a connoisseur inspecting horseflesh"	she	saw, vt	mental internalized	him watching her...
11.) "I'd never seen…"	she	seen, vt	mental internalized	that regard of his
12.) "…or else had never acknowledged..."	she	acknowledged, vt	mental internalized	the sheer of carnal avarice of it
13.) "I caught sight of myself in the mirror"	she	caught, vt	mental internalized	sight of herself
14.) "And I saw myself..."	she	saw, vt	mental internalized	herself
15.) "I saw how much that cruel necklace became me"	she	saw, vt	mental internalized	how much that cruel necklace became me.
16.) "I sensed in myself a potentiality of corruption that took my breath away"	she	sensed, vt	mental internalized	a potentiality of corruption that took my breath away.
17.) "I sensed it..."	she	sensed, vt	mental internalized	that she would always be lonely.
18.) "I knew it--that, henceforth, I would always be lonely"	she	knew, vt	mental internalized	that she would always be lonely.
19.) "I heard no change in his breathing"	she	heard, vt	mental internalized	no change

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20.) "I felt a certain tension in the pit of my stomach to be watched, in such silence"	she	felt, vt	mental internalized	a certain tension
21.) "I smelled the amniotic salinity of the ocean"	she	smelled, vt	mental internalized	the amniotic salinity of the ocean.
22.) "My husband liked me to wear my opal over my kid glove"	he	liked, vt	mental internalized	me to wear my opal over my kid glove...
23.) "how tenuous, I thought, might be my authority here!"	she	thought, vt	mental internalized	her authority there
24.) "I dared presume too much on my status"	she	dared, vt	mental internalized	presume too much on her status
25.) I could gaze out over the tumultuous Atlantic	she	could gaze out, vt	mental internalized	over the tumultuous Atlantic
26.) "and imagine myself the Queen of the Sea"	she	imagine, vt	mental internalized	herself
27.) "I saw myself as I could have wished to be"	she	saw, vt	mental internalized	herself
28.) "I warmed to a loving sensitivity I had not hitherto suspected in him"	she	warmed to, vt	mental internalized	a loving sensitivity
29.) "I didn't understand"	she	didn't understand, vt	mental internalized	
30.) "I found that I was trembling"	she	found, vt	mental internalized	"that she was trembling"
31.) "I guessed it might be so..."	she	guessed, vt	mental internalized	"that we should have a formal disrobing of the bride, a ritual from the brothel"
32.) "I saw again the rare movement of his lips that meant he smiled"	she	saw, vt	mental internalized	the rare movement of his lips
33.) "I felt both a strange, impersonal arousal at the thought of love and at the same time a repugnance"	she	felt, vt	mental internalized	both a strange, impersonal arousal at the thought of love and at the same time a repugnance
34.) "I wanted to curl up on the rug before the blazing fire, lose myself in a cheap novel, munch sticky liqueur chocolates"	she	wanted, vt	mental internalized	"to curl up on the rug before the blazing fire, lose myself in a cheap novel, munch sticky liqueur chocolates"
35.) "And I think I knew..."	she	think, vt	mental internalized	"what she should find inside it"
36.) "I knew enough for what I saw in that book to make me gasp"	she	knew, vt	mental internalized	"enough for what she saw in that book to make me gasp"
37.) "I had seen his deadly composure shatter like a porcelain vase flung against a wall"	she	had seen, vt	mental internalized	"his deadly composure shatter like a porcelain vase flung against a wall"
38.) "I had heard him shriek and blaspheme at the orgasm..."	she	had heard, vt	mental internalized	him
39.) "And perhaps, I had seen his face without mask"	she	had seen, vt	mental internalized	"his face without mask"
40.) "I didn't understand"	she	didn't understand, vt	mental internalized	
41.) "I realized, with a shock of surprise, how it must have been my innocence that captivated him"	she	realized, vt	mental internalized	"how it must have been her innocence that captivated him"
42.) "I eyed the heavy bunch with circumspection"	she	eyed, vt	mental internalized	"the heavy bunch with circumspection"
43.) "I felt as giddy as if I were on the edge of a precipice"	she	felt, vt	mental internalized	"as giddy as if she were on the edge of a precipice"

44.) "I seemed reborn in his unreflective eyes..."	she	seemed, vi	mental internalized	
45.) "I could hear the sound of the tide drawing back from the pebbles of the foreshore..."	she	could hear, vt	mental internalized	"the sound of the tide drawing back from the pebbles of the foreshore..."
46.) "I thought he was going to unfasten it from its brothers, slip it back into his pocket and take away with him"	she	thought, vt	mental internalized	"he was going to unfasten it from its brothers, slip it back into his pocket and take away with him"
47.) "I could feel the cold metal chilling my thighs through my thin muslin frock"	she	feel, vt	mental internalized	"the cold metal chilling my thighs through my thin muslin frock"
48.) "I felt a vague desolation that within me..."	she	felt, vt	mental internalized	"A vague desolation"
49.) "Then I found I had to tell her what I would like to have prepared for me..."	she	found, vt	mental internalized	"she had to tell her what I would like to have prepared for me..."
50.) "I didn't like to linger in my overcrowded dressing room, nor in my lugubriously lily-scented bedroom"	she	didn't like, vt	mental internalized	"to linger in my overcrowded dressing room, nor in my lugubriously lily-scented bedroom"
51.) "How I wished he had not left me"	she	wished, vt	mental internalized	"he had not left her"
52.) "How I wished it were possible to chat with, say, a maid; or the piano-tuner"	she	wished, vt	mental internalized	"it were possible to chat with, say, a maid; or the piano-tuner"
53.) "But I knew already my new rank forbade overtures of friendship to the staff"	she	knew, vt	mental internalized	"her new rank forbade overtures of friendship to the staff"
54.) "I had been hoping to defer the call as long as I could..."	she	had been hoping, vt	mental internalized	"to defer the call as long as I could..."
55.) "I felt the exhilaration of the explorer"	she	felt, vt	mental internalized	"the exhilaration of the explorer."
56.) "I knew by her bereft intonation I had let them down again"	she	knew, vt	mental internalized	"she had let them down again"
57.) "but I didn't care"	she	didn't care, vt	mental internalized	
58.) "I could have wished, perhaps, I had not found that touching, ill-spelt note, on a paper napkin marked *La Coupole*"	she	could have wished, vt	mental internalized	"I had not found that touching, ill-spelt note, on a paper napkin marked *La Coupole*"
59.) "I remembered her pretty, witty face, and her name – CarMillsa"	she	remembered, vt	mental internalized	"her pretty, witty face, and her name –CarMillsa"
60.) "Perhaps, I half-imagined, then, that I might find his real self in his den"	she	half-imagined, vt	mental internalized	"that I might find his real self in his den"
61.) "I felt no fear, no intimation of dread"	she	felt, vt	mental internalized	"no fear, no intimation of dread"
62.) "I could no longer hear the sound of the sea"	she	hear, vt	mental internalized	"the sound of the sea"
63.) "And still I felt no fear, no raising of the hairs on the back of the neck, no prickling of the thumbs"	she	felt, vt	mental internalized	"no fear, no raising of the hairs on the back of the neck, no prickling of the thumbs"

Table 3.6: The Transitivity Choices of MAIVP of the Male and Female Character After the Discovery of the Forbidden Knowledge (TBC)

Clauses	Agents	Verb Types	Processes	Goals
1.) "I fumbled for the matches in my pocket"	she	fumbled, vt	material action intention	"the matches in her pocket"
2.) "I touched her..."	she	touched, vt	material action intention	her (the opera singer's corpse)
3.) "I prised open the front of the upright coffin"	she	prised, vt	material action intention	"the front of the upright coffin"
4.) "I dropped the key I still held in my other hand"	she	dropped, vt	material action supervention	"the key I still held in my other hand"
5.) "I closed the lid of her coffin very gently"	she	closed, vt	material action intention	"the lid of her coffin"
6.) "I retrieved the key from the pool of blood"	she	retrieved, vt	material action intention	the key
7.) "fled the room, slamming the door behind me"	she	fled, vt	material action intention	the room
8.) I ran to the telephone	she	ran, vi	material action intention	
9.) "Surely, I could easily evade the servants"	she	could evade, vt	material action intention	the servants
10.) I opened the lid of the piano	she	opened, vt	material action intention	the lid of the piano
11.) Mechanically, I began to play...	she	began to play, vt	material action intention	the piano
12.) I searched among his scores...	she	searched among, vt	material action intention	his scores
13.) I took them from him...	she	took, vt	material action intention	the keys
14.) I ran to bathroom	she	ran, vi	material action intention	
15.) "I scrubbed the stain with my nail brush"	she	scrubbed, vt	material action intention	the stain
16.) "I dealt with the keys..."	she	dealt with, vt	material action intention	the keys
17.) "I went to my bedroom"	she	went, vi	material action intention	
18.) "I pulled the curtains"	she	pulled vt	material action intention	the curtains
19.) "I stripped off my clothes"	she	stripped off, vt	material action intention	her clothes
20.) "I pulled the bedcurtains"	she	pulled, vt	material action intention	bedcurtains
21.) "He kissed my eyes"	he	kissed, vt	material action intention	her eyes
22.) "I flung my arms around him"	she	flung, vt	material action intention	her arms
23.) "I had played a game..."	she	played, vt	material action intention	a game
24.) "He took the gold watch from his waistcoat"	he	took, vt	material action intention	the gold watch

