

Female Desire in Angela Carter's Fairy Stories

BONNICI, T. Female desire in Angela Carter's fairy stories. *Mimesis*, Bauru, v. 18, n. 1, p. 07-17, 1997.

ABSTRACT

*An analysis of three short stories taken from Angela Carter's **The Bloody Chamber and Other Stories** is provided. In her re-writings of fairy-tales the British writer discusses the problematics of desire, with an emphasis on freedom and entrapment, unattainability and deferment, and their influence on subjectivity and female autonomy.*

Key Words: Angela Carter, desire, subjectivity, short stories.

INTRODUCTION: PROBLEMS OF DESIRE

Most people would agree that one of the most intriguing questions in feminism is the problem of desire. Freudian doctrine, especially that analyzed in *On the Universal Tendency to Debasement in the Sphere of Love* and *Three Essays on the Theory of Sexuality*, (Freud, 1977) has long been combated by feminists and as recently as the 1970s by modern feminist writers, from Kate Millet (in *Sexual Politics*), Shulamith Firestone (in *The Dialectics of Sex*) to Juliet Mitchell (in *Psychoanalysis and Feminism*) and others (Selden, 1988). Freud's misogyny contained in such terms as penis-envy, castration complex, a single libido and thrilling forbidden love leads to his conclusion on the incompatibility between sexuality and satisfaction and consequently the frustration of desire. The reworking of Freudian themes produces a Protean definition of desire in Lacan's *The Signification of the Phallus* (Lacan, 1977). It seems that the re-Freudianizing of Lacan's account of desire makes Derrida (1987) in *The Post Card from Socrates to Freud and Beyond* conclude that it is not possible to tell the truth about desire. Desire cannot be theorized and systematized. Since the truth of desire can neither be seen nor shown, desire cannot be put on display (Belsey, 1993).

*Departamento de
Letras -
Universidade
Estadual de
Maringá. Av.
Colombo, 5790 -
87020-900 -
Maringá - PR

Desire, however, has long been put on display in the English novel. During the last two hundred years novels by women abound with desire, albeit in covert form, and teem with manifestations of its existence, power and subversiveness. Armstrong (1989) has shown that “the history of the novel cannot be understood apart from the history of sexuality” and that there is a domain vastly represented in fiction in which women command authority: the operations of desire, the forms of pleasure, gender differences and family relations. Anticipating a host of present-day themes on feminism, many 19th century authors such as Jane Austen discuss the variety of expectation and response which they display within the novel. For instance, marriage offered a decent, if dependent, life but it must be dearly bought. Failure to marry and restricted access to education and employment was the most feared fate of women. Conscious or unconscious encroachment of this *status quo* is perhaps the underlying desire fictional women strived for. With the advent of Virginia Woolf and Dorothy Richardson’s registering inner thoughts and feelings, female desire began to be seen as an entity in its own right. While feminist theoreticians such as Luce Irigaray (apud Selden, 1988) have argued that female sexuality is a subterranean and unknown entity and Cixous (1976) discusses the existence of feminine writing, many writers have tried to put in fictional form the main ideas of female desire as an independent theme outside the domain of patriarchy. Discussing many women writers, Stevenson (1987) enhances their characteristic features. He rebuts not only Powell’s remark that “there is no real tradition of how women behave themselves in English writing” (Powell, 1983), but also Eva Figes’s statement that “mainstream English fiction is locked in a social realist tradition of the nineteenth century” (Figes, 1978). His arguments concentrate on the existence of themes common to female writers after the war, especially that of the female body and mind’s preference for their own space, away from the world which unfurls around them but so often fails to fulfill their desires.

Although the combination of fantasy and realism has been very unusual in English fiction, it has been used especially by Angela Carter, Emma Tennant and others to depict a world of chaos where “the body is something mysterious in its workings, which swells, bleeds and bursts at random; where sex is a strange intermittant animal spasm; where men seduce, make pregnant, betray, desert; where laws are harsh and mysterious, and where the woman goes helpless” (Weldon, 1971). Elsewhere (Bonnici, 1996 and Bonnici, 1997) I have discussed the significance of werewolves and cats in Angela Carter’s short stories published in *The Bloody Chamber and other Stories* (1988) and I have shown that the containment of female sexuality and its manifestations continually reproduced by patriarchy are being subverted by women’s fearlessness and acceptance of their own sexuality, sensuality and autonomous desires. Needless to say, a degree of ambiguity is present but it does not annul the trend to participate in the one-time, exclusive “privileges” of the center.

