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POLITICIZING FANTASY IN ANGELA CARTER'S SELECTED FICTION

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By

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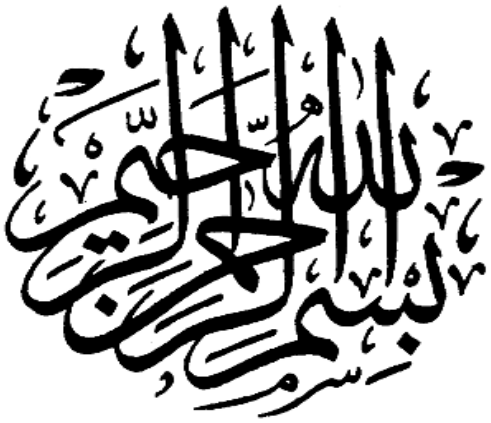

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Dedication

To Imam Ali

(Peace be upon him)

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ABSTRACT

The Fantasy genre is one of the most ancient narrative genres in literature whose roots go back to the time of oral traditions and thus before the appearance of writing. Fantasy refers to a fictional world where the plot involves supernatural beings and other things that never happen or exist in real life. One of the postmodern writers who adopt this genre is Angela Carter. Carter presented the genre in a way that helped in developing the genre in the postmodern era. She, similar to John Barth, returned to the tradition adding touches to the genre in order to fit her own perspective. Her tools are magical realism and re-told fairy tales. Doing so, Carter intended to revolt against the political norms and ideologies of the English society in order to defend women against the patriarchal political system based on masculinity.

This study is an attempt to investigate the possibilities of politicizing fantasy in selected fiction by the British writer, Angela Carter. As one of the pioneering writers in the postmodern era, Carter represents a fertile soil to deal with this fictional notion with postmodernism touches. The thesis consists of four chapters and a conclusion.

The first chapter is an introductory one. It is subdivided into six sections. The first section explains fantasy as a genre: the diverse definitions of fantasy highlighting the reason behind its flourishing, the categories of fantasy, the setting of this genre, and the features of the genre. The second section gives an explanation of fantasy as a terminology and the development of the genre from the ancient times until the Modern age; the third section continues the development of fantasy from the Modern age till the present time, postmodern. The fourth section focuses on magical realism as a postmodern form of fantasy with details about the definitions, the characteristics, the roots and the development of the genre. Section five deals with definitions, and types of fairy tales as another form of fantasy. The last section concerns the political issues: feminism, gender, and sex, in relation to Carter's fiction.

The second chapter is about Carter's *The Infernal Desire Machines of Doctor Hoffman*; it falls into three sections. The first section introduces the novel generally. The second section offers an analysis of this first fantasy novel of Carter. The last section deals with the new politics offered by the writer.

The third chapter focuses on *The Passion of New Eve*. It is divided into three sections. The first section introduces the novel in general. The second section discusses this novel as a magical realist text. Section three provides the political issues used by Carter in the novel.

The Bloody chamber and Other Stories, a collection of short stories, is the main focus of chapter four which includes three sections. The first section introduces the collection highlighting the magical realist elements that are used in the stories. Section two analyzes Carter's stories in relation to the re-writing of fairy tales. The last section discusses the political issues offering a new understanding of the traditional fairy tales.

The thesis ends with a conclusion that sums up its major findings.

CONTENTS

CHAPTER ONE: INTRODUCTION

1.1. Fantasy Literature: Definitions

Fantasy is a fiction involving the supernatural or impossible.

- Colin Manlove, *Fantasy Literature of England.*

Natural Scientists claim that it is the aptitude of language which differentiates the humans from the animals. Psychoanalysts add their view by stating that it is the facility to dream brightly and to recall the past things and see with the means of imagination the future that marks human as well. Altogether, language and imagination are indispensable for the transference of culture to permit knowledge assimilated throughout adversity or terminal mistakes from one generation to the other with the hands of stating tales about them. It is probable that "language, story, and human imagination are unborn facilities, innate and natural to the human organism" in association with "language, myth and human consciousness arose together simultaneously and indivisibly". In most communities, being "a master of the lore of storytelling" suggests distinct chairs to orators, authors, and narrators (Schult 9).

At the beginning of humankind, narrating tales is admired and appreciated. As time passed on, the significance of narrating is continually saved up. The social position plays a role through leading Man into intelligent men and women of the early societies by using the knowledge that is handed from one generation to the next. Chronologists are always "keeping track of history, the authors of valuable scientific works, the teachers of moral lessons, the authors of entertaining stories ranging from poetry and fiction to more realistic tales or historical narratives". The process of narrating these tales has its own hardships and necessitates a talented narrator (9).

These hardships are due to the moral purpose that stories gave. The matter is essential for "telling people important things about reality", thus, any story is able to give a better sight

lifecycle. In addition, tales can convey social as well as cultural idiosyncrasy which tell about cultural belief, ethics which submitted the cultural individuality and identity rather the stories also light the imagination in the minds of the readers by producing a deprivation for the incredible, the unbelievable, the disturbing and the attractive stories narrated at distinct times or other worlds (Schult 9-10).

Stefanie Schult adds that any reader has to keep in mind that any world exists in literature is unreal; rather, it is merely a response or a reproduction of truth and thus have a literary accuracy which is not experimental (10). When readers enter the unreal world, they see the alternative side of it with a sense of relief which does not find in the real world where dust accumulates, people die for no moral purpose, crime occurs, true love does not overcome and so many other reasons which lead people to prefer the unreal literary world. In this regard, art generally is fantastic merely for the reason that it offers worlds where some demand conquers. The fantastic world is well defined, in relation to the real world, by the means of readers' imagination of the world where the story is composed (Rabkin 3).

The fantastic, as Tzvetan Todorov states, is an important term that assists to clarify the meaning of fantasy. Fantastic is merely a name that is given to a literary genre or any kind of literature which carries fantastical elements (3). Consequently, the fantastic world which attracts a huge attention of readers comes to mean as much as critics and fantasists suggest. In his *The Fantastic: A Structural Approach to a Literary Genre*, Todorov asserts:

> The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader's role is so to speak entrusted to a character, and at the same time

> the hesitation is represented, it becomes one of the themes of the work - in the case of naive reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations. (33)

According to Todorov, the readers of fantasy works must have the concept of "suspension of disbelief" or "willing suspension of disbelief" for the sake of enjoyment. Otherwise, readers will not be able to enjoy the moment if they will not ignore what is behind the curtains. It means that readers have to ignore the reality and believe the fantasy in order to enter the unreal world and thus they enjoy the moment. For David Sandner, Todorov emphasizes "the hesitation by characters and readers between the realistic and supernatural explanations of the strange events of fantastic narratives. If the moment of tension explained away, the narrative resolves itself into a genre of uncanny. If supernatural, the narrative resolves itself into a genre of marvelous". Only texts that keep on in hesitating and vagueness are termed as fantasy texts (135).

Richard Mathews, in his book *Fantasy: The Liberation of Imagination*, highlights the fact that the terms fantasy and the fantastic convey with them their meanings. Both can refer to issues that are, partially or wholly, unreal or impossible (2). Hence, fantasy as a genre, just like any other literary genre, does not end; rather, it is always in progress. Fantasy has a strong association in the literature with the ancient time. Brain Stableford declares, "Although it is the most recent genre of literature to acquire a marketing label, it is also the most ancient genre that is readily identifiable" (Stableford, *The A* xxxviii).

Moreover, stories were nothing but "a construction of myth and legend: a past that was different in kind and quality from the present" (Stableford, *The A* xxxix), and as a genre of fiction, fantasy involves mystery, magic, legend, wonder, etc. in addition to any irregular

issues that have no rational relation to the mundane world as well. Correspondingly, the narrative sources of fantasy, as a literary genre that is known nowadays, in the ancient time can be clearly seen as myth, mixed fantasy and fairy tale or folktale (Rabkin 27; Gates, et al 7).

Actually, there must be a reason for the delight of the readers who are captured for a long time by this developed literary genre, and Ursula Le Guin (10-11), takes the role to answer the inquiry behind the enjoyment of reading the fantastic worlds, generally, in literature and specifically in fiction. She inquires:

> What is fantasy? On one level, of course, it is a game: a pure pretense with no ulterior motive whatever. It is one child saying to another child, "let's be dragons" and then they are dragons for one hour or two. It is escapism for the most admirable kind - the game played for the game's sake. On another level, it is still a game, but a game played for very high stakes. Seen thus, as art, not as a spontaneous play, its affinity is not with a daydream, but with a dream. It is different approach to reality, an alternative technique for apprehending and coming into existence. It is not anti-rational, but pararational; not realistic but surrealistic, super-realistic, a heightening of reality. In Freud's terminology, it employs primary, not secondary process thinking. (84)

Le Guin defines fantasy on two level. One is as children games when they operate their imagination and act as dragons. The children will be dragons, but only for the time of playing no more. So, Fantasy makes people get what they desire. On the second level, fantasy is still a game, but this game is different for being an art of a high stakes since fantasy offers another image for reality in spite of the fact that it is the opposite of the reality.

Brian Attebery proposes the structural strategy of fantasy as a collection of works that share a parallel band of shared tropes that can be substances as well as narrative techniques. In focus, there are tales that include shared tropes of totally impossible and in the direction of the verge are those tales that embrace merely a minor amount of tropes. The purpose of this construction is to leave doubt, hesitation, and uncertainty inside the readers whether the work is fantastic or not. The collection of works sets into "a fuzzy set" of fantasy which is a mathematical borrowed terminology (James and Mendelsohn 1). The term by itself carries a significant role since it enables fantasists to distinguish - through comparison - whether the work is fantasy, science fiction, horror fiction or something else (Mendelsohn and Levy n. pag.).

In their book *The Encyclopedia of Fantasy*, John Clute and John Grant introduce the manifestation of fantastical text. They see the world of literature, typically, as the fantastical world. This fantastical world, in contrast to the real world and its reliant elements such as realism, depicts unrealistic issues. They consider the text of fantasy as "a self-coherence narrative". The text is set in a world that is impossible to be as ours (not real world). Though it is set in another world (unreal world), it will be impossible to be there (extra unreal world) as well. The concept of self-coherence means that the text must include issues of fantasy and all must be joined altogether for the readers in a way that any attempt to divorce them will fail. This definition places fantasy texts as distinct from other aspects that are related to fantasy, such as modernist, postmodernist, surrealist and fairy tales, in the emphasis on the nature of the story. The highlighting and the distinction is on the consequences of the story which lacks in the modernist novels such as James Joyce's *Ulysses* (1922). The gist here is that fantasy is seen as a tool to narrate stories about the fantastic (337-8).

Farah Mendlesohn accepts the definitions of Attebery and Grant and Clute's and challenges to explain these fuzzy sets or rhetorics of fantasy by mutual likeness or likenesses

of “unconscious desire” found in the texts of fantasy, in her influential book *Rhetorics of Fantasy*. Later, she examines the “genre expectations of certain identifiable rhetorical techniques” (xiii). For her, fantasy is the furthermost fruitful when the rhetorical techniques are recycled to come across readers prospects of that set of fantasy. In particular, Mendelsohn's contention is that “the failure to grasp the stylistic needs of a particular category of fantasy may undermine the effectiveness of otherwise interesting idea” (xv). Due to the fact that fantasy strongly depends on the dialect between the writer and his reader for constructing a sense of marvel, the authors have to comprehend the stylistic necessities of specific forms of fantasy to enter a world of “consensual construction of disbelief” with the readers. To a better understand the purposes of the fantastic, Mendlesohn constructs four fuzzy sets where fantasy literature is placed in. The modes or the categories of fantasy are four: the portal-quest, the immersive, the intrusion and the liminal (Mendlesohn xiv).

The portal-quest fantasy is simply a fantastic world entered through a portal. The finest instances for this mode are Lewis Carroll's *Alice's Adventures in Wonderland* (1864) and C. S. Lewis, *The Lion, the Witch and the Wardrobe* (1950). In this mode, fantasy is still on the other side of the portal and never “leak” to the real world. Characters can pass through the two worlds, but the magic does not. The portal fantasy is merely a quest novel that relies on the idea of destiny. The narrative reliance is on both the protagonist and the reader who know about their world well enough to make changes and thus enter the world of destiny. However, it is about entry, negotiation, and transition. It is just like a journey from the world of reality that the protagonist lives in which lacks the fantastic into a world of fantastic (Mendlesohn xix-xx).

The immersive fantasy invites readers to share a fully coherent secondary world and a set of assumptions and norms that manage the presence of that world. There is no instructive to illuminate the immersive world except it is the one that is closest to science fiction. The

fantastic becomes expected and this secondary world acquires scientific cohesion, sense of wonder, and ironic realism contradicted by a state of dissatisfaction (xx). The fantastic can be considered as immersive just from the perspective of the characters who pay attention to the fantastical elements that enclose them. The characters are “deeply competent with the world they knew”. The best instance of immersive fantasy Mervyn Peake's *Titus Groan* (1946) and J.R.R. Tolkien *The Lord of the Rings* (1954) (xx-xxi).

In the intrusion fantasy, the fantastic is “the bringer of chaos”. It is as a beast in the garden or an elf in a disaster and is waiting for assistance. The fantastic intrusion carries horror and amazement and takes us to unsafely places without leaving this world; it is also “recursive”. Here, the basis is that the assumptions of reality are organized and when the fantastic leaves, the world is back to its normal status. The level of base in the fantastic world is the normal world and the narrative took a stylistic realism with reliance on the explanations. The last leads to the fantasy which is investigated and explained by readers who also share thier point of view with the protagonist. For language, it expresses astonishment and amazement; an instance of this mode is Alexander Irvine's *A Scattering of Jades* (2003) (xxi-xxii).

The liminal fantasy is the one that is so rare. The liminal refers to “the point where we are invited to cross the threshold into the fantastic but choose not to do so”. In the liminal fantasy, the existence of fantastic is unnerving to the reader, but the protagonist and the characters are not surprised by the presence of the fantastic, truly, the fantastic “barely raises an eyebrow”. This mode is unnerving and supposes “magic or at least the possibility of magic is part of reality, part of our world”. Most liminal fantasy is referred to as magical realism and the existence of the fantastic carry a moral aim that is the goal to question the social understanding of what the “real” is. The creation of the liminal text that relies on different techniques is main “to the construction of a point of balance right at the edge of belief”. The

liminal fantasy is the toughest, demanding and pleasant of all the rest for its efficiency in the "understanding and subversion of the expectations of the fantasy genre". It depends mostly on the multiple fuzzy sets. Liminal fantasy is the fuzzy set supported by other modes. The gist is that liminal fantasy is "the essence of the fantastic", an instance about liminal fantasy is Joan Aiken's *Armitage Family Stories* (2008) (xxiii-xxiv).

The setting of the fantastic world can be regarded as either high fantasy or low fantasy according to a set of assumptions. These assumptions are within each world, the secondary or the imaginative world which is the alternative of high fantasy where the happenings occur in a non-rational world. Events are regulated by a system peculiar or an internal sense to these worlds. On the other hand, low fantasy is unlike the high that is set in a world of ordinary reality in the entire absence of scientific or rational components. The principal features that describe high fantasy and account for the sense of wonder and awe it suggests are secondary settings, magical causality and supernatural. Thus, there are three dissimilar requirements that figure obviously in the fantastic and which support the setting as well as causality; the everyman character, an elevated style, and archetypes as well. The everyman character can be an ordinary person but who rises above the ordinary in a critical atmosphere such as King Arthur or Bilbo Baggins (Boyer and Zahorski n. pag.).

The elevated or high style gives capacity for fantasists to represent the secondary world with the usage of metaphor or language of comparison and to describe the occupants of secondary world through showing it as unlike the real or primary world, for instance, the characters in fairies such as Gandalf the wizard knew the appropriate way to speak in a noble beast like Eagles. The archetypes refer to the symbols, characters, plot motifs or themes that strongly move the reader and provoke an intuitive response is more noticeable in fantasy or maybe it is so in any other form of literature (Boyer and Zahorski n. pag.).

In low fantasy, the world is the primary world where there is no non-rational phenomena, no supernatural and no magical. Even mythical beings do not walk, and magic is not a natural component and there will be no explanation if it is there. While in the secondary world of high fantasy, a moving picture is explained by magic. The setting is in the primary world; however, there is an interference of something non-rational. With these definitions, one might raise the question, what about the works where there is a connection between the primary and the secondary world? In order to find the answer, one has to take a closer look at high fantasy. The secondary worlds of high fantasy are divided into three distinct types: the classical secondary world and the primary world and the one between them. The first world is not associated with the primary world. The primary world, here, is merely ignored, it exists neither physically nor geographically (Opheim 11-2).

The second world; the primary world is not ignored. There is a connection between the primary world and the secondary world. A significant mark for this type of high fantasy is the portals that are used to be transported from one world to the next. The well-known portal is “a closet made from a tree originated in different world, like Narnia. However, tornados, magical knives, rabbit holes and strange doors, can also function as portals to strange worlds”. The last type is the world within the world where there is no separate world or portal. The secondary world exists inside the primary world. Generally, the secondary world contains certain issues of physical restrictions within the world; within these restrictions, actions can occur and these actions cannot occur in another place. In all cases, high fantasy types, it gives readers a new look of the world people live in. The gist is that fantasy is a genre that is not fixed; it is a flourishing genre, and this may be the purpose for why it is hard to make accurate definitions and the constant expanding of the jungle of sub-genres in fantasy (11-2).

High fantasy, as a term, was coined first, in 1971, by Lloyd Alexander in his essay “High Fantasy and Heroic Romance”. Later, it is advanced by Kenneth J. Zahorski and Robert

H. Boyer. For Zahorski and Boyer, high fantasy is found in the secondary world where fantastical elements intrude fictionally. Whereas the low fantasy found in the primary or the real world in which enchanted matters and things are intruding in a normal world. The term high fantasy does not thrive someway because it is hard to place separating ranks between high fantasy and some of the other genres such as humorous, mythic, gothic, science fiction- that intersect it (Stableford, *The A* 198).

Fantasy novels narrate a wide scope of tales, but the success of each is reliant on a set of criteria: internal consistency, originality, a capacity to incite wonder, vivid setting, and style. Internal consistency is how the fantasist has the ability to privilege and to create any number of imaginative events that break the regulations of ethics; nature, and values of human manners. Yet, a fantasist is able to create imaginary worlds, creatures, and events, then, readers have the right to maintain that "what has been imagined or contrived should be explained and operate according to some law or principle, even if it is one devised by the author". An example of internal consistency can be seen in Edward Eager's *Seven Day Magic* (1958) where the heroes discuss the laws of magic that they learn from the extensive reading of fantasy. One hero contends that "The best kind of magic book . . . is the kind where the magic has rules. And you have to deal with it and thwart it before it thwarts you. Only sometimes you forget and get thwarted" (Gates, et al 10).

Originality is a hard task goal to be achieved in a time where fantastic texts increase each year. Each text may carry a special recognized issue such as talkative animals, the stuffed toy comes alive, or personal conflict out of goodness and evilness and so many other examples. Yet, texts can be regarded as original when the characteristics marked the text as distinct from the others, thus, capture the attention of the readers and interest them as well. An instance is Pauline Clarke's *The Return of the Twelves* (1962) that is an enjoyably original

story about twelve woody militaries who come to life; Pauline Clark formed a story grounded on the Bronte children biographies (Gates, et al 12-3).

The capacity to incite wonder is the most important criterion for a successful fantastic piece, since without this element there will be a failure fantasy. Wonder can exist in three main forms. First, the wonder or awe that is felt on meeting the extremely diverse, the incredible, the weird, the alien, and the "Other". Second, the wonder or delight that is practiced and skilled when "the cloud of routine, familiarity, ennui, and cynicism of our daily lives has lifted and we suddenly see with fresh eyes the beauty that was hidden". The third wonder is transported about by "the rekindling of faith in the existence of good and of hope in its eventual victory over evil". The second and third wonder comprise recovery which is a matter of stimulating a declining capacity to observe prettiness in the ordinary or augmenting this capacity in case it is already active. Wonder may be incited through indirection, dramatic representation or displacement, for instance, *A Wrinkle in Time* (1962) Madeleine L'Engle validates the power of love when Meg Murry through her humble and courageous affirming of love for her father and brother saves them from the evilness as well as prevents the black cloud menacing to enclose Earth (Gates, et al 14-5).

The vivid setting is the fourth element that must exist in any effective fantasy; thus, different sense of place is frequently vital. Occasionally, the setting is described as vivid when it makes "an atmosphere compelling readers to feel that magic is manifest or imminent - a sense that almost anything can happen". For instance, the moonlight bathed river and banks in *The Wind in the Willows* (1908) by Kenneth Grahame. It surrounds the animals' witnessing a divine epiphany; yet, the fantastical credibility of the setting has its significance when readers are guided to believe and this belief leads for nothing but success through the secondary world way of construction. The imaginary world along with the clearness of its justification lead to the capacity to incite wonder and originality as well (Gates, et al 16-7).

The last element is the style which makes a routine fantasy in case of an absence in the felicitous style. The result of such absent causes a damage to the incite of wonder and this is the clue behind the ignorance of *The Wonderful Wizard of Oz* book (1900) by L. Frank Baum's for his unexciting style in spite of the other merits found in the book. Definitely, the uniqueness in the style which is the exact assortment of words, sentences and phrases, the usage of figures of speech such as metaphor, the arrangement of words in a euphonic way, and irregular arrangements for the length and form of the sentences is regularly the foremost spot for a successful fantasy (Gates, et al 17-8).

In addition, the author's expertise in creating "a believable, albeit magical, world" with the assistance of the characters who take the roles to create a unique relationship with the readers. The readers of the fantastic may respond, to any given texts, depending on different things. One of these things is the words of the texts as well as the words requesting a set of associations that may well be important in creating within a reader the experience of the fantastic. Yet, these associations, for any given reader, can be impersonal and outside him/her or personal and inside him/her. The impersonal or outside reality comes from the reader's experience in the world. This experience can be varied either from one era to another or from one person to the next. As a reader of art, there must be an expectation that he/she must have a background knowledge at distinct times - centuries - such as the looking at language to know the duration in which the text comes from; then, one will know that dragons as instance are considered as fantastical issues. On the other hand, the variation from one person to another, which is the next arrow of the outside reality, comes to reflect coincidences of education such as the difficulties that face one who used to read German texts and reads a French, and there is a difference between parents who are children and those who lived through the death of their parents' (Rabkin 16-8).

Whether fantasy is seen as aesthetics, politics, religious or social, it is an imaginative fiction that provides alternative realities that allow readers to discover issues of size, space and time that are marinated in the requirements of human to observe goodness set against evilness (Gates, et al 6). Yet, the realm of fantasy fiction generally contains a set of elements that are different from the outside world or encompasses features usually recognized as unfamiliar and this argument marks the genre as a recognizable one. Stories may include issues that are not true or not yet true. Moreover, they may tell stories about designed events and designed people, designed creatures such as wolves and vampires, created worlds such as Middle-earth or Atlantis or the Earthly Paradise, or convey any kind of tale that formulates the people who are in it as well as to the situations under which they exist (Kelleghan 1).

In addition, the circumstances of the setting of any fantastic text depict another world often earth with invisible time and place and as a whole; the story is enclosed by magical issues. There is an existence of a hero, who takes a battle to fight the evil and this creates a conflict of good versus evil characters. In spite of the hard task that the hero undergoes, the battle ends with a victory. The titles, regularly, come like a series of productions in which the story consists of a set of books. As far as the mood, it moves from harmony to melancholy, but at the end it is optimistic. Even though victory is achieved, melancholy encompasses much of the genre. Language and style are drawn-out whereas language, alone, construct vocal portraits and illustrates of characters and setting. Sometimes, illustrations involve both adult and children's fantasy as well (Saricks 265-74). The presence of any unreal character in a work marks that work as fantastic such as the talkative dogs, cats, mice, walking toys and so many other instances that cannot exist in the real world, rather it is significant to be a human or a human-like character in a fantastic work so readers will care and be motivated to know about the happenings (Gates, et al 13-4).

Although it is important to observe an essential point that the fantastic does not come from a desecration of the real world but from proposing a substitute to the real world, it is not from a substitute to some real world of "immutable and universal law" but to a real world that life and education of community is qualified and trained to plan as expectable as the framework for any given text; and not to the real world that is projected in "the fullness of its infinite and conflicting elements", but to the exact world that adapts to the requirements of the inside world of the texts itself. "Wizard" and the formula "Once upon a time", for instance, give readers a hint that the work is unreal and fantastic and this hint comes up from the inside (Rabkin 20-2). Fantasy boards can be "politics, economics, religion, psychology or sexuality". It searches to liberate the feminine, the unconscious, the suppressed, the past, the present as well as the future (Manlove xii). In addition, it is the most philosophic form of fiction because it gives one a deepest dream and most powerful thoughts, thus, it mirrors one's shadowy and mysterious side; otherwise, it cannot be seen at all (Prickett 3).

1.2 Fantasy Literature: Roots and Development

The word 'fantasy' has been used in English language since the middle ages. Its roots go back to the Greek word "*Phantasia*", which means, literally, "to make visible or manifest". From its roots and use in English language, the word is associated with other two words - imagination and fancy - since they have the same Greek origin. The sounds of the early usage of the word are often semi-contemptuous, implying delusion, hallucination or wishful thinking. Yet, it might take the horrific face, but a delightful and not unreal one like in the opening scene of *Hamlet*, Horatio suggests that the ghost of Hamlet's father is nothing "but a fantasy". Here, Horatio treats the situation as a reality, not as mental sickness (Prickett 1). Fiona Kelleghan proposes the word fantasy as a terminology that is correlated to both "phantom" and "fancy" which means making something visible, specifically imagining, or making images of something that is not really there (1). However, Prickard Longinus, quoted

by Prickett, in his extremely effective piece *On the Sublime*, believes that "Phantasia has in our time come to be applied specifically to those cases where moved by enthusiasm and passion, you seem to see the things of which you speak, and place them under the eyes of your hearers" (5).

Fantasy literature represents the personal necessity and the universal seek for more profound realities and everlasting reality coming from the mythological depth and the Greek "Phantasia". Thus, fantasy literature like myth or any other form of literature comes from a human who wants to comprehend the conflict of good versus evil. All of the earliest mythologies echo the give and take of this conflict. Myth is still alive through fantasy literature. Here, the power of fantasy and myth occur because of this endless struggle (Gates, et al 1-2). Fantasy literature is a definitely established genre as the marker for a common profitable genre in the 1970s along with two other common genres – horror fiction and science fiction but its roots go back to the ancient times (Stableford, *The A* xxxix). In fact, the roots of fantasy go back to the origin of the writing (xli).

Literary fantasy is a descendant form of the traditional folk and fairy tales that are sketched to the myth-making of the classical oral traditions. The first literary fantasies appear in the nineteenth century with the publication of the work *Alice in Wonderland* (1865) by Lewis Carroll. The work has a great influence on the collected traditional tales of Charles Perrault, the Brothers Grimm, and the rest. By eliminating certain issues of the didactic levels, they "departed from the cultural renditions". The here and now are merged in the stories of Carroll for forming a believable world packed up with attractive scenes. The process of creating an attractive world assists to set literary fantasy separately from the earlier cultural stories. Then, literary fantasy turned to be a medium to endure the requirements for a hero and eternal trust that "good can overcome evil" without the level of assembling that are found in the tales of the past (Gates, et al 4).

Actually, most if not all the surviving masterpieces from the past time are considered as fantasy from Homer's *Iliad* and *Odyssey* (800 B.C.E.), that contribute much to fantasy literature such as the traveling to mysterious lands, transformation theme, magical ecology, and the motifs of delusions and allusions to the Babylonian masterpiece *The Epic of Gilgamesh* (2000 B.C.), a quest tale whose protagonist travels to the land of the dead (Kelleghan xx). Because of the existence of the magic and superstition at that time, readers were ready to believe and trust in what is narrated/stated and they were listening to reading the works, literally, as a true happening. The acceptance and the population of the works carry an essential purpose that was for the sake of stimulation, education, and entertainment or maybe for creating an influence, impression, and control over people by providing a piece of work framed with their belief, but the contents carry the desired goal of the writer to let them accept the new. The eldest well-known instance of ancient fiction – fantasy fiction nowadays – titled as *The Tale of the Shipwreck Sailor* dates back to 2000 B.C.E. It is a magical tale about a hero initiated on a sea journey, frightened against a storm which is the cause behind the smash of the ship. Later, he journeys to a charming island where he challenges a monster and survives shrewder from the involvement (Mathews 6-11).

In the middle ages, Geoffrey Chaucer contributed to modern language when he established the term fantasy for referring to eccentric and weird philosophies that have no foundation in ordinary understanding. In fact, this is the shared logic that is used currently when one takes in his consideration fantasy literature (Stableford, *Historical* xxxv). For him, fantasy is a mental image – an image of an issue that does not exist at all. In fact, one cannot deny the truth that the concept has a psychological origin that has traces in the mind of the writer him/herself. Accordingly, fantasy is a notion of the writer's mind, coloured with issues that have no existence in our world; yet, this notion is tackled from one writer to the next in different manner depending on the style, age, etc. (69). This means that the writer creates a

new world, depending on his creativity towards the matter that he/she wants to deal with and this is what Chaucer did when he composed his tales from his own world of fantasy in his magnum opus *The Canterbury Tales*, a work that carries the elements of fantasy in a set of stages following each tale and its characteristics.

In *The Canterbury Tales*, the frame tale is used by Chaucer as a technique to include a large number of tales that are narrated by numerous characters – knight, monk, prioress, pardoner, miller, etc. and this enabled him to include a set of issues, themes, social class and its tendencies, religion and people's ideology and many others. In addition, this technique prepares the way to involve a multilevel of genres such as romance, fabliau, allegory, beast fable. Yet, one instance of fantastic elements that is found in *Nun's Priest's Tale*; the tale includes talkative animals which have names and human's capacity. Most if not all the elements that are found in this tale are fantastical (Jordan 136-48).

In the Romantic age, the term took another turn of showing the attitude of the genre. There is no more thought about finding a concept of a madman instead descriptions of daydreaming and children placed the old and usual interpretations that were used in the earliest fantastic works. Even though, the look and the interpretation of issues such as madman and children, in this era, took different turn and became the core interest of scholars and critics as well. This led writers of the first and second generation to take their parts in covering such transferred term through their major contributions. Each generation dealt with the concept in the light of their inspiration. One of the contributors was Samuel Taylor Coleridge who is a critic, poet, politician, journalist, theologian and metaphysical. He was delighted with the tales which involve supernatural and marvelous issue; accordingly, he added much more to the Romantic era with the publication of *Biographia Literaria* (Prickett 6-9).

In the *Biographia Literaria* or *Biographical Sketches of My Literary Life and My Opinions*, fancy and imagination are professed and perceived as Coleridge's division of the mind. He divides mind into two divisions: primary imagination, and secondary imagination. For primary imagination, he says, it is "a living power, a prime agent of all human perception as a repetition in the finite mind of the eternal act of creation in the infinite I AM". Secondary imagination is presented as "an echo of the former, co-existed with the conscious will, yet, still as identical with primary as a kind of its agency and differing only in degree, and in the mode of its operation. It dissolves, defuses, dissipates, in order to recreate" (144). For fancy, it is also illustrated in *Biographia Literaria*:

> Fancy, on the contrary, has no other counters to play with, but fixties and definities. The Fancy is indeed no other than a mode of memory emancipated from the order of time and space; while it is blended with, and modified by that empirical phenomenon of the will, which we express by the word CHOICE. But equally with the ordinary memory the Fancy must receive all its materials ready made from the law of association. (144; emphasis original)

As a result, "phantasmagoria" is the device of blending fancy and imagination that are faces of fantasy such as in Coleridge's "Christabel", "Kubla Khan", and "The Rime of The Ancient Mariner" etc.

Fantasy, in this era, does the task of being as a reverie or daydreaming that feeds the writer as well. Coleridge is not the only one who contributed to fantasy; rather, the rest of the Romantic period writers put their mark of the term throughout their works (Prickett 6-10). In "Christabel", Coleridge states "Now a smile appear in Christabel's face. She realizes that she was having a sweet dream. Did such dreams ever come true, she wondered? " Here, there is a conclusive line that separates between reality and dream, real and unreal. This poem is not a

dream fragment such as “Kubla Khan”; rather, “Christabel” is intermixed with dreams and visions (Sarkar 60).

In the Victorian era, fantasy is tackled differently and it was well-known. At that time, the fairytale was the original face of fantasy. Because of the fact of borrowing the traditional form of fairy tales, critics suggest the trace to the thoughts of being fairy tales as the descendant form of fantasy. Some texts are known in this period such as Douglas Jerrold’s *A Man Made of Money* (1848–9), a work that starts with a magical conversion by a dwarf, William Thackeray’s *Fireside Pantomime* (1855), which includes a plot of a fairy tale, Charles Kingsley's fantasy *The Water-Babies* (1863), a fairy tale for a land-baby, and George MacDonald's *The Portent* (1864) which is an inner vision, dealing with fairies. Truly, MacDonald and Morris published their fantastical pieces in the 1850s. George MacDonald and William Morris are considered by many critics as the pioneers of the modern literary fantasy genre despite the fact that they never mentioned imaginative, anti-realistic, radical modes of fiction as opposed to the realistic which was so popular rather they recovered a neglected vocabulary, syntax, and patterns that were lost for a long time but were rediscovered as well. In the early stages of the fantasy genre, MacDonald views, in his work, traditional, religious, spiritual values while Morris' work views the radical, idealistic, and secular values. Yet, these values enrich this genre as a philosophical form of writing more than realism (Mathews 16).

Fantasy novel, perfectly, interrupts one or more ideologies of realism mostly through magic. Its birth, in the nineteenth century, ascends from a reaction against the age of reason and the industrial revolution. The growth of fantasy, in the mid of twentieth-century, echoed in the success of J.R.R. Tolkien's *The Lord of the Ring* (1954) and C.S Lewis's *The Chronicles of Narnia*, which contribute against the world of the reason and science. In addition, the

publication of J. K. Rowling's *Harry Potter* (1997-2007) motivated readers to read much more fantasy works (Shaffer 133).

1.3 Modern Fantasy

The Modern period witnessed enormous productions of fantasy works. They are, truly, hard to be sketched and that is not only because of the popularity of the genre, but the matter is due to the variety of genres that intersect with fantasy such as the engagement of science fiction with fantasy. This engagement reached the highest degree that one is unable to state a line of differences due to the fact that they share a set of characteristics. To avoid any mixture between them, Orson Scott Card, quoted by Richard Mathews, states the difference depending on the setting of the story: "if the story is set in a universe that follows the same rules of ours; it's science fiction, if it sets in a universe that does not follow our rules; it's a fantasy". Furthermore, fantasy includes an intuitive tactic to the world, but science fiction relies on the rational tendency which is the closest to the reality and rejects anything relative to fantasy (4).

Authors of modern fantasy, in particular, are famous for texting in a form of rewriting or reacting to the ancient works. Thus, the works are recognized for having a set of elements belonging to the genre of fantasy such as: John Gardner's *Grendel* (1971), which is a restating novel of the old English epic *Beowulf*, from the eyes of the monster, not the hero; T. H. White's *The Once and Future King*; (1958), a retelling of the story of Sir Thomas Malory's Middle English romance *Le Morted' Arthur* (c.1469) and the medieval Welsh anthology of wonder-tales known as *The Mabinogion*, which inspires Alan Garner to write *The Owl Service* (1967) (Kelleghan 9). Other modern writers are described as "world builders" for their way of creating a fantasy world, paying attention to every detail as the ground of the stories, and visual settings such as J. R. R. Tolkien's *The Lord of the Ring* (1954) and Ursula Le Guin's *A Wizard of Earthsea* (1968). Other writers follow a contemporary way of evolving stories

which depend on making a linkage between the real and unreal issues for both the characters and the setting (Saricks 265-68).

There is, however, no person who easily defined the progression of fantasy because of the rise and fall of the cultural and historical influence. The earliest fantastic works of the twentieth-century are those written by Lord Dunsany who is an Irish writer. He gives much to science fiction and fantasy fiction; thus, this is crystal clear in his five collections of short stories: *The Gods of Pegana* (1905), *Time and the Gods* (1906*), The Sword of Welleran and Other Stories* (1908), *The Fortress Unvanquishable, Save for Sacnoth* (1910), and *A Dreamer's Tales* (1910). Dunsany inscribed deeply on nineteenth-century writers as Edgar Allan Poe, William Morris, George MacDonald, William Butler Yeats, and others. Many scholars believe that Dunsany set the grounds as having a much modern fantasy for involving the development of secondary world which highly articulated the rustic life criticism of modern equipment, specified details, and the usage of modern language (Shaffer 114).

In 1938, the essential paper of modern fantasy theory is given by J. R. R. Tolkien who stated his view about fairy tales and all of the literary field: "they had become archetypal were far too useful in psychological terms to be considered unfit for adults" (Cited in Schult 30). Then, in an essay titled "On Fairy Tales", Tolkien denominates the fictional world which is an author-created secondary world. He describes it as a product of human imagination and a result of sub-creation that a person can enter in one's mind. Depending on the validity of readers' belief in the secondary world, the reality of the constructed world will be considered as a true as the degree of that belief. Critics state the relation between the two worlds as a metaphorical one without intruding into it; yet, it sounds as very significant objects or happenings may "disrupt the immersion" in the reality (30).

W. H. Auden used the term secondary world, as Tolkien did, in his *A Certain World* (1970), he states:

> In constructing my private world. I discovered that, though it was a game, that is to say, something I was free to do or not as I chose, not a necessity like eating or sleeping, no game can be played without rules. A secondary world must be as much a world of law as the primary. One may be free to decide what these laws shall be, but laws there must be. (Cited in Schult 30)

Events and happenings inside the secondary world are lawful and valid as long as "disbelief is sufficiently suspended" that are important for the success of the writer. A fictional world is a mixture of the various characteristics of sub-creation with each contributing to its "validity" and "reality-like" makeup. As long as possible "fantasy is powerfully presented or realized it can produce an imprint on our imaginations deep enough to give it a measure of truth or reality, however much that truth is unverifiable". In fact, the purpose and the method to form these aspects and instructions is a challenging, complicated procedure since any mistake can turn out to be a disastrous flaw. Tolkien says, quoted by Schult, about this matter in "On Fairy-stories":

> To make a Secondary World inside which the green sun will be credible, commanding Secondary Belief will probably require labour and thought and will certainly demand a special skill a kind of elvish craft. Few attempt such difficult tasks. But when they are attempted and in any degree accomplished then we have a rare achievement of Art: indeed narrative art, story-making in its primary and most potent mode. (31)

The term "Secondary Belief" introduced in this passage means that a person is "in the enchanted state" and subsequently capable to enter a secondary world in the mind. This

method of belief is completely needed to reach the “willing suspension of disbelief” that Coleridge and Tolkien declare as the primary premise in narrating fantasy. The success of the fictional world depends on the induction of secondary belief so that “the story-maker proves a successful sub-creator. He makes a Secondary World out of words, phrases and conveyed literary imagery which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world”. Yet, a sub-creator has to systemize a precise construction of basic instructions, extending from ordinary physics to the founding of magical capacities or the introduction of new life procedures and competitions that cannot struggle with or disprove each other (Schult 31).

In addition, Tolkien accomplished three ultimate and vigorous psychosomatic purposes or functions. The functions are “recovery, escape, and consolation” (*The A* xlvii). He preserves the clue of “escapism” against the negative inferences that is linked to it. He, indeed, rejects that literary escapism is a type of cowardice or laziness. There are so many critics who shaved the way and left their world to a better world - the secondary world with the hands of fantasy. In any case, escapism is not a bad path that is taken just to leave the physical world; rather, it is just a temporary escape out of all the limits Man lives in. It may provide the escaper with mental flexibility and imaginative extent (136). There is “nothing, however, wrong with escape”. The wish to escape is rational, sane and valuable of a person imprisoned. In case, a fantastic world that handles terrors and fears for the reader or clarifies his/her muddle is a world that bids “no escape but liberation” (Rabkin 23). “Escapism” is not “the Flight of the Deserter”; rather, “the Escape of Prisoner” which leads the reader to leave and cross the obstacles for a time. Peter Hunt, quoted by Schult, points out an optimistic side of the word escapism, co-related to fantasy as a function:

> The idea of all fantasy as frivolous escapism is no more generally applicable than the suggestion that all fiction is escapist – and perhaps less so. Fantasy cannot

> be 'free-floating' or entirely original unless we are prepared to know a new language and a new way of thinking to understand it. It must be understandable in terms of its relationship to, or deviance from our known world. (32)

Yi-Fu Tuan counts the word in his book *Escapism* in much more thoughtful, but less definite consideration; however, it contradicts Hunt and Tolkien's concept:

> Escape, I will argue, is human - and inescapable. There is nothing wrong with escape as such. What makes it suspect is the goal, which can be quite unreal and what is wrong with unreal – with wild fantasy? Nothing I would say as long as it remains a passing mood, a temporary escape, a brief mental experiment with possibility. However, fantasy that is shut for too long from external reality risks dengerating into a self - deluding hell - a hell that can nevertheless have an insidious appeal. (xvi)

Escapism is not the one purpose of fantasy. Similarly, “recovery" and “consolation" share the same chair with the former. Tolkien says the “recovery includes return and renewal of health”; it is “a regaining - a regaining of a clear view”. He completes his statement, “I don't say seeing things as they are and involves myself with the philosophers, though I might venture to say or were meant to see them as things apart from the drab blur of triteness or familiarity – from possessiveness” (Schult 34-5). Yet, one can see with a renewed perception and attitude. For him, creative fantasy is to assist one to observe what is behind the ordinary, familiar issues and events. Also, “recovery” turns the old perceptions to a new one (Bramlett 120).