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Clauses		Verb Types	Processes	
25.) "and (he) laid it on"	he	laid, vt	material action intention	it (the gold watch)
26.) "He disengaged the key from the ring"	he	disengaged, vt	material action intention	the key
27.) "I knelt before him"	she	knelt, vi	material action intention	
28.) "and he pressed the key lightly to my forehead"	he	pressed, vt	material action intention	the key
29.) "He clipped it back on the ring"	he	clipped, vt	material action intention	it (the key)
30.) "I scrubbed my forehead"	she	scrubbed, vt	material action intention	her forehead
31.) "Then I went to my dressing room"	she	went, vi	material action intention	
32.) "and put on that white muslin shift, costume of a victim of an auto-da-fé"	she	put on, vt	material action intention	"white muslin shift, costume of a victim of an auto-da-fé"
33.) "I descended the spiral staircase to the music room"	she	descended	material action intention	"the spiral staircase"
34.) "I gladly slipped it from my finger"	she	slipped, vt	material action intention	it (the opal)
35.) "I crossed the cobbles"	she	crossed, vt	material action intention	"the cobbles"
36.) "He raised the sword"	he	raised, vt	material action intention	"the sword"
37.) "and (he) cut bright segments from the air with it"	he	cut, vt	material action intention	"bright segments"
38.) "but still I lingered..."	she	lingered, vi	material action intention	
39.) "I inherited, of course, enormous wealth..."	she	inherited, vt	material action intention	"enormous wealth"

Table 3.7: The Transitivity Choices of MIVP of the Female and Male Character After the Discovery of the Knowledge (TBC)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "I scarcely dared examine this catafalque"	she	dared examine, vt	mental internalized	"this catafalque"
2.) "On her throat, I could see the blue imprint of his strangler's fingers"	she	could see, vt	mental internalized	the blue imprint of his strangler's fingers.
3.) "I, at last, made out a skull..."	she	made out, vt	mental internalized	"a skull"
4.) "I recognized her the moment I saw her"	she	recognized, vt	mental internalized	her
5.) "I knew she must be here"	she	knew, vt	mental internalized	"she (the Romanian countess) must be there"
6.) "But, at first, I could see no sign of her"	she	could see, vt	mental internalized	"no sign of her"
7.) "I knew she must be dead to find a home there"	she	knew, vt	mental internalized	"she (the Romanian countess) must be dead"
8.) "I didn't trust the leather-clad chauffeur, nor the well-behaved housekeeper"	she	didn't trust, vt	mental internalized	"the leather-clad chauffeur, nor the well-behaved housekeeper"
9.) "and I saw, not the massive, irredeemable bulk of my husband"	she	saw, vt	mental internalized	"not the massive, irredeemable bulk of my husband"

10.) "I saw a dawning surprise in his face"	she	saw, vt	mental internalized	"a dawning surprise in his face"
11.) "I felt a great strength into me from his touch"	she	felt, vt	mental internalized	"a great strength"
12.) "I thought how the car would be rolling silently towards the closed courtyard gate"	she	thought, vt	mental internalized	"how the car would be rolling silently towards the closed courtyard gate"
13.) "I didn't believe one word of it."	she	didn't believe, vt	mental internalized	"one word of it"
14.) "I knew I had behaved exactly according to his desires"	she	knew, vt	mental internalized	"I had behaved exactly according to his desires"
15.) "I saw myself, pale, pliant as a plant..."	she	saw, vt	mental internalized	herself
16.) "and I saw how he almost failed to resist me"	she	saw, vt	mental internalized	"how he almost failed to resist me"
17.) "I felt a terrified pity for him"	she	felt, vt	mental internalized	"a terrified pity"
18.) I saw how he had lost his impassivity...	she	saw, vt	mental internalized	how he had lost his impassivity
19.) "I felt a faint tingling of the skin"	she	felt, vt	mental internalized	a faint tingling of the skin
20.) "I saw the heart-shaped stain had transferred itself to my forehead"	she	saw, vt	mental internalized	"the heart-shaped stain had transferred itself to her forehead"
21.) "But I knew no good Breton would cover me"	she	knew, vt	mental internalized	"no good Breton would cover me"
22.) "I would be able to smell the ancient, reconciling smell of the sea"	she	would be able to smell, vt	mental internalized	"the ancient, reconciling smell of the sea"
23.) "I thought of my mother"	she	thought, vt	mental internalized	her mother
24.) "Then I saw a muscle in my lover's face quiver"	she	saw, vt	mental internalized	"a muscle in her lover's face quiver"
25.) "I saw a horse and rider galloping at a vertiginous speed along the causeway"	she	saw, vt	mental internalized	"a horse and rider galloping at a vertiginous speed along the causeway"
26.) "I felt the silken bristle of his beard"	she	felt, vt	mental internalized	"the silken bristle of his beard"
27.) "I felt I had a right to retain sufficient funds to start a little music school here"	she	felt, vt	mental internalized	"I had a right to retain sufficient funds to start a little music school here"

Table 3.8: The Percentages of the Female Character's Verb Processes Before and After the Discovery of the Knowledge (TBC)

Verb Processes	Before the Knowledge	After the knowledge
MAIVP	7%	47 %
MIVP	93%	53%

Table 3.9: The Verb Processes in the Section where the Mother Kills the Marquis (TBC)

Clauses	Verb Types	Processes	Goals
1.) "She could ride hard and fast"	ride, vi	material action intention	
2.) "My mother had disposed of a man-eating tiger."	disposed of, vt	material action intention	"a man-eating tiger"
3.) "She raised my father's gun"	raised, vt	material action intention	"her father's gun"

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	took, vt	material action intention	aim
4.) (she) took aim.			
5.) (she) put a single irreproachable bullet through my husband's head.	put, vt	material action intention	bullet

Table 3.10: Fragmentation of the Female Character and the Marquis Before the Knowledge (TBC)

Fragmentation of the Female Character	Frequency	Fragmentation of the Marquis	Frequency
1. cheek	2	1. head	1
2. finger	6	2. hand	2
3. breasts	4	3. face	5
4. shoulder	3	4. arm	1
5. thighs	2	5. eye	5
6. elbow	1	6. lips	3
7. nostrils	1	7. beard	2
8. eyes	3	8. flesh	1
9. back	1	9. knee	1
10. hand	5	10. finger	1
11. hair	6	Total: 22	
12. hips	1		
13. skin	1		
14. throat	1		
15. face	1		
16. neck	3		
17. head	4		
18. palm	1		
19. flesh	1		
20. legs	1		
21. ears	1		
22. mouth	1		
23. body	1		
24. arms	1		
25. forehead	1		
Total: 53			

Table 3.11: Fragmentation of the Female Character and the Marquis After the Discovery of the Knowledge (TBC)

Fragmentation of the Female Character	Frequency	Fragmentation of the Marquis	Frequency
1. eyes	2	1. breast	1
2. hand	6	2. flesh	1
3. fingers	3	3. back	1
4. feet	2	4. fingers	3
5. head	3	5. eye	4
6. ear	2	6. hand	4
7. breast	2	7. head	3
8. forehead	5	8. tongue	1
9. arms	1	9. mane	1
10. hair	1	10. beard	1
11. neck	1	11. lips	1
		Total: 21	
12. nape	1		
Total: 29			

Table 3.12: The Transitivity Choices of MAIVP of the Female and Male Character Before the Free Will (TCOML)

Clauses	Agents	Verb Types	Processes	Goals
1.) "He flung himself at her feet"	he	flung, vi	material action intention	himself
2.) "buried his head in her lap"	he	buried, vt	material action intention	his head
3.) "kissing my hands"	he	kissing, vi	material action intention	her hands (female body affected)

Table 3.13: The Transitivity Choices of MIVP of the Female and Male Character Before the Free Will (TCOML)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "She found his bewildering difference from herself almost intolerable"	she	found, vt	mental internalized	"his bewildering difference"
2.) "She felt herself to be, Miss Lamb, spotless, sacrificial"	she	felt, vt	mental internalized	"herself to be, Miss Lamb, spotless, sacrificial"
3.) "she felt his hot breath on her fingers"	she	felt, vt	mental internalized	"his hot breath"
4.) "She found that, against all her expectations, she was happy there"	she	found, vt	mental internalized	"that, against all her expectations, she was happy there"
5.) "She no longer felt the slightest apprehension at her nightly interviews with the Beast"	she	felt, vt	mental internalized	"the slightest apprehension at her nightly interviews with the Beast"

Table 3.14: The Transitivity Choices of MAIVP of the Female and Male Character After the Free Will (TCOML)

Clauses	Agents	Verb types	Processes	Goals
1.) "She sent him flowers"	she	sent, vt	material action intention	flowers
2.) "She took off her earrings in front of the mirror"	she	took off, vt	material action intention	her earrings
3.) "She ran to open the door"	she	ran, vt	material action intention	to open the door
4.) "Beauty scribbled a note for her father"	she	scribbled, vt	material action intention	a note
5.)" threw a coat round her shoulders"	she	threw, vt	material action intention	a coat
6.) "Beauty clicked her cigarette lighter"	she	clicked, vt	material action intention	cigarette lighter
7.) "Beauty found a candle to light her way"	she	found, vt	material action intention	a candle
8.) "followed the spaniel up the staircase"	she	followed, vt	material action intention	the spaniel
9.) "She flung herself upon him"	she	flung, vi	material action intention	

Table 3.15: The Transitivity Choices of MIVP of the Female and Male Character After the Free Will (TCOML)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "She experienced a sudden sense of perfect freedom"	she	experienced, vt	mental internalized	"a sudden sense of perfect freedom"
2.) "She was learning, at the end of her adolescence, how to be a spoiled child"	she	learning, vt	mental internalized	"how to be a spoiled child"
3.) "She didn't know why it made her want to cry"	she	didn't know, vt	mental internalized	"why it made her want to cry"
4.) "She remembered everything"	she	remembered, vt	mental internalized	everything
5.) "Beauty knew the Beast was dying"	she	knew, vt	mental internalized	the Beast was dying.