BONNICI, T.
Female desire in
Angela Carter’s
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

The aim of this research work is the analysis of desire in three short stories dealing with fairies, or rather, “The Erl-King”, “The Snow Child” and “The Lady of the House of Love”, in Angela Carter’s *The Bloody Chamber and Other Stories* (Carter, 1988). Since “the three fictive figures signify the problematics of desire itself”, as Makinen (1992) states, the discussion will focus on the ambiguous stance of subjectivity and entrapment, freedom and enclosure, the unattainability of desire, reversed roles of aggressor and aggressed, and the annihilation of the objectification of the female even in traditionally imbedded patriarchal (and ancestral) desires.

ANGELA CARTER AND THE FAIRY-TALE

The three short stories selected for this analysis deal with characters of the imagination. While in “The Erl-King”, the Erl-King (German *Erl-König*, from Danish *Eller-konge*, king of elves) is a malignant goblin who haunts the forest and lures people, especially children, to destruction, in “The Lady of the House of Love” the theme of the Bluebeard story is now retold with a lady vampire and reversed gender roles. It may be a characteristic of literature written in English that a canonical text is appropriated and adapted with postmodern methodology to subvert the original traditional text. This has happened with Shakespeare’s *The Tempest*, Brontë’s *Jane Eyre* and Defoe’s *Robinson Crusoe*, to mention the most notorious. The effects have been a subversive writing in which the silent protagonists are given a voice and the carnivalization of the original situation is engendered. It may be argued that the structure of the fairy-tale is not the most appropriate for the treatment of themes from a feminist perspective since “fairy-tales perpetuate the patriarchal *status quo* by making female subordination seem a romantic desirable, indeed an inescapable fate” (Rowe, 1978-9). However, magic and magical metamorphosis in the fairy-tales give Carter “the opportunity to explore the theme of psychic transformation, liberating her protagonists from conventional gender roles” (Palmer, 1987). Carter is perhaps right when she says that there are affinities between her work and Gabriel García Márquez’s magic realism. In some of her works, as in the short stories under analysis, Carter’s reality itself is magical and actually brings into effect the subversion of the fairy-tales’ original themes.

SUBJECTIVITY BETWEEN ENTRAPMENT AND FREEDOM

With the underlying theme suggesting the ambiguity of desire, the autodiegetic narrator of “The Erl-King” is a young woman who tells the reader a story about her adventures in the woods where the Erl-King lives. After a series of allurements by the malignant goblin and after

sojourning in his forest dwelling-place where he keeps birds shut in cages, well-treated but unfree, the female narrator arrives at his home and perceives that he is preparing a cage for her too. In the nick of time she murders the bad goblin.

In the highly encoded structure of the forest environment the female narrator experiences the woods as a progressive and irrevocable enclosure towards which a person unknowingly and at the same time forebodingly works her way. The perpendicular beams of light and the trees with the foliage at the top and the rotten leaves on the ground form a cage. "There is no way through the wood any more ... [and 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" (84). This is enhanced by the notions of "house of nets" and of "a system of Chinese boxes opening one into another" (85) producing mirages and confusion with regard to the whereabouts. It is evident that this is a description of patriarchy, the Garden of Eden after the Fall, the highly "attractive" immersion into male-centered sensuality and the continuous placing of the female in the margin. Before perceiving her status as interloper and before conscience-raising ("had I but known it then" 85), she has felt that patriarchy was the norm. "A young girl would go into the wood as trustingly as Red Riding Hood to her granny's house". She has felt as "women who have lost themselves in the woods and hunt around hopelessly for the way out" (84).

The Erl-King is a seducer. His bird-call and whistle, his smiles, his irrevocable hand, his wild life in nature, his big green eyes, his housekeeping, his lore and his patient waiting foreground enjoyment of entrapment. To maintain power he has coded himself for this and such an obsession keeps his entrapping constant. "His kitchen shakes and shivers with birdsong from cage upon cage of singing birds, larks and linnets, which he piles up one on another against the wall, a wall of trapped birds. How cruel it is, to keep wild birds in cages! But he laughs at me when I say that; laughs, and shows his white, pointed teeth with the spittle gleaming on them" (87). The narrator points to the easiness with which the birds come to him. Shall one say, willingly or through an urge in their being? The narrator recognizes that these are "silly, fat, trusting woodies, ... the sweetest singers [of which] he will keep in cages" (87). In fact, "male subjectivity creates its Other precisely to designate itself as its superior, its creator-spectator-owner-judge" (Finn, 1985). Carter seems to advance the theory that by means of his already-imbedded power the male takes advantage of the victim's almost sadomasochist desire, causes its existence as the Other so that entrapment and seduction turn out to be "natural".

