

A Study of Feminist Theme in the Work of Angela Carter

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Abstract – *The study analytically addresses Carter's dramatic works, rare as they are, from a feminist approach. Carter's concentrated attention on post-modern feminism projects itself in the path of its gross corpus which mostly reviews, reproduces and replicates other classical artists who have viewed women in a somewhat different way, in order to clarify how the existing post-modernist discourse ignores or disregards the considering of women within its globally increasing masculinity. The study shows that Carter retrieves the often overlooked reconstructive features of postmodernity that unfold in an integrated manner which ends the feminism of the victims as a result of continued changes in female psychology and women's lives so that feminism cannot restricted itself to hostility, brutality, dominance and sexual exploitation of women by men. The dramatic works of Carter are per se intended to reclaim a rebuilding aspect of postmodernism that defies the preconditions of modern feminism, thus re-building the imaginary revision of the world and finally showing modern women, as critically assessed in this study, in a victimized yet emancipating way. Angela Carter created the leitmotifs for her dramatic adaptations in order to show that falling into the pit of lust is not a cultural phenomenon but a work of nature like *The Bloody Chamber*, *Wolf-Alice* or many others. Consequently, she exploited the motifs of the Gothic literature, which have many Gothic fairy tales, including partners, blood, and sexual initiation. So, it is no wonder that in her drama scripts and fictions that have been adapted for the stage, like *The Magical Toyshop*, *The Company of Wolves*, *Come to These Yellow Sands* and *The Curious Place*, Carter screened these forbidden, profane subjects of pornography, sexual obsession, murder, incest, and cannibalism. "Carter's plays were also represented in her feminist approach to violence and the brutality of men against women. She describes the bestial male and victimized female, in which women remain fractured in her plots by the pressures around her instead of by reconciliation with men or by patriarchy in society. Those of the female subjectivity to male predation, parental alienation, and a constant search for the (sexual) identity and origin were therefore the dominant themes of their plays and fiction.*

Keywords: *Feminist Theme, Angela Carter, Feminist Approach, Modern Feminism, Society, Male and Female*

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INTRODUCTION

The British poet, renowned for being novelist and yet well-known to be a playwright, with strong feminist ideals and profoundly touching her mind, was Angela Olive Carter-Pearce, who was née as Angela Stalker; b. 7 May 1940. In 'Nothing Sacred (1982),' in which she declared her feminist ideology that she "learned what is a woman, and was radicalized," the definition of her feminist behavior has been unveiled. Since that period she has written prolifically as a novelist, a short story writer, a journalist and an essayist, yet only insignificantly pure feminist. She contributed two original plays on Richard Dadd and Ronald Firbank to their playwright efforts. She also wrote adaptations from the novels, film scripts and an opera (1996), published posthumously in a series of dramatic works

entitled *The Curious Room*. She writes the less read dramatic works called *Come Unto These Yellow Sands: Four Radio Plays* (1985, 1991), but these works have been neglected, even when they have been published with critiques in *Anagrams of Desire* (2003, Charlotte Crofts ' book). Both her fiction and drama are palpably interpreted as part of the conflict between political and esthetic practices in works of Angela Carter—an approach worth researching in this review—to be the eternal dispute between feminism and post-modernism.

The surrealist, situationalist cultural movement of the 1960's with an emphasis on absurd theater and sexual libertarianism, led Carter to weave and design Western social and sexual ideals into a picaresque, feminist postmodern tapestry. Roberts

correctly noted, explaining her opinion, that the mainstream imagination was dominated by male wishes. In reality Carter's feminist approach to writing simply acts by portraying men as doctors and lancets in their novels and drama, whereby they break the minds of women and "find a different way of playing with language and imagination" (Roberts 3). (Roberts 3) In a bid to crack the patriarchal dominance of men in this world (Aman et al. 2014), she has unwittingly followed this strategy to finally expose people to themselves in the misogynistic world they existed. This feminist approach drives Carter to focus on the aesthetics of postmodernism and feminist politics, putting women at the core of critical investigation which explores the grotesque and feminine in her dramatic corpus. Therefore their works explain the postmodern debate so that it reveals how the female lurks behind a patriarchal men's sexuality, which oppresses modern women. Carter's feminist approach is therefore "to be described and extended to include feminist writing and understanding" (Moss iii).