Table 3.16: The Description of Beauty and the Beast (TCOML)

The Characters	Descriptions	f	%
Beauty	1.skin (made of snow)	1	10
	Total	**1**	**10**

The Beast		
1. "mazy head of hair"	1	10
2. "the eyes green as agate"	1	10
3. "golden hairs of the great paws"	1	10
4. "head of a lion"		
5. "mane and mighty paws of a lion"	1	10
6. "beautiful"	1	10
7. "agate eyes"	1	
8. "unkempt mane of hair"		10
9. "broken nose"	1	10
	1	10
Total	1	10
		10
	9	**90**

Table 3. 17: Fragmentation of The Female and Male Character in "Courtship of Mr Lyon"

Fragmentation of Beauty		Frequency	Fragmentation of the Beast		Frequency
1.	skin	4	1.	eyes	7
2.	eyes	2	2.	head	6
3.	mouth	1	3.	hair	3
4.	feet	1	4.	paws	6
5.	fingers	1	5.	legs	1
6.	hands	2	6.	claws	4
7.	face	4	7.	mane	5
8.	lips	1	8.	tongue	1
9.	arms	1	9.	fingers	1
	Total:	17			
			10.	face	1
			11.	eyelids	1
			12.	pads	1
			13.	nose	1
				Total:	42

Table 3.18: The Transitivity Choices of MAIVP of the Female and Male Character Before the Magic Mirror Episode (TTB)

Clauses	Agents	Verb Types	Processes	Goals
1.) "I shall twist a noose out of my bed linen"	she	shall twist, vt	material action intention	"a noose"
2.) "I gestured the tray away but she set it down firmly beside the lamp"	she	gestured, vt	material action intention	"the tray"
3.) "I turned my head away"	she	turned away, vt	material action intention	"her head"
4.) "I snapped the box shut and tossed it into a corner"	she	snapped, vt	material action intention	"the box"
5.) "He moved"	he	moved, vi	material action intention	
6.) "He buried his cardboard carnival head with its ribboned weight of false hair in"	he	buried, vt	material action intention	"his cardboard carnival head"
7.) "I threw the other into the corner where the first one lay"	she	threw, vt	material action intention	"the diamond earring"
8.) "I lirruped"	she	lirruped, vt,	material action intention	"the horse"

Clauses		Verb Types	Processes	Phenomenon
9.) "I involuntarily shook my head"	she	shook, vt	material action supervention	"her head"
10.) "I therefore, shivering, now unfastened my jacket"	she	unfastened, vt	material action intention	"her jacket"
11.) "I showed his grave silence my white skin, my red nipples"	she	showed, vt	material action intention	"his grave silence my white skin, my red nipples"
12.) "I walked along the river bank for a while"	she	walked, vi	material action intention	
13.) "I climbed up on the black gelding in silence"	she	climbed up, vt	material action intention	"the black gelding"
14.) "I took the looking glass from her hand"	she	took, vt	material action intention	"the looking glass"

Table 3.19: The Transitivity Choices of MIVP of the Female and Male Character Before the Magic Mirror Episode (TTB)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "I watched with the furious cynicism peculiar to women"	she	watched, vt	mental internalized	
2.) "I did not know that the price of a stay in its Decembral solitude was a game with Milord"	she	didn't know, vt	mental internalized	"the price of a stay in its Decembral solitude was a game with Milord"
3.) "I never saw a man so big look so two-dimensional"	she	saw, vt	mental internalized	"so big look so two-dimensional"
4.) "I know he thought he could not lose me"	she	know, vt	mental internalized	"he thought he could not lose me"
5.) "I watched the snow..."	she	watched, vt	mental internalized	"the snow..."
6.) "I knew well enough the reason for the trepidation..."	she	knew, vt	mental internalized	"the reason for the trepidation..."
7.) "I saw the Beast bought solitude, not luxury..."	she	saw, vt	mental internalized	"The Beast bought solitude, not luxury..."
8.) "I could scarcely believe my ears"	she	believe, vt	mental internalized	"her ears"
9.) "I felt that I owed it to him to make my reply in as exquisite a Tuscan as I could master"	she	felt, vt	mental internalized	"she owed it to him to make my reply in as exquisite a Tuscan as she could master"
10.) "I saw within it not on my own face but that of my father"	she	saw, vt	mental internalized	"not on my own face but that of my father"
11.) "Now all I saw was myself"	she	saw, vt	mental internalized	myself...
12.) "I heard the key turn in the heavy door"	she	heard, vt	mental internalized	"the key turn in the heavy door"
13.) "but I don't know how much"	she	don't know, vt	mental internalized	"how much"
14.) "I saw his furred pads, his excoriating claws"	she	saw, vt	mental internalized	"his furred pads"
15.) "I hear those paws pad back and forth outside my door"	she	hear, vt	mental internalized	"those paws"
16.) "I saw that it was morning"	she	saw, vt	mental internalized	"that it was morning"
17.) "I knew he was meant for me to ride"	she	knew, vt	mental internalized	"he was meant for me to ride"
18.) "I always adored horses, noblest of creatures, such wounded sensitivity in their wise eyes"	she	adored, vt	mental internalized	horses
19 "I knew my two companions were not, as any other men"	she	knew, vt	mental internalized	"her two companions..."

Clauses				
20.) "I knew they live according to a different logic than I had done until my father abandoned me"	she	knew, vt	mental internalized	"they live according to a different logic than I had done until my father abandoned me"
21.) "I certainly mediated on the nature of my own state, how I had been bought and sold, passed from hand to hand"	she	mediated on, vt	mental internalized	"the nature of my own state, how I had been bought and sold, passed from hand to hand"
22.) "I did not think that I could bear the sight of him, whatever he was"	she	did not think, vt	mental internalized	"that I could bear the sight of him, whatever he was"
23.) "I felt my breast ripped apart as if I suffered a marvellous wound"	she	felt, vt	mental internalized	"her breast ripped apart as if I suffered a marvellous wound"
24.) "I felt I was at liberty for the first time in my life"	she	felt, vt	mental internalized	"I was at liberty for the first time in my life"
25.) "I found the Beast mounted again on his grey mare, cloaked and masked and once more"	she	founded, vt	mental internalized	the Beast
26.) "I didn't see my own face in it"	she	didn't see, vt	mental internalized	"her own face"
27.) "I thought he smiled at me".	she	thought, vt	mental internalized	"he smiled at me"
28.) "I saw he was smiling with pure gratification"	she	saw, vt	mental internalized	"he was smiling with pure gratification"
29.) "I saw my father's trunks were packed, ready for the departure"	she	saw, vt	mental internalized	"my father's trunks were packed, ready for the departure"
30.) "I saw a pale, hollow-eyed girl whom I scarcely recognized"	she	saw, vt	mental internalized	herself

Table 3.20: The Transitivity Choices of MAIVP of the Female and Male Character After the Magic Mirror Episode (TTB)

Clauses	Agents	Verb Types	Processes	Goals
1.) "I will dress her in my own clothes"	she	dress, vt	material action intention	her
2.) "wind her up"	she	wind up, vt	material action intention	her
3.) "send her back to perform the part of my father's daughter"	she	send back, vt	material action intention	her
4.) "I fixed the earrings in my ear"	she	fixed, vt	material action intention	"the earrings"
5.) "I took off my riding habit"	she	took off, vt	material action intention	"her riding habit"
6.) "left it where it lay on the floor"	she	left, vt	material action intention	it
7.) "I huddled in the furs I must return to him"	she	huddled in, vt	material action intention	furs
8.) "He was pacing backwards and forwards"	he	was pacing, vi	material action intention	
9.) "I squatted on the wet straw"	she	squatted on, vi	material action intention	
10.) "...lowered his head"	he	lowered, vt	material action intention	"his head"
11.) …sank on to his forepaws	he	sank on, vi	material action intention	
12.) I never moved.	she	moved, vi	material action intention	
13.) "He snuffed the air"	he	snuffed, vt	material action intention	"the air"
14.) "He began to drag his heavy, gleaming weight across the floor towards me"	he	began to drag, vt	material action intention	"his heavy head"
15.) He will lick the skin off me	he	will lick, vt	material action intention	"the skin"
16.) "I shrugged the drops off my beautiful fur"	she	shrugged, vt	material action intention	"the drops off her beautiful fur"

Table 3.21: The Transitivity Choices of MIVP of the Female and Male Characters After the Magic Mirror Episode (TTB)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "I felt as much atrocious pain as if I was stripping off my own under pelt"	she	felt, vt	mental internalized	as much atrocious pain as if she was stripping off my own under pelt...
2.)" I was flinching starks…"	she	was flinching, vt	mental internalized	starks
3.) "I knew the way to his den without the valet guide to me"	she	knew, vt	mental internalized	the way to his den
4.) "I heard them fall into the courtyard far below"	she	heard, vt	mental internalized	them
5.) "I thought: 'It will all fall, everything will disintegrate'"	she	thought, vt	mental internalized	"It will all fall, everything will disintegrate"

Table 3.22: Fragmentation of the Female and Male Character in "The Tiger's Bride"

Fragmentation of the Female Character	Frequency	Fragmentation of the Male Character	Frequency
1.) flesh	1	1. throat	1
2.) hand	4	2. hands	5
3.) finger	2	3. eyes	5
4.) skin	3	4. hair	1
5.) face	3	5. face	2
6.) head	3	6. shoulders	1
7.) eyes	1	7. feet	1
8.) cheek	2	8. head	5
9.) hair	1	9. arms	1
10.) feet	1	10. pads	1
11.) breast	1	11. claws	1
12.) nipples	1	12. tail	1
13.) ears	2	13. throat	1
14.) bosom	1	14. forepaws	1
15.) arms	1	15. gullet	1
16.) shoulders	1	16. teeth	1
		17. tongue	1
Total: 28		Total: 30	

Table 3. 23: Fragmentation of the Female character and Puss's Master in "Puss-in-Boots"

Fragmentation of the Female Character	Frequency	Fragmentation of the Male Character	Frequency
shin	1	chest	1
face	1	nipples	1
eyes	1	eye	2
hands	1	lips	2
bosom	1	ear	2
limbs	1	face	1
tongue	1	knees	1
flanks	1	hand	3
hand	1	breech	1
legs	1	elbow	1
Total: 10		head	2
		arse	1
		Total: 18	

Table 3. 24: The Transitivity Choices of MAIVP of the Female and Male Character Before the Discovery of the Cage (TEK)