“Consolation”, on the other hand, is the satisfaction of the wishes which embrace the deep-rooted yearning for a world filled with enchantment and wonder. One desire exceeds, entirely, others by linking consolation to escape: “escape from death” which is the extreme

consolation targeted for a happy end in the stories (Zaleski and Zaleski 246). Tolkien described the "happy ending" in the fantastic genre as "eucatastrophe" with stating that having a happy ending does not mean that there is no sorrow or failure rather these issues are essential to feed the events and create an endless joy (Sandner 4).

Tolkien is considered as "the father of modern fantasy" because of his views and work on this particular genre. Tolkien traces Old Norse and myth of the earliest time; he dwells on three issues: "independent evolution – not invention, inheritance that came from one's ancestry, and diffusion from one or more centres", all play the main role in the story presence (Armitt 18) (Saricks 274-5). For him, fantasy is "not a lower but a higher form of Art, indeed the most nearly pure form and so the most potent". To achieve this, there must be a creation of different world from the world that is inhabited, but on a condition that this world has to introduce "inner consistency of reality". One must believe in "the green sun" for instance, for the sake of crafting a believable fantasy, then, one will achieve "story-making in its primary and most potent mode" (Zaleski and Zaleski 244-5).

In addition, Tolkien stressed two supervisory philosophies after the conception of his tales of "Middle-earth". The first is the aspiration to produce an English mythology, second is the aspiration to inspect into this mythology with the hands of philology because of Tolkien's consideration that stories and glimpses of lost peoples, times, and places are all contained in the words of his novel *The Hobbit* (1937) which is a typical secondary world fantasy. It suggests the structural strategy for *The Lord of the Rings* (1954–5). Accordingly, a set of main conflicts clarified in those plots embrace "knowledge versus ignorance, activity versus passivity, generosity versus greed, the communitarian spirit versus self-gratification and isolation, courage versus cowardice, and individualism versus corporate facelessness". The account of C. S. Lewis has no sharp difference from his friend, Tolkien. Yet, his novel,

The Chronicles of Narnia, received much more popularity for his usage of fantasy and myth (Shaffer 114-5).

In any case, modern fantasy is different where there are no dragons, and no procedure of envisioning a monster that can breathe fire on earth as in the Old Norse. The matter is not of preventing writers to create such world rather the case is that the author him/ herself is writing about a world that is also impossible but it is different such as in Tolkien's work the unique device, style and technique of showing the secondary world and Ursula Le Guin's technique of building "a world where magic works". Le Guin says, "To create what Tolkien calls a secondary world is to make a new world" (95). Tolkien and Le Guin aware that bringing a monster or a dragon into the tale and assume the disbelieving and knowledgeable reader of modern fantasy to receive it as a true is an impossible matter, but if a person wants to use humanity's oldest fears creatures and dreams, it is necessary to give a detailed rational clarification and a kind of seemingly coherent setting. In the end, it will not be ignored (Kelleghan 32) such as the dragons in George R. R. Martine's *The Game of Throne* (1996-2017), a dark fantasy novel that has acquired huge fans nowadays (Saricks 274-5).

David Sandner (144) cited Ursula Le Guin's critical view that focused on the necessity of the style in the genre. She points that fantasy literature offers "different approach to reality, an alternative technique for comprehending and coping with existence. It is not antirational but par-rational; not realistic, but surrealistic, super-realistic, a heightening of reality". However, the intention of her point emphasizes the style of fantasy literature which is regarded as "difference". For the sake of getting the experience of "difference", language has to be "highlighted" as well. Consequently, the discussion of the style brings considerations towards great deserted novelists such as Lord Dunsany, E. R. Edison, and Kenneth Morris. For Le Guin, she adds her mark in the list of fantasy literature when she published a set of well-known

works: *The Earthsea series; A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1971), *The Farthest Shore* (1972), *Tehanu* (1990), *Tales of Earthsea* (2001), and *The Other Wind* (2001).

J. R. R. Tolkien views of fantasy progression that came in nineteenth and twentieth centuries differs totally from any other view of critics such as Jack Zipes who sees fantasy through the window of fairy tale form (Armitt 18). This means that fantasy is a progressive genre. Besides, fantasy is allied to other variations of the realistic novel such as gothic horror, satire, science fiction, and utopian fiction. The intersection of fantasy with a set of subgenres or categories leads the genre to its highest peak (Mathews 4). For more understanding of fantasy literature, the study will deal with magical realism as a face of fantasy that is correlated to the fictions: *The Infernal Desire Machines of Doctor Hoffman* (1972), *The Passion of New Eve* (1977) *The Bloody Chamber* (1979), written by Angela Carter (1940-1992).

1.4 Magical Realism and Fantasy Literature

The beginning of the twentieth-century witnessed the appearance of a new narrative style known as magical realism. Magical realism, as a new term, creates confusion and ambiguity that calls up as a result of both a literal oxymoron of the term and the complicated history behind it (Can 1). Much of the ambiguity, regarding magical realism as a literary conception, ascends from the extremely heterogeneous usage. The problem arises with the fact that the term is commonly regarded as it is imported from another realm altogether, explicitly from "art criticism". Art criticisms try to hypothesize a connection between the term's diverse meanings. Critics, who are studying the historical complexity of the term, point the typical complications involved in transferring a term from one artistic medium to another, in this case are compounded by the ambiguity of the innovative formulation (Hegerfeldt 12).

As a result of diverse connotations, many critics as cited by Schroeder fall into their individual realms of inconsistency, try to offer advice to magical realism scholars such as

Homi Bhabha who states that magical realism is “the literary language of the emergent postcolonial world”, whereas Jean Franco believes that it is “little more than a brand name for exoticism”. Matei Calinescu says that it is “a major, perhaps the major, component of postmodernist fiction”. While Fredric Jameson perceives it as “a possible alternative to the narrative logic of contemporary postmodernism”. Moreover, magical realism is celebrated for finding “a new multicultural artistic reality and it has been denigrated as dangerous and shallow”. It also “accused of being sustained by pernicious - even racist - ideologies”. At the center of the critical insecurity about magical realism are the meanings that the term is expected to indicate, “ideas clustered around notions of narrative and representation, culture, history, identity, what is natural and what is supernatural” (Warnes 1-2).

Then, Chris Badlick argues magical realism as a genre of modern fiction which includes fantastic incidents and fabulous issues in the narrative. The term was used by German fiction of the early 1950s, but nowadays, it is associated with South American figures like Miguel Angel Asturias, Alejo Carpentier, and Gabriel Garcia Marquez. The term, in different cultures, intends to go beyond the realism and take the way of fable, folktale and myth. Gunter Grass, Milan Kundera, Salman Rushdie and Angela Carter are among those who are considered as a magical realists writers since they encompass the phantasmagoric political realities of the twentieth century (146).

Beverley Ormerod, quoted by Shannin Schroeder, states that magical realism is “a literary technique that introduces unrealistic elements or incredible events, in a matter-of-fact way, into an apparently realistic narrative”. In argument, cited by Shannin Shroeder, of Jean-Pierre Durix “according to our most restrictive definition of the term, the magic realist aims at a basis of mimetic illusion while destroying it regularly with a strange treatment of time, space, characters, or what many people (in the Western world, at least) take as the basic rules

of the physical world" (5). In a concluding remark, John Burt Foster (Cited in Schroder 13) says:

> Because magical realism refers to an international cultural tendency, it is broader than any single group of writers and/or painters, such English Vorticism, Russian Acmeism, or Dutch De Stijl. At the same time, it lacks the all-encompassing cultural scope of categories like modernism, the avant-garde, or postmodernism. Magical realism seems ultimately to belong with such intermediate terms as surrealism, expressionism, and futurism, all of which designate movements with a significant presence in several national cultures but with no pretension to characterize an entire epoch.

Actually, magical realism can be seen as a movement in literature co-related with a technique or style of writing. It incorporates magical or supernatural events into a realistic narrative lacking the questioning of the incredibility of these events. The contributions of magical realists appear through making the lived experience seems extraordinary; they never mimic the world much just like each other. Saleem Sinai, the narrator of *Midnight's Children* (1981), written by Salman Rushdie, characterizes his own style as "Matter of fact descriptions of the outré and bizarre, and their reverse, namely heightened, stylized versions of every day". Magical realism is the gift of the fusion of fantasy and realism. This does not mean that the two concepts are considered individual realms; rather, the fusion shapes the lines between them. As the term proposes, it defines itself in contradiction of realism (Shaffer 1303- 4).

Realism highlights the imitation of the real world. It keeps an eye to credibility, a conformism to the conventional and the possible, the beliefs and the telling fact such as the minor details a character house, clothing, and style, the tongue that tells the class and position in the authority of the society (1303-4). Far and wide, realism motivates literary responses

against it that includes modernism, postmodernism, and magical realism. It is frequently maintained that magical realism is well-matched to the management of resources from the "Third World". However, the magic in magical realism is indigenous; magic realism is the literary manifestation of cultural hybridity. On the other hand, realism is a Western trend (Shaffer 1303-4).

In the most recent critical readings, magical realism is referred to as a genre and a mode as well. A number of studies provoke a doubt and suspicion that the writers do not offer an understanding of the meaning between the two terms. Though the focus of genre and mode is on different issues of literature, a formation of magical realism as a mode demands a distinct critical method than if one observed it as a genre. Even though magical realism regularly is "referred to as a mode than as a genre". Yet, many critics have not really remarked on their selection of the term. Amaryll Chanady, one of the critics who refused to do, discards the concept of genre as excessively specific for magical realism. For Chanady, the genre is "a well-defined and historically identifiable form". While the mode is a "particular quality of a fictitious world that can characterize works belonging to several genres, periods or national literature". This describes magical realism in a better way than that of the genre. Tamás Bényei, in the same way, suggests that magical realism must not be considered as a genre; it is a mode, thus, the mode appears to be suitable exactly because of its ambiguity and vagueness; the term is limited enough not to define the notion as a genre, and extensive and general enough to drive beyond the identification of narrowly understood technical and stylistic features. Although, there is no sharp difference between mode and genre, basically, in that "it is less fleshed out or specific", yet, mode and genre are not positioned on the same range, but they are altogether different concepts (Hegefeldt 46-7).

The mode is probably engaged more by writers who are located at some elements from the "geographical, ethnic, social, cultural, economic or political center". As critics disregard of Carter's work with attacking, saying that:

> You write from your own history. Being female or being black means that once you become conscious, your position ... isn't the standard one: you have to bear that in mind when you are writing, you have to keep on defining the ground on which you're standing, because you are in fact setting yourself up in opposition to the generality (Cited in Hegefeldt 116).

The clue of magical realism as an international mode is, enthusiastically, presented in American and Canadian fiction. The case in Britain is applied in the novels of Salman Rushdie (provided one wants to consider these British, a point to be returned to in a moment) and texts by Angela Carter who in general is regarded as the "British practitioner of magic realism par excellence". The absence of an application in Britain for the lack of writers at that time. Marguerite Alexander preserved that "British literature simply is too firmly entrenched in a realist tradition for magic realism to have much impact", while John Fowles suggested that "British authors find the mode too playful or flippant", unsoundly so, "what the British will not accept is that magic realists can have their cake and eat it – both bend reality and be really serious" (Hegerfeldt 4).

Angela Carter's fiction turns out to be accepted more in Britain after the innovation of South American magical realism. Therefore, her readers believe that she was writing in a genre that is named and to whose seeming unsystematic "mixture of fantasy and reality some order could be assigned" (Aldea 56). She announces the "exuberance and variety of the imaginary life" that "embodies the fantastic secondary reality produced by the media, and a number of critics have found that magic realism bestows a freshness upon the world by

presenting it in a marvelous manner". However, there is a darker, more distressing side to the experience as well, for magic realist fiction also presents the world as a chaotic, merciless, and inhumanely cruel place. The matter of living in a fantastic reality is related to the Second World War and, especially to the "Holocaust". The reality, of the "unbelievable happening", is rendered the unconceivable and changeable world. It looks as whatever can be illusory may hypothetically come factual because what is factual or real exceed the thinkable. Reality itself becomes "incredible, inconceivable, and fantastic" (Hegefeldt 60-1). This proves Hegerfeldt saying that magical realism is "a fiction that shows the tension between realistic elements and fabulous, fantastical or marvelous elements. Magical representation does not serve the end representation; rather, it invests realistic elements with magical atmosphere or in Carpentier's view catches the marvelous within the real" (4).

Magical realism has a unique presence. One can see how every writer who writes about it follows his/her own style and distinct rules. As an example in *Macondo* (1967), Garcia Marquez does not confess the transformation from an immature to adult crossing different stages; this differs from Salman Rushdie's style in his *The Satanic Verses* (1988), where it is impossible to bring a devil. But the unique style of the countless magic realists leads readers to realize that those who follow them are always in dangerous of falling into parody. Yet, the works of Garcia Marquez, and Salman Rushdie atmospheres are, similar somehow, to self-parody somehow (Shaffer 1305). Magical realism achieves its decomposing significance on the readers through three conducts that Luc Herman links in a respected typology. First, he distinguishes what is recognized as a "metaphysical magic realism" that denotes a set of literary or imaginative text that distinguishes reality from infrequent observation without surpassing the limitations of the ordered and normal, but it satisfies in the readers and viewers a sense of weirdness, such as Franz Kafka's *The Castle* (1929). Second, "anthological magical realism" designates texts where two contrasting interpretations of the world are obtainable as

if they are not conflicting by “resorting to the myths and beliefs of ethno-cultural groups for whom this contradiction is raised”. The last, “Ontological variety”, is the “antinomy” between reason and magic that is formed and determined the absence of the choice to any particular cultural perspective. For the narrator, he “recounts the supernatural as if it were a normal part of ordinary everyday life” (122-3).

Zainab Al-Jibory argues that magical realism is a literary category. There must be a set of characteristics that found in a text to be called a magical realist text. Similar to various modernist movements, magical realism discards the positivism of nineteenth-century, such as the reliance on science and empiricism rather than it returns to folklore, mysticism, and mythology. The common characteristics of the magical realism texts are the “supernatural, plenitude, hybridity, ironic distance, authorial reticence and political critique”. The readers of magical realism will be able to grasp what the rational and irrational is without confusion because of the blending of the supernatural within the style of the storyteller and characters in the fantasy world. The fantasy world, truly, has no hollowness, away from the instructions and constructions, and comprises an unexpected plenitude of disorienting fine points. This layering of components constructs a specific and exaggerated world. The space in between those layers is where the extraordinary, the bizarre and marvelous real can be witnessed (5).

For the account of hybridity, it is perceived as “multiple planes of reality taking place in inharmonious arenas of opposites such as urban and rural, or western and indigenous”. Thus, the plots include aspects of the restrictions, mixing, and change. The writers create those plots to expose a vital resolve of magical realism; an extra deep and true actuality (5). The writers save an ironic distance from the magical worldview for the sake of preventing the compromising of realism. At the same time, the magic turns into simple folk belief or complete fantasy, split from the real instead of coordinated with it, in the condition of not respecting magical realism from the side of the writer. As far as authorial reticence, it can be seen as the

absence of clear opinion about the exactness of happenings and the reliability of the worldview uttered by the characters in the text (6).

The practice of Magical realism, frequently, covers political critique in a face of implicit criticism of society, especially, the “elite”. Magical realism grants the point of view of those who are geographically, socially and economically marginalized. As a result, the world of magical realism functions as a leader and a fighter accurate the reality of established movements such as realism, naturalism, and modernism (6). Magical Realism in its combination of the fantastic and the real has produced political discourses that partake in imagining communities as “limited, sovereign” nations with roots in “time immemorial” derived from what are often termed “local” or “indigenous” myth, religions and cultures (Hart and Ouyang 225).

To examine the nature and cultural work of magical realism, Wendy B. Faris suggests five characteristics of the mode. First, the text comprises “irreducible elements” of magic that is something one cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is according to the “logic, familiar knowledge or received belief” as David Young and Keith Hollaman termed it; second, the clarification of magical realist's element has strong attendance in the realm phenomenal; third, the reader may experience some disconcerting uncertainties in the struggles to resolve two opposing considerations of happenings; fourth, the narrative unites diverse phenomena; and finally, magical realism interrupts conventional notions about “time, space and identity” (7).

Magical realism is indigenous in the literature of United States and part of postmodernism's larger context due to its significance which lies in the mixed style of writing where reality and magic are combined to write against “the aesthetics of realism” (D'haen and Bertens 25). Maggie Ann Browns says that magical realism is considered a form of fantasy.

Thus, critics and scholars, discussing any magical realist fiction such as Salman Rushdie's *Midnight's Children* (1982), relate their discussion to the fantastic. The Critics and scholars' approach to the fantastic texts offers very different considerations or interpretations to those of the critics of magical realists. Neil Cornwell's (1990) reading, *The Literary Fantastic: From Gothic to Postmodernism* examines Salman Rushdie and Toni Morrison's magical realist novels as examples of the genre of the fantastic.

Therefore, Maggie Browns considers the presence of a baby ghost in Toni Morrison's *Beloved* (1987), and the disappearing of the narrator into reedy air in a wicker basket in Salman Rushdie's *Midnight's Children* (1982) are accessible by the storytellers to be bizarre happenings within a realist story. The reading of magical realist anticipates the two features to be offered by the narrator to the reader as a regular event in a real story. The difference of the interpretations arises as a result of the vagueness of the novels themselves; for instance, the narrator of Rushdie, Saleem, tells his friend the Padma that is able to "believe, don't believe" rather than "magic spells can occasionally succeed". The Padma has suspicions about his story in spite of the fact that the narrator is telling the factual story of his life. Another instance to illustrate the same clue is Henry James's *The Turn of the Screw* (1898) which has distinct interpretations that lead readers to be confused and ambivalent, to doubt whether the governess is insane or the existence of the ghosts are real. Yet, the distinct interpretations of the receptions lead the judgment to be diverse (23-4).

The historical account of magical realism, magic realism or marvelous realism is a complex tale covering eight decades with three primary spinning facts and many characters. The first period is established in Germany in the 1920s, the second period is set in Central America in the 1940s whereas the third period is set in Latin America at the beginning of 1955 and continues universally to the present day. All of these periods are interconnected by

“literary and artistic figures”, whose texts extent effect magical realism all over Europe, then, from Europe to Latin America, and from Latin America to the rest of the realm (Brown 7).

The key statistics, in the development of the term, are the German art critic Franz Roh who is recognized for his work in the 1920s, the Cuban writer Alejo Carpentier in the mid of twentieth-century, from 1920s and 1930s the Italian writer Massimo Bontempelli, Latin American literary critic Angel Flores in the mid of twentieth-century and Gabriel Garcia Márquez the Latin American novelist in the late of twentieth-century. Many people have been related with the growth of magical realism in the recognized forms of post-expressionist painting from 1920s Germany and modernist and postmodernist modes of writing from Europe in the early twentieth-century, and Latin America and the English-speaking world in the second of the twentieth-century. Although, it is now most famously related with Latin America, many of its powers can be outlined to European literature, chiefly of the modernist era at the opening of the twentieth-century (7).

Many reviewers agree that the term is coined by Franz Roh, the German art critic, in 1925. Later, the word is used to cover numerous forms of painting whose entities are described within “photographical naturalism rather a feeling of unreality, infusing the ordinary with a sense of mystery due to the paradoxical elements or the strange juxtapositions” (D'haen and Bertens 34-5). The first usage of the term magical realism was in an article, in 1925, on Post-Expressionist painting. It is attributed to German art critic Franz Roh (Aldea 1-2). For Brain Stableford, he says that the term 'magical realism' first arose, in the 1920s, from art criticism primarily to represent to the poetry of the Chilean Pablo Neruda which is a less accepted suggestion than that of Roh (*The A* 264).

Franz Roh invented the term to distinguish this new painting from realism after a more abstract style of expressionism. Using the term, Roh considers realism of post-expressionism

figural demonstration, serious transfer that distinct our modern practice of the term to signify the opposing tendency, that is, a text parting from realism rather than its rearrangement. For Roh, the convulsive life and fiery exaltation of expressionism is generated in the demonstration of enthusiastic life in a "civil, metallic, restrained" way. He designated the means when the post-expressionist painting of the 1920s refunded to a converted enjoyment in real matters even as it incorporated the "recognized innovations and spiritual thrust of Expressionism" which had shown "an exaggerated preference for fantastic, extraterrestrial, remote objects". In his statement in the preface to his book, "with the word 'magic,' as opposed to 'mystic, I wished to indicate that the mystery does not descend to the represented world, but rather hides and palpitates behind it, " he anticipates the exercise of modern magical realism writers (Zamora and Faris 15).

Magical realism as a narrative technique is new and its presentation in the fiction of Latin American has a specific influence and consequence. Its ancestries are noticeable in the tales by the Brazilian writer Machado de Assis's *The Devil's Church* (1882–1905; tr.1977) and in Massimo Bontempelli's *The Boy with Two Mothers* (1929; tr. in *Separations*, 2000) Jorge Amado's *Dona Flor and Her Two Husbands* (1966; tr. 1969), Julio Cortazar's *62: A Model Kit* (1968; tr. 1972), and José Saramago's *Blindness* (1997) (Stableford, *The A* 265). In the 1940 and 1950s, authors in Europe and Latin America established the notion of magical realism, thus, magical realism as a literary genre received a diversity of definitions (Herman 122) such as Le A. Daniel suggestion "the ensuing critical studies treating magical realism have complicated even more an understanding and a definitive definition for catch all phrase" (Cited in Schroeder 30)

The potentials of magical realism are deeply inclined by the surrealist movement in Europe, in the 1920s, in addition to the exotic natural surroundings, native and exiled culture, and the unrestrained political histories of Latin America. In the mid of twentieth-century, the

beginning of the movement magical realism starts in the fantastic writing of Spanish American authors. Mostly, it is claimed that the movement appears in the 1940s associated with the publication of two works of fiction of Miguel Angel Asturias *Men of Maize* (1949) and Alejo Carpentier *The Kingdom of This World* (1949). The matter that is taken for granted in these novels, in particular, is the ability of both to fill their narratives with an atmosphere marinated in the indigenous folklore, cultural beliefs, geography, and landscapes. Moreover, the real events of the plots blend with the magical realism elements represented through the conversion of people into animals, slaves are aided by the dead, and time converses and moves diffidently. Hence, magical realism is extensively tackled in the second half of the twentieth-century to describe the mechanisms of other Latin American writers. Later, its usage became far more unrestrained with escalating its opportunity to yield in all literary fantasy of an ambiguous bizarre nature. The texts of magic realists do not hybridize magic and reasonably authorized beliefs, rather it appears to reject or breakdown the very classification of magic (Telgen n. pag.).

By the end of the 1960s, magical realism established itself as a literary style specialized with Latin American literature that spring in the expressions in the texts of Alejo Carpentier, George Luis Borges Gabrial Marquez. Then, the movement turns out to be international phenomena, in the 1970s, for its widest spread and writers such as Salman Rushdie, Toni Morrison, Sherman Alexie, and others who write many works in relation to the movement by their usage of fantasy elements. Magical realism came to enjoy a global look with the rise of the postcolonial literature in the 1980s. At the present time, magical realism meanings as “an umbrella” word, refers to the characteristics of a literary mode that marks it as conceivable to embrace collected such a varied group of authors; Marquez, Morrison Rushdie and others (Can 1-2).

To sum up, Magical realism is a narrative technique which draws a blur line distinguishes the realistic atmosphere from the fantastic one falling under the genre of modern and postmodern fantasy. This technique is practiced by modern and postmodern writers who admire fantasy and desire to bring it to their era. One of those writers is Angela Carter who shifts from realism to magical realism from the 1970s till her death.

1.5 Once Upon a Time and Fantasy Literature

In July, 1711, in his magazine that is titled "The Spectator", Joseph Addison, as Mendelsohn and James cited, introduced a concept that seems to be closely related to the readers of modern fantasy:

> There is a kind of writing wherein the poet quite loses sight of Nature and entertains his reader's imagination with the characters and actions of such persons as have many of them no existence, but he bestows on them; such are fairies, witches, magicians, demons and departed spirits. This Mr. Dryden calls *the fairy way of writing* which is indeed more difficult than any other that depend on poet's fancy because he has no passion to follow it and must work altogether out of his own imagination. (7)

Addison does not introduce fantasy or fantastic; rather, he says "the reader's imagination" and "poet's fancy". As mentioned before the terms have the same origin, assumptions, and evolving the same intention to talk about fantasy literature. In this respect, the method of modern writing of fantasy owes much to fairy tale (7-8).

Most critics argue that there is no identified definition for the fairy tale. One of the central problems with the term is that various stories, are considered "emblematic", never include a single fairy. J. R. R. Tolkien, quoted by Keven Smith, addresses this problem when he states:

> The definition of a fairy-story – what it is, or what it should be – does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of Faërie: the Perilous Realm itself, and the air that blows in that country. I will not attempt to define that, nor to describe it directly. It cannot be done. (2)

Jens Tismar, a German scholars, tried to analyses fairy tale scientifically in modern era. He wrote two significant studies, *Kunstmdrchen* (1977) and *Das Deutsche Kunstmàrchen despvanzigsten Jahrhunderts* (1981). In a short monograph, Tismar puts down the ideologies for a definition of the literary fairy tale *(das Kunstmàrchen)* as a literary genre that is opposed to the oral folktale. First, fairy tale differentiates itself from the oral folktale *(das Volksmàrchen)* that is inscribed by a particular recognizable writer. Second, it is thus artificial, elaborate and synthetic in association with a folktale formation that springs from societies and inclines to be simple and unidentified. Third, the distinctions between the literary fairy tale and the oral folktale never suggest that one particular genre is considered better than others. Fourth, fairy tale is a dependent genre in literature, but it can merely be assumed, understood and well-defined with the connection to the oral tales, the legend, novella, novel, and other literary fairy tales that it practices, adjusts, and modernizes through the author's narrative conception (Zipes, *Oxford* xv).

The fairy tale is one of the greatest genres of literature that includes stories which include what no other have. The term itself is a convenience due to the fact that few tales classified under this category involve fairies, elves, leprechauns, or similar creatures. Thus, everyone instinctively agrees with the truth that the term fairy tales merge associated brands, such as myths, legends, romances, realistic folktales, for instance, *Cinderella* (1697), *Sinbad the Sailor* (1770), and *Hansel and Gretal* (1812), are fairy tales whereas *King Arthur*, *Patient Griselda,* and *Pandora* are not (Sale 23). In addition, fairy tales can fall into two classifications: folk and art fairy tales. The folk fairy tales incline to be ancient, even a number

of them are traced to the dawn of documented history. They take the form of oral literature that is produced by the teller in front of his/her audience. This kind of fairy tales was transformed from one generation to another by the means of storytellers (anonymous tellers until the eighteenth and nineteenth centuries) who were remembering, adding, or overstating the tales to fit the needs and preferences of their audiences (Gates et. al. 32).

The term 'folk' ensures that this kind of tale is directed towards ordinary people, people of lower class. Critics states that its roots is unsettled and started putting theories. Some follow a theory named “monogenesis” which refers to a tale told in one place and a specific time; then, people come and hear it. For sharing the enjoyment with other people, those who hear the tale, start telling and narrating it wherever they move on. So, the tale spreads over a large area. Others believe in “polygenesis” theory that refers to those tales narrated in distinct lands and distinct times, such as finding similar versions of one tale in different cities for the sake of the representation of the universal conditions or regular associations (32).

On the other hand, the art fairy tale is constructed by artists who combine components either borrowed from folk fairy tale or mimic the style and the spirit of fairy tale. Hence, this kind of fairy tale is composed to be read and heard as well. The matter of transforming the tales to the other generations depends on the talent of the artist through his/ her presenting the tale with a successful capacity of imitating the form of fairy tale well. Oscar Wilde's *The Selfish Giant* (1888) is a well-formed imitation of fairy tale that acquired much attention in contrast with Frances Hodgson Burnett's *The Troubles of Queen Silver-Bell* (1906) and *The Spring Cleaning* (1908) that are lifeless imitations (32).

Due to the fact that art fairy tales are composed of distinct and individual writers, they have a distinct essence presenting those writers. One of them is the well-known French compiler and an admirer of fairy tales, Charles Perrault. He published *Puss in Boots* (1697),

Bluebeard (1697), and *Little Red Riding-Hood* (1698). He provides a "sophistication and elegance" for his tale in the extent that one expects from a courtier of the seventeenth-century French court. In a similar way, this type of "sophistication and elegance" can be seen in the tales of Madame d'Aulnoy and Madame Leprince de Beaumont. Both of them are the most talented women of the seventeenth-century from the aristocratic class. They state their names by constituting fairy tales. However, the best well-known writer of art fairy tales is Hans Christian Andersen. He placed the brand on his character and imagination upon his work. On one hand, Andersen's tale *The Little Match Girl* or *The Steadfast Tin Soldier* (1838) echoes well-ordered tragedy and the capacity to offer attractive energy to common, daily substances. On the other hand, his following tales *The Ugly Duckling* (1844) or *The Red Shoes* (1845) convey Andersen's own sorrow and personal melancholy (Gates et. al. 33).

Art fairy tales are known for being much longer than folk fairy tales just like the novel length. However, there is a distinct dissimilarity between folktales and art fairy tales, it must be the capacity of art fairy tale to propose to the readers that the meaning they convey is multidimensional; literal interpretation. The interesting and exciting of the admirers do not dissipate the significance of the folk fairy tale. Interestingly, in Victorian England art fairy tale has a long form. It turned out to be quite stylish, such as William Thackeray's *The Rose and the Ring* (1854), John Ruskin's *The King of the Golden River* (1851), Tom Hood's *Petsetilla's Posy* (1870), and Maggie Browne's *Wanted: A King* (1890), or Mark Lemon's *The Enchanted Doll* (1899). Certainly, the greatest, the most significant and fruitful of these writers constituting the novel-length art fairy tales is George MacDonald whose novels were influential in nourishing the Victorians' attachment for a long fantasy and nowadays are still read for amusement and documented as "pioneering myth-based fantasy" (33).

Angela Carter (1940- 92) was enmeshed and influenced strongly by the traditions of English medieval and Gothic narrative as well as the visual imagination from William Blake

to the surrealist poets and, considerably, fairy tale and science fiction. Carter's novels contain regular fairy tale themes or images such as the damsel girl in the tower *Heroes and Villains* (1969), the “Sleeping Beauty” in *The Infernal Desire Machines of Doctor Hoffman* (1972), the two sisters in *Wise Children* (1992) (Zipes, *Oxford* 102-3).

The formulaic “once upon a time” and “happy ever after” are linked with fairy tales narrative; thus, when the narrator starts reading the story, he/she will begin with this utterance (Cater n. pag.). Both frame the story as well as transfer it into inaccessible past with the influence that the readers turn to be unreceptive for an event that follows an unchangeable pattern (Sellers 10). “Once upon a time” releases the world of faerie that is different from the real world. But on one occasion in that world, essential reversal virtually does not occur. The world of fairy tale is a world of literature constructed with rules. There will be no surprise from the side of readers and characters in a fairy tale when animal speaks or magic spells; rather, the interference of different fantastic issues or the interference of the disconcertingly familiar in a fairy tale can make a surprise (Rabkin 21). Consequently, readers will observe the tale as not real and it come from the intuition of the writer. The word 'tale' itself carries meanings in most languages to indicate the same approach; yet, its synonymy can be: 'lie' and 'falsehood'. In addition, the Russian narrators, like Vladimir Propp, end their tales with the statement 'the tale is over', 'I cannot tell lie anymore' (Carter n. pag.).

There is a problematic interference between fantasy and fairy tales. This interference extends to a degree of discussing them all together as alike. Zipes states one single distinction which is the length of each form. In the fairy tales, the text is short whereas, for fantasy, the matter is the opposite. Actually, there is a set of methods one can follow to observe the distinction between them. Fantasy literature is a modern phenomenon that grew up out of fairy tales. On the other hand, fairy tale has a root in the ancient society and ancient thoughts, hence, closely succeeding myth. In addition, some features of fantasy can be sketched back to

Johnathan Swift and Romanticism with its concentration on the folk tradition, the refusing of all the antique, and its idealization of childhood, its discard of all the rational attitude, and the idealization of childhood. So, fantasy is contrasting fairy tale in its connection to modernity (Zipes, *Oxford* 150-1).

Fantasy literature inherited so many issues from fairy tale such as the characters: hero, princess, giver, helper, antagonist, but the nature of the character that is found in fantasy literature does not have heroic features that are found in fairy tales, for the hero, he may fail to reach his heroic code at the last. The inheritance extended to the artificial characteristics such as, witches, génies, dragons, talking animals, flying horses and flying carpets, invisibility mantles, magic wands, swords, lanterns, magic food and drink, and animated toys who play an essential role in the story. This is an evidence of the association between the two genres, he states “the relation between fairy tales and fantasy is similar to that between epic and novel in Mikhail Bakhtin's theory: the fairy tale is a fully evolved and accomplished genre, fantasy a genre under evolution” (151).

The setting which is the creation of space and time in any literary writing and a feature that Mikhail Bakhtin calls 'chronotope' (an interdependent unity of the setting). It means that for each genre there is a specific method and each genre has its private 'chronotope'. The matter is different in the case of fantasy and fairy tale; one may describe fairy tales and fantasy by the way time and space systematized in them. There is a specific feature one can figure out that is the existence of magic in the realistic atmosphere in fantasy literature. This case does not exist in fairy tales where the magical world as a whole marks the genre (152).

The position of the addressee or the listener, in fairy tale and fantasy, is distinct. The admirers of fairy tale know well that the stories are not real and all constructed from the creative mind of the writer, whereas the case in fantasy literature can carry two possibilities

that are either real or unreal. It is real from the side of the readers if they accept magic as an issue that exists in the reality and it is unreal if the readers ignore the reality and follow the concept of “suspension of disbelief” (153). From the 1980s on, the limitations between the primary world and the secondary or the fantastic world in fantasy literature come to be more subtle, and the way becomes elusive which led to intensified hesitation. In addition, fantasy literature tends to show the two worlds as equally real for the development of natural science. Accordingly, nothing is accepted as the “ultimate reality”. In contrast with the fairy tales, fantasy agrees with the matter that is more than one reality and more than one truth are accepted (153.).

Even though the fairy tales are the most significant social and ethical incidents in the life of the human as children and young adults, critics and specialists failed to study fairy tales' historical progression as a genre (14). The roots of fairy tales are vague and unclear. Some regard fairy tale as a genre that may come from the East and the evidence is that *The Thousand and One Nights* or *Arabian Nights' Entertainments* is engraved in Arabic and translated into French in the eighteenth century. However, European literature contains three main fairy tale collections: Charles Perrault's *Contes de ma mdre l'Oye* (1697), translated into English by Robert Samber in the 1720s; and Hans Christian Andersen's *Fairy Tales (Eventyr)* published in 1835. Other instances of fairy tales composed by writers such as Grimm brothers, John Ruskin, William Thackeray, Charles Kingsley, Jean Ingelow and Oscar Wilde, and stories just like, *Red Riding Hood* that date back to the tenth century, *Puss in Boots* (1550) and others are all sharing European tradition (Cuddon 302).

John Cuddon regards the fairy tale as the descendant of folk literature. It goes back to that time where oral tradition was the dependent way of telling tales. However, it remains oral until the collaboration of the Grimm brothers who record them in their well-known collection of *Kinder --und Haasmiirchen* or *Household Tales* (1812) (32). Fairy tales, in the transcribed

form, incline as a narrative that looks like prose. Thus, it is all about the fortunes and sufferings of a hero or heroine who experiences numerous journeys of a supernatural sort, and survive with living happily ever after. A set of ingredients that these stories have, such as magic, charms, disguise, and spells. Yet, they are understood in their interpretation of human nature and consciousness. In addition, fairy tales may include a set of traits in common, such as being unbelievable, containing supernatural elements, having stereotyped characters, and indefinite time and place as the setting (Heitman 1). Thus, the traditional fairy tale is proposed for children as Hoffmann's subtitle "The Golden Pot" his own favorite among his pointedly adult tales "A Modern Fairy Tale". His consideration captures the attention of his sophisticated addressees whom he must deal with well-known conventions and resolutions and "modernize" them. Likewise, Eric Rabkin states:

> The nature of the fantasy or psychological problem structurally laid to rest by a tale gives us clues as to the concerns of the tale's audience. In the same way that any conventional information can be correlated with reading education, some psychological information can be correlated with approximate age or, more logically, life experience. (37)

Other opponents consider fairy tale as a new and modern genre. However, there is a countless agreement of antique proof that "oral wonder tales" were transcribed thousands of years ago in India and Egypt and all categories of folk concepts of magical conversion turn out to be portions and sections of national epics and myths all through the world. The literary fairy tale was not instituted, in Europe and North America, as a genre up to certain new factual and socio-cultural circumstances delivered productive space for its construction. The most noteworthy progress from the 1450 to 1700 comprise classification of the vernacular languages that regularly converted as a formal realm state language, the discovery of the printing, the growing of reading throughout Europe that started to taste the stories of diverse

varieties for pleasure; the accepting of new fictional genres by the cultured top classes (Zipes, *Oxford* xx).

The best fairy tale is invented to be universal. It does not matter the purpose or the time behind its construction since it is ageless, miraculous, therapeutic, beautiful and universal, and this is how fairy tale comes up to human. Being instructed and imaged in the mind of a child then an adult, its past is a mysterious one and audience never care about it as long as there are tales can be narrated as the matter is marked by Fredric Jameson's statement, “history is not a text, not a narrative, master or otherwise, but that, as an absent cause, it is inaccessible to us except in textual form, and that our approach to it and to the Real itself necessarily passes through prior textualization, its narrativization in the political unconscious”. However, the genre is invented within an oral storytelling practice and generated and refined by young adults, and when the fairy tales turned to be accepted genre of literature among adults; then, it dispersed in the eighteenth century to children in a printed format. The process has continued to the present time since modern and postmodern authors are still writing about the genre in a modern and postmodern retelling (Zipes, *Fairy Tales* 1-2).

1.6 Feminism, Gender, Sex and Fantasy Literature

It is, definitely, hard to read about the works of fiction, particularly, the twentieth-century fiction and find nothing about feminism, gender and sex, whether one is looking at American novelists such as Ernest Hemingway's works or British novelists such as Angela Carter's works. Feminism, gender and sexism act as political issues that are interwoven within the fantastical tendency and mark the work as "politicizing fantasy".

Feminism is defined as a political movement that is established to defend and protect the lives of woman. Thus, feminists started seeking a way to make this theory sounds aloud

and the way was writing about feminism. The primary aim of feminist scholarship is to contest the male-stream definitions of woman circulating in the society and culture. Simon de Beaovoir's *The Second Sex* (1949) is a good instance for the belief when she stated woman as the "second sex": a weak and other to man. As a reaction, feminists such as Ti-Grace Atkinson, Robin Morgan, and Mary Daly started progressing a political tendency acted by and about women (Lloyd 4). While Patricia Kennedy clarifies her view about feminism as "an ideology which embraces a spectrum, from right to left, from liberal to socialist, and radical feminist which focuses on woman's reproductive capacities. It is concerned with woman's inequality" (Lloyd 60).

However, the inequality has a foundation and Jane Parpart, M. Connelly, and V. Barriteau state, in *Theoretical Perspectives on Gender and Development*, that feminism is the inequality sourced from the necessity to institute imbalanced inducements to inspire the brilliant publics to do the most important careers professionally in the society. They declare that the inequality comes from "the practice of providing differential rewards to keep a less powerful working class fragmented by gender and race" (53-4). Moreover, Denise Thompson offers a definition for the term in association with woman's oppression and how to transform that view in the society. Following him, other critics outline feminism in the same vice, as "the equal rights for woman", "ideology of woman liberation", and "the theory of woman's point of view" (Cited by Parpart, et al 53-4).

The term feminism comes from French culture and the first use was on 1870s by Hubertine Auclert, as cited by Faxneld. She stated the word *féminisme* in her periodical documentary to refer to a self-description. In 1892, a congress was organized under the heading of 'feminism'. Consequently, the word is used in Great Britain in the mid of the 1890s, after a while it spread in Russian, German, Spanish, and Italian cultures, but in the United States the term was used, lately, in the 1910s (24).

Feminism has its roots in the fight for the rights of women which started in the late of the eighteenth century, particularly, with Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792). Then, John Stuart Mill's essay "The Subjection of Women" (1859) and the American Margaret Fuller's book *Woman in the Nineteenth Century* (1869) were involved in the battle. At the beginning of the twentieth-century, the suffragette movement carried on the promotion. In the 1920s, clear signs of new and different approaches in relation to women writers and literature appeared such as the works of Rebecca West, Virginia Woolf's essays on women authors, and Dorothy Richardson's works. In the 1960s, the sounds of rights screamed aloud and the works of Mary Ellman, Germaine Greer, Kate Millett, Elaine Showalter and others involve political issues and anger due to the oppression and the injustice that woman had from the man (Cuddon 15-8). From Britain, Angela Carter is one of the writers regarded as feminist for her dealing with the attitudes of the movement depicted in her works (Fletcher n. pag.).