At the same time the narrator recognizes that she too has been desiring to be caught by the Erl-King. "I always go to the Erl-King and he lays me down on his bed of rustling straw where I lie at the mercy of his huge hands" (87). The female goes willingly and seems to enjoy the seducing procedures. "I am not afraid of him" she says. Later on she admits that

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

“when he shakes out those two clear notes from his bird call, I come, like any other trusting thing that perches on the crook of his wrist” (88). Even knowing that she will be entrapped and live without freedom, she goes as if sadomasochism is her lot and in her liking. She seems to accept his bawdy language: “Skin the rabbit, he says! Off come all my clothes” because “the price of flesh is love” (87). She admits that the Erl-King and herself seem “like a tree that bears bloom and fruit on the same bough together, how pleasing, how lovely” (88). Even though this may be interpreted as the autonomous desire (Palmer, 1987) that the female should recognize and appropriate as part of herself and in opposition to the phallogocentric culture that denies it to women, the text seems to mean the opposite, or rather, the accusation of female masochism (Siegel, 1991). It may be argued, however, that Carter inverts this theme, insists on the female gaze, and makes woman’s desire victorious in the final female subjectification brought about by the “murder” of the Erl-King.

However, the marriage metaphor between fear and desire is a constant sign of alertness. Although she admits that “we are shut up inside with one another” (88) and “we are like two halves of a seed, enclosed in the same integument” (89), the marriage bond is ambiguous and a tension exists in subjectivity between her desire for entrapment and for freedom. “His touch both consoles and devastates me” (89). This devastation is symbolized by the “old fiddle hanging on the wall beside the birds [tuneless] because all its strings are broken” (87). Only if she is free can she take the fiddle and produce a “better music than the shrill prothalamions of the larks stacked in their pretty cages” (89). The tension is even more enhanced by the literary strategy of narrator shifting. The constant alternation between a first person narrator and a third person narrator heightens the struggle between the two types of desire. “Carter’s strength is precisely in exploding the stereotypes of women as passive, demure cyphers. That she therefore evokes the gamut of violence and perversity is certainly troubling, but to deny their existence is surely to incarcerate women back within a partial sanitized image only slightly less constricted than the Victorian angel in the house” (Makinen, 1992).

The problematics of desire is enhanced and partly solved by the perception that a caged bird, albeit well-treated, is still a bird without freedom and a sorry sight. She realizes that “now, I know the birds don’t sing, they only cry because they can’t find their way out of the wood ... and now must live in cages” (90). Thus subjectivity brings to her the idea that the Erl-King does not exist in nature. He is a fiction in the mind of the seduced and as such must be killed. The haunting cry “Mother, mother, you have murdered me!” shows not only that the tension between being caged and being free lives only in one’s mind and is of one’s own making but that the subject has the power to give victory to the desire of freedom over the perpetuation of entrapment. Entrapment and the desire to be entrapped are thus vanquished. Similar to the robin who

was wounded by the Erl-King but lives in freedom, the female narrator's subjectivity decides the outcome of the fray: the caged birds will be released and "they will change back into young girls" (91). The decision of the narrator is heavily underlined by feminists. "Rather than getting rid of subjectivity, or notions of the subject, as Foucault does, ... we need to engage in the historical, political and theoretical process of constituting ourselves as subjects as well as objects of history" (Hartsock, 1990). In contrast to the Victorian "blind devotion, unquestioning self-humiliation, utter submission ... giving up your whole heart and soul to the smiter" (as Dickens put it so admirably in Miss Havisham's mouth), Carter deconstructs the tradition of contained female desire and constructs an autonomous female desire. That is why Dunker (1984) is wrong in stating that the female character "sees that rape is inevitable ... and decides to strip off, lie back and enjoy it" since she fails to understand Carter's interest in constructing the female desire as an independent entity.