Clauses	Agents	Verb Types	Processes	Goals
1.) "A young girl would go into the wood"	she	would go into, vt	material action intention	"the wood"
2.) "Erl-King will do you grievous harm"	he	will do, vt	material action intention	her (the female affected)
3.) "I walked through the wood"	she	walked, vi	material action intention	
4.) "The Erl-King lives by himself all alone in the heart of the wood"	he	lives, vi	material action intention	
5.) "He chops fallen branches for his fire"	he	chops, vt	material action intention	"fallen branches"
6.) "and (he) draws his water from the stream in a tin pail"	he	draws, vt	material action intention	his water
7.) "he came alive from the desire of the woods"	he	came, vi	material action intention	
8.) "He goes out in the morning"	he	goes out, vi	material action intention	
9.) "he handles them"	he	handles, vt	material action intention	"unnatural treasures"
10.) "he lays them in one of the baskets"	he	lays, vt	material action intention	"unnatural treasures"
11.) "he makes salad of the dandelion"	he	makes, vt	material action intention	salad
12.) "but he will not touch the brambles"	he	will not touch, vt	material action intention	"the brambles"
13.) "Sometimes he traps a rabbit"	he	trap, vt	material action intention	"a rabbit"
14.) "and makes a soup or stew, seasoned with wild garlic"	he	makes, vt	material action intention	"a soup or stew"
15.) "He puts his well-scoured saucepan and skillet neatly on the heart side by side"	he	puts, vt	material action intention	"his well-scoured saucepan and skillet"
16.) "He hangs up herbs in bunches to dry"	he	hangs up, vt	material action intention	"herbs in bunches"
17.) "I always go to the Erl-King"	she	go, vi	material action intention	
18.) "and he lays me down on his bed of rustling straw"	he	lays, vt	material action intention	her (the female affected)
19.) "He makes his whistles out of an elder twig"	he	makes, vt	material action intention	"his whistles"
20.) "He strips me to my last nakedness"	he	strips, vt	material action intention	her (the female affected)
21.) "then (he) dresses me again"	he	dresses, vt	material action intention	her (the female affected)
22.) "His skin covers me entirely"	his skin	covers, vt	material action intention	her (the female affected)
23.) "I go back and back to him"	she	go, vi	material action intention	
24.) "But the Erl-King gives them corn"	he	gives, vt	material action intention	"the blackbirds and thrushes"
25.) "He spreads out a goblin feast of fruit for me"	he	spreads out, vt	material action intention	"a goblin feast fruit"

Table 3.25: The Transitivity Choices of MIVP of the Female and Male Character Before the Discovery of the Cage (TEK)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "I thought that nobody was in the wood but me"	she	thought, vt	mental internalized	"that nobody was in the wood but her"
2.) "I knew at once that all its occupants had been waiting for me"	she	knew, vt	mental internalized	"that all its occupants had been waiting for me"
3.) "He knows which of the frilled, blotched, rotted fungi are fit to eat"	he	knows, vt	mental internalized	"which of the frilled, blotched, rotted fungi are fit to eat"
4.) "He understands their eldritch ways"	he	understands, vt	mental internalized	"their eldritch ways"
5.) "And I could believe that it has been the same with him"	she	could believe, vt	mental internalized	"that it has been the same with him"
6.) "He knows all about the wood and the creatures in it"	he	knows, vt	mental internalized	"all about the wood and the creatures in it"

7.) "I know it is only because he is kind to me that I do not fall still further"	she	know, vt	mental internalized	"it is only because he is kind to me that I do not fall still further"
8.) "I feel your sharp teeth in the subaqueous depth of your kisses"	she	feel, vt	mental internalized	"his sharp teeth"
9.) "and I saw the gaunt Erl-King"	she	saw, vt	mental internalized	"the gaunt Erl-King"
10.) "I should like to grow enormously small"	she	should like, vt	mental internalized	"to grow enormously small"
11.) "I feel my heart pulse"	she	feel, vt	mental internalized	"her heart pulse"
12.) "and see the light from the fire sucked into the black vortex of his eye"	she	see, vt	mental internalized	"the light from the fire sucked into the black vortex of his eye"
13.) "I have seen the cage you are weaving for me"	she	have seen, vt	mental internalized	"the cage he is weaving for her"

Table 3.26: The Transitivity Choices of MAIVP of the Female Character and Male Character After the Discovery of the Cage (TEK)

Clauses	Agents	Verb Types	Processes	Goals
1.) "I comb the dead leaves out of his languorous hair"	she	comb, vt	material action intention	"the dead leaves out of his languorous hair"
2.) "I shall take two huge handfuls of his rustling hair"	she	shall take, vt	material action intention	"two huge handfuls of his rustling hair"
3.) "and wind them into ropes"	she	wind, vt	material action intention	"two huge handfuls of his rustling hair"
4.) "I shall strangle him with them"	she	strangle, vt	material action intention	him
5.) "She will open all the cages"	she	will open, vt	material action intention	"all the cages"
6.) ... (she will) "let the birds free"	she	will let, vt	material action intention	"the birds"
7.) "She will carve off his great mane"	she	will carve off, vt	material action intention	"his great mane"
8.) "She will string the old fiddle"	she	will string, vt	material action intention	"the old fiddle"

Table 3.27: The Transitivity Choices of MIVP of the Female and Male Character After the Discovery of the Cage (TEK)

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "I didn't know what to do for I loved him with my heart"	she	didn't know, vt	mental internalized	"what to do"
2.) "I know the birds don't sing, they only cry"	she	know, vt	mental internalized	"the birds don't sing, they only cry"
3.) "He knows which of the frilled, blotched, rotted fungi are fit to eat"	he	knows, vt	mental internalized	"which of the frilled, blotched, rotted fungi are fit to eat"

Table 3.28: Fragmentation of the Female Character and the Erl-King

Fragmentation of the Female Character	Frequency	Fragmentation of Erl-King	Frequency
neck	1	hands	2
throat	1	eyes	10
face	1	flesh	1
knees	1	skin	1
hands	1	nipples ripe	1
Total:	5	teeth	2
		body	1
		fingers	1
		head	1
		hair	2
		Total:	22

Table 4.1 Names or Titles of the Female and Male Characters

Stories	"The Snow Child"	"The Lady of the House of Love"	"The Werewolf"	"The Company of Wolves"	"The Wolf-Alice"
The Female Character	The Snow Child	The Countess	Child	Child	Wolf-Alice
The Male Character	The Count	The Soldier	-	The Hunter	The Duke

Table 4.2: The Transivity Choices of MAIVP of the Countess and the Count in "The Snow Child"

Clauses	Agents	Verb Types	Processes	Goals
1.) "The Count and his wife go on riding"	he and she	go riding, vi	material action intention	
2.) "she wrapped in the glittering pelts of black foxes"	she	wrapped in,	material action intention	"the glittering pelts of black foxes"
3.) "and she wore high, black, shining boots with scarlet heels"	she	wore, vt	material action intention	"high black, shining boots with scarlet heels"
4.) They ride on.	she and he	ride on, vt	material action intention	
5.) "They come to a hole in the snow"	she and he	come, vi	material action intention	
6.) "The Count lifted her up"	he	lifted up, vt	material action intention	her (the female affected)
7.) "and sat her in front of him on his saddle"	he	sat, vt	material action intention	her (the female affected)
8.) "The Countess dropped her glove in the snow" (intentionally)	she	dropped, vt	material action intention	"her glove"
9.) "Then the Countess threw her diamond brooch through the ice of a frozen pond."	she	threw, vt	material action intention	"her diamond brooch"
10) "The Count got off his horse"	he	got off, vt	material action intention	"his horse"
11.) (he) "unfastened his breeches"	he	unfastened, vt	material action intention	"his breeches"
12.) and (he) "thrust his virile member into the dead girl"	he	thrust, vt	material action intention	"his virile member into the dead girl" (the female affected)
13.) "The Countess reined in her stamping mare"	she	reined in, vi	material action intention	"her stamping mare"
14.) "With her long hand, she stroked her furs"	she	stroked, vt	material action intention	"her furs"
15.) "The Count picked up the rose"	he	picked up, vt	material action intention	"the rose"
16) "and (he) bowed"	he	bowed, vi	material action intention	
17.) "and handed it to his wife"	he	handed, vt	material action intention	"it (the rose) to his wife"
18.) "she dropped it" (intentionally)	she	dropped it, vt	material action intention	it

Table 4.3: The Transitivity Choices of MIVP of the Countess and the Count in "The Snow Child"

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "The Countess hated her"	she	hated, vt	mental internalized	her
2.) "but the Countess had only one thought: how shall I be rid of her?"	she	had (only one thought), vt	mental internalized	"how shall she be rid of her?"
3.) "She meant to gallop off and leave her there"	she	meant to, vt	mental internalized	"gallop off and leave her there"
4.) "She thought the girl would drown"	she	thought, vt	mental internalized	"The girl would drown"

5.) "the Count felt sorry for his wife"	he	felt, vt	mental internalized	"sorry"

Table 4.4: Fragmentation of the Snow Child, the Count and the Countess in "The Snow Child"

Fragmentation of the Snow Child	Frequency	Fragmentation of the Count	Frequency	Fragmentation of the Countess	frequency
17.) skin	1	18. virile member	1	1.) shoulders	1
18.) mouth	1			2.) feet	1
19.) hair	1			3.) hand	1
20.) finger	1	Total: 1		Total: 3	
21.) legs	1				
Total: 5					

Table 4.5: The Transitivity Choices of MAIVP of the Countess and the Soldier in "The Lady of the House of Love"

Clauses	Agents	Verb Types	Processes	Goals
1.) "Wearing an antique bridal gown, the beautiful queen of the vampires sits alone in her dark, high house"	she	sits, vi	material action intention	
2.) "She counts out the Tarot cards"	she	counts, vt	material action intention	"The Tarot cards"
3.) "She sits in a chair covered in moth-ravaged burgundy velvet at the low"	she	sits, vi	material action intention	
4.) "She rises when the sun sets"	she	rises, vi	material action intention	
5.) "and (she) goes immediately to her table"	she	goes, vi	material action intention	
6.) "The Countess climbs up on her catafalque at dawn each morning"	she	climbs up, vi	material action intention	
7.) "and (she) lies down in an open coffin."	she	lies down, vi	material action intention	
8.) "always she turns up La Papesse, La Mort, La Tour Abolie, wisdom, death, dissolution."	she	turns up, vt	material action intention	"La Papesse, La Mort, La Tour Abolie, wisdom, death, dissolution"
9.) "She drops, now, on all fours."	she	drops, vi	material action intention	
10.) "she catches the scent of her prey."	she	catches, vt	material action intention	"the scent of her prey"
11.) "she will creep home"	she	will creep, vt	material action intention	home
12.) "She pours water from the ewer in her bedroom into the bowl"	she	pours, vt	material action intention	water
13.) "she washes her face with the wincing, fastidious gestures of a cat"	she	washes, vt	material action intention	"her face"
14.) "she strikes"	she	strikes, vt	material action intention	
15.) "she gorges"		gorges, vt	material action intention	