Feminists, critics and scholars divide the feminist movement into three distinct waves and each one of them is essential for accomplishing distinct objectives. The first wave refers to the movement that was established in the nineteenth and twentieth centuries in the United States of America and the United Kingdom. Women asked for the rights just to vote as one of her lively rights. Also, women demanded and asked for smashing the oppression against the woman as a wife and a mother for the sake of raising her from the hand of her husband. So, equality, rights, and killing oppression were all focused on. Describing the life of a married woman, Margate Walter, in her book *Feminism: A Very Short Introduction*, says that the women's house is nothing but a prison where everything, including the house and the wife are possessions of the husband, and the image of the wife is no more than a machine that gives birth and takes care of the children. The woman is a slave and her situation is not better than that of the Negroes in the West Indies. Thus, the nineteenth and twentieth centuries witnessed

a publication of so many books that carry the same concept; stopping the bad treatment of woman that was no better than the treatment of a servant. The role of women was so restricted: giving birth, raising children and taking care of her house and husband as well; she never had the right to education or reading a book, and even to have a work (Halířová 9).

The second wave feminist movement was a complementary wave for the first one. It emerged after the World War II and it is described as woman's liberation movement. Its focus was on ending the distinction, the inequalities between woman and man, and it stressed the accomplishment of the legal and the social equality. The matter that recognizes it from the first wave movement is that the number of the members becomes much smaller, and the focus of women argument turned to be on new precise aspects such as discovering what women had in common, and the concept of rape with its consequences (Halířová 11). The second wave never ended without leaving schools. Schools of thoughts were established and aimed to stress the nature of gender oppression, the real goal of feminism, and the moral method that followed to reach all the above mentioned aims. In addition, four major theories attached to the second wave were established and named as liberal, cultural, radical, and socialist feminism (Worell 470).

Liberal feminism has its root in the liberal enlightenment thoughts, rationalism, and the natural rights. The early established liberal feminism excluded woman from specific involvement, but it led to exclude women from their own rights such as their liberal property, dignity, and social community. Feminists of liberal feminism realized the matter and tried to fix it even with a fight to win the struggle. Thus, liberal feminism established by feminine group sees women as having the rights to be included in the liberal framework for the sake of sharing the same opportunity, and rights to say their words and make the individual choice like men as well as to participate in and receive the same treatments in the society. The

ideology of liberal feminism is that “women deserve equality because they have the same capacities as men” (Worell 470).

Cultural feminism, in contrast with the former, emphasized the unique, distinct and special qualities of woman, and the significance of increasing the intuitive and non-rational phases of human knowledge. The central message of this theory is to reach the peak and success, “woman must learn to think like a man”. The life and the knowledge of woman is placed at the midpoint of the inquiry. It is significant to observe that most cultural feminists think that the amalgamation of beliefs and abstract “separate values” presents a moral method of determining dilemmas of “knowledge, ethics, and personal growth”. Cultural feminists' values are associated with feminists “standpoint epistemologies" or methods to seek experience. Standpoint epistemologies suggest that women have more capacity than men and this capacity comes as a result of outsider position in the patriarchal society and culture. Theorists try to follow new methods to understand what women are and a better understanding is to eliminate the distance between the researcher and the woman under the study. Then, women's experience will be understood only by women (Worell 470).

The third theory, radical feminism emphasized the faith of social conversion that can be consummated by the dramatic alternation of cultural values through the vehicle of social activism. For this theory, masculinity and femininity must be eliminated and new, non-gendered, classes for shaping individual and public life have to be framed and embraced. Like its sister-cultural feminism, radical feminism sees woman as having special strengths in understanding and re-establishing a world where oppression would never be there (472).

Socialist feminism, the fourth theory, is similar to the other second-wave theory, originated in the nineteenth century. It was inspired by feminists that established a world of utopian communities where man and woman share the same domestic responsibilities,

household, and children care. For socialist feminists, like radical feminists, the idea of gender oppression is a major form of oppression; hence, they show social activism as a means to meet the desired aims. They reached a fact that oppression is faced by class, history, economics, race, and nationality. Socialist feminists with radical feminist state the same assumptions towards the importance of social transformation as a vehicle for achieving the liberation of feminism, while radical feminists emphasize the dominations of the male and the issue of patriarchy. Matters such as sexism, racism, and classism, are all reinforced through economic constructions in the sight of socialist feminism. For socialist feminists, the central goal is to establish educational and family system for the sake of preparing the public to accept their assigned roles as "paid and unpaid" workers and to fulfill roles that are consistent with their gender, sex, and class (472).

The third wave movement or post-feminist movement started in the 1990s and continued until the present day. This wave fights for the beliefs and tendencies of the previous waves. It can be said that it is just a reaction against the second-wave failure. The focus of the third wave was on the self rather than on the political issues and it became broader than the previous waves through the focus on the different ethnicities, colours, religion rather than on the middle-class Western woman. Thus, the look towards women became different over the world. Women are recognized in the society; their opinions must be heard and taken into consideration. They have jobs, rights to vote, rights to be educated and other initiation in the society that makes them equal to men (Halířová 12-3).

Neofeminism, which is another face of the third wave feminist movement, is categorized as "an evolution than revolution" in the feminist philosophy. It can be regarded as a set of thoughts that is materialized by scholars and feminists who have the prospect to estimate the achievements and weaknesses of the theoretical and legal interventions in the second-wave feminism. Neofeminism distinguishes the needs of women and individualities

that are ever-shifting and, culturally, economically, and racially circumstantial rather than supposing that there is but one voice of woman. The theories of neofeminists search for advanced methods to outline a society that is considered as nonhierarchical rather than completely depending on prohibitory rule as the means of revolution. In addition, neofeminists identify women as the receivers of smashing higher constructions of subordination rather than prioritizing the needs of women above the other subordinated groups' (involving men) requirements. It is necessary to say that neofeminism is not a postmodern refusal of feminism's hold of gender classes (Gruber 1383).

Neofeminism is somewhat of a misnomer because the ideas and critiques it encompasses are not really brand new. Many of the ideas have been germinating since the late 1980s and some even before. In fact, neofeminism is quite similar to what Martha Minow identified in 1989 as "the third stage of feminism" (Gruber 1384). Gruber states that "a strong neofeminist voice could counter both the belief that feminism is dead and the conservative co-optation of the term feminism by demonstrating that progressive feminism is alive and kicking. Neofeminism can affirm that feminism is really about rejecting stereotypical thinking, fighting subordination in all its forms, and supporting a just, distributive state" (1389).

For Hilary Radner, as quoted by Stella Bruzzi and Pamela Gibson, neofeminism is "a new ideal and a set of discourses that gather a particular group of behaviours with stressing individual accomplishment and self-realization, stated easily with the prevailing neoliberalism policies that conceded with its evolution historically" (280). Yet, post-feminism lets women enhance "glamor as the sign of a new and revitalized feminine identity" deal with matters concerning gender equality in a less urgent and threatening tone (Ruti 82).

As a reaction to the three mentioned waves, a movement appeared in the critical theory and the evolution of literature in the 1960s named as 'Feminist Criticism' which takes the role to interpret and reinterpret the experiences of women which are considered as any other components of literature, in particular, and it can be seen in the novel and less in poetry and drama. The movement is concerned with questioning the domination of male, male interpretation in literature, patriarchal attitudes with criticizing the notion of male in literature with the means of criticizing male writers and praising the female writers (Cuddon 15-8).

In addition to the works of female writers, there are male writers who broke the restrictions and wrote about the rights of women through their works. They smashed the chains of society, tradition, and ethics, such as Samuel Richardson's *Pamela* (1470), a novel that attracted many writers and Henry Fielding's *Clarissa* (1754), a critical version of Richardson's heroine that carries the tragedy of a classical woman who broke the restrictions and rules for a new woman's tendency (Ruthven 11).

Gender and sex are wrongly used interchangeably rather than distinct terms. The former refers to the characteristics that society or culture allocates to a person as he/ she is feminine or masculine, whereas sex refers to the biological distinctions: chromosomes, hormonal profiles, and sex organs; the internal and external (Dowling n. pag.). The role of man and woman, culturally and historically, has a set of distinctions in the society according to class, ethnicity sex, and other issues. It can be said that in the academic policy and literature programme, the term gender is linked with 'woman', in a case that she lived in a powerless state and under the mercy of man. Gender, definitely, portrays the oppressed side of woman (Aggleton, et al 53).

The term “gender” was first used in the fifth century BC by Greek Sophists for the sake of describing the classification of the terms: masculine, feminine, and intermediary. The

neuter class is derived from Latin usage to describe the third class as neither; hence, human is familiar with the category or class of male and female, but it is never usual when there is an intersex or a neutral companion (Archer and Lloyd 17). However, the dictionaries demonstrate that gender was recycled as corresponding to sex in a humorous way. Nowadays, gender has completely substituted sex in ethically accurate communication, except when sexuality is meant to be as the sex act. Nevertheless, when someone queries whether somebody is a man or a woman, consequently, it is currently expected that gender is used instead of sex. Psychologists regularly use the word 'gender differences' instead of 'sex differences'. The goal of this transformation of usage is to put emphasis on the differences between men and women that ascend mainly from cultural rather than biological foundations that may be hidden under the term 'sex difference' (17). For Barbara Lloyd and John Archer, gender is a cultural issue used to refer to the identity of a person rather than looking through the biological aspect. Gender can be a cultural portion of what a man or a woman is. The words such as masculine, feminine, womanly and manly show the diverse characteristics of a culture and never refer to one's biological aspects at all (17). Hence, the purpose of gender presentation is to shed light on the distinction between the sexes: women and men, that are socially, politically and culturally raised (Shoemaker 1).

In fact, the term masculine is associated with men, but it does not mean that men is born and grow up from their infants to a manhood; rather, the masculine is attached and referred to a person who participates in a social life as a man. So, men are not born, but made. So, men acquire the manhood or masculinity through the activities in the society and the historical context. The meaning of the word “masculinity” is not transhistorical or cultural, rather it is universal, whereas the meaning of the word “manhood” varies from one culture to another. Yet, the person is called a “man” in Europe when he does something and his act deserves the word as well, rather the same action may be acted in Asia without giving that

person the name “man”. This process is related to the cross-cultural attitudes, beliefs, and ethnicities. At the same time, the attitudes differ from one time to another in a country since the beliefs and norms are never stable. Also, black masculinity differs from the white one due to the modification of each of them in the class, ethics, and age (Kimmel and Aronson xxiv).

Femininity, on the other hand, is defined and redefined by men and women in the texts. Men and women are both influenced by issues of gender, class, aesthetics and moral codes (Perry 14). Feminism is an ideology that takes distinct forms in the cultures of masculine and feminine, whereas femininity is a set of characteristics, or roles that are associated with girls and women (Hofstede 19). R. McCreary and John Chrisler points that masculinity and femininity are never related to one another. This view is in contrast with Kate Richmond who stresses the connectedness of masculine to feminine and the notion that both are never separate constructions. The most accepted view states that the terms are related to each other partially and distinct from each other partially (150).

For Gerda Siann, sex is the distinction between male and female from the biological point of view. Sex depends on biological species and this contradicts gender that depends on cultural values. For European, women are less motivated by sexuality than men and this leads to the inequality between the two. Sex denotes physiological variances that originate males, females, and numerous intersex bodies. It comprises two components: primary sex features which are co-related to the reproductive system and minor sex features which are not related to the reproductive system directly, such as breast and facial hair (2-10).

So, there is a difference between the terms sex and gender. In sense, sex refers to the binary classes, male and female; whereas gender refers to the qualities accompanying with a greater or lesser amount with the two sexes like masculine and feminine features rather than male and female. The distinction enables readers to differentiate rationally between sex

differences like the differences between the classifications male and female, gender roles and gender stereotypes.

From Angela Carter's perspective, gender is associated with power. She differentiates between "biological sex" and "social gender". Becoming a woman is merely a secondary role. At this point, one can be publicly or physically a man since following the ideology of the relation of power, feminine is related to be a weak person, but to have the masculine role means to have the "strong" side. The reverse of the feminine and masculine is probable due to the capacity to change the relation of power. In her novels, Carter seems to analyze and deconstruct the standard structure of gender relations (Zirange 6). Carter believes that "Woman, with capital letter, is the male-centered representations of woman, while 'women' are representations of femininity" (6).

The political issues may be integrated and, occasionally, presented independently in the earlier works. However, the works of modern and postmodern eras show a different approach for those political issues preferring to find them together because they play a significant role to complete a portrait as each one of them can symbolize one piece of a puzzle. One of those contemporary writers is Angela Carter who combines the political issues together to convey her own feminist message to her community. Carter feminist message is well conveyed by using an ancient genre in a modernized presence. In this respect, "politicizing fantasy" exceeds and approaches. In this study, the political issues that merge with fantasy are: feminism, gender and sexism that are associated with, the fantastic modes such as magical realism and fairy tale retellings.

CHAPTER TWO:

FANTASY AND THE WAR OF POLITICS IN *THE INFERNAL DESIRE MACHINES OF DOCTOR HOFFMAN*

> Be advised ... this writer is no meat-and-potatoes hack; she is a rocket, a Catherine Wheel.
>
> -Salman Rushdie, *Step Across This Line.*

2.1 Introduction

The Infernal Desire Machines of Doctor Hoffman (henceforth *IDM*) is Angela Carter's sixth novel, published in 1972. Later, it was published in America in 1974 (as *The War of Dreams*) (Gordon 248). Carter wrote the novel, in different circumstances where she traveled to Japan after receiving Somerset Maugham Award for her novel *Several Perceptions* (1968) (Tunc and Marino 170). In an attempt to understand the culture of Japanese society, Carter looked carefully at things as if they were "signs" for something that she missed before; as she said, "I started trying to understand things by simply looking at them very, very carefully, an involuntary apprenticeship in the interpretation of signs" and thus her investigatory Japanese journey starts. The new culture and the nature of the language of Japan assisted Carter to write the novel with a new colour that recognizes the novel as a distinct novel a comparison to her earliest realistic works (Cavallaro 47).

Angela Carter's *IDM* is given a high rate as critic David Pringle said: "The Infernal Desire Machines of Doctor Hoffman is the best of Carter's early novels, the one which stretches her unique blend of talents to the full" (52) because of the philosophical debate that the novel carries as Elaine Jordan, cited by Linden Peach, points that *IDM* is constructed on "pornography, the Gothic, fairy tales, horror films, boy's imperial adventure stories, anthropological idylls according to Rousseau or Levi-Strauss, and the philosophy, the world as will and idea" as well as the characteristics of quest narrative that the novel has (99).

The success of a philosophical debate of Carter's novel as a narrative owes much for its "familiar elements of linear time, a quest story, romance, and because of Desiderio's first-person narrative voice". The author prospers in keeping the readers in the story despite the complicated issues it involved in the journeys of the hero (Kelleghan 286). The text of the novel consists of eight chapters: "The City Under Siege", "The Mansion of Midnight", "The River People", "The Acrobats of Desire", "The Erotic Traveller", "The Coast of Africa", "Lost in Nebulous Time", and "The Castle" with three epigraphs for Robert Desnos, Ludwig Wittgenstein, and Alfred Jarry.

The first chapter, "The City Under Siege", begins with the narrator named Desiderio, an old man who played a heroic role fifty years previously; it narrates the tale of the "Great War". The hero clarifies well that he never intends to be a hero, rather he is "immune" and selected by the Minister to do what is supposed to be done (5). In fact, Desiderio who starts the novel with no desire, he ends up as he says, "And my desire is to see Albertina again before I die" (6). The novel is written to express regret, pain, and the love of Desiderio, who dedicates his writing to her, as he said, "I, Desiderio, dedicate all my memories to Albertina Hoffman with my insatiable tears" (7).

The war is a war of desire and reason, between the rational and the irrational. The war starts when Doctor Hoffman's infernal desire machine puts an end to the militaries of reason in the Capital and connects it to a world of desire. The circumstances in the city start to be changed after the siege. The family background and life of Doctor Hoffman is introduced to the reader when he was a professor of physics at a university twenty years ago, but one day the Doctor is disappeared. Later, he begins his experimentations with applying it on the city gradually. Then, the Minister's appointments with the ambassador who is Doctor Hoffman's special messenger is presented. Desiderio accompanies the Minister for recording their conversation. After that, the ruler of the Capital, the Minister of Determination, sends his aide,

twenty-four years old Desiderio to destroy Hoffman and his machine. A heroic and a romantic journey is started by Desiderio who unintentionally desirous of Hoffman's daughter, Albertina (9-39).

In the second chapter, "The Mansion of Midnight", the quest and first stop of the hero are introduced to the readers. Desiderio meets an old professor, a blind proprietor of a peep show. The old man narrates the story of one of his students who abandoned him after getting the knowledge he required. By the talking, it seems that the man was one day the teacher of Doctor Hoffman. Desiderio visits the peep show and discovers the images co-related to the mysterious events that occurred in his life. Once a time, the peep show presents the basic for Doctor Hoffman where he puts his plans (50-3). Later, Desiderio is accused of murdering and raping a young girl named Mary Anne whose father is the Mayor of the town. Then, the wounded hero succeeds to escape from the police (53-69).

The chapter, "The River People", is about Indian people. After escaping the police, a family takes and leads Desiderio to the river people. He becomes one of them as part Indian; he shares the common activities and he is engaged to Nao-Kurai's daughter named Aoi. He involves with the grandmother of the girl who is known as the "mother". As the wedding day comes, Desiderio realizes that they plan to eat him for a belief they have and thus he escapes almost immediately (78-107).

In "The Acrobats of Desire", Desiderio returns to the town, joins the peep show as his nephew after Albertina's commendation for taking care of him until he reaches the castle. He befriends a number of the performers and learns more about Doctor Hoffman and his samples. Happy times never last for Desiderio since nine Moroccan acrobats arrive and rape him. But a huge storm (as a representation of nature anger) attacks the city and leaves no one but Desiderio as the only survivor (108-41).

Consequently, Desiderio meets the Count and accompanies his group. The Count is greatly influenced by Marquis de Sade. He is running from a black pimp in a revenge of murdering a prostitute. The Count indulges the crew into the “House of Anonymity”. Whores can be found there as well as Albertina as the ruler of the place. She joined them in disguised. She meets Desiderio and uses her father's machine to travel with him as the Count's servant Lafleur and later as herself when flames destroy the place. By trying to flee to a ship, pirates capture them. But the ship is smashed with landing them to Africa. The Count's life is ended, he is boiled in a pot by the Cannibals Chieftain. Both fall in the hand of Cannibals. Then, Desiderio and Albertina (without disguise) complete their journey together to the nebulous time (142-99).

“Lost in Nebulous Time”, shows a strange race of Centaurs. This chapter reminds readers of Johnathan Swift's *Gulliver's Travels*. Desiderio and Albertina experience a rape sexual act on the first day of their arrival. Albertina is raped by the males and Desiderio by the females of the town. Centaurs, then, discover that Albertina belongs to Desiderio as his mate; they punish themselves as one of their religious aspects. The couples remain in the town for a time; then, they discover the Centaurs' plan to kill them in a religious ceremony. Albertina, by her magical power, sets a rounded fire and calls for her father's helicopter. Desiderio and Albertina are carried out to the castle (200-33).

In the last chapter; “The Castle”, Doctor Hoffman clarifies his plan to shrink the world into its supreme basic institutes. Desiderio observes the weapon “eroto-energy” that Hoffman depends on for his war against reality. This weapon needs fifty copulating couples and the idea of Hoffman is to use the sexual energy of Albertina and Desiderio to propel the unstoppable and supreme desire machines and thus Desiderio has to choose either reality or magic. In spite of Desiderio's love for Albertina, at the end, he is forced to choose reality over his desire and love and ends the dilemma as a hero of the “Great War” when he kills Hoffman, Albertina, and

put an end to the infernal desire machines. Later on, the reason is restored and Desiderio, as a hero, continues his life with regret, sorrow, and pain over the loss of his desired beloved Albertina (234-70), as he states: “I am so old and sad now, and, without her, condemned to live in a drab, colourless world, as though I were living in a faded daguerreotype. Therefore - I, Desiderio, dedicate all my memories to Albertina Hoffman with my insatiable tears” (7).

In spite of the heavy structured plot, *IDM*, as Angela Carter in 1991 describes, is “the novel which marked the beginning of my obscurity”. Carter's comment clarifies the impact of the new culture and her awareness of the dominant valorization at the time of fantastic fiction came over the realistic experiments. In this sense, the term “obscurity” may be assumed as a positive term since it highlights Carter's detachment from the traditional literary styles which dominates English fiction in the time when the novel was published (Clapp 32). The detachment from the traditional style lies in the use of fantastic, magical realist themes and devices and intertextuality as well. This shift from the previous fiction in particular from the realistic mode to the fantastic magical realism mark the novel as a distinct postmodern work (Tucker 4).

For Fiona Kelleghan, language is the most operative issue in this novel. Carter’s “lucid descriptive power” appeals the reader from the realm of concepts into the melodramatic vigor of appealing story. Brightly and entertainingly, Carter grants the logical dilemma of the communications and destabilizations of the systematic world that the human mind strains and the messy world that human imaginings desire. Despite the “sadism and destruction” are universal, the narrator's voice never revokes, and the detailed, rich prose assists the reader with a quick reading in any distressing scene (287).

2.2 Fantastic Elements in *The Infernal Desire Machines of Doctor Hoffman*

> It is this world, there is no other but a world transformed by imagination and desire. You could say it is the dream made flesh.
>
> -Angela Carter, *Expletives Deleted*.
>
> A degree of imagination is necessary for human beings to empathize with each other while an overemphasis on rationality leads to tyranny.
>
> - Linden Peach, *Angela Carter*.

Angela Carter's *IDM* recounts the association between discourses related with modernity and postmodernity (Mason xx) by bringing prominent components that are traced in her previous domestic realistic fictions such as *Heroes and Villains* (1969). Angela Carter is regarded as parallel to Thomas Pynchon and Gabriel Marquez because she inserts philosophical, surrealistic, and erotic issues to construct imaginative and familiar settings (Kelleghan 286). The novel carries two fantastical elements: magical realism as a main element, thus, it marks the genre of the novel as well as a fairy tale element.

The setting of this novel is an unidentified South American city and thus the first element of magical realism is presented. The city is under a siege of the irrational militaries released by Doctor Hoffman. The metaphysics professor plans to free desires by using progressive technology to hire "erotic-energy" for giving the accurate appearance to the fantasies. The Minister of Determination has the role of facing Doctor Hoffman's chaotic invention. The Minister presents the "de facto ruler of the city a man of calm and reason" and he is labelled by the hero of the novel, Desiderio, as unordinary man but a strong, tough, cohesive and melodious one (Zirange 3).

The novel recounts a war between two contracted thoughts. One is based on the principles of mind and the other is on principles of pleasure. The war between the two opposite forces (Minister of Determination and Doctor Hoffman) stages the metaphysical inquiry of the

bond and the antagonism between the reality and the illusion, reason and fancy, the objective and the subjective and rationality and fantasy (Kelleghan 286; Mason xx). The struggle can be defined in Freudian terms as the struggle between the ego (the Minister) and id (the doctor). M. D. Fletcher suggests that the title refers to the author of *The Devil's Elixirs* (1815) or to the explorer of LSD, Albert Hoffman, both of them are unsettling figures and both of them are voyagers of powerful and potentially risky powers wedged in the insensible (31).

Angela Carter, in a written letter to Lorna Sage cited by Rajaram Zirange, labels this novel as a "dialectic between reason and passion, which it resolved in a favor of reason" (2). And thus, the novel can be considered as an allegory of the dialectic between reason and desire, realism and demonstration, the powers of suppression and the unconscious (Tonkin 65). In fact, the novel portrays, in a parodic way, the war between reasonable and unreasonable that dominated European contemplations since the Enlightenment. De Sade, Jonathan Swift, and E.T.A. Hoffman act as Carter's model in this novel. They present more or fewer substitutions to anticipated realism. Additionally, in English fiction, the war between reason and irrationality is filtered first in Gothic novels and later in the fantastic response against the undisputed realism (Zamora and Faris 251).

Robert Clark, cited by Nicola Pitchford, reads the fundamental antagonism between the Minister of Determination and the Doctor as the two men competing to control the country. Clark thinks that the novel stages the fight between "a humanist episteme founded on truth, reference, and reason" (although the Minister, who represents this position, admittedly employs "fascistic secret police") and "a relativizing episteme of constant flux between images". He categorizes the novel as a fictional commitment with "the crucial socioeconomic transformation of the post-war industrialized world" (114-5). In this sense, the dilemma of the struggle comes as a result of the greed inside each one of the characters and thus each wants to control the country with following the ideology he believes in. Therefore, all the troubles in

the country come as a result of the chaotic state after the war which is evidenced in the conversation of the doctor each time he talks about power, and control the country.

Robert Clark, cited by Nicola Pitchford, clinches *IDM* as eventually falls on the Doctor's side of the opposition since the novel ignores the questioning of historical background completely. For him, Carter's novel is "highly crafted, seductively artful narrative itself dissolves into a meaningless rehearsal of literary images, a parody that has no discernible point of departure or of arrival and seems always to verge on pastiche" (114-5).

The most important intertext in this novel is Plato's *Republic*. The Minister of Determination, like Plato, desires for reason, ruling, construction, and restriction while Doctor Hoffman desires for imagination, self-determination of desires and the subsequent disorder or confusion. Plato tries to find a way to exile poets from the idyllic republic for the reason that poets through the poesy destabilize mind and veracity and lead people to spoil in their passions and desires. Hoffman anticipates to give freedom to requirements and desires and consequently, the Minister of Determination as Plato fights to preserve him out of the town (Zirange 5) as the narrative refers:

> The only form of transport the Minister permitted in the city was the bicycle, since it can only be ridden by that constant effort of will which precludes the imagination… the citizens lied freely about their needs and those of their dependents, broke into shops to steal and gleefully submitted to the authorities the forged bread tickets with which Doctor Hoffman flooded the streets. (16)

The war, for Desiderio, between the Minister and Doctor Hoffman is similar to a war between "an encyclopedist and a poet" (21), the Doctor who is also as a "scientist as he was utilized in his formidable knowledge to render the invisible visible" whereas his ultimate opponent, the Minister of Determination perceives the city as a puzzle game that may one day

be resolved and thus built the whole city according to his philosophy of “names and functions” (21). The Minister constructs a gigantic and immense computer center to verbalize a system to compute “the verifiable self-consistency of any given object”. The reality principles of the Minister comprise from gathering realistic statistics regarding everything, and thus, set the system of information retrieval. The delusion of illusoriness does not stop. The fire has burned down the Cathedral, which represents the city's imperturbability, “its symmetry expressed the symmetry of the society” (Zirange 4-5).

Wendy Faris and Lois Zamora (250) believes that the war starts when the doctor's infernal machine experimentations work and his activities start invading the city. These machines are established for emancipating the subconscious by making the public's greatest desire appear and expose a fracture in the reality that quickly turn the city into phantasmagoria confusion. Nothing in the city is on what it seems to be in the usual sense and “everything that could possibly exist, did so” (4). On the other hand, the representative of Doctor Hoffman claims that in the system of Doctor Hoffman “the world exists only as a medium in which we execute our desires. Physically, (and) the world itself, the actual world … is formed of malleable clay …” (34). As a consequence of Hoffman's magic trickeries with mirrors and clocks, the city becomes the “kingdom of the instantaneous” (12) such as the concept of time and space subversion, magical images start to increase “along the obscure and controversial borderline between the thinkable and unthinkable” (18). Carter wanted to say that human beings have strong desires that cannot be controlled beyond the limits of natural boundaries to the human mind.

Desiderio, as the Minister's employer, reports with notices the changes in the landscape of his daily experiences. Soon after the occurrence of Hoffman's magic, Desiderio reports, “Sugar tasted a little salty, sometimes. A door one had always seen to be blue modulated by scarcely perceptible stages until, suddenly, it was a green color” (9). The fruits begin to look

in the shop stalls as “remarkable” since they challenge restrictions (Peach 105): “they are pineapples but have the color and texture of strawberries and taste of caramel. They literally and metaphorically occupy a space between the rigid classifications of fruit into, for example, oranges and apples while at the same time subverting conventional definitions” (9).

The infernal machines of Hoffman look to consume substantial presence and certainly experienced by the public as demonstrable; therefore, a horrific scene is caused by the doctor when he transmutes the whole “Opera House” audience into gathering peacocks (11). Carter, here, inserts a magical issue to the real life scene as when people supposed to enjoy an opera scene, she inserts at once a magical issue which is the transformative scene to explain her magical realism. Lucie Armitt argues that Hoffman is “affecting projections, not just in a cinematic or spectral sense, but also in a psychoanalytic one”. The novel's terrors and desires are magically apprehended. The problem is that the Minister of Determination who is a representative of the sensibility faces a failure, but he never admits (Armitt 175-6) as Desiderio counters: “The Minister spent night after night among his computers . . . . But it seemed to me that he sought to cast the arbitrarily fine mesh of his predetermined net over nothing but a sea of mirages for he refused to acknowledge how palpable the phantoms were . . . . ” (21).

When the limitations and restrictions between the artificial and real appear to be melted altogether, a postmodern world is presented. Doctor Hoffman asserts that he has the capacity to make people distinguish thoughts or desires by the means of the senses. For Hoffman, this means that anything may be imagined is possibly brought to existence by Doctor Hoffman’s desire machines. He sets free the eroto-energy for creating chaos, in the city, and a frightening normal life. The city reaches its peak in flux when the world of “waking and sleeping” are mixed (Zirange 4), as Desiderio notes:

> Dead children came calling in nightgowns, rubbing the sleep and grave dust from their eyes … pigeons lolloped from illusory pediment to window ledges like volatile, feathered madmen, chattering vile rhymes and laughing in hoarse, throaty voices, or perched upon chimney stacks shouting quotations from Hegel …. I often glanced at my watch only to find its hands had been replaced by a healthy growth of ivy or honeysuckle which while I looked, writhed impudently all over its face, concealing it. (14)

In this respect, Doctor Hoffman spectacles his intention for a revolution. This revolution stands against the limits, time, reason, and mind. It is an attempt to undermine the traditional and the mundane life. On the other side, Carter presents a technological weapons of the Minister as standing against the Doctor's revolution.

Thereafter**,** the Doctor sends a messenger to the capital declaring that the Doctor is in the procedure of sending a variety of images. This message is completed with the statement that the Doctor will release all the repressed issues with respect to people's desires. The doctor's device is the eroto-energy which consists of a number of couples engaging in a sexual association in the laboratory of the Doctor and; as a result, these images are sent to the people. Desiderio reports other magical changes that are caused by Hoffman. Desiderio's report involves consequence of the images that are sent by Hoffman as they affect the senses, in particular, the eyesight. The Community in the capital starts to fear as a consequence of their incapability to differentiate between what is real and unreal and be traumatized by these inexhaustible number of weird actions such as seeing dead people they knew and this lead some even to madness (Masamune 79-82).

The messenger carries another report to the Minister and Desiderio. He tells them that the doctor now makes the capital a place without time and outside the realm of reason. Later,

the Doctor's intention is revealed to Desiderio that the termination of time is his purpose since the Doctor considers that time is suppressed by the issue of the past (Masamune 79-82). Desiderio says:

> Past time occupied the city for whole days together, sometimes, so that the streets of a hundred years before were superimposed on nowadays streets and I made my way to the Bureau only by memory, along never-before-trodden lanes that looked as indestructible as earth itself and yet would vanish, presumably, whenever someone in Doctor Hoffman's entourage grew bored and pressed a switch. (16)

The methodology of the Doctor encompasses a "weapon of images". In addition, he invents a virus which grounds a mind cancer, so as to lead a riot to the cells of imagination. On the other side, the Minister of Determination also puts pseudo-scientific and methodological strategies to pledge the Doctor's illusory materials. The Minister prepares his "Determining Radar Apparatus" (which has a role of sending laser energies to perceive and then terminate these magical foundations), huge computer center and agents (Desiderio is one of them) to stand against the next attack by his enemy (Zirange 4). Up to this event, Desiderio witnesses the worthless multiplicity manufactured by Hoffman's apparitions, a perished world controlled by media images and thus it can be seen more than this because individuals, entities, locations and even time are the focus of the impulses of the desire machines. Producing eroto-energy, a power in contrasts to a sensible acquaintance, the machines disturb reality, constructing "epistemological certainty" an infeasibility (Peach 101).

Angela Carter, as Linden Peach explains (101-2), contrasts the world of authenticity and fancy and thus carries the antagonism between the two realms. These realms can be intertexted with the work of twentieth-century linguistic philosopher, Ferdinand de Saussure. The thoughts of the two opponents have a relevance to the argument of Saussure. His argument

is that all linguistic signs have two issues. One is known as the “signifier” which is a concrete word, printed or spoken. The other issue is the “signified” which is the entity of the word or the meanings connected with words which are randomly interconnected. In the world of the Minister, there is no “shadow or slippage between a word and the object to which it refers”. It means that the restrictions, rules, and orders are noticeably well-defined and perceived without vagueness or contradiction, as Desiderio says: “It was a solid, not unfriendly city. It throve on business… ” (10). On the other world of Hoffman, signifier and signified stand for simply the most random connection to each other as the narrator says “shadows begun to fall subtly awry and a curious sense of strangeness invaded the city” (9). Restrictions are fuzzy and one can generate numerous meanings according to one’s imaginings as well.

The discrepancy between the two worlds demonstrates an illusion. The Minister of Determination and Doctor Hoffman in *IDM* attempt to enforce a specific set of perceptions on their citizens. For Hoffman, he suggests a weird, releasing opposition to the Minister's optimization. The persistence of Doctor Hoffman is to deteriorate the "traditional” and “mundane” life in order to present “a riot of desires” buried in the unconscious (Zirange 4) whereas the Minister suggests a real, stable and practical life based on rational. And thus, each one lives his illusory and tries to impress it on the community who live their chaotic war.

Doctor Hoffman's revolution against the bounds is enforced by reality, reason as well as time. It seems, for that reason, he attempts to reduce or obliterate the time since it takes for the consummation of desire. The Doctor also appears to think that time itself is troubled by time operation in the county and therefore, he strains to free it. Entertainingly, releasing the desire of the people and the release of time are associated. The Minister highlights the significance of time to the messenger of the Doctor by referring to a great cathedral in the city. This cathedral institutes a moral sample of how an antique construction represents the environment of the time (Masamune 79-80), as the Minister perceives it:

> Time, the slavish time you despise, had been free enough to work in equal partnership with the architect; the masons took thirty years to build the cathedral and, with every year that passed, the invisible molding of time deepened the moving beauty of its soaring lines. Time was implicit in its fabric. (33)

In this sense, freeing time will lead for destroying all the beauties found in the world as the Minister's instance of building the Cathedral by their ancestors. He highlights the touches each year added and thus he highlights the necessity of the "gradualism" that Hoffman desires to remove.

Satoshi Masamune states that the "vision of the nature of time as repetitious and accumulative obstructs a vision of the past that varies from person to person". For the Minister, the monolithic concept of time indescribable individual pasts is unnoticed, "the lives that constitute history are limited to those who made a heroic contribution to the nation, a contribution like Desiderio's". Furthermore, this notion of time comprises a specific feature. This feature is implicit by the Minister's phrase "with every year". By his phrase, the Minister intends to say that the future of the nation is supposed to be kept until time passes and the future will be reached without the hands of the human. Obviously, the Doctor desires to pull this system of time into pieces (79-82).

Desiderio's eyes witness things from the past that are absolutely unidentified to him, which also appear isolated, and these past images also overlap with images related to the present. Doing so, it appears that the Doctor aims to create a past identical to the present. He attempts to do what occurred in another settings - place and time - appear at this time and at this place. Seemingly, he has a faith if he remains producing images, he will ultimately succeed in eradicating the line between the past and the present, and so settle those who have "their past buried in darkness". His desire, in doing so, appears to be private (Masamune 79-82).

Consequently, the plan of the Doctor will not be accomplished merely by the release of the past, but he too desires to free the future. The future arises in the present after a certain predictable amount of time as a repetitive and acquisitive time order. By the passage of time, a predictable future occasion comes to be the present when a passage of time occurs, a passage of time that people have to experience and be able to interval merely the desired requirements by the Doctor's diffusion of pictures formation; people in the city have no way of antedating anything because the images arrive at person's mind straightly. If these images reach to one's mind as those that one desires, the matter will lead to a situation which gains the desire and promptly spreads and consequently no future occurs (79-82).

There must be a mediator to transform the images from the outside to the inside of the city and, thus, it cannot be said that images come directly to the minds of the people in the capital without a mediation. So, the Doctor plans to state, first, a great number of slides used as samples of the images. Various items are reflected on each slide, including the details of female genitalia and numerous inaccessible portions of the female body. Second, the Doctor leaves ordering his former advisor in control of these slides to astonish the whole world with them. Accordingly, forms of mediation are actually present (Masamune 79-82).

The Minister employs Desiderio for the purpose of finding Doctor Hoffman and finishing him and his apparatus to bring the city to its regularity and order. Due to the consequences of the disorder in the city such as suicides, stealing, raping, etc. One of the characters who commits suicide is Mary Anne's father. Doing so, he left his teenage daughter unprotected. Carter, here, inserts her solo fairy tale element when she presents the character; Mary Anne. Kai Mikkonen comments on the scene of the Mary Anne's sleeping, saying that it can be intertexted with Grimms' *Sleeping Beauty* (1697), the fifteen year girl who prickles her finger on a spindle of spinning wheel and falls on a deep sleeping. This leads the castle into a deep sleep too. After many years, the son of the king finds the castle and awaken her with a

kiss of love. In this sense, the sleeping beauty acts as a metaphor for a passive crucial state because of her dependency on a man to be rescued. The same act is done by Desiderio, who makes love with the sleeping beauty of Angela Carter and thus Mary Anne is marked as a passive female character for Mikkonen (163). In this sense, Carter intertexts the fairy tale (as one element of fantasy) with sex, gender and feminism (as political issues) for the sake of politicizing fantasy in the novel and that is why she inserts fairy tale along with magical realism which also takes an essential part in the concept.

Then after, Desiderio travels and encounters the peep-show manager who is fundamentally an agent of Doctor Hoffman and the one who is in charge of sending images to the city. He is sightless and keeps shifting the images that he reveals in his show. The changes are as unplanned and there are no instructions to manage it (Zirange 4). Desiderio notes:

> I often watched the roundabouts circulate upon their static journeys. Nothing, said the peep-show proprietor, is ever completed, it only changes. As he pleased he altered the displays he had never seen, murmuring: No hidden unity.… The fairground was a moving toyshop, an ambulant rare-show coming to life in convulsive fits and starts whenever the procession stopped, regulated by the implicit awareness of a lack of rules. (50)

The world of the peep-show is the exact opposite of the world of the Minister since instructions are essential to discriminate realism from oddness for the Minister. For Doctor Hoffman, this difference is worthless since he looks to the human imagination as having the capacity of hypothesizing reality and is not skilled at unraveling the reliable reality from the fabricated one. This is naturally the postmodern condition. The protests in the multi-media, T.V. shows, and cinema, even advertisements form reality rather than reproduce it. In a conversation, the peep-show manager conveys to Desiderio the claim of Mendoza who is the

teacher of Hoffman. He says: “Mendoza … claimed that if a thing were sufficiently artificial, it becomes absolutely equivalent to the genuine .... Hoffman refined Mendoza’s initially crude hypothesis of fissile time and synthetic authenticity and wove them together to form another mode of consciousness altogether” and this is what Hoffman does (102-3).

Later, the peep-show is destroyed by a storm and thus the storm destroys the samples in the peep-show. As a result, the samples are lost, and the mediation disappeared. On this fact, a transitive era called “Nebulous Time” starts. In this “Nebulous Time” region, the Doctor’s daughter Albertina with Desiderio are lost. Albertina clarifies to Desiderio how desire represents itself in this intermediate era. She says: “Desires must take whatever form they please, for the time being” (205). Depending on her clarification, it appears that in “Nebulous Time” individuals learn to grasp what they hunger to perceive without any control or needs for the samples. In this “Nebulous Time”, the Doctor speaks about a cannibal community. This community is faced by Desiderio and the Count who is accompanying him. This time zone emerges, “The Cannibal Chief was the triumphant creation of nebulous time. He was brought into being only because of the Count’s desire for self-destruction”. As a result of this creation, the masochistic Count is killed by the Chief – as the Count himself wishes (Masamune 79-82).

In addition, the river people who adopt Desiderio plan to eat him alive because of their belief that they will obtain his understanding. There is a slight variance between “cannibalism” practiced by the river people and that of the chief who boils the Count alive. Jean Baudrillard, cited by Linden Peach, believes that cannibals “don't just eat anybody ... whoever is eaten is always somebody worthy, it is always a mark of respect to devour somebody since, through this, the devoured even becomes sacred”. There is an actual difference between the last act and that of the meat-eating which happens in Western European society: “We think of anthropophagy as despicable in view of the fact that we despise what we eat” (34).

With the beginning of this “Nebulous Time,” the plan of the Doctor closes success. People will not need to grieve for the understanding of the passage of time that arises before a definite, probable future occasion is grasped as well as they will not need to concern about the predictable process of an occasion touching into the past because in this time everything they wish for can be immediately achieved. However, what is wrong with this 'Nebulous time', as Fiona Kelleghan (287) says, is the effect that comes from the rule of fantasy. It is not that time and space vanish as construction, but the humanity vanishes through this fantastic rule. An instance about humanity illness, the unidentified created Centaurs and their magic land ruled by creatures who are half horses. Those creatures are not simply ridiculous in their religion (as perhaps Carter perceives religious humans), they are nonhuman. Rajaram Zirange adds that the land of the Centaurs is similar to Swift's *Gulliver’s Travels*. The escape of Desiderio and Lafleur (Albertina in disguise) from the Cannibalistic African tribe guides them away to the world of the Centaurs just like Swift's hero who catches himself among the houyhnhnms in a land ruled by horses. However, the houyhnhnms are better than the Centaurs in this novel because at least they are described as rational and calm savages (5).