UNATTAINABILITY OF DESIRE

Carter's strategy in "The Snow Child" is to deepen the analysis on desire, enhancing its elusiveness and unattainability. While the Count and his wife are riding in midwinter in deep snow, the Count enumerates three wishes and immediately a girl "white skin, red mouth, black hair and stark naked" (92), exactly as he desired, stood before them. Phallogocentrism creates a female according to his whims. However, the Countess's (or female's) desire is the annihilation of the male's product of desire. The ruses concocted by the Countess finally produce the desired result. If the girl dies and even melts when the phallus touches the body, this means that the product of the male desire doesn't sustain itself. The existence of the female cannot depend on patriarchy and its desire since "Carter gives us woman as someone other than Other, someone who is not defined by and absorbed into the patriarchal power structure" (Siegel, 1991). Although the objectification of the female is suppressed in the symbol of the melting girl, the other Female is reinstalled in her position as an autonomous subject. "Now the Countess had all her clothes on again. With her long hand, she stroked her furs" (92). The Count's stratagem to eliminate wilily the other (and subject) Female is frustrated, and with it the elusiveness of desire is once more confirmed. The rose which kills the girl will also cause the annihilation of the subjectivity of the female. The fact that the Countess drops it and is saved shows that neither the male nor the female desire can materialize or remain present.

The difference between the presence of the Snow Child and her absence constitutes desire. It seems that Carter would subscribe to the definition that "desire is a metonymy of the want-to-be that necessarily characterizes a human life divided between the unmasterable symbolic

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

and the unreachable, inextricable real" (Belsey, 1993). The presence of the male-fabricated, objectified Child is what the male has always desired; it melts before possession. Her absence, however, forms the desire, in itself unattainable, since one desires what one doesn't have. This difference, however, prevents the fulfilment of desire. "*Differance produces what it forbids, makes possible the very thing that it makes impossible*" (Derrida, 1976).

THE DEFERMENT OF DESIRE

The short story titled "The Lady of the House of Love" is the Bluebeard story in reverse with a Lady Vampire and inverted gender roles. The story deals with a young British soldier furloughing in Romania during the first World War. He arrives in a deserted village and quenches his thirst at the public fountain. Immediately an old woman appears and invites him to pass the night as the guest of the owner of the castle. He sups and is brought before a weird young lady dressed in an old-fashioned wedding dress. When she invites the young man to her chamber to execute the vampire ritual she is coded to perform, at the moment of undressing her glasses slip and break. She cuts herself. In the morning the young soldier discovers that she has died. He returns to his barracks and receives orders to embark for France ... and death. In this short story, "a piece of fiction 'about' fiction in which, without citing explicitly a specific antecedent fiction, a large number of motifs associated with vampire tales are playfully reprised" (Wilson, 1991), Carter seems to discuss whether "a bird can sing only the song it knows or [whether it can] learn a new song" (93). Consequently she discusses the female mannequin (Cixous, 1981) and acts of resistance against patriarchy.

Historically contextualized in the first World War and in the land of the vampires, the narrative emphasizes the weird pressure of male ancestors on the chatelaine, the last remnant of Nosferatu. The patriarchal environment is present through the solidity of the chateau, the "authority" she has on the various revenants that haunt the domain, the mysterious Tarot pack of cards exhibiting the Grim Reaper or its equivalents, the coded vampire she becomes on moonless nights and, above all, the gaze "of the portraits of her demented and atrocious ancestors" (93). On the other hand, through the young soldier's thoughts, the narrator describes the encodement of the female. "She is like a doll ... a ventriloquist's doll, or, more, like a great, ingenious piece of clockwork. For she seemed inadequately powered by some slow energy of which she was not in control; as if she had been wound up years ago, when she was born ... she might be an automaton, made of white velvet and black fur, that could not move of its own accord" (102). In spite of these two complementary factors, "distant sonorities ... at the place of annihilation" (93), desire to be the autonomous female is a constant, albeit even more constantly deferred in its fulfilment.

It is at the very beginning of the story that the narrator posits the momentous question: "Can a bird sing only the song it knows or can it learn a new song?" (93). This question constitutes the emergence of desire within the turmoils of her struggle. As a grown-up woman, she has a "horrible reluctance for the role" of corpse-eater. Now "she must have men" (96). The young men, caught in her web and destined to be vampired, produce deep inconsolableness in her. "She would like to caress their lean brown cheeks and stroke their ragged hair" (96). Desire is overcome by patriarchal encodement and "the blood on the Countess's cheeks will be mixed with tears" (96).