16.) "She resorts to the magic comfort of the Tarot pack"	she	resorts to, vt	material action intention	"the magic comfort of the Tarot pack"
17.) "...(she) lays them out"	she	lays out, vt	material action intention	them (the Tarot pack)
18.) "…(she) reads them..."	she	reads, vt	material action intention	them (the Tarot pack)
19.) "…(she) gathers them with a sigh..."	she	gathers, vt	material action intention	them (the Tarot pack)
20.) "…(she) shuffles them again."	she	shuffles, vt	material action intention	them (the Tarot pack)
21.) "She will invite you with smiles and gestures"	she	will invite, vt	material action intention	you
22.) "She lies in her coffin in her négligé of blood-stained lace"	she	lies, vi	material action intention	
23.) "... she yawns..."	she	yawns, vi	material action intention	
24.) "and (she) stirs..."	she	stirs, vi	material action intention	
25.) "and puts on the only dress she has..."	she	puts on, vt	material action intention	"the only dress she has"
26.) "She loathes the food she eats..."	she	loathes, vt	material action intention	"the food she eats"
27.) "She sinks her teeth into the neck..."	she	sinks (her teeth) into, vt	material action intention	the neck
28.) "She will drop the deflated skin..."	she	will drop, vt	material action intention	"the deflated skin"
29.) "The Countess herself will serve them coffee in tiny cracked, precious cups, and little sugar cakes"	she	will serve, vt	material action intention	them
30.) "...he gratefully washed his feet and hands..."	he	washed, vt	material action intention	"his feet and hands"
31.) "…(he) applied to his mouth to the faucet..."	he	applied, vt	material action intention	his mouth
32.) "...(he) let the icy stream run over his face."	he	let, vt	material action intention	"the icy stream"
33.) "... he must dine now..."	he	must dine, vt	material action intention	
34.) "…he sat down..."	he	sat down, vi	material action intention	
35.) "and (he) polished his plate with the crust"	he	polished, vt	material action intention	his plate
36.) "He went forward to pick up her cards"	he	went, vi	material action intention	
37.) "He retrieved the cards"	he	retrieved, vt	material action intention	the cards
38.) "... and shuffled them carelessly together..."	he	shuffled, vt	material action intention	them (the cards
39.) "He covered it up with a happier one..."	he	covered, vt	material action intention	it (the card)
40.) "And (she) scooped up her cards into a pile..."	she	scooped up, vt	material action intention	"her cards"

Clauses				
41.) "She has not eaten for three days"	she	has not eaten, vt	material action intention	
42.) "The handsome bicyclist, scarcely believing his luck, will follow her"	he	will follow, vt	material action intention	her
43.) "The handsome bicyclist, fearful for his hostess's health, her sanity, gingerly follows her hysterical imperiousness"	he	follows, vt	material action intention	"her hysterical imperiousness
44.) "She raises her hands to unfasten the neck of her dress"	she	raises, vt	material action intention	"her hands"
45.) She kneels among the broken glass...	she	kneels, vi	material action intention	
46.) "the handsome bicyclist brings the innocent remedies of the nursery"	he	brings, vt	material action intention	"the innocent remedies of the nursery"
47.) "He gently takes her hand away from her and dabs the blood with his own handkerchief"	he	takes, vt	material action intention	"her hand" (female body affected)
48.) "and (he) dabs the blood with his own handkerchief"	he	dabs, vt	material action intention	"the blood"
49.) "And so, he puts his mouth to the wound"	he	puts, vt	material action intention	"his mouth"
50.) "He will kiss it better for her"	he	will kiss, vt	material action intention	it (the wound)
51.) "He got to his feet"	he	got, vi	material action intention	
52.) "took it to the window"	he	took, vt	material action intention	it (the lark)
53.) "then he padded into the boudoir"	he	padded, vi	material action intention	
54.) "We shall take her to Zurich, to a clinic"	he	shall take, vt	material action intention	her (female affected)
55.) "We shall turn her into the lovely girl she is"	he	shall turn, vt	material action intention	her (female affected)
56.) "I shall cure her all of these nightmares"	he	shall cure, vt	material action intention	her (female affected)
57.) "I will vanish in the morning light"	she	will vanish, vi	material action intention	
58.) "And I leave you as a souvenir in the dark, fanged rose I plucked from between my thighs"	she	will leave, vt	material action intention	"fanged rose she plucked from between her thighs"
59.) "he discovered his bicycle"	he	discovered, vt	material action intention	"his bicycle"
60.) "He filled his tooth glass with water from the carafe on his locker"	he	filled, vt	material action intention	"his tooth glass"
61.) "and (he) popped the rose into it."	he	popped, vt	material action intention	"the rose"

Table 4.6: The Transitivity Choices of MIVP of the Countess in "The Lady of the House of Love"

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) "She would like to be human"	she	would like, vt	mental internalized	"to be human"
2.) "but she does not know if that is possible"	she	does not know, vt	mental internalized	"if that is possible"
3.) "she catches the scent of her prey"	she	catches (the scent), vt	mental internalized	"the scent of her prey"

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4.) "The Countess wants fresh meat"	she	wants, vt	mental internalized	"fresh meat"
5.) "She contented herself entirely with baby rabbits"	she	contented vt	mental internalized	herself
6.) "she would like to take the rabbits home with her"	she	would like, vt	mental internalized	"to take the rabbits home with her"
7.) "She would like to caress their lean brown cheeks and stroke their ragged hair"	she	would like, vt	mental internalized	"to caress their lean brown cheeks and stroke their ragged hair."
8.) "he saw all the humour of it"	he	saw, vt	mental internalized	"all the humour of it"
9.) "He has chosen the most rational mode of transport in the world for his trip round the Carpathians"	he	has chosen, vt	mental internalized	"the most rational mode of transport in the world"
10.) "He hopes to find a friendly inn to rest the night"	he	hopes, vt	mental internalized	"to find a friendly inn to rest the night"
11.) "he saw, silently arrived beside him in the square, an old woman who smiled eagerly, almost conciliatory at him."	he	saw, vt	mental internalized	"an old woman..."
12.) "He could almost have regretted accepting the crone's unspoken invitation"	he	could almost have regretted, vt	mental internalized	"accepting the crone's unspoken invitation"
13.) "He felt a certain involuntary sinking of the heart to see his beautiful two-wheeled symbol of rationality vanish into the dark entails of the mansion"	he	felt, vt	mental internalized	"a certain involuntary sinking of the heart"
14.) "he heard a faint, metallic twang as of, perhaps, a chord struck on harpsichord"	he	heard, vt	mental internalized	"a faint, metallic twang"
15.) "he saw only a shape"	he	saw, vt	mental internalized	"a shape"
16.) "he saw the girl who wore the dress"	he	saw, vt	mental internalized	the girl who wore the dress
17.) "he thought of a child dressing up in her mother's clothes"	he	thought of, vt	mental internalized	"a child dressing up in her mother's clothes"
18.) "She only knows of one kind of consummation"	she	knows of, vt	mental internalized	"one kind of consummation"
19.) "he can't feel terror"	he	can't feel, vt	mental internalized	terror
20.) "He will learn to shudder in the trenches"	he	will learn, vt	mental internalized	"to shudder in the trenches"
21.) "she knows no other consummation than the only one she can offer him"	she	knows, vt	mental internalized	"no other consummation than the only one she can offer him"
22.) "he would like to take her into his arms and protect her from the ancestors who leer down from the walls"	he	would like, vt	mental internalized	"to take her into his arms and protect her from the ancestors who leer down from the walls"
23.) "She has never seen her own blood before, not her own blood"	she	has never seen, vt	mental internalized	"her own blood before, not her own blood"
24.) "he discovered he still had the Countess's rose"	he	discovered, vt	mental internalized	"he still had the Countess's rose"

Table 4.7: The Transivity Choices of MAIVP of the Child in "The Werewolf"

Clauses	Agents	Verb Types	Processes	Goals
1.) "The good child does as her mother bids"	she	does, vt	material action intention	"as her mother bids"
2.) "do not leave the path because of the bears, the wild boar, the starving wolves"	she	do not leave, vt	material action intention	the path
3.) "she dropped her gifts"	she	dropped, vt	material action intention	her gifts
4.) "seized her father's knife"	she	seized, vt	material action intention	"her father's knife"
5.) "she made a great swipe at it with her mother's knife"	she	made, vt	material action intention	a great swipe
6.) "and (she) slashed off its right forepaw"	she	slashed, off	material action intention	"its right forepaw"
7.) "The child wiped the blade of her knife clean on her apron"	she	wiped, vt	material action intention	"the blade of her knife"
8.) "wrapped up the wolf's paw in the cloth in which her mother had packed the oatcakes"	she	wrapped up, vt	material action intention	"the wolf's paw"
9.) "She shook out the cloth from her basket"	she	shook out, vt	material action intention	"the cloth"
10.) "She pulled back the sheet"	she	pulled back, vt	material action intention	"the sheet"

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	she	crossed, vt	material action intention	"herself"
11.) "The child crossed herself"				

Table 4.8: The Transitivity Choices of MIVP of the Child in "The Werewolf"

Clauses	Sensors	Verb types	Processes	Phenomenon
1.) "She felt the forehead"	she	felt, vt	mental internalized	"the forehead"
2.) "By the wart, she knew it for her grandmother's hand"	she	knew, vt	mental internalizes	it (her grandmother's hand)