The hero of Carter is himself not immune to desire since he unwisely falls in love with the lovely daughter of the doctor to whom he dedicates the book (Faris and Zamora 251), “To Albertina with love” (7). Besides, he is diverted from his mission which is supposed to be finding the doctor, but he follows his desire when he joined the river people as a result of his affair with Mary Anne. Even when he knows everything about the doctor's plan from Albertina, he finds himself confused by a sequence of portraits in the Castle of the doctor. He believes that:

> These pictures were heavily varnished oils executed in the size and style of the nineteenth-century academician and they all depicted faces and scenes I recognized from old photographs and from the sepia and olive reproductions of

> forgotten masterpieces…. When I read the titles engraved on metal plaques at the bottom of each frame, I saw they depicted such scenes as "Leon Trotsky Composing the Eroica Symphony"; the wire-rimmed spectacles, the Hebraic bush of hair, the burning eyes were all familiar. (240-1)

Here, Desiderio is amazed when he saw the paintings. He perceives them as familiar to him in spite the fact that they are constructed in a style and a frame as if they belong to the nineteenth-century:

> The light of inspiration was in his eyes and the crotchets and quavers rippled from his nib on to the sheets of manuscript paper which flew about the red plush cover of the mahogany table on which he worked as if blown by the fine frenzy of genius. Van Gogh was shown writing "Wuthering Heights" in the parlor of Haworth Parsonage, with bandaged ear, all complete. I was especially struck by a gigantic canvas of Milton blindly executing divine frescos upon the walls of the Sistine Chapel. (241)

Albertina notices Desiderio's puzzlement, so, she clarifies: “When my father rewrites the history books, these are some of the things that everyone will suddenly perceive to have always been true” (241). But Desiderio, until this point, never commits any deed since he is spelled by the magical paintings (Hutcheon 101).

Then, Desiderio perceives the Doctor taking care for his dead wife. She is on a sofa. It seems that she is chemically cured since her body is never decayed or spoiled. When Albertina returns home, the Doctor whispers his darling wife of her return. It can be judged from this scene that the doctor starts this conflict because he endorses the reason of his wife’s death to the time functioning in this country that will not allow a being to live ever after. For the sake

of his wife, the Doctor reacts against the world and misuses his power of knowledge (Masamune 79-82).

M.D. Fletcher perceives a close similarities between Angela Carter's *IDM* and Salman Rushdie's *Grimus* (1975). He states that Doctor Hoffman in Angela Carter's novel is similar to Grimus. Both hold a “diabolical power” that terminates people's minds. Grimus misuses the Stone Rose and Doctor Hoffman is able to create powerful delusions of disordered reality: “I lived in the city when our adversary, the diabolical Doctor Hoffman, filled it with mirages in order to drive us all mad...." (3). The “Hoffman effect” that *IDM* evinces find its way to Rushdie's *Grimms*. For *Grimms* shows the "Grimms effect” which similar to what there is in Carter (5). In addition, sexuality plays an influential role in both novels. In *Grimus,* the total destruction of the island at the end is accompanied by sexual act and, in *IDM,* the mad scientist controls humanity for destroying reality principles and produces a psychotic state guided to the human mind by his ingenious “desire machines” (31).

Doctor Hoffman explains his plan to Desiderio. The Doctor wants to put Desiderio and Albertina in one of the cages and thus their “eroto-energy” will fill the universe and Doctor Hoffman will have the ability to occupy the city to release it from the power of reason entirely. Desiderio recognizes how the power makes Hoffman completely bland and how the entire world is in danger. He manages to choose either his personal desire or killing both Doctor Hoffman and his daughter in order to save the world from the chaotic unreason and desire. In a rational moment, he chooses to follow his mind and abandon his desires (Zirange 3).

In this respect, the novel is regarded as a rewriting of the story of *Oedipus Rex*. The novel at some points parallels the myth of Oedipus. It follows the structure of a quest narrative, but it differs from Oedipus in the way that Desiderio’s quest becomes purposeless and aimless when he is distracted by his desires and seduced by Albertina. Being seduced, Carter's hero is

unlike Oedipus since he is not a single-minded character because he undertakes the quest at the bidding of the Minister (Zirange 5). In fact, he is not on the side of reason completely; that's why Desiderio is seduced by the written words on his window: “BE AMOROUS! BE MYSTERIOUS! DON’T THINK, LOOK!” (23).

The turning point in the life of Desiderio is the act of killing his beloved and so his desire. In spite of his infatuation with Albertina, he kills both her and her father because Desiderio chooses humanity which will turn to utter chaos if Hoffman and his daughter are permitted to view the world with their dangerous post-modernistic philosophies. Ruling the world is the implied aim of the doctor and it is not only the seeking for liberty that Albertina speaks about in her meeting with Desiderio and the Minister. Carter, through Desiderio's choice, rejects the postmodern messy extreme position. At the same time, Carter clarifies the flaws of the Enlightenment thought which contradicts fancy (Zirange 10).

Desiderio makes his choice and kills the doctor and his daughter, then, he destroys Hoffman’s castle and returns home as a hero. For him, he misses all desire and passion for his life. So, the narrative depends on Desiderio's finding of the castle and destroys the source of evil that is poisoning his city - “citadel of reason”. Desiderio in his act is like Oedipus again. He catches the source of the disease and destroys it; moreover, he is like Oedipus suffers. Desiderio's victory dispossesses him of his beloved Albertina. He is entirely haunted by his memory and led to sorrow because of the damage of the world of his needs - the fantastic world that he lives with her (Kelleghan 287), as he says: “when I was a young man, I did not want to be a hero” (3).

Desiderio's regret comes due to the act of killing his desire as well as to his observation that if “Hoffman was satanic” (25) his master, the Minister, is also “tainted with such insouciance, the power to subvert the world” (34). Good and evil are “indeterminate", and this

matter is emphasized by the Minister of Determination when he replies to Desiderio's wondering if the Doctor is a "Satan or God" (Faris and Zamora 251), for the Minister, "the roles are interchangeable" (93). In other words, the Minister and the Doctor are like brothers since they are longing to control the world. The struggle is just like that of the modern Enlightenment and the postmodern liberation which are in apposition. The excess of reason can result in boredom and sterility. This leads Desiderio to react against this excess and thus he looks to Doctor Hoffman as Prometheus and Faust. Prometheus stole fire from the gods and Faust hungers for knowledge; they both longed (Zirange 10).

Angela Carter in *IDM* turns to magical realism to arrest the impossibility of differentiating between the reality and unreality, fact and fiction in a heightening propaganda duration (Hammond 40). She introduce the tropes of science fiction because she states her novel at its center - a metaphysical question. A concept linked to two opposing powers - reason and imagination, a question about the way of ordering human community. She does not take a certain position; rather she tries to present the weak points of the present system (Zirange 9-10) by turning her attitudes from the restricted national settings and sexualized family associations of early novels such as *The Magic Toyshop* and *Love* to plot fantastical journeys on an international plane. The story is concerned with a conflict (open to a number of allegorical interpretations) over the one who will rule the nation, whether the male-dominated, grounded more on oppressive, rationalist control or in the feminine management of fantasy (Pitchford 112).

2.3 New Politics in *The Infernal Desire Machines of Doctor Hoffman*:

> The acts of violence reawaken the memory of the social fiction of the female wound, the bleeding scar left by her castration, which is a psychic fiction as deeply at the heart of western culture as the myth of Oedipus …. Female castration is an imaginary fact

> that pervades the whole of men's attitude to ourselves that transforms women from human being into wounded creatures who were born to bleed.
>
> –Angela Carter, *The Sadeian Woman*.

Angela Carter undermines the "active male/passive female dichotomy" by representing a varied selection of feminine characters that sustain their erotic desires even in oppressed cases. As a feminist writer, Carter refuses to negate female desire even if society is disturbed and this leads critics to question her feminist position (Koolen 399); Alison Lee notes, "Carter called herself a feminist, but her feminism is no more monolithic than her representations of female sexuality" (x). In her novel, sexuality is subjectivity since she believes that depriving sexuality from a female character is an act of dehumanization. She prefers to construct sexual women even in case of unwanted desires from feminist perceptions than to desexualize and debase her feminine:

> It is this depiction of undesirable desires that makes Carter's novels highly controversial as feminist texts and yet, the richness of Carter's writing and feminist commentaries also resides in her nuanced and often troubling depictions of female eroticism. Carter occupies a precarious position within feminist literary studies because of her overt sexualization of women in oppressive situations as well as her refusal to offer obvious feminist critiques of power relations between the sexes. (Koolen 399)

IDM stems from Carter's refusal of the outdated feminist style of writing which obviously describes the evilness of sexism and patriarchy through demonstrating females as either victim of male-domination or resistors of masculine coercion. Alison Lee believes that feminist critics find it difficult to embrace Carter's view wholeheartedly. Carter's representation of women are not emancipatory entirely and thus reservation of some critics must be balanced

to face the supreme complication which is tackled, to view the connection between men and women, by Carter (x).

Instead of freeing women from the patriarchal chains, Carter represents heterosexual associations to prove the “pervasiveness and insidiousness” of patriarchy, the means that females assume the politics of sexuality and misogyny and how the sensual desires of females are planned by existing in the male-controlled milieus. The struggle of Carter’s writing is read as a way of inspiring prevalent feminist critique and activism. At another level, Carter challenges the view that women stay static in their oppression by stressing their determined erotic desires and delineating their varied debates of authority in their erotic dealings with males emphasizing the ways that women are exposed to tyrannical male-controlled system (Koolen 400).

In fact, Carter's postmodern magical realist novel summarizes the focalization through Desiderio's consciousness who tells the narrative from his eyes. The novel, truly, has a male central hero despite its implicit feminist novelist. Carter's representation of female sexuality, in a male governing world, led to much debate (Zirange 6). Rebecca Munford states, “*The Infernal Desire Machines of Doctor Hoffman* (1972) is the first of Carter’s books to show the influence of de Sade Marquiz, representing not just pornographic scenarios but a *style* attributable to a Sadeian influence” (187; emphasis original).

In this novel, Carter is “parodying its panoptical traditions" and by employing a male speaker, the matter that lets readers being “inside the mode of the male pornographer and oppressor”. As a female writer, Carter gets the benefit of a male consciousness to picture the trap of women in a male consciousness. Her method is to use a female writer speaking in a male voice and this does not just produce pornography; rather it is basically an aggressive version of it. In this novel, Desiderio’s account situations as a viewer does not suggest him a

pleasant pornographic exhibition since Carter reveals and imitates the principally violent and repressive characteristics of a socially legitimated pornography which lowers women to be in a victim status (Munford 187).

IDM demonstrates the performance of the erotic violence on a woman keeping safe “the male position as the subject”. In her narrative of erotic corruption and passion, Carter practices pornographic fiction. It is said that the traditional pornographic fiction is typically narrated by a female narrator rather Carter uses a male narrator for a purpose of seizing man's subjectivity to designate the male sexuality. Actually, using a male narrator seems to bar women from taking a subjective position. In addition, Desiderio's sexual involvements contain acts of rapes, disfigurements of women as well as sodomizing the hero and Albertina. For the male reader, it is impossible to enjoy the reading of this narration because identifying himself with the hero is impossible and thus male narrative will not benefit the male reader and the female readers of the novel (Zirange 6).

In this male-centered narrative, the presence of 'woman' is merely a portrayal of “the object of male desire”. Carter conquers the outdated object point for feeding the requirements of the protagonist, controlled as well as oppressed by the male characters. Significantly, each society visited by Desiderio gives a negative picture for woman. This view comes clear through the association of Desiderio to different people on his journey. The encounter of Desiderio with Mary Anne, in “The Mansion of Midnight”, reminds readers of *Sleeping Beauty*. At one level, the encounter provides a clear critique of the passive role of male and how a female is victimized. Desiderio views the frailty of Mary Anne, “her white, thin, nervous fingers” and “the pale curve of her cheek” as well as her apparent passivity through her deathlike status; Desiderio defines the color of her own hair as “the lifeless brown of a winter frost” (56), her hands are described as “icy” (58), and records that “She did not look as if blood flowed through her veins” (57). Mary Anne falls into a “somnambulist" state after having sex with Desiderio,

he describes; she is as “the beauty in the dreaming wood, who slept too deeply to be wakened by anything as gentle as a kiss” (60). Desiderio's attractiveness to the passivity of the female persona indicates his triggered desire as well as the controlling situation in this association, and so views patriarchal socialization of Desiderio are frequently demonstrated in his sensual requirements (Zirange 6).

Actually, Desiderio is undoubtedly a desiring subject in this encounter since Carter never accept to interpret the character of Mary Anne as a passive target of the hero's desire. Depending on Desiderio’s portrayal of this “somnambulist”, Mary Anne is not completely passive because she is, at first meeting, sleepless and she expresses the desire for Desiderio. She meets Desiderio and forgets everything, for she is “transfixed with surprise and apprehension” (57). Even when Desiderio and Mary Anne shake hands Desiderio assumes how Mary Anne “would not let go of me for a long time” (58) and when the hero introduces himself to the girl with his name, she echoes Desiderio's name “quietly to herself but with a curious quiver in her voice which might have been pleasure” (58). In fact, Mary Anne interprets Desiderio's name as “the desired one” (58). For Ricarda Schmidt, she translates the name as: “Desiderio is the Italian word for wish, longing, desire”; that is, it is the active form, not the passive one which the somnambulist Mary Anne gives as a translation of his name as “the desired one” (58). Mary Anne perceives Desiderio as an object of her desire; that is why she translates the name in this inaccurate way. Mary Anne derives pleasure even from uttering his name and interpreting the name in an inactive way proposing that she delights the objectification of Desiderio and her momentary situation as impassive desire (Koolen 404).

Desiderio's awareness of Mary Anne's sleeping highlights the distressing female character of the hero's desire and locations since the sexual encounter is regarded as a rape act. Carter draws the character of Mary Anne as being the desired object. Mary Anne's passivity is subverted because she conserves, even in the passive state, her desire of Desiderio, and

accordingly, she can more precisely be termed as “a desiring object than a desired object”. It is important to refer to how Desiderio describes Mary Anne's coming into his chamber: “Her eyes . . . open but blind and she held a rose in her outstretched fingers” (60). In her representation of sexual desire, Carter shapes the lines between passivity and activity, for the desire of Mary Anne, apparently, guides her to the bedroom of Desiderio and thus she is unconscious of her acts. During Desiderio's erotic meeting with Mary Anne, Carter types Desiderio as a rapist. She adds and reveals, in any case, Mary Anne is still a child (Koolen 405).

Understandings of the encounter between Desiderio and Mary Anne are problematic because of the questionable reliability of Desiderio as a narrator. Carter poisons Desiderio to distrust his narration. Linden Peach (102) says that “The opening lines of Desiderio’s account of the Great War give us reason to doubt at least some of the narrative that follows for he claims to have remembered everything perfectly”. Then, Desiderio opposes himself when he avows, “I cannot remember exactly how [the war] began” (9). Besides his faulty memory, readers question his trustworthiness because many of his involvements with women comprise taking benefit of influence differences which his own portrayals attempt to hide or justify. For an example, his contention that “As I went towards her [Mary Anne], so she came to me and I took the rose because she seemed to offer it to me” (60) can be delivered as an effort to explain the usage of the power abuse over Mary Anne because of his description of their desire as mutual. Desiderio lets readers understand that Mary Anne's carrying the rose (symbolizing female genitalia) is a symbol of offering her body for him and therefore, Desiderio proposes that he is led to be in a belief that she wants to have sex with him (Koolen 405).

The same case of Mary Anne can be applied to Aoi, the nine aged and the supposed future wife of Desiderio. Carter insists on placing Desiderio's sexual desire in a passive way as after inserting his hands inside Aoi's shirt, she asked him if her breasts grow since the last sex

that they made and if so, “how much”(94). Carter tries to show that Aoi is still a child. She may reach maturity, but she is not completely developing into a woman (Koolen 407). Carter does so by highlighting her youth recounting the “wet, childish kisses” (93-4) she offers to the hero and the “diminutive slit” (96) which is her vagina. Desiderio, by choice, decides to take this child for a bride; he states, “I abandoned the last vestiges of my shore-folk squeamishness” (93) to marry Aoi. Through this novel, Carter highlights the social construction of Desiderio's statement. In fact, he lives in a nation that forbids any affairs of men in Desiderio's age with girls of Aoi's age.

The association between Desiderio and Aoi is one of the most complicated and troubling affairs in the novel. Alison Lee highlights some of Desiderio’s “desires are ugly, incest, rape, murder, cannibalism, and sadism” (68). Lee offers only a brief discussion of Aoi’s association with Desiderio and does not examine the power difference between them because readers will be disturbed by the sexual encounter that has taken place and thus Lee shifts to the grandmother role that is why Carter asserts Desiderio’s erotic association with Mama, Aoi’s grandmother. Mama is pictured as a cultivating and erotic female manages to murder Desiderio and cannibalizes him. Furthermore, while Alison Lee records Mama’s contribution to murder Desiderio, she never observe the hero's detection that Aoi is the only character who is thought to accomplish the killing (92). Mama has a distressing part in drilling Aoi to be as Desiderio’s “erotic, giggling toy” (98). This part sounds into wondering whether the type of Mama as cultivation is anticipated and offers an unintended version of females who contribute to the masculine controller of female bodies. Like Lee, Nicola Pitchford similarly eludes examining Aoi. She is merely emphasizing that “in accordance with their traditions, the river people determine for killing Desiderio and eat his flesh in order to absorb his special knowledge of the ways of the shore-dwellers” (122–3).

Nicola Pitchford thinks that the river people “almost succeed in luring him (Desiderio) to a ritual death by showering him with sexual attention from the family’s women” (123). While Carter stresses Aoi’s immaturity by continually recounting her playing with the dolls and how she wears a colored ribbons and bows during having sex with Desiderio. Pitchford Counts Aoi as a “woman” looking weird and incorrect. Analyzing Desiderio and Aoi's relationship is unwillingly avoided by critics and theorists because it is a result of the cultural framework which this relationship progresses. The sexual associations between a man and a girl in a community where such affairs are overlooked and heartened is a matter hard to define. Carter underlines Aoi’s part as the sexual initiator; this is significantly portrayed in her living among the river people. In an act, Aoi hits on the door of Desiderio’s room who inquires, “Who’s there?”(95), and Aoi's reply is “A poor girl a-shivering with cold this night” (95). In a consideration, Desiderio says that she “answered in the voice of a child who recites a poem she has learned by heart” (95) suggesting that he is conscious of the influential powers inspiring Aoi to seduce him. The hero echoes “her every word and movement seemed to be studied from a book of manners. Mama must have taught her everything” (95).

Despite the fact that Desiderio is aware of Aoi's action independently, he continues doing sexual affairs with the childish Aoi. The sexual need that Aoi couriers for Desiderio is just a desire sexualized for the benefit of her family. It does not arise out of a deeper and individual concern in the hero. Aoi can be located as a preferred body of Desiderio. Even when Desiderio is conscious of Aoi's acting out of her own choice to kill him, he becomes troubled by the misuse of Aoi by her family. He conditions her as “poor Aoi, who would have murdered me because they told her to, a programmed puppet with a floury face who was not the mistress of her own hands” (106). Although Desiderio agrees with Aoi’s performance as a toy because she is under the force of her family and his description of Aoi as “erotic, giggling toy” (98), Carter’s note that sexuality is subjectivity in contrast with other more active females in the

novel in a special and a prominent feminist voice. Aoi's lack of sexual agency positions her as an inanimate object. For Desiderio or the desiring subject, he has left the river people community with no choice since he realizes the plan of the family to assassinate him. Carter's message suggests that Desiderio's action is mistaken to have sexual relationships with Aoi (Koolen 408-9).

In the novel, the demonstrations of both Mary Anne and Aoi stress the authority differences can possibly occur in the heterosexual associations. Carter's representation of the association between Desiderio and Albertina exposes the numerous means that females vigorously exchange their relations with males. The power is not the only shift in the relation between Albertina and Desiderio; rather, there are various issues correlated with each guise of Albertina. This power relation, however, is also not fixed within the acts where the form of Albertina stays, briefly, without a change. The first appearance of Albertina to Desiderio is through Desiderio's sleeping as "a young woman in a négligé made of a fabric the color and texture of the petals of poppies which clung about her but did not conceal her quite transparent flesh" (22). Later, Desiderio describes Albertina in the first appearance is "the glass woman" (38) and this "glass woman" is a delicate, sexualized, and powerless to communicate, and so apparently symbolizes the passive form of females. Desiderio asserts that "her heart should have been there flickered a knot of flames" (22). The flames destabilize considerations of her as totally passive because they apparently signify her sexual need for Desiderio (Munford 78).

Albertina's position as the glass female states her as the entity of the masculine stare for the sake of gaining control over Desiderio, and as a result, she is not a victim. While Albertina is unable to speak, she controls Desiderio by leaving messages to him. She messages him to "BE AMOROUS! . . . BE MYSTERIOUS! . . . DON'T THINK, LOOK . . . WHEN YOU BEGIN TO THINK, YOU LOSE THE POINT" (23). The significance of the messages is to encourage Desiderio to embrace his ridiculous sexual desires and thus control Desiderio by

seduction. Albertina's intention is to use her femininity to inspire Desiderio for fulfilling her aim – guiding him unconsciously to the desire machines of her father. Carter, in so doing, interferes with the opinion that "female objectification in a heterosexual context is necessarily synonymous with male dominance and female oppression". When Desiderio is evidently a desiring one in his erotic dealings with Mary Anne and Aoi, his relationship with Albertina as a desiring focus is interrupted since, as a toy for Albertina, his desire and actions are manipulated (Koolen 410).

The capacity of Albertina to act numerous personalities and genders interpret her as an active male/passive female dichotomy, as if "she" frequently symbolizes masculinity as well as femininity, "activity and passivity". It can be seen that several of the other disguises that she takes combine femaleness and maleness. For instance, Albertina's male presence to Desiderio and the Minister of Determination in the shape of the Ambassador of Hoffman leads Albertina to look as an effeminate male character, who exercises much more power over both males: Desiderio and the Minister. Albertina is described by Desiderio as a "luring siren" and a "tentacular flower" (32) and "treated us with the regal condescension of a first *lady* and the Minister and I found ourselves behaving like boorish provincials who dropped our forks . . . while he watched us with faint amusement and barely discernible contempt" (31; emphasis original). Moreover, Albertina has the power and authority as Doctor's representative and thus she practices femaleness (even when she is in disguise as a man) to employ the Minister and Desiderio. Carter asserts that both female femininity and effeminacy, as weaknesses issues, are used to manipulate men. So, the matter is reversed between women and men (Koolen 411).

In Albertina's disguise as Lafleur, the servant of the Count and the sexual male slave, Carter obscures the portrayal of objectification and manipulation. Lafleur appears to Desiderio as having "the submissiveness of a born victim . . . . This pliant valet was almost extinguished by subservience . . . . He was only a tool of the Count's will" (147). Lafleur's illustrations as a

completely passive victim is destabilized once Desiderio keeps wondering if the Count's "servant had more autonomy than he thought. Something in the texture of the valet's presence hinted he was self-consciously the slave. Occasionally, when he whimpered, he seemed altogether too emphatically degraded" (147).

Carter puts Lafleur in the slavery part; however, the identity is revealed as Albertina and the position of the disguised clarified as Hoffman's agent for the sake of keeping a watching eye over the Count. When the Count dies, Albertina admits to Desiderio, "I must pay him my last respects . . . . We travelled a long way together. And, after all, I admired him" (198). She appreciates the Count's capability to modify the realm surrounding him by his effective sexuality. The count can act as the typical for Albertina in her charge to trap Desiderio to Hoffman's desire machines by her sexuality. It is clearly viewed that Albertina as a female character has much power than both Mary Anne and Aoi since she has the capacity to take the role of being a male and all this task is for constructing a new world by seducing Desiderio and apprehending the potent eroto-energy between Albertina and Desiderio (Koolen 411).

In addition, Linden Peach contends that Albertina "turns out to be the Doctor's puppet and agent who almost succeeds in drawing Desiderio into a cage" (115). By helping her father by seducing Desiderio, Peach's explanation negates Albertina's agency and never excuse her desire for Desiderio. Desiderio and Albertina's interaction suggests that Albertina's actions are directed by more than the influence of her father. Pitchford perceives Albertina's choice to contribute to the plan of her father allocates her in a situation of authority contained by a male-ruled community. Albertina says that imaginings war gives nothing but "power and freedom from the single image of a sex object. It offers a world where she can play the powerful roles of Ambassador and Generalissimo" (Pitchford 126). She has the capacity of being an agent for her father since she agrees with his world look. And this is emphasized by Desiderio when he says that Doctor Hoffman and Albertina seemed to comprehend each other flawlessly.

Albertina suffers sexual cruelty to finish up her duty, she does not apparently act of her own will as well as she is wholly submissive. In her act as Lafleur, for instance, Albertina is preserved as a sex slave by the Count despite the fact that she performed the part because of her desire for Desiderio and her act as an agent of her father. Maggie Tonkin, cited by Rebecca Munford, believes that even in picturing Albertina as a victimized, Carter confuses the absence of agency Albertina has in the scene of the Centaurs (77).

In the community of Centaurs, women are born to suffer and so they are ritualistically dishonored and detested. Angela Carter puts a man in place of a woman in order to let him feel what the other can feel out of a particular experience and thus the rape of Desiderio by the Moroccan acrobats let him feel what Albertina experiences. Albertina suffers from a rape experience in the community of Centaurs by the males and Desiderio is also raped but by the females. Desiderio describes his pain as it "was terrible. I was most intimately ravaged I do not know how many times. I wept, bled, slobbered and pleaded but nothing would appease a rapacity as remorseless and indifference as the storm which raged outside" (138). However, Albertina never accepts the fact that she is raped by every male Centaur. She convinces herself that an erotic knowledge is taken. The experience of rape does not affect Albertina alone rather Desiderio's trauma is declared as well. When the Centaurs discover that Albertina is the mate of Desiderio and this is against their ethics, they apologize and the ironic scene is the acceptance of the apology from the side of Desiderio (Peach 108). However, Carter confuses the proposition that Desiderio has caused the act rape by presenting him as a sympathized person with Albertina due to the same earlier knowledge of being raped by the Morrocon acrobats of desire (Peach 117).

Desiderio asserts this through his comment about Albertina's violation: "I could do nothing but watch and suffer with her for I knew from my own experience the pain and indignity of a rape" (217). Describing his rape, Desiderio states, "The pain was terrible. I was

most intimately ravaged I do not know how many times. I wept, bled, slobbered and pleaded" (138). Carter destabilizes the perception that men are always in a situation of power by clarifying that they also can be wronged by the act of rape. Through putting Desiderio in a female position, letting him have the experience of rape as well as his usual position as a rapist, Carter undermines the victim/victimizer clash and reveals the nature of power (Peach 49).

Therefore, as the feminine and the masculine characters of the novel merge into one person, Doctor Hoffman anticipates the complete confusion of genders. Carter's description of Albertina's rape reveals that unrealities of oppression can be a portion of sexual longing. In fact, Albertina never ask to be raped by the Centaurs, and she never gets any preference or liking from this cruel rape and this puts her on the edge of death. Desiderio's problem lies in the way that he is unable to understand the feminine even within himself as in the moment among the Centaurs. Desiderio cannot comprehend the reason why Albertina refuses his touches. For him, she is the "other" and this other becomes "most erotic to him when she becomes most exotic". He is "brown as an Indian" and "wreathed with corn like a pagan deity" and her "Mongolian skin is tangible" marking her an identity as well as history. Desiderio treats her as abstract by eroticizing her. In his description, Albertina has a naked body like a stone, a face similar to the lines of the philosophe statue, with dark eyes. Albertina is as an object of Desiderio's projection, and thus the consequence of this on her is deceived when he remembers his gazes at Albertina for hours. He is "feeding on her eyes". It can be said that Desiderio's projections are devouring her. For Desiderio, he confesses that Albertina's transformation has virtually emaciated him (Peach 108).

The explanation of Desiderio's arrogance towards a woman can be clarified through the comparison of Buzz's status in *Love* (1971). As a result of an experience that one had in his childhood, Buzz grows with a common sense of horror which he ventures into women, "I had been afraid when I was a child, when I would lie awake at night and hear my mother panting

and grunting like a tiger in the darkness beyond the curtain and I thought she had changed into a beast". Desiderio's fears are publicized in a dreamlike way. This publication of fears can be compared to Melannie in *The Magic Toyshop* (1967). Both heroes (Melannie and Desiderio) are endangered by a swan; a black swan to signify the horror of nothing, "black as intense as the negation of light, black the color of the extinction of consciousness". The symbol of the black swan is central to the works of Herman Melville which greatly influenced Carter's early writing. Accordingly, the appearance of the swan in black color makes Desiderio's fear of women clear because of being both a swan and female, revolving ultimately into Albertina (Peach 108-9).

Debra Malina, cited by Koolen, states that Albertina "recodes rape as sadomasochistic fantasy, thereby reasserting her own status as the subject of desire as well as the object of violation" (108). However, Robert Clark, cited by Koolen, argues that the act of rape is "tinged with eroticism, it represents subjection as part of desire and in itself desirable" (152). Clark's interpretation of Carter's exemplifications of the act of rape as patriarchal reveals the menaces allied with inscription "moral pornography" as this manner of feminist analysis has menaces of being misconstrued as "reinstating patriarchal values rather than undermining misogyny" throughout obvious representations of strength against females. The interpretation of Albertina's rape infers that females must not be disciplined for consuming forbidden erotic desires and thus the desires must not be recycled in contrast with women as abused sexual justifications. As Lynn S. Chancer maintains, "rape fantasies can allow women to take pleasure, subversively, from within a subordinate position that has traditionally repressed their sexuality and surrounded it with guilt and taboos". The rescuing of reduction over masochistic fantasy is exclusively significant for many females who have experienced the act of rape since it permits them to convert the performance of violence into a basis of sensual joy. However, Carter intends to break doubles; Albertina's rape reveals the prospective risk of abolishing the

antagonism between imaginary and certainty once it approaches desire. Though rape fantasies may be sensual and resources of curing, in case such fantasies change into actuality the victim is enforced to practice this forceful deprecation once more and is deprived of the curative prospective of the realm of fantasy (26).

Another relation Desiderio develops while he works with the travelling fair with the "phallic female" gunslinger Mamie Buckskin. Buckskin arrogates Desiderio as a desirous focus used to accomplish her erotic desires. Desiderio refers to this personification of femaleness and maleness as "a paradox - a fully phallic female with the bosom of a nursing mother and a gun, death-dealing erectile tissue, perpetually at her thigh" (127). Her position in this affair with Desiderio can be justified by the gunslinger adoption as Desiderio affirms, "Mamie took a great liking to me for she admired passivity in a man more than anything" as well as his notice "when she could not entice an equestrienne into her fur-lined sleeping bag, she morosely made do with me and these nights were as if spent manning a very small dinghy on a very stormy sea" (127-8). The association between Desiderio and Mamie exposes the bounds of his phallic power as is evident in his "very small dingy" to deal with the "very stormy sea" that is Mamie's desire. Despite the fact that Mamie and Desiderio have sex, Carter declares that "sexually, she preferred women" (127) and thus Mamie, by preferring women, has no target except Desiderio to feed her sexual needs. After having sex, they watch the "pretty riders servicing their horses" (128). Then, Desiderio notices her gazes on him in a different way, he says "as though I had revealed unsuspected talents during the evening, and finally, she astonished me by offering to teach me how to improve my draw" (129). The suggestion can be interpreted as if she wants to assist "Desiderio" to develop his sexuality (Peach 103-7).

The role of Mamie as sexual tutor suggests that females can be superior to males at embodying more phallic power than males. Desiderio acts a desiring object despite his deceptions, his worth views in his capability to feed Mamie's sexual requirements.

Consequently, Desiderio obtains desire through this sexual encounters, so he is not entirely troubled. Carter exhibits the significance of power inequities between females and males in addition to the difficult and frequently disturbing environment of woman erotic requirements. By interpreting such problematic and debated issues as “necrophilia, rape, pedophilia, and sadomasochism”, *IDM* offers a clear insight about Carter’s position as a feminist author that is the focus of discussion. Carter carries forcefully a feminist messages by the difficult deterioration of gendered binaries. Also, she refuses to desexualize her female characters with no regard to the unfair and an aggressive surroundings they encounter and therefore, climaxes with the supremacy of sexuality to subjectivity. In this novel, sexuality is not merely subjectivity; rather, it is a center of authority and agency. Consequently, Carter’s novel inspires readers to have profound considerations about the importance of sexuality as a weapon used against women. Additionally, sexuality can be regarded as a weapon recycled by women for the sake of claiming power and challenging male domination (Koolen 415).

Moreover, the peep-show points the fact that “unmistakably male voyeuristic fantasies”. In most of the cultures visited by Desiderio, women are in a secondary social location and this is observed by Desiderio when he regards the river women who are all relocated in “the same, stereotyped way, like benign automata”, the simple assumption he lures is that it is possible to “understand what had produced the prejudices of the Jesuits”. Temporarily, the unconscious desire of Desiderio to 'masculinize' women is exposed when he approves without any assistance the exercise of how young girls' mothers effect their daughters' clitorises so as to near penises. This image of 'masculinized' women reduces many of his illustrations of untrustworthy women such as the portrayal of Mamie Buckskin who permanently has “a gun, death-dealing erectile tissue” (127) on her leg. That is why she is captured in a masculine picture. When a man becomes the center of all systems of representation, he decenters traditional concepts of male power. Man suffers agony and

humiliation once he discovers the endurance of a woman. The noticeable instance is the rape of Desiderio by the Moroccan acrobats. He realizes what Albertina suffered when she is raped by the Centaurs (Peach 107).

In the scene “The House of Anonymity”, Desiderio and the Count go to a visit to the brothel. They wear, as anyone else, clothes to shield them completely but their genitals. Then, they moved to the “Bestial Room” where women are placed in cages and thus dehumanized. Desiderio looks at the women in the house as he says, “when I examined them closely, I saw that none of them were any longer, or might never have been, woman. All, without exception, passed beyond or did not enter the realm of simple humanity. They were sinister, abominable, inverted mutations, part clockwork, part vegetable and part brute” (157). Desiderio describes the women as debased and dehumanized “objects of desire”. Through presenting a woman in a male erotic desire, Carter tries to destabilize the narrative about a woman (Zirange 6-7).

Linden Peach (112) regards the activities in the “Bestial Room” as depending on a specific framework twisted by the darkness of the room, the bloody curtains, the animals act, and the significance of the outfit of the Count and Desiderio and the Madame (Albertina in disguise). Each one uniforms a kind of mask connected with a community “executioner” in Carter's story, 'The Executioner's Beautiful Daughter' from *Fireworks: Nine Profane Pieces* (1974). The executioner's mask offers a brightness, evocative of “flesh as meat" in Carter's early narratives, on the manner both men are outfitted:

> This mask reveals only his blunt-tipped, dark-red mouth and the greyish flesh which surrounds it. Laid out in such an unnerving fashion, these portions of his meat in no way fulfill the expectations we derive from our common knowledge of faces. They have a quality of obscene rawness as if, in some fashion, the lower face had been flayed. He, the butcher, might be displaying himself as if he were

> his own meat. Through the years, the close-fitting substance of the mask has become so entirely assimilated to the actual structure of his face that the face itself now seems to possess a parti-colored appearance, as if by nature dual; and this face no longer pertains to that which is human as if, when he first put on the mask, he blotted out his own, original face and so defaced himself forever. *(Burning Your Boats* 36)

Another evidence of women's violence is offered by the African Chief of the Amazons tribes. The Chief has a military of women fighters rather than men. Women are also dehumanized by the African chief. They have not the rights even to express human feelings - desire. The circumcision is the weapon that the chief uses to control his army. The clitoris of every girl is removed in case she touches the sexual maturity. This rule includes even his wives as well as concubines conveyed from other tribes (Peach 10). In spite of the power he has by these women, the chief describes his army (his women):

> examine the bases of the traditional notions of the figure of the female, you will find you have founded them all on the remote figure you thought you glimpsed, once, in your earliest childhood, bending over you with an offering of warm, sugared milk, crooning a soft lullaby while, by her haloed presence, she kept away the snakes that writhed beneath the bed. Tear this notion of the mother from your hearts. Vengeful as nature herself, she loves her children only in order to devour them. (Peach 10)

For Sally Robinson, *IDM* is more noticeably "deconstructive" than a displacement operation of sexual variance as a "natural" difference between women and men are built on biology. She states Carter's view as "to be a woman means to be naturalized in a subordinate position, regardless of one's official gender". Carter unsettles an essentialist correspondence

between “biological sex” and “social gender”. Simultaneously, she foregrounds gender as constitutive of subjectivity by drawing the procedures which “official” women - individuals sexed female - are socially and broadly built as women according to the requirements of the dominant, “official” sex, men and thus, gender is nothing but a “relation of power, whereby the weak become “feminine” and the strong become “masculine”. And, because relations of power can change, this construction is always open to deconstruction”. The novel points a struggle between the construction and deconstruction of gender. The line between construction and deconstruction is neither stable nor certain, the complete consequence is to the enterprise a wedge between male-centered supernatural illustrations of the woman and the womanly, and females' “self-representations of the multiplicitous and heterogeneous” (77).

In addition, Robinson discusses the passive presence of females in Carter's novel. She asserts that Carter “places man in the position of questing, speaking subject, and woman in the non-position of an object who is *subject* to male regulation, exploitation, and violence” (78; emphasis original). She essentially surveys the victimization of female characters in Carter's novel and she sides with the opinion that Carter's views these women as passive objects. So, her view does not go with Carter's intention for imaging women. Robinson states that “Woman, in Desiderio’s narrative, as in the classical quest story, occupies a range of traditional object positions: she is a fetish, a foil, the exotic/erotic object awaiting the hero at the end of his quest, but never a subject” (112).

Alison Lee, unlike Robinson's view, identifies the significance of female sexuality in Carter’s novel. The significant is perceived in the statement that Carter’s females are remarkable for “they are capable of feeling and expressing erotic pleasure” (ix). Lee disregards the erotic requirements of female characters in Carter's novel, arguing that “desire . . . is gendered as male” (73). Similar to Robinson, Lee does not succeed to examine how the desire of Carter's women directed towards Desiderio assigns those females as powerful. The creation

of a binary which state women as inactive and men as more active discounts the fluid nature of the influence dealings between the hero and the women in the story. In addition, the negation of the narrative's nuanced efforts for pointing and problematizing the preoccupation of the Western community about presuming the realm in a reductive binary oppositions of male/female.

The novel presents an epistemological revolution which are lost by the cultural principal narratives along with the authority and ability to direct experience. This "experience" is no longer a basic of epistemological certainty. Robinson insists that "one master narrative, however, remains intact in this world", Oedipal is the exceptional narrative for what is said since it "places man in the position of questing, speaking subject, and woman in the non-position of an object who is subject to male regulation, exploitation, and violence". But in *IDM*, "Desiderio is a subject gendered male, but not the falsely universal sense". Carter's reconsideration of the Oedipal quest narrative "foregrounds rather transcends gender, de universalizing the male subject by engendering him". Here, Carter constructs a narrative that explores the fiction from the outer side and collapses it from the inside (Robinson 78).

For Rebecca Munford, Robinson's comment on Teresa De Lauretis' examination of Oedipus is basically gendered myth. The female figures do not have a tale but function as "figures or markers of positions – places – through which the hero and his story move to their destination and to accomplish meaning" (109). Moreover, Robinson considers Desiderio as a classic Oedipal subject, claiming that Carter's narrative device is a male voice for articulating the fantasies of male sexual and women's objectification for politicizing desire. Robinson clarifies that, woman is everywhere in *IDM* but women as fully human subjects are absent. It means that the text interprets informative uncertainty, which incites consideration about its depiction of gender (66). This is supported by Elizabeth Bronfen who also regards Carter's females as an extremely awkward writing of women as the paradigmatic non-agents, arguing

that *IDM* is "a feminist re-reading of the cultural cliché that Woman is man's symptom, the phantom of his desires. Her text performs the theme of the dead beloved as Muse, with the heroine functioning as a free floating signifier, absent in any actual sense from the text she inspires" (420).

Rebecca Munford believes that it may possibly appear inconsistent to read *IDM* as a "critique of the gender politics of a secondary text, given that the dominant reading has eschewed issues of gender" (65), these issues are afford by Angela Carter who designates her novel as a "dialectic between reason and passion, which it resolves in favor of reason" (Day 65). Mostly, gender is regarded as "secondary" to the foresight of how this investigatory is played. Furthermore, Ricarda Schmidt and David Punter assert that the novel has no concentration on gender. The insufficient overtly feminist analyses are alienated over its demonstration of gender. Cornel Bonca argues that it is "exclusively concerned with masculine power, masculine Eros, and masculine civilization". While Paulina Palmer corresponds, competing that "the point of view is chauvinistically male, and that the male narrator's representation of sexual atrocities' is an instance of Carter's vaunted 'male impersonation" (Munford 66).