True desire and even love are present when the unknowing and virgin English soldier arrives at the village. A series of images shows the awakening of desire and the possibility of fulfilment in the weird young lady: reference to the kiss of Sleeping Beauty, the unique turning up of the card called *Les Amoureux*, a different nervousness, a seductively caressing voice, the candle-lit room where coffee is served, her lace *négligé*, her boudoir, her touch and smile. However, this awakening is threatened by patriarchy represented by selections of the giant's song in the nursery tale *Jack and the Bean-Stalk* and the galleries of pictures of family portraits. Although her desire is to have intercourse with the young handsome soldier as she would have had with other country lads, her only alternative is to turn "her head away from the blue beams of his eyes ... [since] she knows no other consummation than the only one she can offer him" (104). Her ancestors "who leer down from the walls" (105) contain her sexuality by causing her the dreadful nervousness, tears, thoughts of annihilation leading to frigidity.

Yearning for the much-postponed sensuality may be perhaps at an end, and sexual fulfilment with the handsome man in her chamber may be achieved. A "mere" but important accident, however, turns the unreal Countess into a human being. Through it she is at the start of her fulfilment as a fully human being when she sleeps with the young man leaving only "a lace *négligé* lightly soiled with blood" as witness. Patriarchy will take its toll and "the end of exile is the end of being" (106). Her only fulfilment is her gift of "the dark, fanged rose I plucked from between my thighs, like a flower laid on a grave" (107). A symbol of sex and death, the black rose denotes loneliness and isolation - she alone breaks the chain of leering ancestors. Inscribing her will by subverting the will of her ancestors as she has never done before, she momentarily obtains control over her body, defies "the beastly forebears on the walls [that] condemn her to a perpetual repetition of their passion" (103) and becomes a woman, far older and less beautiful, but human. The ancestral desires are vanquished by her subversive attitude. The cost is her death and her lover's demise. If "patriarchy itself persists in oppressing women as women" (Moi, 1990), the Countess's insertion into humanity emphasizes the victory of desire and the defeat of a historically overcoded patriarchy.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

CONCLUSION

In trying to make an analysis of desire through fiction, Carter has once more given the reader an idea of a woman-centered world. Critics such as Dworkin (1981) and Kappeler (1986) have insisted that in these stories emphasis is on the existence of the glorification of sexual cruelty in the service of patriarchal values and thus an annulment of the proposed deconstruction. Even if one concedes the sexual cruelty (Makinen, 1992; Palmer, 1987; Kendrick, 1993), patriarchy is certainly not reinforced. In the three stories analyzed the young female narrator, the Countess and the Lady Vampire display the complexity and the problematics of female desire but it cannot be said that a male-centralized world is justified or presented in its normality or universality. Carter's attempt has been an intricate reading on female desire where hesitancy, unattainability and deferment undermine its performance and achievement.

As the analysis has shown, the process of desire has in fact produced the subjectification of the female. The discovery that hesitation between fear and desire of entrapment can be only an object of her own making, of her own mind, is a breakthrough, immediately giving her autonomy from male engulfment. Although the fulfilment of desire is problematic and fraught with patriarchal residues, the female has not been passive in the process and she has achieved the decisive center. The attempt at a redefinition and a re-evaluation of desire has opened a breach in patriarchal structures and constituted the force of female autonomy: "I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode" (Carter, 1983).

RESUMO

O desejo feminino nos contos de fada de Angela Carter.

*Analisa-se três contos da antologia **The Bloody Chamber and Other Stories**, de Angela Carter. Nesta reescrita de contos de fada, a autora inglesa discute a problemática do desejo, com especial ênfase na liberdade, na sedução, na inacessibilidade e no adiamento, e sua influência na subjetividade e na autonomia feminina.*

Unitermos: Angela Carter, desejo, subjetividade, contos.

BIBLIOGRAPHICAL REFERENCES

ARMSTRONG, N. *Desire and Domestic Fiction*. Oxford: OUP, 1989.

BELSEY, C. "Desire in Theory: Freud, Lacan, Derrida". *Textual Practice*, v. 7, n. 3, p. 384-408, 1993.