Table 4.9: Metaphors for the Child's Gender in Carter's "The Company of the Wolves"

Theme	Metaphor	f	%
Virginity	1. unbroken egg 2. sealed vessel 3. magic space 4. closed system	4	100

Table 4.10: The Transitivity Choices of MAIVP of the Child in "The Company of Wolves"

Clauses	Agents	Verb Types	Processes	Goals
1. "The flaxen-haired girl will take these delicious gifts to a reclusive grandmother so old the burden of her years is crushing her to death."	she	will take, vt	material action intention	"these delicious gifts"
2. "She steps into her stout wooden shoes"	she	steps into, vt	material action intention	"her stout wooden shoes"
3. "she gave it to him"	she	gave, vt	material action intention	it (the basket)
4. "and she opened it to look into the garden"	she	opened, vt	material action intention	it (the window)
5. "She closed the window on the wolves' threnody"	she	closed, vt	material action intention	"the window"
6. "and took off her scarlet shawl, the colour of poppies, the colour of sacrifices"	she	took off, vt	material action intention	"her scarlet shawl"
7. "She bundled up her shawl"	she	bundled up, vt	material action intention	her shawl
8. "and (she) threw it on the blaze"	she	threw, vt	material action intention	it (her shawl)
9. "Then, she drew her blouse over her head"	she	drew, vt	material action intention	"her blouse"
10. "she ripped off his shirt for him"	she	ripped off, vt	material action intention	"his shirt"
11. "(she) flung it to the fire"	she	flung, vt	material action intention	it (his shirt)
12. "She will lay his fearful head on her lap"	she	will lay, vt	material action intention	"his fearful head"
13. "She will pick out the lice from his pelt"	she	will pick out, vt	material action intention	"the lice"
14. "she will pick out the lice into her mouth"	she	will pick out, vt	material action intention	"the lice"

Table 4.11: The Transivity Choices of MIVP of the Child in "The Company of Wolves"

Clauses	Sensors	Verb Types	Processes	Phenomenon
1.) She does not know how to shiver	she	does not know, vt	mental internalized	how to shiver
2.) ...she saw no sign of a wolf at all, nor of a naked man, neither...	she	saw, vt	mental internalized	no sign of a wolf at all, nor of a naked man
3.) ...she heard a clattering...	she	heard, vt	mental internalized	a clattering

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4.) ...she felt the first flakes settle on her eyelashes...	she	felt, vt	mental internalized	the first flakes settle on her eyelashes
5.) She did not believe it...	she	did not believe, vt	mental internalized	it
6.) ... she knew she should never leave the path on the way through the wood...	she	knew, vt	mental internalized	she should never leave the path on the way through the wood...
7.) ... she knew she was in danger of death...	she	knew, vt	mental internalized	she was in danger of death
8.) ... she knew the worst wolves are hairy on the inside...	she	knew, vt	mental internalized	the worst wolves are hairy inside
9.) She saw how his jaw began to slaver...	she	saw, vt	mental internalized	how his jaw began to slaver

Table 4.12: Fragmentation of the Child and the Wolf in "The Company of Wolves"

Fragmentation of the Child	Frequency	Fragmentation of the Wolf	Frequency
1.) hair	4	1.) teeth	2
2.) breasts	2	2.) knuckle	1
3.) forehead	1	3.) skin	1
4.) cheek	1	4.) belly	1
5.) hand	1	5.) nipple	1
6.) eyelashes	1	6.) skin	1
7.) eyes	2	7.) legs	1
8.) head	1	8.) genitals	1
9.) fingers	1	9.) eyes	3
10.) lap	1	10.) arms	1
11.) mouth	1	11.) head	1
Total:	16	12.) pelt	1
		13.) paws	1
		Total:	16

Table 4.13: The Transivity Choices of MAIVP of the Female Character in "Wolf-Alice"

	Clauses	Agents	Verb Types	Processes	Goals
1.	"Then she might snatch bread"	she	might snatch, vt	material action intention	bread
2.	"She can perform the few, small tasks"	she	can perform, vt	material action intention	"the few, small tasks"
3.	"she sweeps up the hairs"	she	sweeps up, vt	material action intention	"the hairs"
4.	"she makes up his bed at sunset"	she	makes up, vt	material action intention	"his bed"
5.	"At the night, she prowled the empty house"	she	prowled, vt	material action intention	"the empty house"
6.	"She found towels, sheets and pillowcases in closets"	she	found, vt	material action intention	"towels, sheets and pillowcases in closets"
7.	"She tore strips of the most absorbent fabrics"	she	tore, vt	material action intention	"strips of the most absolutely fabrics"
8.	"she tried to nuzzle her reflection"	she	tried, vt	material action intention	"to nuzzle her reflection"
9.	"She bruised her muzzle"	she	bruised, vt	material action intention	"her muzzle"
10.	"She rubbed her head"	she	rubbed, vt	material action intention	"her head"
11.	"She would spend hours"	she	would spend, vt	material action intention	"hours"

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	Clauses		Actor	Verb Type	Processes	Goal
12.	"She would lick her soft upholstery"		she	would lick	material action intention	"upholstery"
13.	"and (she would) groom her hair"		she	would groom	material action intention	"groom"
14.	"She examined her new breasts with curiosity"		she	examined, vt	material action intention	"her new breasts"
15.	"she found a little diadem of fresh hairs"		she	found, vt	material action intention	"a little diadem of fresh hairs"
16.	"she dragged out his grandmother's ball dresses"		she	dragged out, vt	material action intention	"his grandmother's ball dresses"
17.	"and rolled on suave velvet and abrasive lace"		she	rolled on, vi	material action intention	
18.	"she found only dust, a spider stuck in his web, a heap of rags"		she	found, vt	material action intention	"dust, a spider stuck in his web, a heap of rags"
19.	"She pawed…"		she	pawed, vi	material action intention	
20.	"and (she) tumbled the dress..."		she	tumbled, vt	material action intention	"the dress"
21.	"... she trotted out in her new dress..."		she	trotted out, vi	material action intention	
22.	"She goes out at night more often now..."		she	goes out, vi	material action intention	
23.	"She will, therefore, run, run!"		she	will run, vi	material action intention	
24.	"...she leapt upon his bed to lick"		she	leapt upon,	material action intention	

Table 4.14: The Transivity Choices of MIVP of the Female Character in "Wolf-Alice"

| Clauses	Sensors	Verb Type	Processes	Phenomenon
1.) "She learned to recognize her own dish, then, to drink from a cup."	she	learned, vt	mental internalized	"to recognize her own dish, to drink from a cup"
2.) "…she didn't feel the cold..."	she	didn't feel, vt	mental internalized	"the cold"
3.) "... she huffed"	she	huffed, vi	mental internalized	
4.) "...and (she) snuffed"	she	snuffed, vi	mental internalized	
5.) "... and (she) smelled only a reek of meat..."	she	smelled, vt	mental internalized	"a reek of meat..."
6.) "She didn't know what it meant..."	she	didn't know, vt	mental internalized	"what it meant"
7.) "She saw, with irritation then amusement, how it mimicked every gesture of hers"	she	saw, vt	mental internalized	"how it mimicked every gesture of her"
8.) "She rejoiced..."	she	rejoiced, vi	mental internalized	
9.) "...and she saw how pale this wolf, not-wolf who played with her was..."	she	saw, vt	mental internalized	"how pale this wolf, not-wolf who played with her was"
10.) "She forgot it."	she	forgot, vt	mental internalized	it (the flow)
11.) "She learned to expect these bleedings..."	she	learned, vt	mental internalized	"to expect these bleedings"
12.) "She perceived an essential difference between herself and her surroundings"	she	perceived, vt	mental internalized	"an essential difference between herself and her surroundings"
13.) "She saw herself upon it..."	she	saw, vt	mental internalized	herself
14.) "In the mirror, she saw how this white dress made her shine."	she	saw, vt	mental internalized	"how this white dress made her shine."
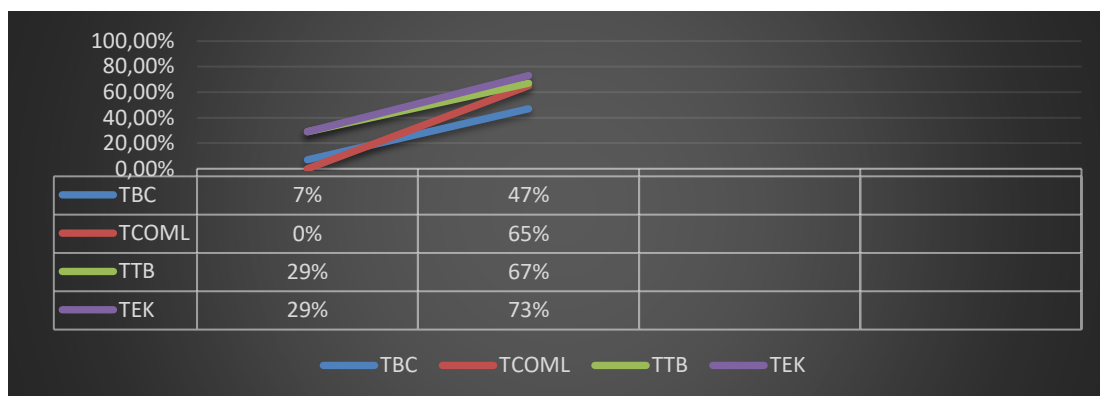
(Note: "MAIVP" stands for material action intention verb process, "TBC" stands for "The Bloody Chamber", "TCOFML" stands for "The Courtship of Mr. Lyon", "TTB" stands for "The Tiger's Bride" and "TEK" stands for "The Erl King")