IDM is a semi-allegorical narrative parody of the romantic, freaks, grotesques, marginal, disguised and imaginary creatures who are enforced in Carter's account. The parody functions are meant to be remarked on the customs of humanity, like "identity, sexuality, and gender", which is highlighted; for the sake of human, through the hero's journey. Desiderio's journey is normally based on quest novel and regularly destabilized by a statistic that "everything in the outside world being the projection of someone's desires, there is no way of demarcating his or her consciousness from that of others" (Faris and Zamora 251). This leads to the deviation that is an authorial technique for the components of Gothic stories and myths of societies. Through these societies, Carter critically intertwines into the numerous

characteristics of female and male sexuality and the objectified woman in the masculine cultures in a male voice narrative (Zirange 10). As a result, Angela Carter's novel is largely assumed as a postmodernist feminist novel.

In addition, Carter takes every single occasion to show Enlightenment thought, and the conventional metaphysical thought through the protagonist, Desiderio. The Protagonist represents the writer's masterpiece, at the midpoint of this war. He is conscious of the two stands. He identifies the Minister's representation of conventional communal intellect as well as being scientific, evolving factually without positivism. At the same time, the hero is aware of Doctor Hoffman's liberty of imaginings and the media assistant to control the capitalist desire. He chooses the Minister's rule over Hoffman's role (Zirange 10).

By doing so, Carter puts Desiderio in a position of choosing masculine rule of the Minister, with its “serge-clad bureaucracy” over Hoffman's feminine rule. The writer states two opposed forces – the Minister and Hoffman. They symbolize rational and masculinity and irrational and femininity. Hoffman, who plans to feminize the city by constructing it as beautiful with his fantastic tools, leads the world to the chaos and bizarre status and the Minister who intends to masculinize the city will lead it to a rational state out of desire – as if Man is born to accomplish only life requirements. But when one is forced to choose either reason or imagination, Carter prefers to live in a reality and reason over living in a chaotic and fantastic universe; that is why she presents the rule of fantasy as lacking humanity despite Man's frustrations as a result of his inability to fulfill his desires and lets Desiderio does the final act. So, fantastical elements are perceived, through distinct evidences, and thus these fantastical elements are politicized, through feminism, sex and gender issues that play a role in expanding reader's horizons about life and thus Carter's next novel - *The Passion of New Eve* - will prove this critical view.

CHAPTER THREE:

FANTASY AND THE POLITICS OF METAMRPHOSIS IN

THE PASSION OF NEW EVE

3.1 Introduction

The Passion of New Eve (henceforth *PNE*) is Angela Carter's seventh novel. It was published by Victor Gollancz in 1977. The novel is written in Japan along with *IDM* and thus it has the impact of Japanese culture along with *IDM* (Peach 21). *PNE* attempts to envision the world differently by the use of fantastical issues in a politicized sight (Janik, et al 65). The title of the novel has many different interpretations. It may refer to two biblical stories. First, the story of the Garden of Eden, and thus, Carter's Eve, like the biblical Eve, is made from a man. The reference to this biblical tale indicates a rebirth, a beginning, and an allusion to Eve's sin (Livingston and Halberstam 126). Second, the title may, also, refer to the passion of Christ. Likewise Jesus, Eve suffers throughout her life and this torture, may bear for the sake of humanity (Armstrong 122). Another understanding of the title is that it may refer to Eve's torment, a metaphorical punishment for the protagonist's evilness directed against women.

The novel is divided into twelve parts with an epigraph for John Lock: "In the beginning all the world was America", for shedding light on a specified place in the novel. In the first part, the hero is introduced to the readers as the first-person narrator named Evelyn. In a flashback technique, he is narrating the narrative by using the past tense to assure that the events happen earlier and thus recounting the metamorphosis of Evelyn into Eve (Sellers 111). The action occurs in London as Evelyn says, "The last night I spent in London" (1). Evelyn reminisces about his date with a woman and how he enjoys the movie of his favorite star - Tristessa - she is a Hollywood actress who acts, specifically, the role of a suffering woman - who is known as, "the most beautiful woman in the world" (2). The hero declares, "I myself

had loved Tristessa out of pure innocence when I was a little boy" (2). The part ends with Evelyn travelling to America to take an English professor post at a New York University (5).

In the second part, the action moves from England to New York City. Evelyn realizes that the environment of the city is flooded by huge rats, emotive death and political revolution. As a result, his teaching post is gone since the school he was thought to start at is occupied by a rebellious group. He is left without a job in New York. Later, he befriends one of his neighbors, named Baroslav, who is an alchemist from Czechoslovakia. They spend most of their days shooting the gigantic rats and producing gold, as Evelyn says: "that city had become nothing but a gigantic metaphor for death". One day, Baroslav is beaten to death by a group of rebels while he is waiting Evelyn for shopping. Evelyn is left totally alone. Later, Evelyn meets a sensual woman, Leilah, at the drugstore. They end up living in Leilah's department and getting money from modeling and dancing. Soon, Evelyn starts teasing Leilah for misbehaviour. He discovers her pregnancy, refuses to take responsibility, and forces her to do illegal abortion, which causes serious infection leading to her infertile. Evelyn abandons Leilah in a hospital, pays a small amount of the money in spite of the fact he can pay all of it, and travels to the desert (6-34).

The third part is a short one. It describes Evelyn's trip to the desert. Also, Evelyn sends letters to his parents. Later, the hero realizes that the "Harlem Wall" grew longer which indicates the increased control over the city. This chapter ends with Evelyn reaching the desert, "I reached the desert… the post-menopausal part of the earth" (35-6). The fourth part consists of one page. In this part, Evelyn is lost in the desert. His map is taken away by the wind. There is no one at all to help him and it is true that he reaches the land that touches his heart, but as he says, "I am helplessly lost in the middle of the desert without map or guide or compass" (37).

In the fifth part, Evelyn runs out of the gas and waits for anyone to rescue him. After a while, he hears a gunshot. He starts seeking for the shooter, but he finds a dead bird out of the shooting. Then, Evelyn is knocked out in a karate chop on the back of his neck. The attacker wears a cup with a black visor and armband (used by women of New York). The attacker ties Evelyn to the sand-sled and forces him to run for a distance. They arrive at a huge pillar, which is snapped in two. The pillar opens and reveals an underground town. This town is called Beulah and it is ruled by women. Evelyn clarifies that mother is the one who made this city, and he gives hints to the readers when he says, "It will become the place where I was born" (43). Later, Evelyn is dragged to the tour where Mother is, "the place where contrarieties exist together" (38-45).

In the sixth part, Beulah is shown as "the home of a woman who calls herself the Great Parricide" (46). This woman has many names and one of them is Mother. Mother is a former plastic surgeon. She transformed her body and created a mythology about her godlike nature. After a time, Evelyn awakes in circular and sterile room. Women's voices in a speaker declare that he is in the place of the birth. One part of the room is moved and Sophia – the one who captured Evelyn – enters. Sophia nurses Evelyn and moves him to the Mother. She forces him to kneel for the Mother as the goddess and a ceremony is made after Evelyn's rape by the Mother. Evelyn's semen is carefully collected by Sophia. The plan of the women is to transform Evelyn into Eve in an operation by the Mother and impregnate him with his own semen. The operation is done and Evelyn turns into Eve. Evelyn becomes Eve, so, he is forced by Sophia and Mother to train how to be a woman by paintings and watching movies. But the pregnancy fails since he escapes using the sand-sled (46-78).

The seventh part is a short one. It examines Eve's identity (from now on Eve will replace Evelyn and thus, she will replace he). Despite the fact that Eve is transformed into

a woman, she still thinks of herself as a man. She has no documents to prove the transformation and thus she is confused about her gender identity (79-80).

In the eighth part, Eve's sand-sled runs out of gas. She has no choice but to wait for the women from Beulah to catch her. Unexpectedly, a dog jumps and chops Eve to the earth. Eve is dragged to a helicopter by a container of women who only converse in animal sounds. Now, Eve is taken to the house of Zero. Zero is a one-eyed and a one-legged poet. He uses language only in necessities. He prefers instead to use animal sounds and screams. The indefinite women are Zero's wives. These women are regularly chastened and ill-treated. Zero rapes Eve at her entrance. Later, the wives question Eve in silent speeches since Zero does not permit his harem to use human language. Despite the suffering they get from Zero, his wives are obsessively devoted to him. Each one of the seven wives obtains his wedded devotion on one day of the week. But now, Eve is acting as a menace to them, that is why they attack her violently and a fight occurs. Zero interrupts the fight and takes Eve to his chamber. Eve notices a poster on the wall of Zero's chamber and she realizes that he hates her since he is convinced that Tristessa is a witch and a lesbian who caused him to be infertile. Zero again rapes Eve and formally makes Eve his eighth wife. Zero spends his time in his helicopter seeking signs of Tristessa's castle. Sometimes, Zero lets his wives dancing for the death of Tristessa. One day, Zero finds Tristessa's home (81-106).

Part Nine, Zero and his wives land to Tristessa's glass house. They perceive glass figures around the house. Zero and his wives destroy it. They enter the house. The alarm turns on and the house twitches to circle on its axis. Zero goes through an open door and he finds out a room full of coffins with waxworks a famous actress. Tristessa hides among them. Eve discovers that she is not a waxwork but Tristessa. And thus Zero's dog senses her smell and finds her alive. Zero tries to rape her; he gets her out of her clothes and thus

discovers that she is not a female but a male (for Tristessa, he will replace she). In this respect, Zero makes a ceremony and forces Eve and Tristessa to consummate their marriage. Guarded by the dog, Zero with his wives destroy the palace. Eve kills the dog and runs away with Tristessa. Before leaving the palace, they go to the control room and set the house to spin faster. As the wives go out of the palace and only Zero stays, the tower begins to tilt and it crashes into the pool, and Zero is sucked in it. The couple escapes in the helicopter and dives towards the desert. In the desert, they spend time and make love to each other. By the morning, an army of children led by the Colonel capture them. The children cut Tristessa's hair. He laughs and kisses the Colonel and thus one of his fellows kills him (107-52).

Part Ten, Eve stays with the soldiers and grieves for the death of her beloved. She decides to die with Tristessa on the same grave. Later, she hears an explosion, hides under the jeep and soon drives away (153-9). In the eleventh part, Eve forgets about her plan to die beside Tristessa. Riding in the desert, she perceives a woman from Beulah; so, she turns away from the desert to a highway. She stops to fill the tank of the car at a gas station, but a man shoots at Eve and later commits suicide. Later, Eve drives and reaches a shopping center, but the center explodes and thus she moves to a hospital where she meets Leilah. The dancer turns to be a military leader. Eve narrates her story since they last saw each other. Leilah reveals the identity of the Mother and the last appears to be Leilah's mum. Leilah suggests that Eve must go and stay beside Mother for the time of the fights. Eve goes and sees Mother who is found singing and sitting on a chair. Mother is now an old and harmless woman.

After breakfast, Eve is guided by Leilah to a cave and she enters inside. She sees a series of pictures for Baroslav and Tristessa; then she goes outside and wonders if she is pregnant from Tristessa. Then, Leilah gives Eve some necessities to survive on the beach

and leaves. Eve takes the rowing boat of the Mother and sails away (160-86). The last chapter is too short, only a half-page. It views Eve recounting dreams about Tristessa, at the sea, travelling back to England to the land of reason as Eve says, "We start from our conclusions" (187).

PNE receives huge critical views as the rest of Carter's fiction. The matter that recognizes the novel is the examination of the ideological structure of femininity in the present culture by merging ideas drawn from dystopian science fiction with a fantasy vision of the United States (Mason 66) as well as it investigates sex, gender-construction, and distinctiveness in postmodern culture by exploring the ideology of the society. The writer uses a variety of styles - fantasy, realism, allegory, and fabulation - to construct a mixed world of realism and magic (Mason 244).

3.2 Magical Realism in *The Passion of New Eve*

America has one single passion only: the passion for images.

-Jean Baudrillard, *America*.

The association between realism and fantasy in Angela Carter's fiction motivates numerous critics because she epitomizes an extreme sort of fantasy. Carter's fantasy benefits from a powerful practice of imagination; thus, her novel *PNE* suspends both belief as well as disbelief with the hands of magical realism (Munford 161). Vicki Janik, Del Janik and Emmanuel Nelson argue that *PNE* as an "attempt to imagine the world differently … a revolutionary fiction of the imagination … trapped into the domain of the unconscious" (65).

PNE opens with the protagonist Evelyn, paying for what he imagines to be the last honor as he says: "The last night I spent in London … I paid you a little tribute" (1) because of his allusion and desire for "the most beautiful woman in the world" (2). A young woman

named Tristessa de St Ange whose name efficiently announcers her charm of innocent pain. The protagonist decides to follow his imagined desires that lead him to pay an expensive cost (Sellers 121). The extract introduces, also, the setting of the novel as it sets in an indefinite futuristic place of the United States. The narrator comes from England (the city of reason) to America for following his dreams that are based on delusions. The choice of the city is not arbitrary and thus the epigraph of the novel, *PNE*, clarifies the reason behind Carter's choice: “In the beginning all the world was America”. John Locke, by this saying, views America as the origin of life itself (Walker 80). In addition, Lucie Armitt argues that Angela Carter does not differentiate North America from South America; rather, she presents America as one body that suffers from illusions (176). Carter uses America as a real place for her narrative and adds fantastic issues to create a magical realist setting.

The hero himself is an illusory character and his illusion sources from the movies he is interested in and thus he comes to America to have a job as he imagines:

> I imagined a clean, hard, bright city where tower reared to the sky in a paradigm of technological aspiration and all would be peopled by loquacious, cab-drivers, black but beaming chambermaids and a special kind of crisp-edged girl with apple-crunching incisors and long, gleaming legs like lascivious scissors – the shadowless inhabitants of a finite and succinct city where the ghosts who haunt the cities of Europe could have found no cobweb corners to roost in. But in New York I found, instead of hard edges and clean colors, a lurid, Gothic darkness that closed over my head entirely and became my world. (6)

Instead of what Evelyn imagines, he finds a different city. The city is filled with struggle as well as a nation smashing apart into warring parties. In fact, nothing of what he imagines is true (Walker 80). Evelyn's arrival to New York City occurs at the same time of the Civil War. The war is fired among distinct political, radical and gendered groups - two opposite sides, the North and the South (Parker and Eagleton n. pag.). The detested historical ghosts that occupy European cities never vanish. They adopt the presence of the social misfits, the beggars, and violence people (Laplace 67). Consequently, the town is filled with disorder and disruption. Carter, here, adds to New York City a magical state that has never existed at all. Evelyn describes the status of the city:

> It was, then, an alchemical city. It was chaos, dissolution, nigredo, night. Built on a grid like the harmonious cities of the Chinese Europe, planned, like those cities, in strict accord with the dictates of the doctrine of reason, the streets had been given numbers and not names out of respect for pure function, had been designed in clean, abstract lines, discrete blocks, geometric intersections, to avoid just those vile repositories of the past, sewers of history, that poison the lives of European cities. (l2)

Later, Evelyn perceives another bizarre magical beings. He finds out that New York City is invaded by giant rats and garbage, drugs addicts, and the muttering insane who says, “the next thing I saw were rats, black as buboes, gnawing at a heap of garbage” (6). Carter inserts a magical or fantastic creature that has no existence in the real world since she attempts to convince her readers by such a magical issues when she adds them to a real city (New York). On the other hand, people stand against these creatures and fight them with fires and thus Carter shows an image of human struggle against 'foreign' intends to invade their city. For Evelyn, who is alone, without a gun; the only one who stands beside him is Baroslav. Baroslav, an alchemist and a gold-maker, tells Evelyn, “The age of reason is

over" (9), and by this saying, Carter hints that the age of masculinity is over. For the narrative, the reason is connected with masculinity and thus the age of femininity is started in America (Peach 117). Subsequently, the narrative takes place in the unstructured world of unreason or magic (Day 109).

After losing his supposed job and leaving his mistress, Leilah, Evelyn decides to see more places in America as he says, "I would go to the desert … I thought I might find that most elusive of all chimeras, myself" (34). Brian McHale argues that Angela Carter constructs the "paradigmatic representation of America as the zone". The hero of *PNE* journeys from east to west passes a future America region into the aggressive city and each zone-city embodies a diverse "possible order" (51), and thus he goes to dig in the desert after receiving money from his parents instead of paying for his mistress's abortion. Carter shows how someone's action cost him/her much than he/she thinks. Carter's hero chooses to go to the desert just to feed his desires which leads to his downfall. Out of tripping in the desert, he is lost without water or his map which is lost because of the storm. He begins to seek for anyone for help (Nicole 146). After hours, he is captured by a woman from a created fantastical city -Beulah – which is a feminine city. After trying to convince her readers with a set of magical issues that are mixed with a well-known city, Carter shifts to another zone as the desert which is also unidentified place. Moreover, no one can imagine that there is a desert that has underground city named Beulah.

Beulah is a city where women rule and there is no place for men at all. This city is established in the desert and underground. At the entrance of Beulah, a huge phallus stands and the last gives the impression that "it did not look as if it had fallen accidentally" (47). It is a "profane place" where Evelyn will be reborn. The name of the city is derived from William Blake's writings. In Blake's mythos, Beulah is one step of four steps of existence. For him, Beulah is "the world of consolations of religion … the world of wonder and

romance, of fairy tales and dreams", it is a world where the potentials may encourage but where these potentials may also deceive. In addition, it is also a feminine city, "Beulah is the emanation of Eden … Beulah is therefore temporal and illusory" (Day 113-4).

Carter makes her hero chooses to follow his desire, letting his desire leads him to a risky place, a place where his power and masculine has no benefit as before. That is why, he is captured by a woman, Sophia, who belongs to this fictional feminine city. She drags Evelyn to meet her leader. The leader of Beulah is the same who has constructed the city; her name is Mother. Mother is the character who reconstructs for herself the image of the goddess-like figure and reconstructs the symbols of a radical matriarchy by the means of a blend of magic arts and progressive knowledge. She experiments on her private figure with plastic operation in an extraordinary transformation that provides her with many breasts (Notaro 175). The multiplication of her breasts at all times "ready to suckle an infant, link her with such deities" similar to the great Diana of Ephesus, typically represented with various breasts. Mother is also named as "many-breast Artimas" (Ferreira 289). Evelyn describes the Mother as:

> Her head, with its handsome and austere mask teetering ponderously on the bull-like pillar of her neck, was as big as black as Marx' head in Highgate Cemetery, her face had the stern, democratic beauty of the figure on a pediment in the provincial square of people's republic and she wore a false beard crisp, …. She could suckle four babies at one time. (56)

Mother makes herself the "goddess of the incarnate". Though she is named as Mother, but nothing in her appearance looks like this since she is similar to a monster. She announced herself as the "Great Parricide and the Grand Emasculator" (46). She is a rapist as she rapes and castrates Evelyn before she makes the surgery. Her passion is only guided

towards her daughters and she is passionate about Evelyn only after he turns to be Eve – she is truly a misandry character. The surgeon Mother with her magic knife turns Evelyn into Eve – from a male into a female by her mystic power. She removes his genital organs and turns him physically into a virgin woman. The Mother's plan is to make Evelyn a virgin mother of the "Messiah of the Antithesis" by impregnating him with his own sperm (Bevan 18). Sophia puts Evelyn in a circular gateless room and when he awakes, he hears voices uttered, "YOU ARE AT THE PLACE OF BIRTH" (49). The characteristics of Mother posit her as a completely fantastic one through her appearance, the fantastic power of transforming Evelyn and her multiple breasts she adds to herself. So, if one says that the zone of the desert is real, how a character like Mother can be real? This only comes to support the magical realist concept.

Evelyn realizes "the warm, red place on which I lay was a simulacrum of the womb. The voices … died away; then I could hear nothing but the pounding of my own blood in my ears" (49). Evelyn becomes aware of the fact that his life journey as a man has come to an end (Notaro 176). Carter views the room as having all the qualities of reality, "everything in the room had a curiously artificial quality, though nothing seemed unreal, far from it…. It has unimpeachable quality of realism" (46-7), along with the fantastical room's womb-like statues for the sake of giving an unnatural image of the womb as Evelyn states:

> Its walls were of a tough, synthetic integument with an unnatural sheen upon it that troubled me to see, it was so slick, so lifeless.... The floor was flat enough, although the room was round, and also covered with a shiny, plastic substance.... By degrees, the room had grown imperceptibly warmer.... A rosy light began to suffuse the room. The pinkish glow spread, seeped, leaked up the round walls of my cell until everything was lambent; the

> radiance intensified until it became reddish and, by degrees, crimson. The temperature increased until it was at blood heat. (47-9)

In the circular room, the Mother does the operation for Evelyn; the operation succeeds, and Evelyn becomes Eve and thus he learns that "myth is a made thing, not a found thing" (Sellers 123). Furthermore, the Mother intends to take revenge for her daughter, Leilah, as the narrative reveals later. So, the reason for this doing is Evelyn's mistreatment of Leilah, for he abandons her when he knows that she is pregnant and forces her to do abortion. Besides, Evelyn abandons Leilah even when she is in a bad condition and without paying for the hospital despite he has enough money. Evelyn goes to the desert, and thus, he is taken as a prisoner by the community of Leilah's Mother - which completely comprises of women. After being captured, he comes across with the truth of the women's realm and arises to comprehend his faults. From now on, he is a woman and he is not Evelyn, but Eve and this is a kind of sentence for Evelyn:

> I twisted my head to avoid the grave censure in Sophia's eyes; her thin face reminded me of the receptionist's in the gynecological ward, where I'd left Leilah, and this memory caused me a good deal of anguish.... I had transgressed and now I must be punished for it. (70)

As Evelyn does a crime, he must be punished and thus Mother punishes Evelyn through a sex-change operation. This operation is not common in the real world, however, it is truthful and probably act (Mirmusa 7). Textually, the operation gives a sense of an actual usage of a knife and other medical tools in a research laboratory similar to the womb: "everything in the room had a curiously artificial quality, though nothing seemed unreal, far from it; Beulah… has an unimpeachable quality of realism. But it is a triumph of science …." (49).

Carter criticizes the traditional view of the figure of Mother. Mother is represented to be ridiculous in Evelyn's eyes who designates her as “breasted like a sow” (56) and “baying like a bloodhound bitch in heat” (61). Evelyn remains as an observer after his conversion and thus describes Mother as “a piece of pure nature” and also an “artifact” since Mother "constructed herself into what she appears”. Carter, hereafter, centers the entire system of Beulah on irrationality and unreason. Mother's “matriarchal program” of transforming Evelyn into an ideal woman is also decomposed. Mother endeavors at the complete transformation of Eve stress the nation of imitation. The actuality looks to be determined by what fake is, or what just an imitation is (Zirange 9).

In this Beulah, Evelyn is raped, transformed surgically into Eve – a female. Evelyn after his transformation into Eve, feels steeped in an ontological vacuum (Ferierra 291). She says:

> I know nothing. I am a tabula erasa, a blank sheet of paper, an unhatched egg. I have not yet become a woman, although I possess a woman's shape. Not a woman, no; both more or less than a real woman. Now I am a being as mythic and monstrous as Mother herself; but I cannot bring myself to think of that. Eve remains wilfully in the state of innocence that precedes the fall. (79)

Later on, Eve gets an education about how to behave like a woman through a set of images and films that present different sorts of horrors practices against a woman (Notaro 177). One day, Eve listens to the story of Oedipus through the speakers as one kind of re-education. Carter uses the myth of Oedipus. Since Latin America believes in old traditions and mythologies, Carter mentions the story of Oedipus as a lesson to the hero. The mentioning of the Oedipus story in the *PNE*, “all Old Adam wants to do is, to kill his father

and sleep with his mother" (12), carries a message of one's desire to return to his/her mother and once he disobeys the historicity and wants to live in the backward, he becomes blind as a punishment (King 149).

Carter's protagonist never live in the utopian Garden of Eden. On the opposite, the setting is a dystopian, futuristic, rebellious and excessive New York; that is why he desires to move on to the desert. The sterilized setting expressively compares "the lush scenery of the Garden of Eden and subversively, it is the desert which witnesses the creation of New Eve" through a series of plastic operations to which Evelyn is succumbed by Mother. Although seemingly, Carter's creation of Eve follows the original pattern - the new Eve is factually twisted from a man - it cleverly undermines and misrepresents it (Sireteanu 131-2). Transforming Evelyn into Eve shapes a complete synthetic woman whose perfect physical attendance extremely contrasts a crippled self: "Evelyn, the first victim of her wild justice, trimmed with that knife to Eve, first child of her manufactory... For I am not natural, you know - even though, if you cut me, I will bleed" (47).

The second part of the plan (impregnating Eve) fails since Eve escapes Beulah, but her misadventures and punishments never end since she again lost in the desert and falls in the hands of Zero (Rubinson 167). Zero is "the poet adored the desert because he hated humanity. He had only the one eye and that was an insatiable blue … he was one legged to match and would poke his women with the artificial member when the mood took him" (82). The magical character Zero declares himself as the enemy of the women and one of them is Evelyn's ideal; Tristessa. When Eve escapes Beulah, Zero's harem arrests her and thus takes her to Zero's helicopter. Zero has seven wives and he makes Eve the eighth wife. He rapes Eve and she becomes one of his harem. Maria Ferriera argues that *PNE* is about, first, Evelyn's literal "Fall" into the secretive city of woman and Eve's escape. But escaping Beulah is as escaping from Eden to the postapocalyptic world which represents the second

fall when Eve falls in the hands of Zero. Carter mixes two distinct mythologies. The mythologies of creation and the myths of the "Fall", which are the most everlasting Western mythologies, offering a new scenario - the new Messiah will be re-born to repopulate the world (292).

Eve suffers the same pain of being raped, he imposed on women in the past, and Zero surely tells a countless number of potentials through which such pain can be distributed (Notaro 179). Eve is forced to do what the wives do for saving her life. Through presenting Zero's community, Carter tries to impose two opposite sides: the Mother and Zero and thus each one lives in a different city. The Zero's city is completely opposite of Beulah, a city of a misogynist man (Rubinson 167). Zero spends his daily time seeking for Tristessa, thinking that she is a witch, the one who is responsible for his being infertile and hopes to recover himself by murdering her. He believes that she puts her spell on him one day while he is watching a scene from her film, Eve states:

> He'd felt a sudden, sharp, searing pain in his balls. With visionary certainty, he'd known the cause of his sterility. He was like a man who could not cast a shadow, and that was because Tristessa had sucked his shadow clean away. Wow … would you ever believe.... (101)

Tristessa is a fantastic character who plays the role of a famous actress in the novel. She looks like an unreachable and favorite actress for Evelyn. She is the only actress who leaves an impression on him in his youth. One day, Zero decides to leave with his wives and go in hunt of the mysterious castle of Tristessa that lies in the heart of the desert. The hunting succeeds and Tristessa's castle is found. Her castle seems as a curious establishment since it is made of glass, and capable to turn circely on itself. The inside of the castle is also packed with surprises. Zero and his wives pass a kind of morbid wax

museum of perfect procreations of numerous well-known performers such as “Jean Harlow, Valentino, Marilyn Monroe, James Dean … all the unfortunate dead of Hollywood” (114) - there are saved inside glass boxes encircled by candles. Rebecca Munford perceives Tristessa’s waxwork collection as “just part of the fantastic décor” (161). Tristessa hides within these boxes, but soon she is found. Zero finds Tristessa and thus decides to rape her and then kill her. Eve shocks and starts seeing her, differently, like an organism from another universe:

Tall, pale, attenuated enigma, your face an invitation to necrophilia, face of an angel on a tombstone, a face that will haunt me forever, a face dominated by a hooded eyes whose tears were distillations of the sorrows of the world, ... in their luminous and perplexed depths, I saw all the desolation of America, or of more than that - of all estrangement, our loneliness, our abandonment.... I fell in love with you the moment I saw you, though I was a woman and you were a woman and, at a conservative estimate, old enough to be my mother. (118-20)

Nancy Walker (80) argues that Evelyn starts to feel disappointed with Tristessa because the reality never matches the imaginations which he indulges. Evelyn perceives Tristessa as both Sleeping Beauty and Snow White. He “never imagined I might find her there, waiting for revivification, for the kiss of a lover who would remove her from her perpetual reverie” (8-9). When he finds Tristessa, she pretends death on a glass beer at the top of a glass tower, reviewing the role of the vanishing heroine she plays in one of her films. Doing so, Tristessa cheats death by fantasizing death: “She had cheated the clock in her castle of purity, her ice palace, her glass shrine. She was a sleeping beauty who could never die since she had never lived” (116).

Furthermore, the first meeting between Eve and Tristessa happens in the fantastic glass castle that Tristessa builds for herself. Zero gets Tristessa out of her clothes, but the consistency and the moment of mystification are Tristessa's reality as a male and not a female character and thus Tristessa is psychologically a transvestite. Out of dignity, Zero decides to continue the marriage and be the bride Eve for the groom Tristessa. When Zero forces Tristessa and Eve to marry, Tristessa brings out the disparity in such a forced marriage: "So he made us man and wife although it was a double wedding … both were the bride, both the groom in this ceremony" (132). By this act, it is assumed that Tristessa is only a figurative character who fantasizes as a woman, but actually, she is not a woman. The favorite Hollywood artist is not a female, but a male. This fact is assumed as a disastrous moment for the protagonist as he utters:

> Tristessa, my darling, before the proposition of my body forced you to become the first term of the syllogism, you did not exist at all in any medium of sensible actuality. Yet something that had chosen to call itself Tristessa, an anti-being that existed only by means of a massive effort of will and a huge suppression of fact, now wept and bled, torn from a non-life of intermediate stasis by Zero's rage. (126)

Tristessa, whom the protagonist adores, appears completely as a fantastical male character and thus awakes from the dreams and realizes Tristessa's real identity. Carter's mockery of Plato is a central aspect of the novel. Mentioning Plato in *PNE* proposes the reality of Tristessa as a movie star that resembles the realm of shadows and images in Plato's cave (Yeandle 34). Eve reports, "you were an illusion in a void. You were the living image of the entire Platonic shadow show, an illusion that could fill my own emptiness with marvelous, imaginary things as long as, just as long as, the movie lasted, and then all would vanish" (107).

Tristessa is compared to a chimerical cave-dweller, she only appears as a shadow - like in the myth of the Cave - the convicts consider the shadows as a reality until the opposite appears. The existence of Tristessa starts and ends as “a screen siren”. At the time when the film is finished, the unsubstantial reality of Tristessa’s vanishes. Similarly, the shadows will no longer be notified in case the fire blows out in Plato’s cave. Carter, hence, practices the realm of the cinema as a presentation of Plato’s Cave, paralleling Tristessa’s "luminous presence on the screen to Plato’s shadows”. The opening representation of Tristessa is beset with considerations about her actual appearance, but this is depicted through Evelyn’s reconsidering perception in spite of the fact that Tristessa is, in fact, a male. In fact, Evelyn achieves that Tristessa’s gender appearance cannot be trustworthy (Yeandle 31-5), as he says, “Tristessa. Enigma. Illusion. Woman? Ah! ”. Eve realizes that when she was a male she was fascinated to Tristessa merely since Tristessa belongs to the realm of fantasy, as Eve declares, “I only loved her because she was not of this world”. Susan Sellers thinks that Carter has criticized Mythology through her creation of Tristessa:

> I have already hinted at the part Tristessa plays in Carter’s critique of mythology in *The Passion of New Eve*, in Hollywood’s deliberate manufacture of his screen image and in the paradox of his perfect womanhood resulting from his ability to fantasize this as a man. Like Mother, Tristessa is surrounded by fabulous epithets, that range from the Catholic 'Our Lady of the Sorrows', to Lazarus, the unicorn, the wounded albatross, Ezekiel, Cassandra, and the Uroborus, the sheer plurality of which cancel each other out. Even Eve/lyn realizes that Tristessa has no ontological status, only an iconographic one. (112)

After Tristessa's death. Eve meets Leilah – the daughter of the Mother. Leilah appears different and becomes Lilith – the leader of a military. Lilith suggests to take Eve

to the cave (to be safe away from the war) where Mother is. Eve hesitates of going to the Mother, but Lilith calms Eve saying that Mother has become totally different:

> Don't be afraid, she said; Mother has voluntarily resigned from the god-head, for the time being. When she found she could not make time stand still, she suffered a kind of ... nervous breakdown. She has become quite gentle and introspective. She has retired to a cave by the sea for the duration of the hostilities. (170)

In the past, Mother believes only the matters that she observes until she is rescued from her ideas that chain her as a prisoner and thus she becomes nervous. Mother is not a tyrant any longer. Mother is like a prisoner of her illusion and then a blind person. Mother acts like a prisoner in a cave who sees and believes in things despite the fact that nothing is real, for there are only shadows of the reality. The cave is a vital symbol for presenting the Mother as a blind woman living in this cave. Mother's belief includes time, which is again the shadow of the reality. As a result of realizing the reality, she becomes a blind woman. Meanwhile, Eve agrees to go to the cave. The cave shows Eve her earlier life in a series of pictures from the day she left England until the day she comes to the cave. Later, Lilith lets Eve choose either to stay as Eve or to be re-birth and be back as Evelyn. Eve laughs and asks for a boat. Approaching the end of the journey, the protagonist echoes her perspective about parting New York, as Eve says she "lived in systems which operated within a self-perpetuating reality; a series of enormous solipsisms, a tribute to the existential freedom of the land of free enterprise" (McHale 51) and thus Eve chooses to end up her journey with leaving New York.

Actually, Eve believes herself to be pregnant and decides to leave sailing to the sea with her unborn child, "Ocean, ocean, mother of mysteries, bear me to the place of birth"

(187). The hero returns to the starting point, to the region of reason - England (Notaro 184) as she says, “We start from our conclusions” (187) and thus the opening is linked to the end in the *PNE*. However, there is a sense of the gap between Evelyn's leaving and Eve's arrival since Eve dreams of and remembers the events of the book. Eve recollects her earlier days, feels herself as if she is a male Evelyn and looking at one of Tristessa's movies as if Tristessa comes across with Evelyn, and here, the fantasy of Evelyn lies: “I remember it, confounds itself in a fugue. At night, dreaming, I go back again to Tristessa's house, that echoing mansion, that hall of mirrors in which my whole life was lived, the glass mausoleum that had been the world now is smashed” (187). This leads the setting (time and place) to result from a visionary world, the world of the impossibilities (Ahearn 466). The result is time shifts - flashbacks and flashes forwards which take the readers back to the past and sometimes go back to the future. In this respect, the concept of timelessness is indicated by Carter through the diversion of the settings – time (Perez-gil 223).

Ileana Sireteanu argues that *PNE* as a problematic narrative, particularly due to the enduring destruction of all customs, enigmas and to the multiplying of the fantastic that plants unintentional to popular challenges of accepting them depending on the basic tools of traditional rationality. Nonetheless, readers recuperate the meaning and as shown above, they involve in the process they begin reading. Accordingly, Carter cleverly foregrounds her first person narrators as the mere cases in the place to “accelerate the sense-making mechanism”. And hence, Carter moves from an indefinite third person narrator to the first-person male narrator who is extremely destabilizing, illegitimate and inauthentic, revealing them as delusions as well as a secretive fantasies guide against all customs and agreements (112). Ileana Sireteanu adds *PNE*

> exposes the evils of hierarchical structures by imagining a masculine, violent and chaotic New York which it opposes to a feminine, equally

> violent and abusive Beulah. The fantastic operates here through a temporal leap forward, into the post-apocalyptic future and a parallel spatial displacement which forces a revision of the present-day American geography as it juxtaposes the imaginary Beulah to the existing New York. Moreover, New York is deconstructed through an operation of complete defamiliarization and misattribution which renders it unrecognizable. The fantastic adventures of the protagonist, the double-sexed Eve/Evelyn, allude to the topoi of the picaresque novel, suggesting thus the mandatory initiation process he/she must undergo. (130)

On the other hand, Rebecca Munford argues that *PNE* specializes in the construction of a film star and cinematic mythologies. It is just explicit appearances of a fascination that motivates virtually all of Carter's writing. The purpose of this discussion is to contend how the cinema establishes an influential inspiration for Carter's art from the very beginning of her literary career. Carter's early works are clearly flooded with the allusions and continue to write in the same style in her later texts which show the writer's fascination with movies in terms of what and how she wrote about. In this respect, it is Carter's "indebtedness to film that influences the development of her own highly visual, descriptive and distinctive style" (43).

To sum up, Angela Carter, as a magical realist writer, gives her text a diverse setting-places, depending on the picaresque style and thus lets the protagonist travel across many nations and cultures. Then, she creates a compound of comparative acquaintances, avoiding independence, but respecting the cultural multiplicity at the same time. Thus, the writer constructs free perspectives for the readers. David Punter supports this argument when he comments on Carter's propensity to endeavor beyond the boundaries of convention "to depict magical boundary-breaking events as part of the texture of everyday

experiences, places her within this tradition" (Tucker 3). That is why Carter divides the novel into two "antipodal lives". The first belongs to a male figure name Evelyn, whereas the other is about a female "New Eve". Similar to the previous novel *IDM*, Carter clarifies her tendency and favorite approach of life in *PNE* which evident in the last scene of the novel when she lets the heroine choose to go back to the region of reason or reality and leave the region of imagination or magic for the heroine's own sake, persuading the readers with shreds of evidence through instances for the both as if she tries to send a message: if someone follows too much imagination, this will be the cost.

3.3 The Politics of Metamorphosis in *The Passion of New Eve*

> I can date to that time and to some of those debates and to that sense of heightened awareness to the society around me in the summer of 1968 my own questioning of my reality as a woman. How that fiction of my femininity was created by means outside my control and palmed off on me as the real thing.
>
> -Angela Carter, *Notes from the Front Line*.

> Sexuality is who you are personally attracted to … But gender identity is who you are in your soul.
>
> - Caitlyn Jenner, American TV Personality.

The Women Liberation Movement reached its peak in 1977 despite public's inadvisability. It is the same year of the publication of *PNE*. Consequently, feminists guide their views towards gender as a foremost subject of public debates that come as a reaction to the decision of the Labour government in England about the sex discrimination act after a struggle for seven years. Besides, the first center of rape crisis was opened in 1976 and thus became another basic issue of feminist. A year passed and a separation occurred between radical and socialist feminism as Amanda Sebestyen describes as "a watershed

year for the organized women's movement, with the last national conference" (Pitchford 129-30).

Angela Carter, in her *PNE,* tries to examine the philosophical construction of femininity in the contemporary culture of the United States (Mason 66). Rebecca Munford argues that Carter is captivated by the "assembled nature of social and gendered identity". The writer's interest in feminism and violence sex has inspired many critics to read works and theories carry the same themes, particularly, in the late twentieth century (119). Emilija Dimitrijevic argues that *PNE* is written in order to:

> deconstruct essentialist, humanist notions of the subject and explores the constitution of the subject in relation to one dominant aspect which is at the same time representative of cultural ideas about the subject in the 1960s and 1970s and 1980s respectively: desire in *IDM,* gender in *PNE* and free womenhood in *Night at The Circus.* (112)

PNE is told from a transgendered point of view, through a successive meeting with different women in his picaresque journey; also, it invites the readers to inhabit a site outside the narrative (Pitchford 134). Actually, the novel offers both phases of gender: masculine and feminine voices, to the readers through this transgendered narrative voice. The importance "committed to the vocalization of extreme forms of masculinity and femininity and the prospective fill doubling, perhaps even indeterminacy, of the voices of Eve/lyn" (Rina and Westall 133). Robert Clark, cited by Margaret Henderson, argues that through the *PNE,* "the voice of the narrator and his consciousness remains masculine". Clark labels the writing as "feminism in male chauvinist drag, a transvestite style", but these oversight Carter's satire in a text that illustrates the very "connectedness of gender and the absurdity of conventional definitions" (66-76).

However, *PNE* has obviously encountered a dichotomy of masculine and feminine. Following postmodernist mode, the novel takes de Beauvoir's claim “one is not born, but becomes a woman”, as the Czech living in the apartment above Evelyn, who witnesses, “The age of reason is over”. In this respect, *PNE* pursues and develops an important area of inquiry. In suggesting that gender identities are deceptions in the novel, Carter challenges the role of cultural iconography in preserving “the phenomenon of persistence of vision” (Peach 117).

Angela Carter attempts to view the feminine through a transgendered narrator, a masculine who experiences both masculinity and femininity; however, the actions of the narrator that are perceived in each state of his life according to his gender. The first encounter of the narrator as a male is his meeting with different girls through his magic and realist journeys. *PNE* disassembles the formation of that specific novel by captivating its hero on a journey through the Atlantic Ocean, through the American region and back to London, a real journey mixed with magical issues and thus a journey through a number of representative form of femininity (Dimitrijevic 112).

The novel opens with the narrator and the hero, Evelyn. He is in a movie theatre, watching Tristessa in *Wuthering Heights*; at the same time he takes “some girl or other” (1) and one of them whose name he forgets. The first image of femininity is offered to the readers by the narrative about a girl no one knows her name since the Evelyn who meets her, at night before his going to London, invites her for a dinner and to see a movie; however, he repeats, again and again, that he disremembers her name, although, they spend nights together. Evelyn leaves her soon and thus she cries, “Crying, perhaps to lose me, was she? ” (5) By this act, readers can guess that Evelyn is a man who uses to know many women and leaves them behind with no mercy and this act is habitual for he cannot even remember the girls' name.