BONNICI, T. "Angela Carter's Critique of Phallogocentrism in *The Bloody Chamber and Other Stories*". *Gragoatá*, v. 2, n. 1, 1997. (forthcoming)

_____. "The Importance of Wolves, Werewolves and Whatnots". *UNILETRAS*, v. 18, n. 1, p. 113-119, 1996.

CARTER, A. "Notes from the Front Line". In: WANDOR, M. (ed.) *On Gender and Writing*. London: Pandora, 1983. p. 65-70.

_____. *The Bloody Chamber and Other Stories*. Harmondsworth: Penguin, 1988.

CIXOUS, H. "Sorties". Trans. Ann Liddle. In: MARKS, E., DE COURTIVRON, I. (ed.) *New French Feminisms*. Brighton: Harvester, 1981. p. 90-99.

_____, H. "The Laugh of the Medusa". *Signs*, v.1, p. 875-893, 1976.

DERRIDA, J. *Of Grammatology*. Baltimore: Johns Hopkins UP, 1976.

_____. *The Post Card from Socrates to Freud and Beyond*. Chicago: Univ. of Chicago Press, 1987.

DUNCKER, P. "Re-imagining the Fairy-tales; Angela Carter's Bloody Chambers". *Literature and History*, v. 10, n.1, p. 3-14, 1984.

DWORKIN, A. *Pornography: Men Possessing Women*. New York: Putnam's Sons, 1981.

FIGES, E. "The State of Fiction: A Symposium". *The New Review*, p. 18-30, Summer, 1978.

FINN, G. "Patriarchy and Pleasure: The Pornographic Eye/I". In: KROKER, M., KROKER, A. (ed). *Feminism Now: Theory and Practice*. Montreal: New World Perspectives, 1985. p. 81-95.

FREUD, S. "*On Sexuality*". Harmondsworth: Penguin, 1977. p. 31-260 (Penguin Freud Library, 7).

HARTSOCK, N. "Foucault on Power: A Theory of Women ?" In: NICHOLSON, L. (ed). *Feminism/Postmodernism*. New York: Routledge, 1990. p.157-175.

KAPPELER, S. *The Pornography of Representation*. Minneapolis: Univ. of Minnesota Press, 1986.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

BONNICI, T.
Female desire in
Angela Carter's
fairy stories.
Mimesis, Bauru,
v. 18, n. 1,
p. 07-17, 1997.

KENDRICK, W. "The Real Magic of Angela Carter". In: HOSMER, R. E (ed). *Contemporary British Women Writers: Narrative Strategies*. New York: St Martin's Press, 1993. p. 66-84.

LACAN, J. "The Signification of the Phallus". In: *ÉCRITS*. London: Tavistock, 1977. p. 281-291.

MAKINEN, M. "Angela Carter's *The Bloody Chamber* and the Decolonization of Feminine Sexuality". *Feminist Review*, n. 42, p. 2-15, 1992.

MOI, T. "Postmodernist Theory: Feminist Postmodernism in the USA". In: ZADWORNA-FJELLESTAD, D. (ed). *Criticism in the Twilight Zone: Post-Modern Perspectives on Literature and Politics*. Stockholm: Almqvist and Wiksell International, 1990. p.34-46,

PALMER, P. "From 'Coded Mannequin' to Bird Woman: Angela Carter's Magic Flight". In: ROE, Sue (ed). *Women Reading Women's Writing*. New York: St Martin's Press, 1987. p. 179-205.

POWELL, A. *The Acceptance World*. London: Fontana, 1983.

ROWE, K. E. "Feminism and Fairy-Tales". *Women Studies*, n. 6, p. 237, 1978-79.

SELDEN, R. *Contemporary Literary Theory*. Brighton: Harvester, 1988.

SIEGEL, C. "Postmodern Women Novelists Review Victorian Male Masochism". *Genders*, n. 11, p. 1-16, 1991.

STEVENSON, R. *The British Novel since the Thirties*. London: Batsford, 1987.

WELDON, F. *Down Among the Women*. Harmondsworth: Penguin, 1971.

WILSON, R.R. "Slip Page: Angela Carter, In/Out/In the Post-Modern Nexus". In: ADAM, I., TIFFIN, H. (ed). *Past the Last Post. Theorizing Post-Colonialism and Post-Modernism*. London: Harvester, 1991. p. 109-123.