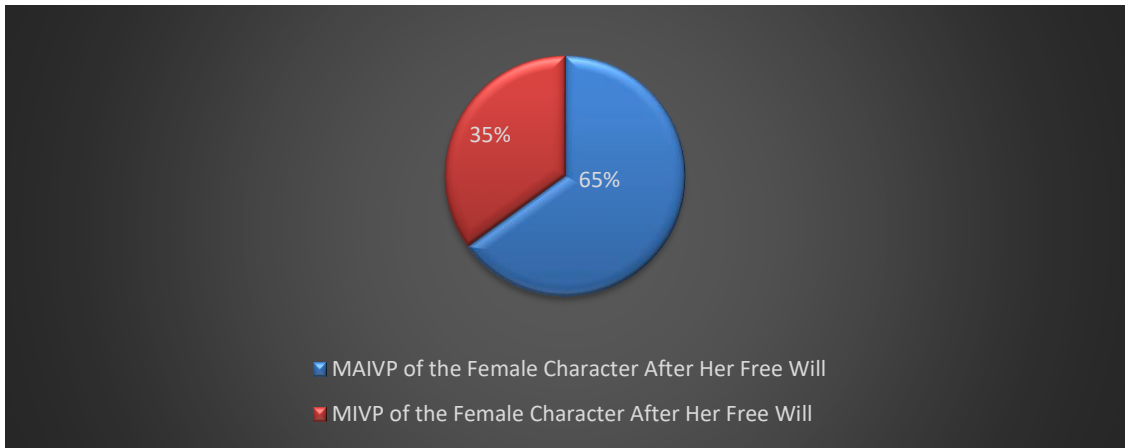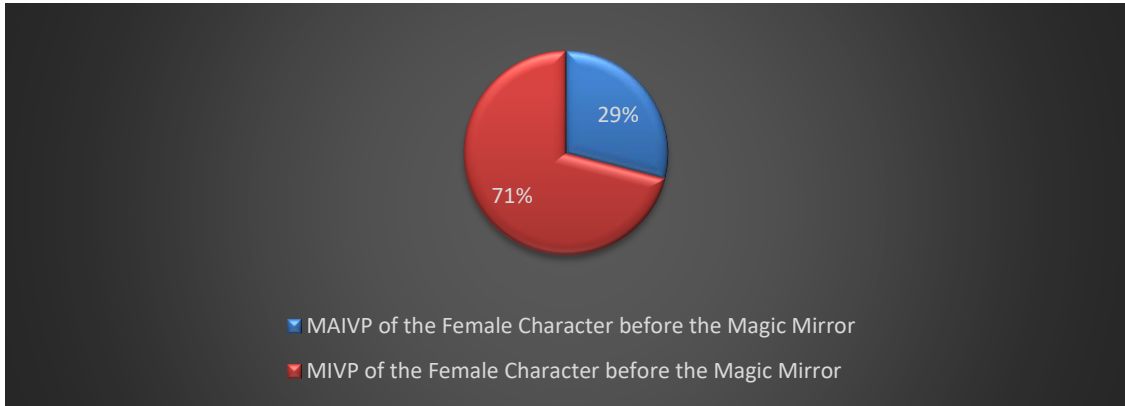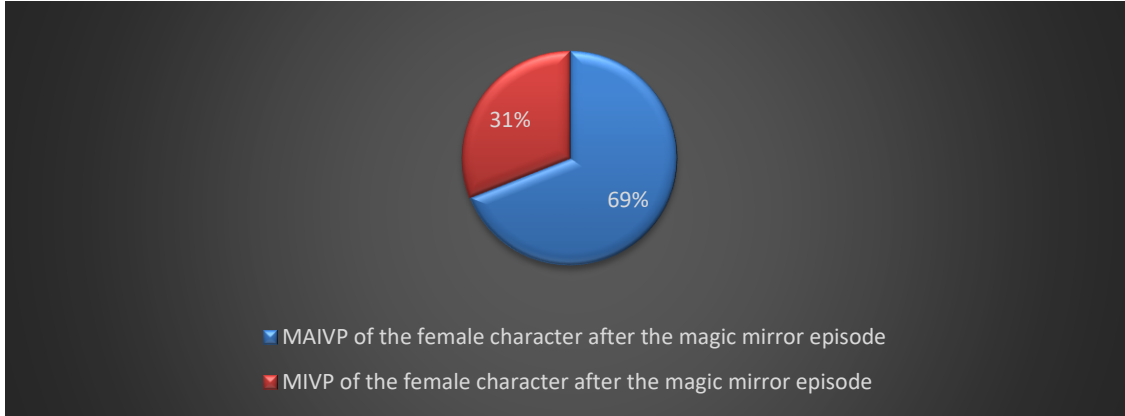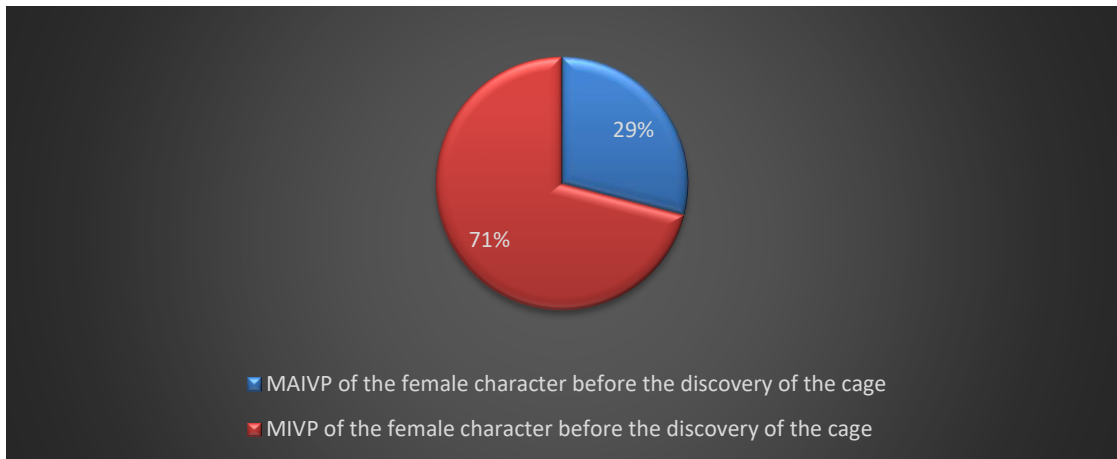**Figure 3.1:** The Increase in MAIVP Percentages of the Female Characters After the Turning Points
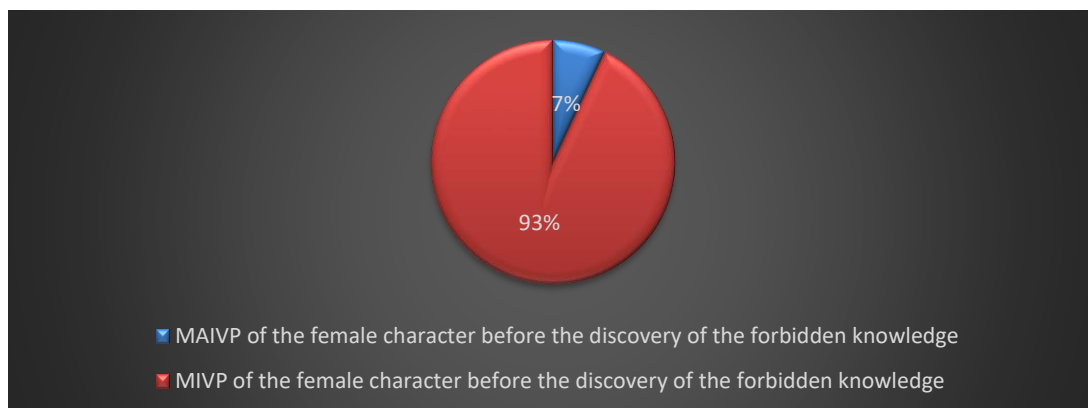
(Note: "MAIVP"' stands for material action intention verb process and "MIVP"' for mental internalized verb process.)

Figure 3.2: The Proportion of the Female character's Verb Processes Before the Discovery of the Forbidden Knowledge (TBC)
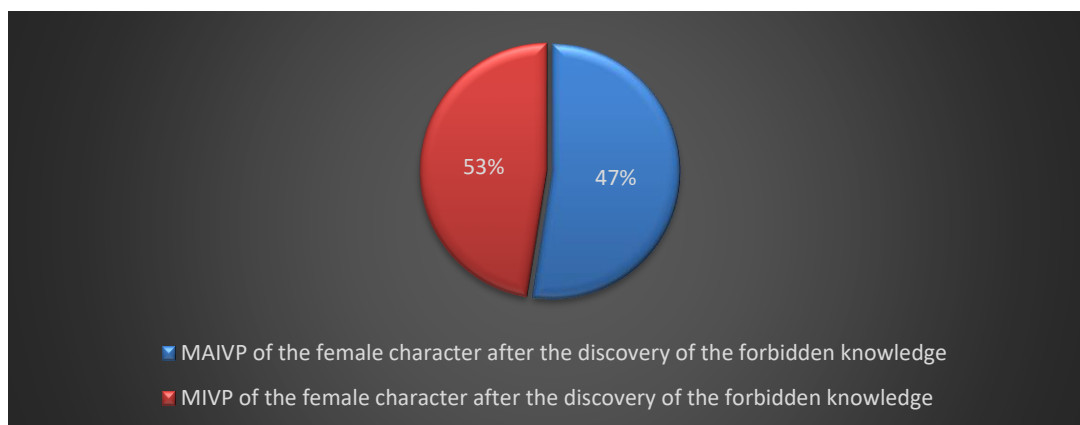
(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 3.3: The Proportion of the Female character's Verb Processes After the Discovery of the Forbidden Knowledge (TBC)

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(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 3.4: The Proportion of the Female Character's Verb Processes After Her Free Will (TCOML)