The second image of femininity intends to show views Evelyn's masculinity. This image is presented to and comprised by Evelyn about a woman called Tristessa. Evelyn regards her as “She had been the dream itself made flesh through the flesh I knew her in not flesh itself but only a moving picture of flesh, real but not substantial” (4). She is an actor who acts only in the parts of catastrophic romantic heroines, a celluloid version of eternal Griselda (Dimitrijevic 112), as the narrator says:

> Tristessa had long since joined Billie Holliday and Judy Garland in the queenly pantheon of women who expose their scars with pride, pointing to their emblematic despair just as a medieval saint points to the wounds of his martyrdom, and no drag-artist felt his repertoire complete without a personation of her magic and passionate so now. (2)

Tristessa de St Ange (an amalgamation of Hollywood icons of fetishized femininity) acts as a metaphor for woman who supports the cinematic equipment (Crofts 99) and this view is highlighted by Laura Mulvey, cited by Charlotte Crofts, who considers Tristessa as:

> an icon of the great movie stars' sublime beauty, but in this short reflection Carter manages to put into a few words something about the cinema that critics and theorists spread over chapters. It is hard to think of any more succinct summing-up of the paradox of cinema and its projection of fantasy and illusion on to the female body than the opening of The Passion of New Eve. (99)

In addition, Tristessa de St Ange acts a mythical disastrous prettiness from Hollywood’s golden age. The movie incites the narrator to think of Rainer Rilke’s analysis of “the expressive inadequacy of modern symbols” (Pitchford 132-3) in an attempt to look

again at human icons, status, pieties whether they look trivial or grand (Wood n. pag.), who says:

> But, no. He was wrong. Our external symbols must always express the life within us with absolute precision; how could they do otherwise, since that life has generated them? Therefore we must not blame our poor symbols if they take forms that seem trivial to us, or absurd, for the symbols themselves have no control over their own fleshly manifestations, however paltry they may be; the nature of our life alone has determined their forms. A critique of these symbols is a critique of our lives. (2)

In an interview with John Haffenden, Carter argues that in the creation of the transvestite Tristessa's character, the writer's purpose is to say something about “the cultural production of femininity”. In fact, Tristessa is created from the masculine eyes. She acts as an image of a suffering woman who is a result of the patriarchal system (Zirange 8).

In New York - the city of magic, the protagonist meets another female character named Leilah, a black woman who is seemingly the contrary of Tristessa. She represents an image of a woman as “the temptress”. But Evelyn fantasizes only about Tristessa “the very type of romantic dissolution, necrophilia incarnate ... stark naked, tied, perhaps to a tree in a midnight forest under the wheeling stars”, and in this sense, Leilah is merely a victim. Later, Evelyn can get what he imagines, but from Leilah when she takes him to her dark apartment. The main symbols of this novel are the dark room and the mirror. The dark room symbolizes clichés of femaleness and designates the means that never occur naturally; rather, they come to "life under certain conditions”. The dark room is in this situation “the symbol of both individual and collective consciousness, that is, a symbol of

the way in which individuals see themselves and of culturally-determined roles" (Dimitrijevic 113).

Leilah depends on the existent fiction of femininity for her living since men will pay her the money just because she is an attractive woman, particularly in "the deindustrialized economy of Carter's postmodern New York". The female body is marketed as an emblematic product as the only means to get money and Leilah supports Evelyn when she gets money. So, Leilah lives on marketing herself; in fact she acts as the desired image and a sexual woman. Doing so, she loses her human position as Evelyn's initial account in terms of animals, as if she was a cat, a racehorse, a fox, a siren, or a witch (Pitchford 134-5).

Evelyn does not cast Leilah in a definite role; however, he plays a role. Living with Leilah and from Leilah's job neither embodies man as indeed dominating nor woman as certainly subjected to men; thus, Evelyn's role is shown here. If there is a dominated relation, it will be unnatural since Evelyn has nothing. He got a position of a woman since the one who works here is Leilah who plays the role of a man. In this respect, Linden Peach argues that Leilah adopts a "degree of agency over her own subject position". This is clear in her masquerade "engagement with the phallic construction of femininity". For the readers who stands outside Evelyn's account, the artificial nature of what Leilah constructs are hard to miss. In addition, her make-up provides her with a metallic feature. This feminine feature is merged with the masculine portrayal which results in a "grotesque" female appearance in the word "glinting bronze" (115-6). Here is Evelyn's description of Leilah's dressing when she goes to work:

> Her beauty was an accession. She arrived at it by a conscious effort. She became absorbed in the contemplation of the figure in the mirror but she did

> not seem to be to apprehend the person in the mirror as, in any degree, herself. The reflected Leilah had a concrete form and, although this form was perfectly tangible, we all knew, all three of us in the room, that it was another Leilah. Leilah invoked this formal other with a gravity and ritual that recalled witchcraft; she brought into being a Leilah who lived only in the not-world of the mirror and then became her own reflection. (24)

The extreme richness of Carter's descriptions of Leilah stresses her situation as the central point of sexual fantasies, and sexism. She is "less a real being to Evelyn than a collage of representations of the ideally sexual woman. Not coincidentally, she pauses at one moment during the protracted chase/seduction beneath a poster of Tristessa, the perfect celluloid female" (Pitchford 135). When the chase is sustained Evelyn says, "My full-fleshed and voracious beak tore open the poisoned wound of love between her thighs, suddenly, suddenly" (21).

The association of Evelyn and Leilah leads Leilah to be perceived by Evelyn in Freudian terms: "the child is bonded with the mother in what he sounds the pre-Oedipal stage" (Peach 124), but in the "Oedipal stage, the child identifies with the father and thus the child gets gender identity" as Peach believes that Pre-Oedipal stage:

> is a process by which the female accepts castration and a sense of lack because she is unable to identify fully with the father and by which the male child, identifying with the father, fears castration. So the female in Freudian psychoanalysis is defined - as Evelyn defines Leilah here - by an absence or sense of lack, what Evelyn fetishizes as the exquisite negative of Leilah's sex. Fetishism in Freudian terms is based on presence and absence. The fetishist acknowledges, as Evelyn does here, that the woman is castrated.

> But in making a fetish of her lack, the fetishist, unlike the male norm, transcends or attempts to transcend phallic value. (Peach 124)

Linden Peach's view complicates the Oedipal account and thus Carter, appropriately, starts her story with what happens to Evelyn who does not come from an archetypal family structure. In this respect, *PNE* can be recited as "an undoing of gender identities as formulated in the Oedipal stage" (Peach 124).

Despite Evelyn's enjoyment of watching Leilah's daily activity as watching her dressing in front of the mirror, he never notice the bizarrely erotic nature that she places:

> The reflected Leilah had a concrete form and, although this form was perfectly tangible, we all knew, all three of us in the room, it was another Leilah. Leilah invoked this formal other with a gravity and ritual that recalled witchcraft; she brought into being a Leilah who lived only in the not-world of the mirror and then became her own reflection. (24)

This reflection, in the mirror, is similar to that of the queen's mirror in *Snow White* of a masculine hypothesis of femininity, involving here as much of a consideration of Evelyn's desire as of "any ontological presence" (Lebbady 168-9). Leilah, like the queen wants to see how she looks to others. There is an instrumented use of a fairy tale in the narrative bringing, the artificial world and trickery. In *Snow White*, the queen inquires how she looks in the mirror while in *PNE* the mirror is accessed to measure how one aerates. Emilijia Dimitrijevic clarifies that, the mirror scene echoes significant theoretic attitudes such as that of Simone de Beauvoir: "woman is an eminently poetical being since man projects on her everything he decides not to be" and John Berger's comment: "A woman must continually watch herself. She is almost continually accompanied by her own image of herself.... Men act and women appear. Men look at women. Women watch themselves

being looked at" (113). Leilah assists Evelyn to bring a fantasy of femaleness and maleness to his own life by letting herself being watched in the mirror:

> She seemed to abandon herself in the mirror, to abandon herself to the mirror and allowed herself to function only as a fiction of the erotic dream into which the mirror cast me. So, together, we entered the same reverie, the self-created, self- perpetuating, solipsistic world of the woman watching herself being watched in a mirror that seemed to have split apart under the strain of supporting her world. (26)

Ricarda Schmidt, cited by Tonkin, looks at Leilah's night "ritual of self - adornment before the mirror as the means by which she knowingly transforms herself into a symbol of woman as object, as meat" (172). Furthermore, Gregory J. Rubinson, cited by Tonkin, argues that "Leilah is literally enslaved to style: she is meticulous about embodying male pornographic fantasies, and the image of herself as an object in the mirror holds her captive" (172). Whereas Roberta Rubenstein, cited by Tonkin, "reads her as merely the object of the narrator's desire and thus an extension of himself, rather than as a subject in her own right" (172). Aidan Day, cited by Tonkin, goes to consider Leilah a "not-self designed to suit masculine taste" (172). David Punter claims that "Leilah's existence as a whore is predicated on an everyday refraction of herself into the perceived other, in which shape she figures, male fantasies as she arrays herself in the form of the totally fleshly" (Cited in Tonkin 172).

The narrative confuses some simple explanations of who the victim is. Leilah is perceived, here, as a victim of a male who enjoys her femininity:

> I made her lie on her back and parted her legs like a doctor in order to examine more closely the exquisite negative of her sex. Sometimes, when I was

> exhausted and she was not, still riven by her carnal curiosity, she would clamber on top of me in the middle of the night, the darkness in the room made flesh, and thrust my limp cock inside herself, twittering away as she did so like a distracted canary, while I came to life in my sleep. Waking just before she tore the orgasm from me, I would, in my astonishment, remember the myth of the succubus, the devils in female form who come by night to seduce the saints. Then, to punish her for scaring me so, I would tie her to the iron bed with my belt. I always left her feet free, so she could kick away the rats.... If she had fouled the bed, I would untie her and use my belt to beat her. And she would foul the bed again, or bite my hand. So these games perpetrated themselves and grew, I suppose, more vicious by almost imperceptible degrees. (23)

Evelyn's hunting of Leilah is an "evidence of how patriarchal males perceive a woman"; they observe a woman as not only as a human being rather as only an animal or an object of desire. Evelyn leaves Leilah when she is pregnant. Though seemingly he is seen as a hunter, it lastly emerges that he is the one really hunted (Zirange 8-9). For Linden Peach (118), Carter gets benefits of pain and violence to show her hero's means to control women. Through Evelyn's relation with Leilah, he is seen as an "arch-misogynist" a cruel parody of the male. He is gazing at her as a doctor "conducting a medical examination". By this doing, Evelyn exposes his indifference and lack of sympathy, without an appreciation of how his act is humiliating her. Undeniably, as a narrator, Evelyn is most clearly unreliable in recounting the quality of his approaches in relation to other people. As soon as he finishes with Leilah, he naturally writes, "But soon I grew bored with her. I had enough of her, then more than enough ... the sickness ran its course" (27). Eventually, he

confesses, “So I abandoned Leilah to the dying city and took to the freeway” (33). Evelyn's journey into the desert leads him to be captured by a feminist group.

As a result of Leilah's downfall, matters become more problematic than “the radical separatist Women seem to accept and further mythologize the same ideal images of women”– women who capture Evelyn represent contemporary images of women. They plan to recover the ancient mythologies and avoid heterosexual models of creation: “they will surgically transform Evelyn into a woman, Eve, then impregnate him with his own sperm. But in molding Eve into their perfect, primal woman, they seem to have nothing to draw on but the same hegemonic images of femininity”. Beulah's women generate the new Eve from a numeral source: Hollywood, art history, and Christianity. Moreover, they desire to create Eve as both her namesake and the Virgin Mary and has her parodic annunciation. Women in Beulah teach Eve how to behave like a woman and well-defined by her erotic/maternal function. Evelyn is familiarized to his new femaleness by looking at tapes of all Tristessa’s movies. From these movies, he acquires how much “beautiful” sorrow and disaster is it as well as the way to become a desirable female (Pitchford 193).

Woman is portrayed as a “masochist” and thus naturalized by controlling demonstration for a long duration; Carter proposes that its past springs back at least to the narratives of Sade, from whose *Philosophy in the Bedroom* Tristessa acquires her nickname. Eve’s teaching comes in a video form of “every single Virgin and Child that had ever been painted in the entire history of Western European art”. Carter parodies these depictions of "natural" female performance and attractiveness by presenting that they may be skilled and surgically twisted; however, the Women and leader, Mother, appears keen about their usage of myth, identifying myth as an answer to the ancient environments as Nicola Pitchford thinks:

> Mother effectively mix ancient myth with modern technology in their underground fortress-cum-laboratory; in this aspect, they astutely modify essentialist visions to fit contemporary conditions. Their chanted litany of names of the mother-goddess is modernized by the stereo system that produces the accompanying fanfares. Mother's body itself, surgically altered to sport two rows of swinging breasts, is an example of her treatment of myth as "a made thing, not a found thing". She is "her own mythological artifact" deploying the power and fear associated with the "monstrous" position of the sexual Black female body in the white male imagination. (136-7)

The Mother who appears as a goddess leaks the reverse of the role of the "hunter and the hunted" and her speeches noticeably settle the opportunity of the dominance of the "feminine" by murdering time and resultantly "man". Later, Mother-goddess in Beulah prompts Evelyn, "And you've abused woman, Evelyn, with this delicate instrument that should have been used for nothing but pleasure. You made a weapon of it! " (62). She defines herself, "I am the Castratrix of the phallocentric universe, I am Mama, Mama, Mama!" (64). While the maxims of Beulah say, "… time is a man, space is a woman … time is a killer … kill time and live forever" (50). Mother continues, "Man lives in historicity; his phallic projectory takes him onward and upwards … but to where? Where but to the barren sea of infertility, the craters of the moon'! " (50). Rajaram Zirange (8-9) states that "through the character of Mother, Carter exposes the malpractices of patriarchy and brings out how Patriarchy has always considered a woman to be the negative of man", this is clarified well by Mother who also declares, "woman has been the antithesis in the dialectic of creation quite long enough … I am about to make a start on the feminization of Father Time" (64). The Mother's city – Beulah seems to be established as a reaction against the matriarchal city and thus to the world of patriarchy which used to oppress women.

Mother plans to impregnate Evelyn after transforming him into Eve with his own sperm. Mother tries to realize the "nullification of the necessity of man for the creation and therefore longs for building a sperm bank. However, the plan fails and no possibility of any such thing is established. Carter, thus, subverts extreme point of view of the radical feminists as well as extreme patriarchy" (Zirange 8-9).

When Evelyn is converted into a woman (Eve), the transformation is connected with both physical and non-physical changes signifying Eve's femininity and irrationality. Eve tries to physically metamorphose her male protagonist, Evelyn, into a female character, Eve. The transformation occurs in Beulah, where he is subjected to a great sexual change by a holy Mother with her magical power. While weakening the masculine dominance of Evelyn through castration and transfiguring him into a female figure, Mother constructs "a perfect archetype". Anatomically, she transforms each and every part of Evelyn`s body into a feminine physique so that he can even menstruate, ovulate and bear a child while mentally remaining a man. As his ethnically erected gender identity is decomposed by Mother, Evelyn, or the newly assembled Eve, eventually becomes neither a complete man nor a complete woman (Mirmusa 7-8). As s/he says, "Mother transformed my I into the other and, in doing so, annihilate[d] it" (59). Furthermore, Jean Wyatt considers the novel as dealing with a factual castration of Evelyn, who is a man, surgically destitute of his penis, and a female framework is erected on the base of that castrated body. This makes Evelyn, Eve (552-3).

After the operation, Eve looks to be stuck in a fluid gender disorder whether s/he is neither masculine nor feminine. In her seminal *Gender Trouble* (1990), Judith Butler, cited by Susanne Gruss, records her theory of gender as performance:

> Evelyn's metamorphosis from macho to 'new Eve' thus less biological transformation than a process that is characterized by her encounter with other culturally determined stereotypes of femininity in a process of 'psycho-surgery', which follows the actual castration and mainly consist of showing Eve Hollywood films starring Tristessa (again), reproductions of the Virgin and her child, and of animals with their offspring meant to "instill the maternal instinct itself. (169-70)

Mother models Eve according to conservative beauty principles and categories of female misery; she similarly describes her new conception through her potential to be pregnant - the “new Eve” is twisted on “a very reductive and traditional program of martial qualities and passive suffering” (170).

At the time of Evelyn's undergoing “psycho-sexual surgery castration, plastic surgery, and ideological brainwashing”, his opinions, feelings, and responses never radically change: “I had become my own masturbatory fantasy. And - how can I put it - the cock in my head, still, twitched at the sight of myself”. Evelyn's masculine consciousness, may be an allusion to “new Eve”, a presence shaped out of Adam's (Evelyn); spare rib. Ages of socialization as a male can never be deleted or replaced by only the surgeon's scalpel or rough tries at re-education by seeing the videos. Evelyn in his new frame can be described as a zombie-like alienation from an obligatory form, which may again be recited as representing women's own hostility from the social prospects of femininity (Henderson). 66-76).

The protagonist wonders whether the sex change he undergoes will also transform his masculine nature or he will have to continue on his accurate gender altering only physically into a woman: “Does a change in the coloration of the rind alter the taste of a

fruit?" (65). Beside his confusion about his physical transformation, Evelyn/Eve is also psychologically disordered about his/her dichotomy of nature saying, "at this time, I was literally in two minds; my transformation was both perfect and imperfect. All of new Eve`s experience came through two channels of sensation, her own fleshly ones and his mental ones" (74). Eve/lyn, as a male to female transsexual, appears confused and he/she suffers an identity crisis and undergoes the difficulties of existing in or being restricted to the mistaken physique (Mirmusa 7-8). Yeşim İpekçi says, "No matter whether it was a willing or unwilling surgery, the ideological message inserted in the text is the new Eve(lyn)'s coming to the stage as a representative of forcibly constructed identities… the transvestite's gender is as fully real as anyone whose performance complies with social expectations" (317). Psychologically, Eve/lyn concludes that he/ she is completely genderless: "I know nothing. I am a tabula erasa, a blank sheet of paper, an unhatched egg. I have not yet become a woman, although I possess a woman`s shape. Not a woman, no; both more and less than a real woman" (79)

Shima Mirmusa discusses the reason behind Evelyn's painful transformation. For Mirmusa, Leilah acts as one of the causal components, epitomizes the authority of women to offer the "counter-gender" with a flawless change and to undermine the conventional concept of females controlled by males. Indirectly, Leilah drives Evelyn toward her and thus towards his punishment (the change). Leilah's mission is completed by directing Evelyn towards his fault and thus to the Mother's city (10). Evelyn`s harsh behaviour with Leilah such as "tying her to the bed, beating her, and leaving her pregnant" leads to his downfall and thus he suffers, as he is humiliated during the transformation: "let the punishment fit the crime, whatever it had been. They had turned me into the Playboy centerfold. I was the object of all the unfocused desires that have ever existed in my own head" (71). Actually, it is all Leilah's preparation to take Evelyn "deep into the geometric

labyrinth of the heart of the city", then into her "lightless" room, and finally to the desert under the Mother's hands affecting him to be bewitched by her sexual eroticism (Mirmusa 10):

> When Leilah lured me out of the drug store, into the night, towards her bed, she had organized the conspiracy of events that involved the desert, the dead bird, the knife, the sacrificial stone. Leilah had lured me here, at last; Leilah had always intended to bring me here, to the deepest cave, to this focus of all the darkness that had always been waiting for me in a room with just such close, red walls within me. (55)

In this sense, Evelyn is perceived as a victim due to Leilah's arrangement of her plan from the beginning of their meeting. In addition, Mother, who adores her role of merging of contraries: natural/unnatural and mundane/spiritual, prepares to merge masculinity and femininity as one (Mirmusa 10).

Leilah is later born-again as Lilith, who experiences a transformation. Eve differentiates the importance of Leilah's change from a whore to a victim (Peach 117). In addition, Leilah's exposure of her real name as Lilith as well as her priory planned treatment of the whole thing is planned before (Tonkin 173) leads readers to rethink whether Evelyn is a victim or victimized. Losing her opportunity to become a mother, Leilah says to Eve:

> Lilith is my name, she said. I called myself Leilah in the city in order to conceal the nature of my symbolism. If the temptress displays her nature, the seduce is put on his guard. Lilith, if you remember, was Adam's first wife, on whom he begat the entire race of the jinni. All my wounds will magically

> heal. Rape only refreshes my virginity. I am ageless, I will outlive the rocks. (170)

The protagonist leaves his mistress (Leilah) and goes to the desert. By doing so, Eve/lyn joins a “patriarchal community” and falls into the hands of the misogynist Zero. Zero is a monster, a figure who has a one-eyed a one-legged man. He shows up searching for Tristessa. Zero's harem is so different from Beulah's; the last is recognized for the powerful women's civilization, while Zero's community is a home of a complete patriarchy. Moreover, Beulah is a picture of a feminine side of the male/female binary which is the opposites Zero's farm embodying the masculine side. Zero's community captures Eve and thus the harem women make Eve aware of the masculinity Eve's personality never able to accept as part of the self. Zero's harem performs a set of activities as the “obscene naked dances, contemptuously flourishing their fringed holes at him and brandishing mocking buttocks”. These activities let Eve accepting her femaleness. The two worlds of Zero and Mother - experienced by Eve/lyn - are intertexted with the most vigorous work of twentieth-century linguistic philosopher Ferdinand de Saussure and his argument of “all linguistic signs have two aspects: the signifier and the signified are randomly related” (Peach 101-2). In this respect, the two worlds are chaotic, bizarre, and randomly constructed despite the difference of their ideology whether “feminist” or “misogynist”.

In the next two phases of Evelyn's journey, the numerous associations turn out to be more observable, particularly when gender dealings are characterized not as a matter of isolated concern but as controlling ethics of two specific societies since he moves in time from the modern picture of (both pure and wicked) woman to the pre-modern picture of the Great Mother, and Lilith. In this sense, Beulah's public of women approves the thought of independent femininity, whereas Zero and his harem approve man-dependent femininity. These two groups can function in the novel as to castrate Evelyn and turn him

into a woman, and thus initiate him as a woman into gender dealings of the sort he practices as a man (Dimitrijevic 112-7).

Moreover, the narrative proposes a psychoanalytical details of Zero's performance. Zero's desire becomes clear, in sense, he desires to debase women by “rubbing excrement in their breasts”. This may mean that his disgust of women's branches from his early childhood, when he might be humiliated through toilet drilling; this may show how patriarchy views women. So, no one can blame Zero for his own ideology since he is the result of patriarchal society (Peach 127-8). Schoene-Harwood supports this opinion, for she believes that Zero is another victim of patriarchal maleness: “man's total identification with patriarchy renders him a paranoid robot like caricature of human nature, emotionally disabled and intellectually autistic” (Cited in Gruss 175).

Zero is tangibly disgusting and thus Eve loses her virginity by his act of rape in a satire of the manner many men take women. Eve observes that Zero “was the first man I met when I became a woman” (83). In this sense, Evelyn's situation appears as a suitable vengeance for the dishonor he mounded on Leilah. But the irony is that Zero is an overstated form of the young Evelyn. He treats his seven wives in an overstated way as the way Evelyn treats Leilah (Peach 130), as Eve herself realizes: he “forced me to know myself as a former violator at the moment of my own violation” (83). Linden Peach suggests that “Zero's fear of lesbianism and the humiliations which he heaps onto his harem may be projections of his fear of the feminine side of himself. In this respect, too, he may be an older version, and a commentary upon, Evelyn” (130).

In *PNE*, sexualized violence is committed by both male and female characters. Evelyn is 'raped' by Mother as a man and continually by Zero as a woman. Carter includes the character of Eve/lyn in the novel to discover the locations of the “violated and violator”.

So, Eve/lyn is raped. The character brands an interesting association between his earlier sexual life as a man and his new, ill-treated spot as a woman. As a violated female character, Eve can escalate the "crucial lack of self" as violated, Eve/yn confesses that Zero

> forced me to know myself as a former violator at the moment of my own violation. When he entered me, the act seemed to me one of seppuku, a ritual disembowelment I committed upon myself, although I was only watching him and only felt my pain and unpleasure in his joy at my pain and pleasure at my distress. (Onega and Ganteau 79)

Carter produces a state that is really destabilizing and not acknowledged legitimately "a female raping a male - one which is mirrored by Mother's raping of Eve(lyn) prior to his gender reassignment surgery" (Onega and Ganteau 79). This leads Evelyn to feel the experience of being a victim. Eve(lyn) thinks, "I thought… I was immune to rape as a biological male", and he observes himself as being raped not "by being penetrated" but in "being forced to penetrate" (137).

Onega Susana and Jean-Michael Ganteau comment on the act of Eve's rape: "oppression is in no way the same as victim blame, nor does it lead to a man having the right to rape women in any way, shape or form". Carter intends to include females character and let them take a position of being victims, even in the case of the transvestite Evelyn. Carter's most exciting instance is her image of the girls who are arrested and dehumanized by Zero, the definitive image of misogyny. This opinion is supported by Roz Kaveney who suggests that, "life in Zero's mélange is a nightmare representation of male desire and the sort of complicity in one's own oppression. What stops Carter to look like a radical feminist, rather than a radical and a feminist, is a sense of irony and perspective". Zero's violence; and humiliation are accurate only to "illustrate the humility he demanded" of his seven

wives, he “would smear his excrement and that of the dog upon their breasts”. The seven wives are so mistreated by this misogynist man, who “believed women were fashioned of a different soul substance from men, a more primitive, animal stuff, and so did not need the paraphernalia of a civilized society such as cutlery meat, soap, shoes”, and they are totally complicit in their victim standing. The wives are grateful to him for allowing them “the sophistication of cups and plates”, obedient in the extreme as “they loved him and did not think they were fit to pick up the crumbs from his table” in spite of the acts of humiliation (77).

Carter reminds her readers that a concept of eliminating violence is central to the clue of human progress. *PNE* inspires readers to consider why efforts to do so are unsuccessful - and in the twentieth century failed so enormously (Peach 109). Zero, in *PNE*, surrounds himself with women - his harem or wives - rather than men. This view is supported by Roz Kaveney (Cited in Peach 114) who says, although Zero is “an unholy cross between the macho litterateur” and Charles Manson, who notes: “he is also a satire on another strain of American futurist literature, survivalist narrative”. In Zero's harem, a key issue is the ferocity with which the regime is run and the novel clutches as a mirror to American civilization which "celebrates the part guns have played in its history, associating them with freedom and individual liberty". The critical concern is the fundamental nature of the association between Zero's eagerness for guns, his violence and his “misanthropy”. In each afternoon, Zero shoots empty beer cans. This act symbolizes his violence towards people. Thus, there are two distressing scopes to this action. First, the selection of object proposes the hatred in which Zero grasps publics in general. Second, there is a tiny mark between shooting at an imaginative project of the human mark and endeavoring to kill the real object (Peach 114).

One day, Zero and his harem succeed to catch Tristessa in her glass palace. Tristessa is living in the middle of the desert, in a glass, mausoleum where she sculpts enormous tears by dropping molten glass into a swimming pool. There is a fantasized hero in this novel too, as in *IDM*. As Desiderio is troubled by Albertina, Eve is too haunted by Tristessa: “Tristessa. Enigma. Illusion. Woman? Ah! And all you signified was false! Your existence was only notional; you were a piece of pure mystification” (2). Actually, the image of presenting Tristessa is more complex than it may seem on a first reading. Evelyn is troubled by Tristessa's appearance and this leads him to his inability to distinguish between “transvestism and female masquerade”. This means that Evelyn does not succeed to differentiate between a man outfitted as a woman and a man outfitted as a woman masquerading as Woman. Even when he thinks Tristessa is a woman he fails to realize that she is “a woman masquerading as feminine”. Drawing on Mary Russo's work, Robinson proposes that “the female masquerade subverts all notions of a 'natural femininity'. Tristessa, then, is both an affirmation and a denial of femininity for in her masquerade as Woman implies that femininity is a mask that could be taken off” (Peach 115).

The identification of Tristessa’s gender is speculated as inauthentic by Eve, who labels her as a “female impersonator . . . forever cheated of experience”. Eve is persistent in rejecting the authenticity of Tristessa’s capability, stating that "he had been she; though she had never been a woman . . . ” (34). For Eve, it appears that Tristessa’s transgendered personality is equal to - and as permanent as - the revelation of a misrepresentation. This is a regular motif in the tales of transgendered life (Carroll 10). Rachel Carroll observes Tristessa's femininity is “understood only as patriarchal construction imposed on women and not as a gendered mode of being, with complex and multiple manifestations, which can be assumed by differently sexed agents”. Furthermore, there is a tension between persistence that the femininity assumed by the transsexual is “culturally” assembled, and

therefore inauthentic, and an assumption that “women have a prerogative to femininity based on real female experience” (12).

Once Tristessa is publicized as a man, Zero's extremely manly "behavior hides homophobia”. Zero's definitive fear of homosexuality becomes clear. Certainly, it pushes his disgust of Tristessa whom he considers a lesbian who emasculates him. Paradoxically, Eve is afraid that he may identify her as a man formally, and thus Zero clues her to overstate her femininity which in turn sorts him uncertain that she is a lesbian. Linden Peach contends that “the key issue for Carter is that the biological differences between men and women are not as important in the construction of gender identities as their elaboration in complex cultural codes which lay down the appropriate or inappropriate behaviour and physical appearance for each gender” (127-8).

As soon as Zero discovers the real gender of Tristessa, he forces Tristessa to wed Eve and thus Evelyn's early wish is accomplished. The wedding of Eve and Tristessa is of higher worth in that “It was a double wedding—both were the bride, both the groom in this ceremony” (132). The portrayal of their sexual union signifies the formation of a perfect androgynous proposing a new order which man and woman are not fairly so disparate: “out of these fathomless kisses and our interpenetrating, undifferentiated sex, we had made the great Platonic hermaphrodite together, the whole and perfect being” (144-5). Through this wedding, the concept of opposite binaries is faced and postponed standing in any place between genders: “masculine and feminine are correlatives which involve one another” (Hawkes 59).

Eve and Tristessa lastly supreme their love by Zero's force. They spend the whole night together. Eve says, “on a stars and stripes a ghostly old drag queen. I know who we are; we are Tiresias”. Both characters are male fantasies. The former is a production of

"sexually liberated, commercialized America" (Henderson 66). While the latter is from an earlier age of Hollywood. Margaret Henderson clarifies the system:

> This is a savage parody of supposedly 'normal' and 'natural' heterosexual desire, in which male and female as fixities come unstuck: Masculine and feminine are correlatives which involve one another. I am sure of that—the quality and its negation are locked in necessity. But what the nature of masculine and the nature of feminine might be, whether they involve male and female, if they have anything to do with Tristessa's so long neglected apparatus or my own factory fresh incision and engine-turned breasts, that I do not know. Though I have been both man and woman, still I do not know the answer to these questions. Still, they bewilder me. Hollywood's and Mother's technologies prove Saussure's thesis: First principle, the sign is arbitrary...that is to say arbitrary in relation to its signification, with which it has no natural connexion in reality'. (66-7)

The sexual union or wedding of Eve and Tristessa come as a result of the transformation, and eventually, fertility and rebirth come as a result of that wedding. The fruit of the union is a child who signifies an optimism for the continuation of life, a new start with a new instruction in which the hostilities of all categories bring to certain kinds of "border-crossing harmony". The child outlines a utopian or an ideal world where man and woman particularity and other binaries, in common, are fairly identical (Mirmusa 8). Eve, then, steals a food from the Mother, leaves the vodka for her, and sails away. Mother's final image is viewed as a ruined radical power, her anxious state, induced by the tragedy of her policies; it reveals that "a cannibalistic craving is ultimately destroyed in its own dreadful wake of destruction" (Parker and Eagleton n. pag.). Here, a satirical image is provided by Carter on the image of the "archetypal matriarch, poised on the sunset edge of

Western culture's progress". The Mother's ending is pictured as an old woman, drinking and waiting for her death on the Californian seashore (Pitchford 141-2).

Then, Mother gives Eve little plastic boat exchanged by a small piece of gold, which denotes an image of the eternal human attempt to engender something immortally esteemed and honorable (Pitchford 141-2). Carter appears to mean: "let it drink and sing itself happily into oblivion while we focus on what we need in this specific moment. What we need for survival is not gold, but plastic; not the permanent, but that which was intended for consumer culture desires and can be turned instead into an escape, a vehicle to somewhere new". Conceivably, Eve's baby will be born in this plastic boat, a child comes from a blend of Hollywood and Christianity and literature, a child whose father was once a woman and whose mother was once a man (142). The unborn child of Eve is symbolic of what Lee Edelman designates as "reproductive futurism" (Carroll 16-7).

Along with his/her unborn baby, Eve/lyn is committed to the sea to start a new beginning: "we start from our conclusions" (187). Carter preserves things in the plural, letting no textual parent dominate the emergent imagery of a new political era (Pitchford 141-2). Indeed, Eve/lyn's journey has no end; through the reversion to his/her beginning, a new life emerges. Consequently, the metamorphosis affects a single individual to be reborn as well as it causes the entire world to end in order to start a new beginning. The reference of the text to "YEAR ONE" is illustrative of such a resume; so, through Eve/lyn`s reform, and the male/female blending, Carter demands the very sexual sort she disobeys and discovers how femininity and masculinity may be affectedly built rather than biologically born. Moreover, Carter challenges the scientific and rationalistic European ideologies. The British philosopher Evelyn, who is once searching for reason and logic in New York and who believes that "All this witchery offended" his "European sensibility", is challenged with the illogicalities of conversion in Beulah (Mirmusa 8). The matter becomes clear, at

the end, when Carter pursues a mixture between the female and male and appears to charge the requirement of both the characteristics of human life. Consequently, readers realize Eve's living; in a new world as Beulah, does not remain substantial. The attitudinal variation is notable in the declaration: “The vengeance of the sex is love” (187).

The image of women in Carter's *PNE* definitely appears to be discussed among many critics since *PNE* attempt to analyze radical feminism of the 1970s. Paulina Palmer is one of the critics who criticize the female characters in the novel since they try to seek to release themselves from feminist qualities such as “dependency, passivity and masochism and composed of attributes which are predominantly masculine”. Schoene-Harwood logically points that the “overwhelming majority of Carter's critics focus on the representation of femininity and femaleness in her work, quite as if a sympathetic discussion of men and masculinity would seriously compromise or call into question their feminist commitment” (Cited in Gruss 169). Regarding the masculine and feminine, Carter appears to suggest that “gendered identity” is “socio-culturally constructed”, and thus gender is not “natural” rather it is “performed” (Zirange 8-9).

PNE demonstrates this politics by presenting how Eve obtains maturity by the socio-cultural condition of Zero’s institution and also in the scene of Eve’s love association with Tristessa. Moreover, the characterization of Tristessa as a transvestite indicates how femininity is a “contrived illusion”. As a Hollywood heroine, Tristessa concentrates on the misery and sorrow as a mistreated woman. This is a categorized image of a woman, which Carter satirizes. Tristessa is not a female and therefore the act of sorrow cannot be feminine distinctiveness. Tristessa's femininity has no ontological standing. As a result, Tristessa is a clear illustration of the dramatic performance of how gender (a socio-cultural construct) is assimilated or attained through performance rather than acquired (Zirange 2-3).

To sum up, Angela Carter uses a variety of narrative and styles, including fantasy - magical realism, allegory, and fabulation to explore the methods that show how feminism, gender and violence, sex are constructed; these are as a manifested through phantasmagorias and cultural thoughts of radical feminism and post-feminism in postmodernism era. Radical feminism challenges the cultural values and tries to eliminate the distinction between masculine and feminine through concealing the concept of gender believing that women have the power equal to men through the protagonist Eve/lyn. While post-feminism challenges the biological essentialism the second-wave feminism has created in the fight against the patriarchal society. As an alternative, post-feminism claims that gender is a socialite erected product. This is evident at the end of the novel when Eve sails in the ocean in a boat she takes from the Mother as she will begin from her conclusions: “the destination of all journeys is their beginning” (182). The protagonist will begin as the new Eve. She will inscribe "historicity” again and will re-define the concepts of femininity and masculinity since she has both attributes in her body, and here, the post-feminist message lies in the novel. As a result, fantasy is regarded as an imaginary device through which Angela Carter concludes her revolutionary violence against masculine system and its imperialist dialogues, providing probable substitutions to present reality, and which are extremely untrustworthy.

CHAPTER FOUR:

RE-NARRATING FANTASY AND POLITICS IN

THE BLOODY CHAMBER AND OTHER STORIES

> I started to write short pieces when I was living in a room too small to write a novel in. So, the size of my room modified what I did inside it and it was the same with the pieces themselves. The limited trajectory of the short narrative concentrates its meaning.
>
> -Angela Carter, *Fireworks.*

4.1 Magical Realism in *The Bloody Chamber and Other Stories*

The Bloody Chamber and Other Stories (henceforth *B CH*) is Angela Carter's magnum opus collection, published in 1979 and received in the same year the award of the Cheltenham Festival Literary Prize (Fallon, et al 58). This collection is a revised of previous fairy tales. Carter admired this genre when she translates Charles Perrault's Spanish fairy tales into English in 1977 (Roemer and Bacchilega 26) and edited two of fairy-tale collections for Virago Press (66). Most, if not all the stories of *B CH* came as an inspiration from another classic fairy tales (26). Moreover, Carter, similar to many other fantastic writers, verges on the fantastic mode in her collection *B CH* by mixing realism and fantasy. In this sense, Carter constructs her collection from a varied range of available things and presents them in unified as well as a modernized frame of showing a mixture between two dichotomies: the real and the fantastic.

B CH consists of nine short stories and one single novella. The first story is the one carries the title of the collection. It is a novella under the title "The Bloody Chamber". The rest of the short stories are: "The Courtship of Mr. Lyon", "The Tiger's Bride", "Puss-in-Boots", "The Erl-King", "The Snow Child", "The Lady of the House of Love", "The Werewo-

-lf", "The Company of Wolves", and "Wolf-Alice"; the last three are known as the wolf-trilogy.

In her collection, *The Bloody Chamber and Other Stories*, Carter's imaginary stance possesses both realism and fantasy. She blends both, realism and magic or fantasy, together and thus she blends a real world and coloured it with the imaginary one. In her novella that carries the title of the collection "The Bloody Chamber", Carter based her tale on another tale, "The Bluebeard". Carter starts by presenting realistic portrayals of characters, incidents and setting. The novella is narrated by a female heroine who is introduced as a naïve, virgin and inexperienced girl. She is traveling on a train after accepting a marriage proposal. The heroine uses her power of imagination to create a shadowy, bizarre, however realistic setting. Carter shows a sequence of natural life events when the heroine lives in a poor family and get a proposal of marriage to an old man whom she accepts as a husband and thus travels with him to his castle to live there. The narrative begins as a reminiscence of a realistic sight of regular life (Beville 118), as the heroine says:

> I remember how, that night, I lay awake in the wagon-lit in a tender, delicious ecstasy of excitement, my burning cheek pressed against the impeccable linen of the pillow and the pounding of my heart mimicking that of the great pistons ceaselessly thrusting the train that bore me through the night, away from Paris, away from girlhood, away from the white, enclosed quietude of my mother's apartment, into the unguessable country of marriage. (1)

Carter, through her heroine, prepares the reader to the transformation from the realm of reality to an imprecise destination. The shift in setting resembles the association from what is realistic to what is fictive. The train transforms the girl from her city to her husband's and at the same time represents the vehicle that transports the narrator from the world of truth to

the world of fiction (Pierce 129). After the real issues presented in the beginning, Carter transforms the setting and the characters to the fictional world where the castle of the Marquise lies. The castle is described in a horrific, terrible, gloomy and Gothic description to show supernaturalism there: "... that magic place, the fairy castle whose walls were made of foam, that legendary habitation in which he had been born. To which, one day, I might bear an heir. Our destination, my destiny" (2).

The girl continues her detailed magical description of the castle. After the magical realist genre, the novella provides detailed descriptions of the narrative, events, setting or characters. "The Bloody Chamber" is mostly set in the magnificent chateau of the Marquis where the narrator enjoys the lengthy portrayal of her new and spectacular lodging:

> 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 ... with the melancholy of a mermaiden who perches on her rock and waits …. That lovely, sad, sea-siren of a place! (8-9)

The narrator describes everything the castle as if it is magical and astonishing: "the castle would shine like a sea-borne birthday cake lit with a thousand candles, one for every year of its life, and everybody on shore would wonder at it" (9). The castle is resembling "a jinn's treasury" packed with "parures, bracelets, rings". She describes the place as a property "in the middle of the silent ocean where … it floated like a garland of light". Even in her wedding room, she describes herself as the "Queen of the Sea" or "Saint Cecilia" (10), and her bedroom is

> … surrounded by so many mirrors! Mirrors on all the walls, in stately frames of contorted gold, that reflected more white lilies than I'd ever seen in my life before. He'd filled the room with them, to greet the bride, the young bride. The young bride … identical in their chic navy blue tailor-made, for traveling, madame, or walking. A maid had dealt with the furs. Henceforth, a maid would deal with everything. (10)

The story is restored again to the real world. The heroine remembers the poverty she undergoes with her mother:

> … [the narrator] had inherited nerves and a will from the mother who had defied the yellow outlaws of Indo-China; My [the narrator's] mother's spirit drove me on, into that dreadful place, in a cold ecstasy to know the very worst. I fumbled for the matches in my pocket; what a dim, lugubrious light they gave! And yet, enough, oh, more than enough, to see a room designed for desecration and some dark night of unimaginable lovers whose embraces were annihilation. (26)

Another essential magical incident is made clear when the husband presses the bloody key into the forehead of his wife:

> I knelt before him and he pressed the key lightly to my forehead, held it there for a moment. I felt a faint tingling of the skin and, when I involuntarily glanced at myself in the mirror, I saw the heart-shaped stain had transferred itself to my forehead, to the space between the eyebrows, like the caste mark of a brahmin woman. Or the mark of Cain. And now the key gleamed as freshly as if it had just been cut. He clipped it back on the ring, emitting that same, heavy sigh as he had done when I said that I would marry him. (36)

This stain is left forever and never removed. The girl fails to eliminate this stain and thus it offers a crucial mystic significance to the script. Even the hot water does not remove this blood-stain (Barzilai 101): “No paint nor powder, no matter how thick or white, can mask that red mark on my forehead” (42).

The second story, “The Courtship of Mr. Lyon”, is constructed on “The Beauty and the Beast”. It also falls under the genre of magical realism. The story starts with a realistic account narrated as all the fairy tale narratives by the third-person narrator. It emphasizes an unnamed girl leading a domestic and natural life. She is waiting in her kitchen for her father who is supposed to be at home: “Outside her kitchen window, the hedgerow glistened as if the snow possessed a light of its own; when the sky darkened towards evening, an unearthly, reflected pallor remained behind upon the winter's landscape, while still, the soft flakes floated down” (43). Carter, here, starts to show the domestic life of a family that consists of a father and a girl. An ordinary real life of a physical world. Carter adds another realistic element which adds more credibility to the narrative:

> But the old car stuck fast in a rut, wouldn't budge an inch; the engine whirred, coughed and died and he was far from home. Ruined once; then ruined again.... And not even enough money left over to buy his Beauty, his girl child, his pet, the one white rose she said she wanted; the only gift she wanted, no matter how the case went, how rich he might once again be. She had asked for so little and he had not been able to give it to her. He cursed the useless car, the last straw that broke his spirit; then, nothing for it but to fasten his old sheepskin coat around him, abandon the heap of metal and set off down the snow-filled lane to look for help. (43-4)

As the father's car strokes in the mud, he is unable to reach his house. Due to his financial problems, he cannot not buy the only request of his daughter, “a white flower”. He feels despair and searches for someone for help. All these incidents can be found in real life and thus realism is depicted here. However, Carter adds to this realistic incident a fantastic mode with the magical and the gloomy presentation of the Beast's house. Now, the setting is shifted from the reality to the magical side where the fantastic mode will be seen:

> He squared up into to the mahogany door [which is] equipped with a knocker in the shape of a lion's head, with a ring through the nose; as he raised his hand towards it, it came to him this lion's head was not, as he had thought at first, made of brass, but, instead, of solid gold. (44)

Carter, then, creates an atmosphere filled with mystery and magic. It is as if the readers enter a fantastic world that differs from that they live in, but they read the text as if it is real incidents with no doubt:

> The door behind him closed as silently as it had opened, yet, this time, he felt no fear although he knew by the pervasive atmosphere of a suspension of reality that he had entered a place of privilege where all the laws of the world he knew need not necessarily apply, for the very rich are often very eccentric and the house was plainly that of an exceedingly wealthy man. (44)

As the father cuts a flower from the garden of the beast, the animalistic nature of the beast appears and thus he attacks the father cruelly. In a condition of bringing the Beauty to live with the beast, the beast forgives the father. As the Beauty comes to live in the beast's house, and she gets a bedroom as the ones found in a wonderland:

> Her bedroom contained a marvelous glass bed; she had a bathroom, with towels thick as fleece and vials of suave unguents; and a little parlour of her own, the

> walls of which were covered with an antique paper of birds of paradise and Chinamen, where there were precious books and pictures and the flowers grown by invisible gardeners in the Beast's hothouses. (48)

Meanwhile, the fantastical mode is followed by the reality once "the telephone thrilled; for her. Her father. Such news! … Then the taxi came and took her away" (5). Leaving the Beast's house means leaving fantasy and thus the Beauty shifts to realism again forgetting about the fantasy life she once lives with the beast when she goes to London until the time when the fantastic mode comes and faces her with the image of the dying Beast. The heroine runs, saves the Beast, and turns him into Mr. Lyon, who marries Mrs. Lyon, the Beauty. In the end, Mr. Lyon with his wife walk in the garden of their house as the realistic atmosphere is depicted.

The third story, "The Tiger's Bride", is also based on "The Beauty and the Beast". The Russian nameless heroine is the narrator of the story. The narrative starts with a real atmosphere which shows the nature of lifestyle of human beings as the father of the Beauty who loses his daughter at cards: "My father lost me to the Beast at cards" (56). Carter desires to present the concept of women objectification through showing how the beautiful daughter of a man is being gambled as any other possessions one has and since he never appreciates what he has; he loses that thing as the Beast stresses: "If you are so careless of your treasures, you should expect them to be taken from you" (60).

Carter continues presenting real life through the Beauty and her father. The Beauty, then, moves to describe her previous life where she has her father's fortune which is lost at once when they reach this city. She explains that the city charmed them both to stop and thus everyone nears to this city obliged to play with "*grand seigneur*" (57). No one warns them for not stopping or even playing with him. Doing so, the father loses all his property: horses,

houses, money, and when he has nothing to play in, he loses the most precious thing that he never appreciates, his daughter.

Carter, then, shifts to the magical mode when her heroine describes the city as a foreign city far away and thus Carter intends to allow readers to suspend disbelief and accept the magical happening later on:

> This is a melancholy, introspective region; a sunless, featureless landscape, the sullen river sweating fog, the shorn, hunkering willows. And a cruel city; the somber piazza, a place uniquely suited to public executions, under the beetling shadow of that malign barn of a church. They used to hang condemned men in cages from the city walls; unkindness comes naturally to them, their eyes are set too close together, they have thin lips. Poor food, pasta soaked in oil, boiled beef with sauce of bitter herbs. A funereal hush about the place, the inhabitants huddled up against the cold so you can hardly see their faces. And they lie to you and cheat you, innkeepers, coachmen, everybody. (58)

The narrative shift to the fantastic mode is also clear when the heroine describes the Beast's appearance as he is so big in size wearing a mask of a human face and thus no one recognizes that he is an animal in disguise. In addition, his clothes are old-fashioned, but they are good looking to suit his persona. This description of the Beast provides the narrative with a mixture of human being and animal:

> I never saw a man so big look so two-dimensional, in spite of the quaint elegance of The Beast, in the old-fashioned tail.... 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. 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. (58)

The fantastic mode shifts again to the realistic atmosphere and activities that human beings do in their daily life. The heroine talks about how her father once said that he loved her; however, he loses her at cards (59). This is the way patriarchy looks at women; they are nothing but possessions and this is the matter that is criticized harshly by Carter. Furthermore, the heroine does a riding activity along with the Beast and his valet (68). Although, such a realistic atmosphere is interrupted immediately when the Beast and his valet cover out their clothes and masks, and hence, their real animalistic nature is revealed to the Beauty (71).

Consequently, in a magical mirror, the Beauty discovers how her father returns back his fortune with the Beast's assistance. She at once removes her body of all the clothing and thus desires to show her nature to the Beast as he does. Carter wants to say that inside each one of us there are two sides, human and animal-like nature. Sometimes, one of these sides invades the other and leads Man to be just like the father of the Beauty who is defeated by the animalistic nature that leads him to lose his daughter for money. All these objectifications lead the Beauty to choose the Beast's lifestyle. She ignores the appearances for the sake of impeding humanity. The final transformation becomes as believable as the Beauty is possible to be a tigress as the narrative says: “He will lick the skin off me” (75) in order to transform her as from clothes to skin to fur (Berta-Smith and DiMarco 208).

The fourth story is “Puss-in-Boots”. The story is narrated from a cat's perspective. Carter inserts a talkative cat named Puss who is capable of speaking, walking like a human without using his hands, and wearing boots which belong to his master. When one day his

master throw them on Puss. Puss wears them immediately; his master realizes his indifference and decides to be his partner. Carter, here, creates a magical realist atmosphere through the insertion of two characters: Puss as a talkative animal and the master who has existed in the physical world and accepted without astonishing a talkative Puss with his decision to be his partner as well.

This magical atmosphere shifts through a realistic portrayal when Carter inserts a realistic image of a woman who is objectified by her husband. Using a realist image of woman objectification, Carter presents this image in order to criticize the patriarchal system (Cosby n. pag.). The narrative presents a woman who lives in her husband's house, not allowed to get out of the house unless for day in a week with a guard, and even not allowed to open the window as she wants – she can open it one hour each day. All these restrictions show how women are abused and suppressed.

The realist atmosphere also changes through a phantasmagorical portrayal when the helper will be cats. Carter tries to present again the concept of appearance and reality as all people in the town know well the condition of this woman, but they never try to help her. However, Puss with the help of Tabby – the cat of this woman – plan to rescue her by getting rid of her husband; then, they let Puss's master marry his beloved and thus they succeed to do so. In the end, the couple live happily with their babies (Cosby n. pag.).

The fifth story, “The Erl-King”, is based on the story of “Red Riding Hood”. “The Erl-King” is also considered a magical realist short story which is about events in an extremely descriptive, realistic, natural setting of indefinite wood. The story opens with a realistic mode (Telgen n. pag.):

> The lucidity, the clarity of the light that afternoon was sufficient to itself; perfect transparency must be impenetrable, these vertical bars of a brass colored

> distillation of light coming down from sulphur-yellow interstices in a sky hunkered with grey clouds that bulge with more rain. It struck the wood with nicotine-stained fingers, the leaves glittered. A cold day of late October, when the withered blackberries dangled like their own dour spooks on the discolored brambles. (96)

The young girl here decides to enter the wood where the dangerous, risky, supernaturalism lies. Carter inserts a courageous character who ignores the tales about the magical power found in the wood (96):

> The woods enclose. You step between the first trees and then you are no longer in the open air; the wood swallows you up. There is no way through the wood anymore, this wood has reverted to its original privacy. Once you are inside it, you must stay there until it lets you out again for there is no clue to guide you through in perfect safety; grass grew over the track years ago and now the rabbits and the foxes make their own runs in the subtle labyrinth and nobody comes.

The young girl walks into the world of the Erl-King, who "keeps his feathered things in little cages he has woven out of osier twigs and there they sit and sing for him" (96). She is dragged from the real realm into the fantastic realm of visions. The vision becomes real and the girl comprehends that she is stroked inside the fantastic world. However, the fantastic world is immediately implied with realism through the way this weird Erl-King lives. Doing so, the readers are confused between reality and fantasy when they discover that this creature is as real as human inhabitant and the type of food that he eats; this creature has "goat's milk to drink, from a chipped tin mug" (101).

In the end, the young girl in a realistic moment discovers the terrible activities of the Erl-King and thus she decides to put an end to such a sadist being. She acts as the modern

woman who uses her knowledge and supremacy against biases. In fact, she ends the story happily with her heroic deeds:

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

The sixth story, “The Snow Child”, is constructed on the story of “Snow White”. The story is told by a third-person narrator. It also opens with a realist description of the weather when the Count and his wife are riding horses in their estate:

> MIDWINTER INVINCIBLE, IMMACULATE. The Count and his wife go riding, he on a grey mare and she on a black one, she wrapped in the glittering pelts of black foxes; and she wore high, black, shining boots with scarlet heels, and spurs. Fresh snow fell on snow already fallen; when it ceased, the whole world was white. (105)

As a human being, he has a wish and his wish relates to his own desire as a man who lives in patriarchal community. The extraordinary matter is the accomplishment of his wish immediately after he finishes his wish (Filimon 294):

> 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 …. (105)

Carter shifts from the realistic descriptions of the setting to the magical mode of the girl's mysterious appearance in front of the Count and his wife. However, the magical modes are interrupted when the jealous wife starts planning to get rid of the girl. She feels uncomfortable with her appearance thinking it a threat to her. After several attempts, the Countess succeeds and kills the girl with a poisoned rose. Carter shifts again to the magical mode when she inserts a poisoned flower that acts as a sward which cuts the head of the girl and thus the plan finally succeeds.

As a man who desires such a woman, the Count rapes the girl even in her deadly state just to feed his sexual desire; however, the girl's corpse magically melts in the snow leaving a drop of blood as a mark of losing her virginity. Carter, here, mixes the erotic desire of the Count with the magical disappearance of the girl's corpse for the sake of criticizing eroticism that comes out of the patriarchal society (Asnes n. pag.).

The seventh story is “The Lady of the House of Love”. The heroine is a Countess or a queen of vampires living in a hidden Romanian village. Carter sets the story at the time of the World War I which indicates a pure realistic duration (Watterott 2). For the place, she sets the story as in a castle, in an abandoned village. This realistic atmosphere is changed to a magical one. Then, the readers are introduced to a magical character, a Countess, who lives in the castle along with her governess. This Countess is presented as a vampire and thus lives on the blood of animals, human beings, especially the travelers who travel near or across her castle. Carter mixes the realistic setting of the story with a magical character who is a vampire Countess feeding on the blood.

The fantastical mode has a realistic image when an officer, near the castle, intends to travel on his bicycle. He is a man of mentality, and he does not know the fears and arms himself with the use of bicycle which keeps his mind in operation as well as his virginity;

hence, he never experiences a sexual encounter (Turner 123-4). As the officer enters the castle, the magical mode starts working. He is introduced to the Countess, and as he knows her trouble, he offers to help her. However, she sees him as no more than a victim. In the evening, the officer enters her chamber and, as her thirst blinds her, she intends to attack him. In a moment, he kisses her and faints immediately. Next day, the officer awakes to find the Countess dead due to her transformation from a vampire to a human. In the end, the magical mode shifts to a real life when the officer prepares to get back to his normal life, and thus to get back to war again.

The eighth story, "The Werewolf", is told by a third-person narrator speaking directly to the readers. The story is also based on "The Red Riding Hood". The setting is a very cold place, where peasants live short and hard, and in undefined time. People believe in the supernatural as witches and devils. Carter reveals her infusion, thus, her magical realist technique in the story's setting and characters. She creates a heroine from an ordinary life. She intends to examine the persona of modern women encountering evil. It is a representation of the capacity of a girl to leave the domestic life to fight in a risky life. The domestic life is fully described. Carter shows the ideology of this society by showing their belief in the witches and supernatural beings. In fact, the beginning of the story is coloured with realism (Asnes n. pag.):

> It is a northern country; they have cold weather, they have cold hearts. Cold; tempest; wild beasts in the forest. It is a hard life. Their houses are built of logs, dark and smoky within. There will be a crude icon of the virgin behind a guttering candle, the leg of a pig hung up to cure, a string of drying mushrooms. A bed, a stool, a table. Harsh, brief, poor lives. (131)

The magical realism lies in the area where the girl moves between the domestic real life and the wildlife of evilness when the girl will move to it. Carter moves away from realism and thus she departs her domestic life when she decides to take the risk and enters the risky world of fantasy. When the girl asks to visit her grandmother, the narrative portrays the departure from the real to the unreal world. After moving to fantasy, a shift is made into a realistic picture again when the heroine arrives to see her grandmother so sick, lying in her bed and unable even to speak. However, this realistic moment is at once broken with a fantastic shift when the heroine discovers that her grandmother is the werewolf. And thus, Carter combines two characters together when she combines the human with the animal, the grandmother with the wolf to create a werewolf.

The ninth story, “The Company of Wolves”, is again based on “The Red Riding Hood”. The setting is similar to the previous story. The narrative reveals the reality of the wolves, saying that these animals live to eat other creatures by killing them. The people fear the werewolf more than the wolves since werewolves are united with the devils as they are half human, half wolves and they are more harmful. Carter starts by recounting in an expressive and realistic style the risks of living in the forest, particularly in winter when the wolves are hungry since “the wolf is carnivore incarnate and he's as cunning as he is ferocious”. The realistic atmosphere is intermixed with the atmosphere of fright twisted by the wolf and the portrayals of the “grave-eyed children” who “always carry knives” to shelter themselves from these beings who are human and turn into a wolf to be a werewolves (Maunder 83). Villagers narrate a story of a woman whose husband goes outside and disappears only on the day of their marriage. Years after his disappearance, he is back and finds out his wife married to another man and they have a child; out of anger the old husband turns into a wolf once more.

In “The Company of Wolves”, a little girl, with her a red cape, journeys through the wood going to her grandmother's house. Carter presents a realistic image of a little brave girl who makes a visit to her granny despite the wild tales of the villagers about the wolves. The girl's journey continues normally. Instead of meeting a wolf, she meets a handsome Huntsman who is a wolf in disguise and thus the magical mode is introduced. The girl ignores his reality and continues walking with him. Then, the man suggests having a race to see which one will arrive at the cottage of the granny first. The winner will win a kiss and the Huntsman arrives first.

The narrative, then, shifts to the realistic atmosphere. As the girl arrives at the cottage, she finds out the wolf waiting for her to eat her. She never fears neither him nor his company and saying “what big teeth you have” (219). Carter's heroine removes all her dresses and throws them in the fire as the wolves howl outside. The girl is similar to “The Tiger's Bride” who observes the beast inside her has a sexual encounter with the wolf, and thus the narrative ends in a magical mode and thus gives a realistic image of a human who has a wolf within him/her.

The tenth story, “Wolf-Alice”, is based on “The Red Riding Hood”, and Lewis Carroll's *Through the Looking Glass and What Alice Found There*. The narrative opens with a realist, weird description of a little girl who is found one day in the wood. This girl has no history, no one knows about her parents, has no name, unable to walk as human as if she has four legs. She is entirely not civilized. As Carter presents a girl in such a state, she mixes a fantastic issue when she adds that the girl is found living with a wolf and thus she thinks herself as a wolf.

In an attempt to civilize her, she is taken to live with the nuns in order to learn how to behave like a human, a woman, and start accepting her reality. Living with the nuns, she finds

difficulties to accept such a new life after a long time of chaos. Consequently, the nuns agree to send her to live with a Duke who appears to be a werewolf living alone in his castle. Carter creates a magical realist atmosphere as she lets two characters from two worlds to live together.

Depending on self-realization, Alice accepts being a human and the changes in her life; as she becomes mature, she starts bleeding. She starts wearing good clothes, looking to her face in the mirrors and thus she finds out her true identity. However, the Duke is still troubled in his chaotic life. So, Alice decides to help him discover his identity and in the end of the story she succeeds to do so when she licks his wounds with her skin, reveals his true identity, and thus his face starts appearing in the mirrors. The heroine is presented as courageous, clever, and strong. She does not rescue herself alone; rather, she rescues the Duke twice when people of the town attack him and when she reveals his identity to him. Carter uses a magical issue mixed with a realist suffering that one may face in everyday life.

To sum up, the version of these stories takes readers through a long journey, moving from the real realm to the magical realm and back, sometimes to the real and then to the magical in other time. Angela Carter intends to say that in the physical world, there may be a hidden world that includes a supernatural supremacy. Moreover, this supernatural supremacy challenges human actions and thus it is considered as real as the physical world. In this respect, Carter challenges the ideology of the English society in a particular period using her magical realist mode as her means to convey her feminist and thus political messages.

4.2 Re-writing Fairy Tales

Rereading is the magic key to rewriting.

-Cristina Bacchilega, *Postmodern Fairy Tales*.

Angela Carter's 1979 collection, *B CH*, is created from the fairy-tale form as her richest arena for "subversion, exploration, and play". Carter attempts to retell fairy tales inspired by Charles Perrault, Johann Goethe and Madame Leprince de Beaumont (Haase 162-3), who have established versions of extremely familiar classics such as "Bluebeard", "Beauty and the Beast", "Sleeping Beauty", and "Little Red Riding Hood" and "Snow White" (Fowl 2). For instance, "The Bloody Chamber" intertexts primarily with Perrault's "Bluebeard" (March-Russell 28). Carter's process of reworking these classic fairy tales offers readers new frameworks that can release signs and forms for modern aims.

Helen Simpson clarifies that *B CH* is incorrectly labeled as a group of traditional fairy tales that assume a revolutionary feminist twist. Indeed, they are "new stories, not a retelling". Angela Carter herself justifies: "My intention was not to do revisions or as the American edition of the book said, horribly, "adult" fairy tales, but to extract the latent content from the traditional stories and to use it as the beginning of new stories …. I was taking … the latent content of those traditional stories and using that and the latent content is violently sexual" (Carter, *B CH* vii-viii). Carter's intention is clearly given here showing her postmodernist leaning. In spite of the fact that she uses a traditional base (traditional fairy tales) for her tales, she only uses them as a starting point of new tales without trying to do revisions. Doing so, she negates the critical belief about the "revision".

All the collection falls under the genre of the fairy tale, for the elements of fairy tales are sometimes shared by all those tales. The first element of fairy-tale Carter inserts is the heroic features that she gives to her heroine or hero. One can perceive how all the female heroines are given a courageous feature (courageous feature is missing in the traditional tale) along with the other male heroes and thus the female heroine sacrifices herself for the sake of the family who mostly suffers poverty or any other crises. As a fairy tale, it is framed to be short and this is clear in each of Carter's tales. The longest tale in the collection is "The Bloody

Chamber" which is about 42 pages. There is a presence of witches, talkative animals, helper, Countess, Count, and other characters along with other elements such as magical food, magical drink, swords, and magic spell which are found in the classical tales. In addition, all the tales end happily, following "happily ever after" statement.

B CH opens with "The Bloody Chamber". The narrator, a pianist young girl, tells her own story (just like the traditional fairy tales), as she says:

> I remember how, that night, I lay awake in the wagon-lit in a tender, delicious ecstasy of excitement, my burning cheek pressed against the impeccable linen of the pillow … the train that bore me through the night, away from Paris, away from girlhood, away from the white, enclosed quietude of my mother's apartment, into the unguessable country of marriage. (1)

Carter uses the same plot of Perrault's "Bluebeard". The virginal seventeen years old heroine narrates her sadistic marriage. She accepts a proposal of an old man, the Marquise, who is the richest man in France. The Marquise offers her flowers, jewelry and expensive gifts so as to gain her satisfaction. Despite the fact that she feels unease with this man, she accepts the proposal saying, "I am sure I want to marry him" when her mother asks her, "Are you sure you love him?" (2). So, the heroine accepts to marry this man for her family's sake as any other fairy tales' heroine since she belongs to the ordinary and poor family. She describes the Marquise:

> He was older than I. He was much older than I …. But his strange, heavy, almost waxen face was not lined by experience. Rather, experience seared to have washed it perfectly smooth, like a stone on a beach whose fissures have been eroded by successive tides. And sometimes that face … seemed to me like a mask, as if his real face the face that truly reflected all the life he had led in the

> world before he met me, before, even, I was born, as though that face lay underneath this mask. (3)

There must be a protagonist and an antagonist. The heroine feels uncomfortable because this antagonist, the rich man who has chosen three wives before from his own social position. The wives were ladies of their society and their world differs completely from the world of the fourth wife. The protagonist always suspects that there is something horrific. All these fears never prevent her from the wedding. She gets married and goes with him to his castle, which supports the fairy tale setting. The castle is surrounded by the sea, as if it is isolated from the world and such isolation gives the castle a sense of Gothicism. The heroine describes the castle in this way:

> 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, at home neither on the land nor on the water, a mysterious, amphibious place, contravening the materiality of both earth and the waves .... That lovely, sad, sea siren of a place! (8-9)

Then, a business work comes to conceal the rest of the couple's honeymoon. The girl feels sad and the Marquise apologizes for leaving her, but he goes for an important deal. Before his departure, he gives her keys for all the doors; she is allowed to enter all the rooms, except the “chamber”. This room is similar to the room of the blue beard. The story is inspired by the French writer Charles Perrault's fairy tale “Bluebeard” and thus an intertextuality can be clearly observed. Carter's tale starts as any traditional fairy tale with a poor heroine who accepts a proposal from a wealthy husband for the sake of her family as the heroine of the

“Bluebeard”. The husband's characteristics are similar to the characteristics of the husband of the heroine of the “Bluebeard” tale. Both are old wealthy man, married to three wives before and seeking for the fourth and thus they find the fourth wife. No one knows what happened to the previous wives due to their mysterious disappearance (Snodgrass 68-9).

Similar to the “Bluebeard” the heroine enters the forbidden room and this room answers her questions and reveals her husband's reality. The heroine sees the corpses of the three wives of her husband and the last one is of the third wife who it is still bleeding as he killed her before a short time. Angela Carter's “The Bloody Chamber” has no witches; rather, there is a devil-like character who murders his previous wives and keeps them in a chamber filled with their blood and it seems to be a test of obedience for the fourth wife as for the earlier (68-9). The bloody chamber in this tale is the chamber where the husband keeps the corpses of his previous wives.

As the antagonist returns to the castle, he discovers that his wife failed in the test and thus he plans to kill her with his sword. As the whole servants leave, the blind pianist Jean-Yves stays though he can do nothing to rescue the heroine. When the Marquise calls his wife to kill her, her mother in a shocking scene comes and rescues her daughter. The mother kills the Marquise and her daughter is saved. The heroine's mother arrives at the perfect time, the time of the husband's beheading and thus she takes the position of the actor by beheading the husband before he beheads the daughter (wife), as the heroine states, “my mother had disposed of a man-eating tiger that had ravaged the villages in the hills north of Hanoi. Now, without a moment's hesitation, she raised my father's gun, took aim and put a single, irreproachable bullet through my husband's head” (40). Carter obviously provides the site of power to the mother. Carter's heroine is rescued by her mother and this is the changing scene that she changes from the real story of Perrault the heroine of the “Bluebeard” is rescued by her brothers (Arikan 126).

The story ends, as any classical tale, happily with the heroine's living a happy life along with her new husband, Jean-Yves, and her mother. She inherits her ex-husband's fortune, opens a music school, and waits for a child from her beloved:

> We lead a quiet life three of us. I inherited of course enormous wealth but we have given must of it away to various charities. The castle now is a school for blind though I pray that the children who live there are not haunted by any sad ghosts looking for, crying for, the husband who will never return to the bloody chamber, the contents of which are buried or burned, the door sealed. (41)

Constructed on the legend of "Bluebeard", "The Bloody Chamber" is not only retelling the tale, but it also marks as a famous fairy tale. Carter recognizes the supremacy of such tales and thus she provides modern traces that highlight the melodies she is most alarmed with. The original tale is frequently a terrifying tale about a murderous man. Though "The Bloody Chamber" still comprises the same acts of violence, Carter narrates her tale from the bride's viewpoint adding a female perspective. The girl is still protected; in the end, she is saved by her mother, not her brothers. This plot highlights Carter's purpose to show the powerful connections between mothers and daughters, a connection hardly found in traditional fairy tales, since most saviors in the traditional fairy tales are male (Telgen n.pag).

The second fairy tale, "The Courtship of Mr. Lyon", is written depending on the story of *Beauty and the Beast*. The story opens with the heroine who is waiting in the kitchen for her late father, as the narrative says, "OUTSIDE HER KITCHEN window, the hedgerow glistened as if the snow possessed a light of its own; when the sky darkened towards evening, an unearthly, reflected pallor remained behind upon the winter's landscape, while still, the soft flakes floated down" (43). The scene is similar to the fairy tales of *Cinderella* and *Snow White*

as the girl is sitting in the kitchen and the snow, which represents her purity, surrounds her house (Roemer and Bacchilega 129).

The girl's father spends the night in the castle of the beast. He is now a ruined merchant. After the breaking down of his car, he stops to seek help. He picks up a rose for his daughter since he has no money to buy one for her as she demands nothing but a rose which symbolizes her innocence. As the father cuts the rose, the monster of the tale appears to him. The old man clarifies the matter to the beast showing the picture of his beautiful daughter. The beast promises to help in case the Beauty comes and lives with him. Here, readers can perceive the terrible act of the father when he lets his daughter live with a beast. However, there is an amazement because of the beast's human behaviour such as generosity which is one of human behaviours that is found in the beast. Another behaviour is anger which is also presented in the same scene when the father crosses the limits of the castle (Asnes n. pag.). The narrative clarifies the beast's behaviour with the father:

> The door behind him closed as silently as I had opened, yet, this time, he felt no fear…. As it was, nobody came to help him with his coat, he took it off himself. At that, the crystals of the chandelier tinkled a little, as if emitting a pleased chuckle, and the door of a cloak- room opened of its own accord…. On the table, a silver tray; round the neck of the whisky decanter, a silver tag with the legend: Drink me, while the cover of the silver dish was engraved with the exhortation: Eat me, in a flowing hand. All that remained to make the Beauty's father comfortable.... (45)

As any other heroines of the fairy tales, the heroine, here, must sacrifice herself for the sake of her family. The Beauty sacrifices herself through living with the beast. She lives with a monster for a period, but in return, her father's fortune will be back to him. The father is

back home and the heroine goes to the castle to live with the beast. Despite her fear of her new lifestyle, the Beauty does what her father asks her to do:

> Yet she stayed, and smiled, because her father wanted her to do so; and when the Beast told her how he would aid her father's appeal against the judgment, she smiled with both her mouth and her eyes…. For she knew with a pang of dread as soon as he spoke, that it would be so and her visit to the Beast must be, on some magically reciprocal scale, the price of her father's good fortune. (48)

The Beauty loves the beast when she spends days with him. He is so nice to her, loves her, and used to lick her hands every night. Despite his appearance, she is able to see the humanistic attitudes inside him and thus she loves such a being. The extraordinary is always found in fairy tales. Until the time when her father returns his fortune, the father takes her to London and thus she forgets the beast.

In the end, Carter completely converses the Beauty/Beast dichotomy; the Beast takes on the posit of the fairy-tale princess, dying in his "tower" protected by the beast himself, who needs the Beauty to save him from that beast or beastliness. The tale proves how love can heal all the wounds, how magic is useless with innocence and purity (Asnes n. pag.). The Beauty comes and tells the Beast, "Don't die, Beast. If you will have me, I'll never leave you" (54). To live happily together, one of them must transform to fit the other. The beast with the tears and kisses of the Beauty transforms into a man. Finally, the couple gets married "Mr. and Mrs. Lyon walk in the garden … in a drift of fallen petals" (55).

In "The Tiger's Bride", the narrative is more active, though the point of view here is in the first person's. This story is another vision of *Beauty and the Beast*. In a sense, Carter offers another interpretation of the original tale. The story opens with a statement: "My father lost me to the beast at cards" (56). In this tale, the Beauty is lost to the Beast in Milan, a "dark,

bitter city" (51) which is "a melancholy, introspective region; a sunless, featureless landscape, the sullen river sweating fog, the shorn, hunkering willows. And a cruel city; the somber piazza, a place uniquely suited to public executions, under the heeding shadow of that malign barn of a church" (51). There is a distinction between this tale and the previous one. In "The Courtship of Mr. Lyon", the father loses his Beauty out of misfortune, but in "The Tiger's Bride" the matter is different since the father loses the heroine out of card addiction. There is more anger and pride than there is in the previous tale (Arikan 128).

When the father loses all his fortune for the Beast, he has no more money to play so his daughter comes to be lost too. That is why she feels angry since her father treats her as any other possession he has. Similar to any other female protagonists, the heroine is primarily treated as an object to be handled and wagered. The Beast, in this tale, is related to a tiger. He also lives between two worlds of wild animals and mankind. There is a reference to the "Erl-King" tale in this story as we have here another metamorphic figure who captures young women. Carter considers the nature of her "beast" as a horrific figure who lives two distinct lives, one as a beast and the other as a human. Carter never describes the beast fully since she wants to occupy a fantasy world where a tiger can truly mask himself as a human. Here, the matter can relate to as internal and external lives (128).

Cater offers another metaphoric character who is the Valet. He is an animal disguised as a human. He is externally a civilized man, but internally he is inhuman and acts as human as he reveals himself to the heroine to show his real soul to her along with the Beast. The heroine refuses to show her body (soul for the Beast) so he shows his truth to her. In this sense, the heroine regrets her behaviour and she decides to show her true nature to the Beast, as if she accepts her inhuman nature. This story is different from the previous one since the heroine transforms into an animal, not vice versa. There is a necessity for the transformation since

they are different and one has to fit with the other. The heroine understands that she is half human, half animal just like the Beast (Cosby n. pag.).

The heroine's conversion into an animal is completed. As she strips all her male-controlled characterizations, represented by her coverings, her reality which is epitomized by a tiger appears. Her tigerishness abolishes all the limitations she is imprisoned in so far and highlights a melted personality which fights "patriarchal unitary subjectivity", as Margaret Atwood, cited by Selen Aktari, says:

> It's Carter's contention that a certain amount of tigerishness may be necessary if women are to achieve an independent as opposed to a dependent existence; if they are to avoid – at the extreme end of passivity – becoming meat … But their change from lamb to tiger need not to be a divesting of all feminine qualities, as it is for de Sade; also, although society may slant things so that women appear to be better candidates for meat-eating, the nature of men is not fixed by Carter as inevitably predatory, with females as their natural prey. Lambhood and tigerishness may be found in either gender. (219)

In "Puss-in-Boots", Carter gets the benefit of one of the traditional fairy tales concerned with an imprisoned princess. In the traditional tale, the princess is locked in the tower and a dragon guards her. She is waiting for a prince to come and rescue her one day. This story has a lady who is also imprisoned in her house. The lady is a prisoner of her husband. Again the lady marries the man for economic reasons. She is still virgin since he is impotent or never wants to waste his energy by having sex with a woman and thus she is no more than an animal for him (Asnes n. pag.).

Another famous fairy tale – fable, that Carter provides is the tale of the "Puss in Boots" who is a clever cat. One day, a man angrily throws a boot on him, but the cat takes the boots

and wear them. This man, Figaro, discovers the cleverness of this cat. They become a team and have fun together – they steal food, money and do wild acts, until the day Figaro falls in love with an imprisoned lady. And Puss then falls in love with Tabby – the cat of the lady.

As in many other fairy tales, “Puss-in-Boots” closes with the heroine getting a fortune from her dead husband. She is now having all the power she is denied before, and thus she uses it to exile herself from all those who captured her. In this fable, Figaro and Puss tame and transforms their natures for the sake of love and thus live a happy life along with their wives and babies (Asnes n. pag.).

“The Erl-King” is the fifth story that concerns an animal – a cat. The heroine of this story is also innocent, pure, admirable, and young. The heroine is mature enough and knows all the perils she will face, but she is complicit in her own endangerment that is why critics regard her as “highly sophisticated consciousness”, unlike the heroine of “The Bloody Chamber” who is a young teenager. The heroine of “The Erl-king” is seduced completely by a male fantastic creature named Erl-king who lives in the woodland.

The Erl-king is a king of fairies in the old German folklore. He represents the other face of the evil or magic power. Again the character is a metaphoric one. He lives in two different worlds: humanity and inhumanity. He is linked with a specific “Beast”. His house is in the middle of the forest, and it is filled with birds in cages. The narrator describes the Beast, saying that: “he lives alone in the woods, foraging for food and at one with the plants and animals. In his house, he has many birds in cages, which the heroine thinks is cruel. He keeps his house very clean” (99).

The heroine is seduced completely by the Erl-king. They make sex and thus she is similar to the heroine of the “Tiger's Bride” who exposes herself to the tiger so as to reveal her true nature to him unless the beast, here by the power of his magic, controls the heroine,

entirely, so she does what he wants. There is a reference to a classic fairy tale “Little Red Riding Hood”, as the beast tells the heroine, “What big eyes you have”. Carter wants to link all these tales with such a reference since they carry the same concepts and attitudes. Moreover, the heroine converts to an actor at the end of the tales. In this sense, Carter’s choice aims to give a female-oriented insight to the tale (Arikan 128): “I shall take two huge handfuls of his rustling hair … and wind them into ropes … and, softly, with hands as gentle as rain, I shall strangle him with them. Then she will open all the cages and let the birds free …” (104).

The story ends happily and goodness wins the fight as usual. The heroine fights herself first and she wins the battle since she loves the Erl-king; but as she discovers his reality she decides to free all the birds of their cages making them free again. Freeing the birds means freeing herself of the Erl-king's control and his magical power over her. So, the heroine of “The Erl-king” is unlike the heroine of “The Tiger's Bride”, for she never accepts submissiveness and breaks all the restrictions (Arikan 129).

“The Snow Child” is a short story, a retelling of the Brothers Grimm in *Snow White*. Carter reconstructs the fairy tale of Grimm so as to convey her feminist message. A count and his Countess are riding their horses outside in the cold winter. The Count wishes to have a beautiful girl with all the features he imagines; the girl appears in front of him. The girl is white just like the snow, her lips are red as blood and her hair is dark as night. This beautiful girl represents the mirror of the count's sexual desire (Ivey n. pag.).

This story is similar to the story of *Snow White*. In the original tale, the heroine is a wish of her father and mother. Her antagonist is a magician witch, her father's wife, who leads her to a deep sleep or death with her magic power out of jealousy. Later, the heroine is rescued by a love kiss of a prince who awakens her innocent Beauty. In the re-told story of Carter, the jealousy of the Countess leads the girl to death. The Countess tries so many times to abandon

her or push her from high places, but she cannot. Later, a poisoned flower kills the girl and melts her body in the snow. This tale ends with the death of the voiceless girl, since Carter focuses more on the case of male domination and masculine power over feminine (Ivey n. pag.)

The tale, "The Lady of the House of Love", happens in Romania, where there are monsters at the time of the World War I, according to the traditional fairy tales. The vampire is the monster in this tale and this vampire is not a male; this time, the female heroine is the monster. She is a young virginal but not innocent. The monster inside her pushes her to kill in order to live. She is used to killing men after dragging them to her bedroom. But her human side regrets the act of killing and eating those men after finishing with them. This heroine lives in two contradictory states: human and inhuman. She wishes to be human one day (Filimon 177).

The hero, in this case, is a man. He is a soldier and adventurer who desires to discover the world surrounding him and thus he starts with this Romanian castle of the vampire. He is used to traveling on a bicycle – he is a mentalist man. Carter mixes the traditional tale with a modern means – the bicycle. The heroine refuses to leave his means of mentality, but later he does since he thinks that his virginity will protect him from the monster or the magic he will face (177).

As soon as the hero meets the Countess, he discovers her reality. But he is a rational man and a soldier who never knows the fears that is why he rescues the Countess with a kiss. The concept of metamorphosis is seen here as the female character has to be changed and she really wants this change. The hero plays the role of the rescuer and saves her from her true nature – deadly nature. He saves himself and the Countess with his innocence, mentality and

the reality he lives in. The Countess can be regarded as a character living in two worlds – magic and reality, half-monster and half-human (Cosby n. pag.).

The Countess, then, dies out of the metamorphosis leaving a flower to the soldier. The soldier returns to his world, the world of reality taking the flower with him: "And I leave you as a souvenir the dark, fanged rose I plucked from between my thighs, like a flower laid on a grave. One a grave" (124). In his world, there are also monsters but they are all humans, not vampires. It can be said that this story is based on two sides: the reason and unreason, rational and irrational, magic and reality. In the end, the lights enter the room of the Countess, then, refers to the rationality which enters and invades the irrational side. Tania Asnes (n. pag.) comments on the final act:

> The soldier is indeed "more than he knows," because he is able to transform the Countess into a human by kissing her. His reason or "lack of imagination" is heroic and overwhelms her unreason. We have said that the soldier's act of restoring the rose to life concedes some validity to unreason. We can also say that the "resurrected" rose redeems the positive aspect of illogical or magical things. Even as the solder destroys the Countess with reason, he redeems a part of her, somewhat illogically, with love and reason.

Angela Carter, then, moves to the fairy tales of Northern Europe, where the weather is harsher and the societies are more sincere. She presents this new setting by narrating tales of wolves. The wolf is the "beast" of the final three tales of the collection. Carter focuses on wolves which are "hairy on the inside" and live like the other monsters in the previous tales on an edge between humanity and wildness.

"The Werewolf" is a very short story in this collection. The story is centered on the tale of the "Little Red Riding Hood" (Haase 585). The heroine is innocent, virgin girl who is

independent and has the power of facing and fighting wolves. One day, she cuts one hand of a wolf that appears to be her grandmother later. The courageous heroine is rescued by the villagers. The werewolf here is the non-talkative grandmother who is punished and killed and thus the heroine inherits her house and fortune as the other fairy tales with living happily ever after as the narrative insists, “Now the child lived in her grandmother's house; she prospered” (128).

Cristina Bacchilega says that at the end of the story, “we do not know whether to valorize or rebuke the heroine for her actions”. The heroine becomes as wild as the werewolf when she cuts the hand of the wolf and then leads the grandmother to death. There is a possibility that she herself may be turned into a witch since she can live and prosper in a state where people die early out of poverty and coldness. Bacchilega proposes that:

> the devil in whatever form-witch, vampire, werewolf -is only the institutionalized projection of our fears and desires. We fear our own potential for wrongdoing, so we create fairy-tale monsters as external projections of it. If evil exists outside ourselves, then it cannot exist within ourselves. (n. pag.)

The villagers and the heroine in “The Werewolf” contribute to this “scapegoating” by hunting and murdering witches. For Bacchilega, Carter associates “not only them but us, the readers, as being violent”. By displacing the traditional perceptions of rights and wrong of fairy-tales, Carter makes the story look like a real life more than an allegory. She forces readers to criticize both the werewolf as well as the townspeople and to demand whether we contribute to parallel illusions of ethical clearness or not (Cited in Asnes n. pag.)

The second and the most famous wolf tale is “The Company of Wolves”. Carter uses the same setting of the previous tale with more emphasis on the concept of “Beastliness” in the wolves of North. Hunger is within the nature of the wolves, but this can also be seen in

the human. So, inside each man, there may be a wolf. Carter, in this tale, focuses on the transformation of man into a wolf instead of focusing on a talkative wolf. This transformation is connected to a wedding night. At the wedding, the groom disappears and it appears that he changes to a wolf that day and thus runs away (Cakmak 2-3).