(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 3.5: The Proportion of the Female Character's Verb Processes Before the Magic Mirror Episode (TTB)
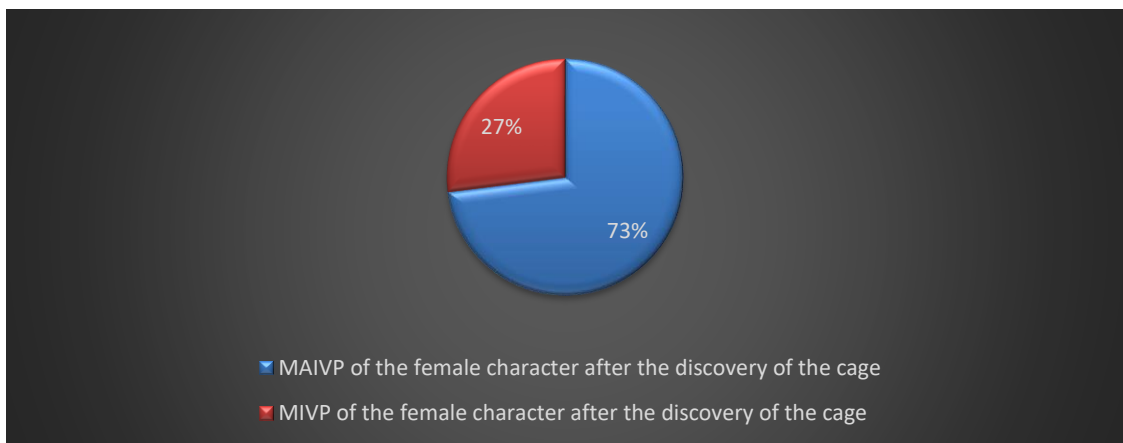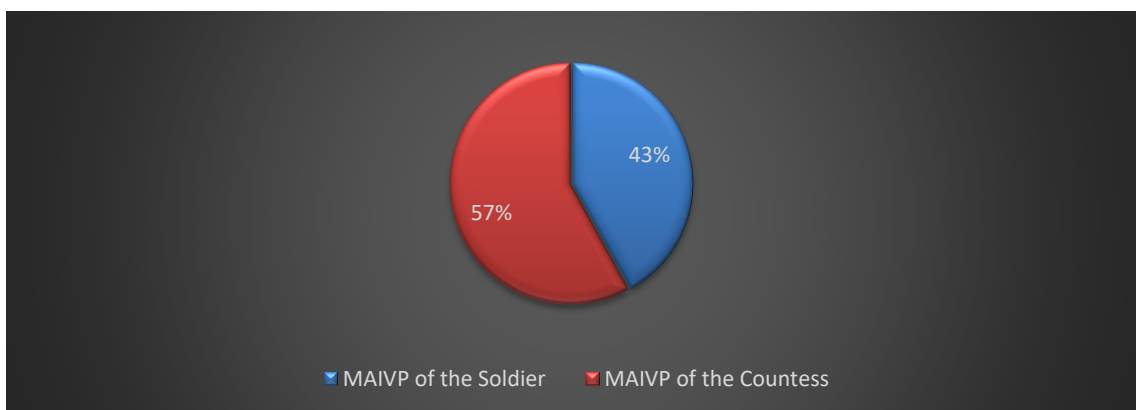

(Note: 'MAIVP' stands for material action intention verb process and 'MIVP' for mental internalized verb process.)

Figure 3.6: The Proportion of Female Character's Verb Processes After the Magic Mirror Episode (TTB)

(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 3.7: The Proportion of The Female Character's Verb Processes Before the Discovery of the Cage (TEK)
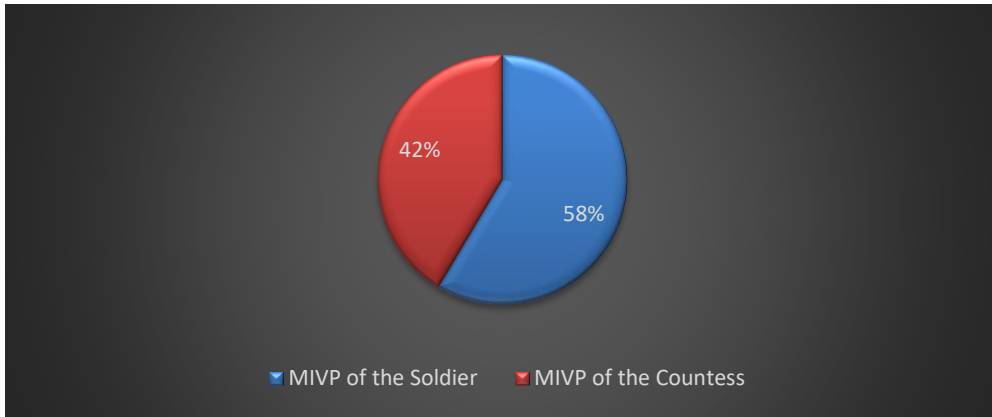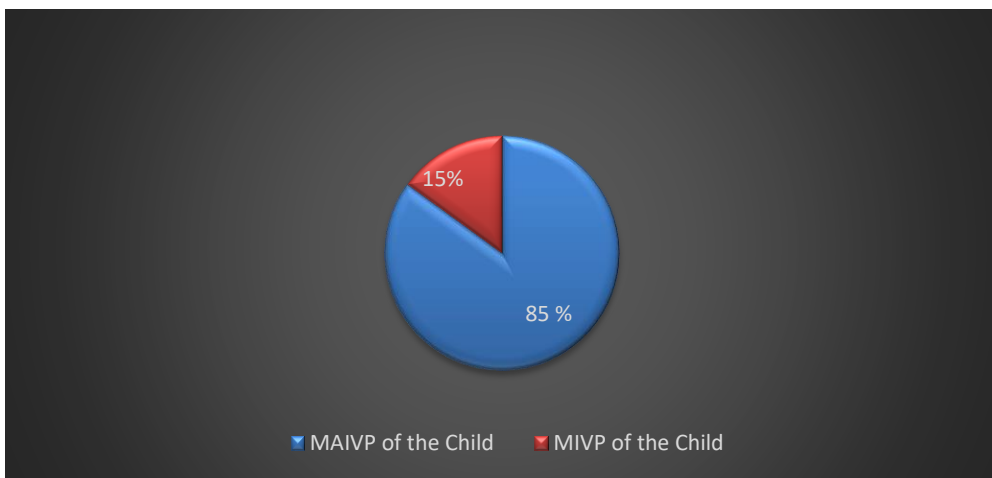

(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 3.8: The Proportion of the Female Character's Verb Processes After the Discovery of the Cage (TEK)

(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)
Figure 4.1: The Proportion of MAIVP of the Female and Male Character (TLOHOL)
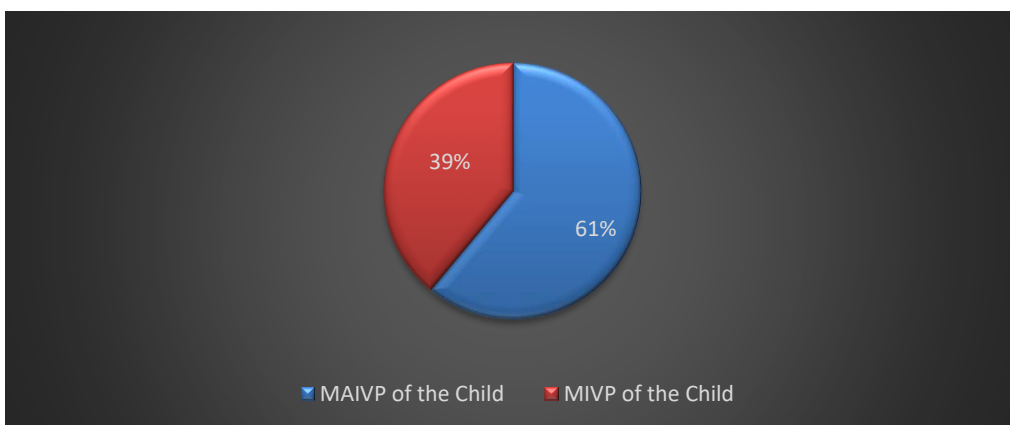
(Note: "MIVP" stands for mental internalized verb process.)

Figure 4.2: The Proportion of MIVP of the Female and Male Character (TLOHOL)
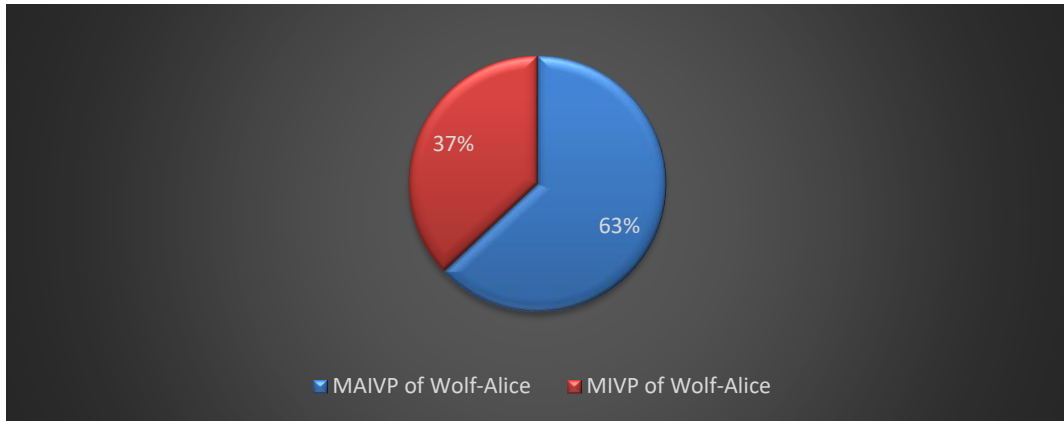

(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 4.3: The Proportion of the Female Character's MAIVP and MIVP in "The Werewolf"

(Note: "MAIVP" stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 4.4: The Proportion of the Female Character's MAIVP and MIVP in "The Company of Wolves"

(Note: "MAIVP' stands for material action intention verb process and "MIVP" for mental internalized verb process.)

Figure 4.5: The Proportion of the Female Character's MAIVP and MIVP in "Wolf-Alice"

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RESUME

Name Surname: Merve EKİZ

Place and Date of Birth: Kayseri/ 10.09.1986

E-mail: merveekiz5@gmail.com

Education:

Ph.D.: 2020, Istanbul Aydın University, Department of English Language and Literature

M.A.: 2013, Istanbul Aydın University, Department of English Language and Literature

B.A.: 2008, Kocaeli University, Department of English Language and Literature

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