Later on, the bride marries another man, but out of jealousy - wolf nature - inside the first husband, he appears again in front of his wife. The second husband appears to be also a wolf too; he is truly not a transformative man – wolf but all his behaviour with his wife indicates the “wolf-like” nature inside him as he beats her. Carter supports her tale with another tale of a child who travels to her grandmother, “The Werewolf”, but here the girl is not innocent at all. The girl knows the nature of the werewolf, but she ignores his reality and completes her way. The girl reaches the house and the werewolf reveals his reality after killing her grandmother. The girl never asks about what happens to her grandmother but desires to be one of the werewolves who surround her without fear as she thinks herself one of them; she removes the clothes to reveal her true nature for her new company. This girl also lives on a threshold between childhood and womanhood as her sexual desire leads her to the company of werewolves (3-4)

The end of the story is the more remarkable because of the distinction between the previous tales and this one. As Cristina Bacchilega, cited in Meltom Cakmak, points:

> While the narrator in "The Werewolf" warns of evil in a removed and bemused manner, the narrator in "The Company of Wolves" seems to believe, fervently, that werewolves are evil and addresses the audience as "you" to convince us of this. The narrator tells us that "the wolf is carnivore incarnate," no more than a machine programmed to kill and devour. The wolf is so completely evil that his very howl is "in itself a murdering." The narrator even tries to dissuade us from

> pitying the human side of werewolves by telling us that men choose to become them. (Cakmak 3-4)

The act of metamorphosis into a werewolf is a "condemnation". Carter proposes that the wolves may howl out of the sadness inside them, as wolves may like to lose the beastliness inside them but they never know how to do so. Similar to wolves, men who select to become werewolves may be a shamed of it due to the depression it causes them. Eventually, the girl feels pity for the werewolf and such a feeling leads her for the werewolf and his "company of wolves"; that transfers her to join their company, and thus such an end is so satisfying for the heroine who finds her way of a happy life (4).

The last fairy tale in the collection continues the previous "wolf" tales. "Wolf-Alice" concerns a child who has the inhuman nature due to her upbringing. Nevertheless, this girl is transformed, later, into a human. Carter portrays two half wolf, half human characters. One is Alice, a young girl who is raised by a wolf and all her behaviours are like those of animals. The second character is the Duke, a man who is a werewolf living in a castle; from outside, he is truly a human but his true nature is a wolf. The two characters live on a threshold of wildness and humanity.

In *The Myth of Irrationality,* John McCrone, cited by Tania Asnes (n. pag.), scrutinizes the case of Amala and Kamala, two children who are elevated by wolves until the ages of three and five, respectively. McCrone believes that similar to other babies, Amala and Kamala are "mentally naked" when they are found due to the fact that they have not humans to guide them and thus shape their intellect. So, similar to them, Wolf-Alice is "mentally naked" and physically. She behaves like wolves since she lives among them; she walks on all fours since no one taught her how to stand; she is naked since no one clothed her, and she howls since no one taught her how to speak. As soon as Alice is found, nuns try to teach her how to live

along with other people in her society. For Cristina Bacchilega (Cited in Asnes n. pag.), Wolf-Alice is

> a new Eve because she retains the authenticity of being that has been lost on humans since we tumbled out of Eden. Through her largely undisturbed experience of her surroundings, the audience sees the world objectively and anew. The narrator goes so far as to suggest that Wolf-Alice's ignorance makes her a visionary and even a messiah by predicting, "[she] could prove to be the wise child that leads them all.

Wolf-Alice's pity, similar to other Carter's heroine, is a purpose of the animal side and not the human side since all the humans of the story want to kill the beast (the Duke); they cannot comprehend his greed and his plague except Wolf-Alice because she has experienced these feelings. In “The Tiger's Bride”, the heroine is changed into a tigress; in “The Courtship of Mr. Lyon”, the beast is changed into a human; in “Wolf-Alice”, the heroine becomes truly and completely human during the course of the story as well as retaining enough animal sympathy to protect the Duke. “Wolf-Alice” ends happily with the heroine who is still wedged between two worlds: human and animal worlds. But for the Duke, it is not clear whether he is changed into a completely human or a wolf. The tale tells the readers that the mirror reproduces “the face of the Duke”. Carter leaves both characters, Alice and the Duke, in mystery and ambiguity to propose that an accurate living entails a balance of humanity and beastliness (Schanoes 22).

Angela Carter’s *B CH* uses the traditional fairy tales and other ethnic material as a form of “*bricolage*” in order to say that the foundations are preserved as fragments, leftovers of "elite and folk cultures” whose differences are malformed into each other, and formerly set to work, erecting new versions out of old ones (March-Russell 174). In this respect, Angela

Carter intends to use the symbols and scenarios of the traditional fairy tales to sightsee different tactics to the subjectivity and desire of women, with an allowance in the direction of fabulous beasts as a figurative examination of sexuality (Haase 162-3).

3.1 Re-telling Politics

To narrate is to exercise power.

- Terry Eagleton.

The twentieth century witnessed many authors narrating to destabilize previous power dealings, building a new insight into those associations. Feminism is one of the noticeable voices that stand in the face of the dominating powers, particularly patriarchy. While for feminists “[v]alue, speech, image, experience and identity" became “the very language of political struggle”, numerous women authors began to interpret the latent connotations in writings recounted by dominant sexist male ideology and to retell selected previous writings from the female perspective. From the women writers' side to retell the texts helping for patriarchal power, it can be assumed that fairy tales seized the prominent place (Arikan 117).

Fairy tales go beyond being a part of certain nations having the important result to echo the circumstance of a culture as well as the contribution to the formation of a collective unconscious. In the first half of twentieth century, Carl Jung focused on the considerable influence of shared insentient, and its verifying basics that are the epitomes found as common legislatures in diverse cultures: the myths, legends and fairy tales turn out to be more of a subject for feminist criticism to examine the patriarchal power discourses. In this sense, Angela Carter as a feminist novelist - in her collection *B CH* - rewrites a selected traditional fairy tales for the sake of extracting “the latent content from the traditional stories” (Cited in Arikan 117).

The “latent content” institutes the cooperative unconscious of humankind about feminine and masculine individualities and their conventional features which are confronted by Carter in these short stories with a new demonstration of female and male characters. She forms her concern as follows: “I’m in the demythologizing business. I’m interested in myths—though I’m much more interested in folklore—just because they *are* extraordinary lies designed to make people unfree” (Cited in Arikan 118). The former demonstration of female and male figures in fairy tales are clearly offered as an accomplishment of the patriarchal system “by challenging the archetypal characters and stereotypical female and male figures. Carter re-examines the themes of marriage, sexuality, power relations between females and males, gender roles, and female liberty. Standing against the oppression by males, she announces the liberation of females in fairy tales” (Arikan 118).

The first tale of the collection is “The Bloody Chamber”. It is the most stylish, compelling the terrible story of “Bluebeard” as its opening point and telling it from the perspective of his newest bride. The whole story is an odd triumph, mingling old fable, new psychological insight, and parodic creativity with great confidence. Its intelligence appears to reject didactic understanding, but surely one can see the girl's bravery and the mother's decisive deed (Riggs 127-8). Carter inserts her heroine in a dangerous situation to show her reacting to the readers for the sake of females readers as if to encourage them to do the same if they once are in the heroine's situation. Moreover, Carter makes a change for the sake of supporting femininity again as she puts the heroine's mother in this tale instead of the heroine's brothers in the original tale of Perrault. Here, Carter gives power to the mother (instead of giving power to males) who is a female and saves her daughter (Fallon, et al 91). Even when the male young pianist exists in the castle, he is presented as a blind man; he is a useless male until the mother comes to save the heroine from the Marquise.

In addition, the reality of such a rich man is hidden for a long period of time. The heroine is the only one who succeeds to reveal the truth of this monster. She is braver even more than the earlier wives of the Marquise. For the mother, the narrative stresses her bravery in many occasions as she is the one who fights a wild animal and kills it with her sword and this may be a foreshadowing to the final scene in the tale (Telgen n. pag.). The ending of the story is encouraging for the female readers, but, it is troubling for the male readers, except if male readers are prepared to accept the "blind role" of the young pianist (Riggs 128).

The second and the third tales are "The Courtship of Mr. Lyon" and "The Tiger's Bride" which are retellings of the "Beauty and the Beast". The difference between the original tale and Carter's tale is not in the plot. Carter gives the role of narrative to female characters then she puts the narrators in a journey of self-discovery (Maunder 89). The heroines are put in a position of sacrifice; they are not afraid, instead, they are the brave and the afraid side is the monsters. In this sense, Carter gives a courageous feature to her heroines.

The heroines, both, offer a sacrifice for their fathers. However, there is a distinction between each one's personality. The heroine of "The Courtship of Mr. Lyon" is so lovable to her father and her father loses her unintentionally and temporally to the Beast. Though she feels unfortunate at the beginning for her sacrifice, but she later succeeds to recreate a human from a beast and perceives a human side in a Beast before the transformation. The case in "The Tiger's Bride" is different since the father loses his daughter in cards game as if she is one of his property. Her personality grows differently as she witnesses her value in her father as she decides to leave him at once (Maunder 89). The heroine makes a difficult decision of choosing to be a tigress; instead of transforming the tiger into a human she is the one who is transformed. Both heroines are brave, able to save their families, make a hard decision (to live with a monster), and discover the true nature inside each one of them. Instead of being victims, they are both heroines who rescue the financial problems of their fathers (Crofts 44-5).

At the end of “The Courtship of Mr. Lyon”, Beauty returns to the castle of Mr. Lyon and, therefore, incredibly saves his life - his body converts into the body of a man. The civilizing presence of the Beauty tames the Beast and consequently makes him adapt to the social requirements. Beauty decides her own destiny and starts her life on the basis of mutual love. However, the end of the “Tiger's Bride” is shocking as the female accepts to be converted into a tigress to be united with the tiger as she discovers her true inhuman nature and thus does this hard decision which changes her destiny. Therefore, one can see how these heroines are different from the heroine of the original tale who was weak and waiting for someone to rescue her as well as her fears of the Beast who is, in these tales, the fearful one (Davidson and Chaudhri 265).

The “Puss-in-Boots” is the fourth story of the collection. The narrator, this time, is a male. This tale shows the concept of woman as an object for men. The story involves a married woman to a man who never has sex with her thinking that doing so he will lose his precious energy for nothing. The husband maybe disgusted by his wife. Moreover, the wife is locked on in a house and forbidden from even opening the window. She is given one hour a day to open the window. The woman here is a victim of the patriarchal world, which Carter stands against and tries to criticize harshly in this tale; the woman is treated as a possession or an animal. Even the society is speechless ignoring the woman's situation, thinking that nothing is wrong and it is all the husband's right to practice his power over his wife. In the end, the husband dies and the chains are removed from the wife. Her bold personality is revealed as she frees the hag ordering him after a long time of capturing her for money and starts a new life (Maunder 350).

In “The Erl-King”, the heroine narrates her tale of an adventure she has in a forest where she is seduced by the Erl-king. He seduces and takes her to his house in the middle of the forest. In the Erl-king's house, there are birds in cages. At first sight, one may think that

they sing happily, but in fact they sing out mourning their freedom which is taken by this Erl-king. After a while, the heroine kills the Erl-king and frees the birds who appear to be women turned into birds by the magical power of this Erl-king (Rodríguez-Salas, "No More" 3).

The character of the Erl-king can be a personification of the patriarchal system that used to lock on and keep women in houses as cages, and let them mourn their freedom. At the beginning, the heroine is ready to be even one of the birds since she takes the adventure only to see him and be with him. However, the last scene of murdering the Erl-king clarifies her attitudes when she realizes the consequences of being submissive to this male-dominated patriarchal system and thus she decides to kill her desire for this Erl-king winning her freedom (Rodríguez-Salas, "No More" 4).

In "The Snow Child", a Count and his Countess ride into a forest in the winter season. Carter presents a man who has a Countess as a wife; though, he can get everything he wants from his beautiful wife, this man desires more than he has. As they are walking, he wishes a woman of specific features that he imagines as his wish is accomplished immediately. A girl is inserted as an object of the Count's desire. This man wants this girl strongly when she has no existence; but as she appears, his desire for her starts to vanish. Carter supports this view by the act of rape when the Count rapes the girl after her death, but the girl is melted immediately. As nothing happens they complete their way back to the estate. The Countess represents the face of the reality. She is the one who stands against and refuses patriarchal system despite her jealousy which controls her for a while. Then, the Countess succeeds to get rid of the girl whose appearance is entirely uncomfortable and threatening from the Countess's perspective (Ignjatovic 3-4).

In "The Lady of the House of Love", the heroine is a mature vampire lady lives in her castle. This lady traps herself when she hides both her sexual desire and hunger despite her

wisdom and strength that may be equal to those of men if not superior. This lady is strong since she is able to submit her desire of never killing a human. She is keeping herself in her dark home feeding on animals unless someone comes to her castle and thus her nature controls her. This lady is presented as more active than men ever, more than the officer himself who comes to save her as he thinks. She is the one who brings her victims and thus the roles of woman and man here are reversed (Rodríguez-Salas, "Femininity" 2-4).

The soldier is inserted as an image of the patriarchal system. He is the one who will bring light and youth to such dark and gloomy estate; however, he is the one who destroys everything. He thinks that he can assist the lady by going to institutes or by bringing lights to her dark home ignoring the whole truth of her persona. He takes the traditional role of a man who will rescue this woman ignoring the fact that she is superior to him by wisdom. Nevertheless, this man leads her for nothing but death. Angela Carter, through the tale, wants to shed light on the sexual desire of women and the desire for equality of women whom the patriarchal system has misinterpreted. Through an ironical act, Carter put the soldier in a position of a destroyer not a savior and thus patriarchal system is criticized (9-10).

The last three tales deal with the wolf and thus they are called as Wolf trilogy. All concern sexualized female characters. The first tale is "The Werewolf" which is a very brief tale. Sketchily, the "Wolf Trilogy" to carry a feminist message. Carter simply reviews the tales "within the strait-jacket of their original structure and therefore [reproduces] the rigidly sexist psychology of the erotic" (Fletcher n. pag.). Therefore, her wolf trilogy tries to present strong female heroines who practice fearlessness or sexuality to stay free from patriarchal supremacy. Yet, she finishes her feminist determination in the way she depicts her heroines. This is done either by her portrayal of patriarchal resolutions, the way she objectifies women, and the depiction of the traditional gender binary opposition as something essential rather than

publically fabricated. Undoubtedly, these interpretations show Carter's feminist scheme in her reworking of the tales (Fletcher n. pag.).

In "The Werewolf", Carter portrays a courageous female heroine who is able to defend herself at a serious risk. Carter shows that the girl is in no need of rescue or protection from anything such as the Huntsman. Besides, when the girl enters the woods, she is hunted by the wolf and thus she hears "the freezing howl of a wolf" (127). Carter emphasizes: "now the child lived in her grandmother's house; she prospered" (128) to suggest that the girl is not only taking control of the wolf, she is also victorious since she controls her own destiny. Moreover, Carter attempts to show the fear and the cowardice of the wolf by her re-writing. The wolf is weak and defenseless after his hand is cut off: "the wolf let out a gulp, almost a sob, when it saw what had happened to it; wolves are less brave than they seem" (127). The combination of the characters, the grandmother and the werewolf, highpoints the point that women need to protect themselves from male dominance as well as from other fellow women. The girl thrives off the possessions of her grandmother, and does it as her private properties. It can be said that putting a woman against another woman, distracts the reader from the important message of fighting male dominance, this may weaken the feminist message of the tale (Fletcher n. pag.).

Another tale that shows a strong and independent heroine is "The Company of Wolves" in which the heroine is portrayed as happy with her sexuality. The heroine is characterized as a mature heroine. She is quite young and highly sexualized as "her breasts have just begun to swell" (n.pag.) and she has an innocent appeal in that "she stands and moves within the invisible pentacle of her own virginity" (133). Her behaviour is also sexualized along with her initial introduction. It is evident in the tale when the girl meets the handsome man in the woods and both make a wager; she asks "disingenuously" (135) about the thing that the stranger wants to win.

Carter portrays the heroine as a young girl who is going through puberty having an enchanting control of her own sexuality. Carter purposes to utter in a slight intimacy with a handsome stranger to shed lights on the heroine's sexual desires. Doing so, she controls him without his conscious and makes him her own savior. Even when the heroine faces death out of the risk she takes, she is still in control of her fear "knew she was in danger of death" (137). By undressing and seducing the wolf as she removes her blouse to expose "her small breasts" until she was "clothed only in her untouched integument of flesh" (138), the girl is saved. Sexuality is used by Carter to highlight how the heroine makes the choice to control her destiny instead of submitting to terror and becoming the victim of the wolf (138).

The last tale in Carter's Wolf Trilogy is the "Wolf-Alice". This tale attempts to portray a strong female heroine in a way which "undermines this feminist purpose as the story conforms to the gender binary". Though Carter tries to show a feminist interpretation by breaking down gender contracts of Wolf-Alice, she truly represents gender as something vital. The heroine grows without a hand of a society on her, suggesting that Carter represents gender as an important and inherent mannerism, not something educated or built. This can be clear when the girl "began to bleed" (144) as she makes a step toward being a woman. Rabab Al-Kassasbeh contends that Alice wants to clean her blood since that her "feeling of shame can be explained by the fact that she has internalized the dominant culture" (32). Some argue that this shame comes as a result of the nuns, who represents religion or society trying to form the heroine to obey traditional gender roles being uncomfortable by her adolescence. The story precisely remarks that "the nuns had not the means to inform her how it should be, it was not fastidiousness but shame that made her do so" (144). Consequently, these answers about shame are embodied as something naturally included. For Carter, she believes that gender and feeling a shame of female sexuality is not learned from society; thus she discourages feminist readings assisting traditional gender roles (Fletcher n. pag.).

Additionally, Wolf-Alice adapts to society's gender prospects when she arises to dress as a woman. She ultimately finds and sets on the wedding dress and "saw how this white dress made her shine" (147). The acceptance of dressing "represents a parody of the socialization of the heroine . . . assimilating the cultural stereotype of what costume is appropriate for her gender". Again, the truth that Wolf-Alice accepts all the bonds of her own harmony illustrates how Carter accidentally draws the social prospects of women and gender thus declines the feminist determination. Moreover, the representation of Carter's heroine obedience of the patriarchal societies. This is evidenced in the scene of showing Wolf-Alice as the maid of the Duke who acts as a symbol of the patriarchal command. Being his maid, Carter reinforces the patriarchal ideology that the woman remains at home to do tasks while the man works as the food bringer. The patriarchal traditions are portrayed in the way Alice pities the Duke when he is shot: "he lies writhing on his black bed" (148). It is in this moment that the "two appear much like the newly wedded couple we might expect in a happy ending" as Alice leaps on the wounds of the Duke "upon his bed to lick . . . without disgust, with quick tender gravity". Once again the heroine is sexualized, but this time to save the Duke and not herself. These final pictures of Alice set over the Duke in a sexy way "ironically enact the prototypical, heterosexual fairy-tale ending". Wolf-Alice is truly ashamed of her sexuality which is defined by the gender expectations of the society; yet, her happy ending is only attainable with a man (the traditional fairy-tale ending). These elements weaken the feminist determination of an independent heroine (Fletcher n. pag.).

The impact of feminism can clearly be seen in "Wolf Trilogy" and the earlier tales in the collection. The heroines' sexualization is a technique that is used by Carter to free female authorization and freedom from male supremacy. In addition, the over-sexualization of the young female characters only assists to show the male fantasies and does not result in the female authorization, however in the girls' objectification. Interestingly, many of the stories

in Carter's later short-story collections focus on well-known real as well as fictional characters for the sake of challenging gender roles. The retelling of the collection *B CH* is not for children at all; rather, it is for the most part, refers to happenings in a world separate from our own world. Characters are, on the one hand, sexy, animalistic, violent, and troubling. On the other hand, they are "family-centered" (Fallon, et al 91).

The wolf, the essence of the wild animal Beast, as portrayed in fairy tales, helps to focus points in the final three stories in the collection, "The Werewolf," "The Company of Wolves," and "Wolf-Alice". In addition to illuminating the worldwide animal nature of individuals, the tales encounter the universality of gender roles (Fallon, et.al 91). S. Arikan says:

> … as a female writer deconstructing fairy tales previously written by males, Carter has subverted the representational female and male characters. The target reader is both females and males like in the case of the earlier fairy tales, however with a new understanding of the reader's response to the text. As she decodes the gender roles that are strongly established in the reader's unconscious from the beginning of childhood by fairy tales, the book appears as a resistance against them. The reader therefore adopts a new and radical awareness of genderlect. It is a well-accepted notion that although some fairy tales seem to address both females and males, in many of them the addressee is females. (120)

In the earlier tales, the writings comprise philosophical male-controlled messages, and there is virtually a straight speech to feminine characters cautioning them against "males, sexuality, and liberty". In Carter's tales, the receiver is once more mainly female, but the message is diverse. This is the reason why the tales are written by a female for other females with a different style associated with fairy tales engraved by men for women. Seda Arikan

continues, "instead of an authoritative and masculine address, Carter's writing is non-prejudicial on behalf of females. Especially in the first-person narrations, the style appears female-oriented" (120). As in "The Bloody Chamber", the tale starts with a paragraph-size sentence summarizing the heroine's state of mind when she says: "I remember how, that night, I lay awake in the wagon-lit in a tender…." (1)

The speaker, here, is assumed the occasion to express her own tale and express her sensations. Both the tone and the length of the speech designate the random course of the marriage and put a negative misgiving on it. Generally, Carter's usage of the language of the story lulls the readers into disregarding the risks modeled by "Bluebeard"; it also, intensifies the reader's consciousness of the danger modeled by the "sadomasochistic underpinnings of much of decadent". In addition, in "The Tiger's Bride", as the greedy form proposes, the readers is willing to read a tale of imprisonment (Arikan 120). The tale starts as follows: "My father lost me to The Beast at cards", "My father said he loved me yet he staked his daughter on a hand of cards", "Lost to The Beast!", "how I had been bought and sold, passed from hand to hand", "been allotted", "my father abandoned me to the wild Beasts by his human carelessness" (56-61).

The tiny and harsh structure of the sentence articulates the feelings of the narrator; this time, not mistrust and depressed but anger and attack. Brooke argues that "the daughter's central weapon against her father is linguistic, manifesting the self-awareness, containment, and respect that is reflected through her narrative". The persona of this female is so different from the heroine of the Erl-king. "The Erl-King" starts with third-person narrative with an expressive sentence: "The lucidity, the clarity of the light that afternoon was sufficient to itself; perfect transparency must be impenetrable, these vertical bars of a brass-coloured distillation of light coming down from sculpture-yellow interstices in a sky hunkered with grey clouds that bulge with more rain" (96). One can see how the writer inserts sentences in a

gender-neutral way and does not assume a precise feeling as it blends “the clarity of light” with “grey clouds”, and thus readers are given a border of the external world until the portrayal deviations into the first-person narrative (Arikan 120-1), the narrative explains:

> The trees threaded a cat's cradle of half-stripped branches over me so that I felt I was in a house of nets and though the cold wind that always heralds your presence, had I but known it then, blew gentle around me, I thought that nobody was in the wood but me.

The external voice again disturbs the narration just after the compound voice, saying: “The Erl-King will do you grievous harm”. Though, directly after, narration again endures with the subject pronoun “I” as if the outer voice is the reader's voice who desires to notify the heroine. As the tale adopts, the readers may have “certain elements of background knowledge, in other words, as the reader knows the story, s/he adopts a god-eye position in the reading process. This background knowledge draws on stereotypical assumptions about gender identities”. Carter challenges the readers' attitude by doing a change for certain events, and thus she ends up her story with a completely diverse conclusion. The writing reports a “universal audience” who prepares to face all potentials in a fairy tale, not only “happy endings”. Therefore, the style of former fairy tales is masculine which turns into a feminine in a deconstructed way. Opposing the female characters that are “ideally feminine - that is, passive and longsuffering - and defined by her sexual/maternal function”, Carter marks the readers understand the possibility of “anti-female-ideals” (Arikan 121).

It is important to mention how women and men are named in Carter's narratives. In “The Bloody Chamber”, the first-person narrator is a female, but her name is unstated. She is called as the “Madame” by the employees in the castle, and as “My little nun”, “Baby” (17), “My little love”, and “My child” (18) by her husband. The female narrator markers herself by

some terms such as “I, the orphan”, “the Chatelaine” and “I, the little music student” (13), “a little girl” (18), “child” (18), and “his bride” (13). It appears that she accepts the adjectives qualified to her by the exterior world. However, the man marries the heroine and thus she inherits his name, “The Marques” (36), (which represents “mastery and power”), whom she cries "my husband” and “my purchaser” (15). In the tales “The Courtship of Mr. Lyon”, and “The Tiger's Bride” the heroine is called the Beauty symbolizing the outer description of girls. Hence, Carter never states the names of her heroines. Her usage of the common naming styles for both male and female in these tales is to form an atmosphere of a fairy tale. Later, by transferring the end of the tales into rebellious alternatives, she intends to challenge the male-dominated thought (Arikan 121-2).

Moreover, most of Carter’s stories are recognized for being mostly pornographic due to their open use of sexuality, especially females sexuality. However, her use of language comes as a consequence of her intention “to deal with the shifting structures of reality and sexuality”. Feminist opponents mostly complain the “inequality of gender-specific terms” and thus they aim to rebuild female sexuality. Sara Milles examines Carter's way of describing the male and female's genitals. The title of the story collection, “The Bloody Chamber” is an obvious orientation to female genitals and female understandings of "losing virginity and menstruation” (122).

In this sense, Carter evidently gives suggestions of female sexuality to adopt the sexual involvements and femaleness found in women. As the narrator of “The Bloody Chamber” who looks like herself to a female character in an engraving labeled as “a lamb chop” (17), she compares her sexual tissue to a “scarlet, palpitating core” (15), and her first erotic understanding as willingly “bleeding” and "loss of virginity” (18). Hence, the broad trend to overlook sexuality that is actually concealed in classic fairy tales is decomposed and prepared

clear by Carter. Consequently, the restrictions connected to female understanding such as loss of virginity is intended to be clarified in these tales (122).

As in most fairy tales, males and male sexualities are labeled with animal metaphors in “The Courtship of Mr. Lyon” and “The Tiger's Bride”; the male is already a tiger or a Beast. The animal-like males who signify authority and control are enlightened by Carter at the end of these tales by being killed by female characters. Sara Mills argues that: “Male sexuality is often described in terms of metaphors of animal behaviour, as an animal's, and a little under control. The describing of sexuality in these terms means that extreme male behaviour such as rape may be understood to be only natural” (Cited in Arkan 123). That is why Carter uses the word “loins” in “The Tiger’s Bride” and in “The Courtship of Mr. Lyon” for representing genitals. Another erotic portrayal is offered by Carter when the Beast in “The Tiger’s Bride” desires to perceive the Beauty as naked, “her pride” not “her shame,” “thwarts her finger” and thus she never fears him. As an alternative, the role of the “lamb”, cliché descriptions for female characters, she goes into a tigress (Arikan 123), when she says, “The lamb must learn to run with the tigers” (72).

In each of the tales, “The Bloody Chamber”, “The Courtship of Mr. Lyon”, “The Tiger's Bride”, Carter highlights the association between the subjectivity of woman's sexuality and their objective role as possessions. But in the feminist re-telling, one can see how Carter converts women's victimization; the victimizer becomes the victim who is killed by the mother – a female. In the both versions of the “Beauty and the Beast”, the lion and the tiger are nothing but a man, in animal-like. In both tales, despite the difference between the situations of the heroines' fathers, the heroines choose to explore the dangerous, frightening transformation that comes from selecting the beast. “The Courtship of Mr. Lyon” and “The Tiger's Bride” present a mutual wonder and horror towards the beasts from the side of the Beauty and in other scene readers perceive the equality of the dealings as when the lion kisses Beauty's hand,

Beauty kisses lion's and when the tiger strips naked and so Beauty selects to reveal her fleshly nature (Makinen 10-11).

In “Puss in Boots”, Carter inserts the cynical puss who views the love and desire of human in a light-hearted comedy which demythologizes sex with humor and pleasure. In this respect, the cat “Puss” signifies the erotic desires of women they want to admit within themselves and thus the characters in the tale signify the problematic of desire, as in the sex scene between the Puss's boss and his beloved. The master of Puss and the woman have sex already when a chance provides for them on the ground in the woman's house. In “Snow Child”, Carter grants the inaccessibility of desire, which will always be melted before "possession”. In a sense, no one can fulfill desire's constant deferral as in the scene of girl's rape by the Count. The girl has melted already after the Count's sexual desire finished (11).

The tale of the “Erl-king” is a difficult representation of a subjective conspiracy within the male look. Readers recognize the woman narrator as being both afraid and having desires to be entrapped within the birdcage of the Erl-king. The Erl-king, in reality, never exists; rather, he is a figure created out of the imagination. Thus, the shift occurs in the narrative between the narration's two voices, first and third person, signifies the two opposing erotic desires, one for freeing femininity and the other for engulfment masculinity in a tale that demarcates the inconsistency of desire. In addition, animalistic issues are recycled on behalf of patriarchy in the classic fairy tales. Criticizing the recognized descriptions that emphasize the adopted knowledge, Carter releases the gist of animal allegories, particularly in “The Erl-King”. In this tale, she points to the domestic features of the “Erl-king” as “he is an excellent housewife”, “his kitchen shakes with birdsong” and “his rustic home is spick”. Carter offers the girl sexual appetite in the story: “Eat me, drink me; thirsty, cankered, goblin-ridden, I go back and back to him to have his fingers strip the tattered skin away and clothe me in his dress of water, this garment that drenches me, its slithering odor, its capacity for drowning” (102).

The heroine is defined as “a perfect child”; she is converted into a killer and thus frees the imprisoned weak birds along with herself of his control over her desire (Rodríguez-Salas, “No More” 4).

In “The Company of Wolves”, Carter describes the young girl in the forest, going to her grandmother’s house; this description is an erotic portrayal:

> Her breasts have just begun to swell; her hair is like lint.... She is an unbroken egg; she is a sealed vessel; she has inside her a magic space the entrance to which is shut tight with a plug of the membrane; she is a closed system; she does not know how to shiver. She has her knife and she is afraid of nothing. (133)

In fact, the girl is longing to be deflowered; either knowingly or unconsciously, this is what the readers can conclude from the rewriting of the tale as Isaias Carvalho (n. pag) says, “Our time is not a time of innocence. Innocence has strayed from the path”.

Furthermore, the last three wolf stories investigate the relationship of women to the “unruly libido”, but the werewolf story suggests an isolated otherness, because of the half-human appearances, than the stories of the “Beast, Tiger and Puss”. In the first tale, the old Grandmother appears to be the werewolf, and the girl's conquering of her is perceived as an achievement of the symbolic culture that punishes the weird and any supernatural being. In contrast with the heroine of the “The Tiger's Bride”, whose heroine chooses desire over conventional wealth, the girl of the “Werewolf” is a good child who sacrifices the uncanny for prosperity. In the second tale, “The Company of Wolves”, the list of expressions of werewolves, the combination of human and wolf; emblematic and imagined, clinches with the second “Little Red Riding Hood” tale. In sense, the wolf does not devour the grandmother; rather, it is “outfaced by Red Riding Hood's awareness that in freely convention his sensuality,

the libido will transform meat into flesh". After the achievement of their mutual desire, he is converted into a "tender" wolf, and thus she sleeps safely between his paws (Makinen 12).

The last tale of the wolf stories tells a tale of a girl raised by wolves, without the social training. The young girl grows up outside the ethnic inscriptions and thus she acquires a new intellect of the self from her encounters whether with the mirrors and from the changes in her body out of being mature. In addition, the girl starts learning a sense of time and routine. Lastly, her pity starts to convert the werewolf Duke into the rational world. Reading Carter's retelling of the fairy-tales as her female protagonists' clashes with desire, in all its disorderly "animalness", produces a rich reward. Patricia Duncker, however simplistically, reads the tales as "all men are beasts to women" and thus perceives the female protagonists as inescapably enacting "the roles of victims of male violence" (Makinen 12).

Angela Carter's *B CH* retells some of the classic fairy tales from a feminist perspective. In spite of the debate about this view since some feminists objected to the matter of such rewriting perceiving the portrayal of women politically unfitting and incorrect (Riggs 127-8). Carter possesses the distinctive aptitude to expose her "viscera as well as her brains in a manner that not only outshone her sister-authors, but also matched the skills of stylistically equivalent male contemporaries such as Moorcock, Nye and Anthony Burgess" (Cited in Andrews and Rennison 29). Thus, she succeeds despite the competition from the many brilliant British women authors of her generation who arose in the wake of 1960s feminism. Her writing's tools are the carnivalesque sensibility which is labeled as post-modern; however, it is really as everlasting as that of her folky, mythological and traditional inspirations (Andrews and Rennison 29).

Feminist critics argue that the traditional fairy tales were a reactionary form that celebrated misogynistic philosophy without searching whether women readers will always

and essentially classify with the female figures. In using such a form, they argue that despite Carter's good intentions, she is closed into the conventional sexism. Patricia Duncker uses Angela Dworkin's *Pornography: Men Possessing Women* to dispute that Carter is "re-writing the tales within the straitjacket of their originals structures' and therefore reproducing the rigidly sexist psychology of the erotic" (Cited in Makinen 4). Avis Lewallen proposes that Carter "has been unable adequately to revision the conservative form of feminist politics, and so her attempts at constructing an active female erotic seriously compromised- if not a reproduction of male pornography" (Cited in Makinen 4). For Makinen, he argues that, in opposition, it is the critics who are unable to perceive what is "beyond the sexist binary opposition" (4).

Carter's *B CH* includes different stories that frequently involve similar subjects and motifs such as the objectification of the woman by limiting her regular role in lifecycle; this is a recurring subject which is supported by deceit and death motifs. Through a sardonic female viewpoint, Carter conveys her political messages using the fantastic mode as her technique. Thus, the works are regarded as postmodern fiction as a result of such a blend (politics and fantasy) which leads readers to be in a dual place – reality and fantasy.

With the death of Angela Carter, in 1992, readers lost a significant brilliant feminist author who is able to criticize "phallocentrism" in an ironical gusto and to improve an extensive and more complex illustration of femininity, sexuality and gender through fantasy genre (Makinen 14). The mystification of her tenderness with the demonstrations of sexuality which are sealed into pornography certainly never blind readers from Carter's works that challenge the habitual thought of the patriarchal society.

CONCLUSION

Politicizing fantasy is an influential attempt for healing the societies from the ideological illness that brings nothing but corruption, chaos, and confusion. Throughout the ages, writers have attempted to heal their societies of such illness through writing works that may enlighten the minds of the community. One of those writers is Angela Carter, who has fought the old thoughts that attempt for nothing but to tyrannize people earlier; one system Carter stands against in her works is the patriarchal system. Carter has done so with such postmodern works that evince the use of the postmodern forms of fantasy.

In *The Infernal Desire Machines of Doctor Hoffman* (1972), Carter shifts from realism to fantasy genre magical realism, for the first time, to distinguish between reality and fantasy and thus stands against the propaganda of politics. She presents two contradictory worlds: the world of reality and the world of fantasy. Doing so, she explores the metaphysical inquiry of the bond and the discrepancy between the reality and the illusion, reason and fancy, the objective and the subjective and rationality and fantasy by showing the consequences caused by living in both worlds. Carter criticizes the trap of women, the masculine and feminine systems, male-domination, and patriarchal society that come as a result of domineering politics. At another level, Carter challenges the opinion that women remain static in their injustice by highlighting their constant erotic requirements and locating the women's varied debates of power dynamics in the erotic associations with men emphasizing the means that women are submitted to the oppressive system of patriarchal.

In *The Passion of New Eve* (1977), Carter attempts to suspend readers' disbelief and operate their imagination through the excessive use of magical realism as a postmodern fantastic mode. Carter intends to combine reality with fantasy in order to make her readers believe the narrative without wondering whether the actions are real or not. She uses a

transgendered narrative voice with the hands of cinema as an influential inspiration for her literary career. She presents her tendency in life when she ends up her novel in a real world, instead of following too much imagination. She puts her transgendered hero/ine in a position of a man and then a woman so as to convey an accurate message about masculinity and femininity giving feedback about women's victimization and criticizing the ideology of misogyny. Thus, Carter supports radical feminism which stands against the patriarchal system and attempts to eliminate the sexual distinction between masculinity and femininity.

Finally, in *The Bloody Chamber and Other Stories* (1979), Carter has constructed her collection from a distinct range of available things and has presented them as a revised version of the traditional fairy tales in order to offer a new reading for the original stories which stands on masculinity. In this sense, Carter uses two fantastic forms, the fairy tales in a modern portrayal as well as magical realism as a postmodern mode when she has combined reality and fantasy or the real world with the fantasy world. Doing so, she challenged the ideology of the English society in order to convey her political message which supports feminism and stands against the patriarchal system and the objectification of women.

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يركز المبحث الثالث على (شغف حواء الجديدة). يقسم هذا الفصل الى ثلاثة مباحث. يقدم المبحث الأول الرواية هذه بشكل عام. يناقش المبحث الثاني الرواية كنص واقعي سحري. يقدم المبحث الثالث القضايا السياسية التي أستخدمتها كارتر في الرواية.

أما (الغرفة الدامية وقصص اخرى) فهي مجموعة قصص قصيرة وهي المحور الرئيسي للفصل الرابع الذي يتضمن ثلاثة مباحث. يقدم المبحث الأول المجموعة القصصية مع تسليط الضوء على عناصر الواقعية السحرية الموجودة في هذه القصص. يحلل المبحث الثاني قصص كارتر فيما يتعلق بأعادة كتابة الحكايات الخيالية. يناقش المبحث الأخير القضايا السياسية التي تقدم فهماً جديداً للحكايات الخيالية.

تنتهي الرسالة بخاتمة تلخص أهم النتائج التي توصلت اليها.

الخلاصة

الخيال هو واحد من أقدم أنواع السرد في الأدب التي تعود جذوره الى زمن التقاليد الشفاهية، أي قبل ظهور الكتابة. يشير الخيال الى عالم خيالي وتشتمل حكاية الخيال على كائنات خارقة و أشياء أخرى لا تحدث أو لا توجد ابدآ في الحياة الواقعية. تعد أنجلا كارتر احدى كتاب ما بعد الحداثه الذين تبنوا هذا النوع الأدبي. قدمت كارتر هذا النوع بطريقة ساعدت على تطويره في عصر ما بعد الحداثة. هي على غرار جون بارث، عادت كارتر الى التقليد مع أضافة لمسات الى هذا النوع من أجل ان تناسب وجهة نظرها الخاصة. أما عن أدواتها فهي الواقعية السحرية وأعادة كتابة الحكايات الخيالية. وبقيامها بذلك، كانت كارتر تنوي أن تثور على الأعراف والأيديولوجيات السياسية للمجتمع الأنكليزي من أجل الدفاع عن النساء ضد النظام السياسي الأبوي القائم على الرجولة.

هذه الرسالة هي محاولة للتحقق في أمكانيات تسييس الخيال في أعمال مختارة للكاتبة أنجلا كارتر كأحدى الكتاب الرائدين في عصر ما بعد الحداثة، كما تمثل كارتر أرضآ خصبة لدراسة هذه الفكرة الخيالية بعد أن اضافت لمسات ما بعد الحداثة. تتكون الرسالة من أربعة فصول و خاتمة.

الفصل الأول هو فصل تمهيدي. وينقسم الى ستة مباحث. يشرح المبحث الأول الخيال كنوع أدبي: التعريفات المختلفة للخيال مع تسليط الضوء على سبب ازدهاره، وفئات الخيال، ومحيط ملامح هذا النوع الادبي. المبحث الثاني يقدم شرحآ للخيال كمصطلح ويقدم كذلك شرحآ عن مراحل تطور الخيال من العصر القديم حتى العصر الحديث. يكمل المبحث الثالث مراحل تطور الخيال من العصر الحديث الى الوقت الحاضر، أي عصر ما بعد الحداثة. يركز المبحث الرابع على الواقعية السحرية كشكل من أشكال الخيال في عصر ما بعد الحداثة مع تفاصيل تخص تعريفاته، وخصائصه، و جذوره مع التطور التاريخي لهذا النوع. القسم الخامس يدرس التعريفات التي تتصل بأنواع الحكايات الخيالية كشكل آخر من أشكال الخيال. يتعلق المبحث الأخير من هذا الفصل بالقضايا السياسية: النسوية، النوع، والجنس، في أعمال كارتر.

يركز الفصل الثاني على رواية كارتر (ألات الرغبة الجهنمية للدكتور هوفمان) ويقسم هذا الفصل الى ثلاثة مباحث. المبحث الأول هو مقدمة عن هذه الرواية بصورة عامه. يعرض المبحث الثاني تحليلآ لأول روايه خيالية لكارتر. يتناول المبحث الأخير السياسات الجديدة التي تقدمها الكاتبة.

جمهورية العراق

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قسم اللغة الانكليزية

تسييس الخيال في أعمال قصصية مختارة لأنجلا كارتر

رسالة تقدمت بها

رضاء علي جلعاوي

الى

مجلس الكلية – جامعة القادسية

كجزء من متطلبات نيل شهادة الماجستير في الأدب الانكليزي

بأشراف

الاستاذ

باسم نشمي جلود الغزاوي

كانون الأول، 2018