The respected literary critic Terry Eagleton 3 states, "To tell is to exercise power," and the twentieth century saw many writers talk of subverting previous power relations, creating a new understanding of those relationships. Feminism was a prominent voice against the dominant forces, particularly the patriarchate, parallel to feminist criticism. When "[v]alue, voice, image, and identity," for women, become the "expression of political struggle," many women authors began to decipher the latent meanings of texts interpreted by sexist masculine ideology and to recreate some earlier writings from a feminine perspective. With regard to women writers' intention to revive texts that function as patriarchal power, one could claim that fairy tales were at the lead. Fairy tales, which go beyond being part of certain societies, have a major impact on the history of a society as well as on the creation of a collective unconsciousness. When Carl Jung published studies from the first half of the twentieth century which highlighted the significant effect of collective unconsciousness, the myths, legends and fairy tales were more an issue in the study of feminist critics of discourses about patriarchal power, and its certifying elements which are the archetypes found in different cultures. In this regard Angela Carter—in her 1979 publication *The Bloody Chamber* short fiction collection—responded to the conventional fairy tales that many people knew and even internalized. Carter makes clear that her goal, "was not to make versions, or to extract latent material from traditional stories, as described in the book's American edition, *horrible fairytales*" (Haffenden 1985, 80). Carter challenges in these short stories with a new representation of female and male characters this latent content which establishes mankind's collective unconsciousness about women and male identities and their stereotypical characteristics. "I am in demythologizing business. She expresses her concern as follows. It's because they are remarkable lies designed to make people unfree "that I want myths—although I'm a lot more interested in folklore—(Cartre, 1998a, 25). Carter specifically portrays the earlier

portrayal of women and men in fairy-tales as an accomplishment of patriarchal power. Carter re-examines the subjects of marriage, sexuality, the relation of power between men and women, the role of class, and the equality of women by calling into question archetypal characters and traditional women and men. By opposition to male oppression, she declares by fairy tales the emancipation of women.

"As a novelist, Carter is generally associated with fantasy and with the Gothic, with the surreal, with fairy tale, with burlesque, with the mystical, magical and metaphorical which all take us away from historical events to a predestined literary place" (Joennou, 2007, 111-2). As many scholars have foreseen, the influence of language and speech is the main weapon in Carter's history. Carter's revolutionary stories are used to extract and decode latent material based on the conventional misogynist mindset, not only the subject, but also the writer's style. Therefore, "feminist style," named in the same name by Sara Mills in the novel, seems to be the right way for Carter's stories to be interpreted. At the beginning of her book, Mills explains the concern of feminist stylistic analysis as follows:

Feminist stylistic analysis is concerned not only to describe sexism in a text, but also to analyze the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender, to discover whether women's writing practices can be described, and so on. (Mills, 1995, 1)

In the words of Helene Cixous, a feminist styles studies seek to deduce the explicit or implicit sexism in a text, connect the content and style of a text with sexual issues and make an inquiry into women's writing. Although the goal of feminist critique in discourse analytics is to deconstruct the gender roles and identities, feminist stylistic emphasis on both the discourse and the manner and style of the discourse. As Sara Mills describes the field of feminist stylistics, she links it to literary stylistics, essential linguistics, structural linguistics, and stylistic speeches by Michael Halliday, which all have a common point in factors outside the lingualism model and in factors. In its analysis of a text, Mills argues that stylistics should not disregard meaning and factors such as race, class and gender; it also claims that analyzing a text entirely alone is an "outdated legacy" (Mills 1995, 5). The connection between language and social forces therefore gives an opportunity to take a political view against the ideological messages found in the texts, including feminist stylistic approaches. That is the important concept theorized by Althusser and Foucault, and many feminists strengthened their ideas. As is well-accepted today, philosophy and literature it their tools inject social significance and frameworks into society's collective ignorance that are restrictive, coercive and manipulating. Therefore, the philosophy hidden in vocabulary is the main rival against whom feminist style strikes. In arguing that "reality is structured in a gender-oriented manner"

(Mills, 1995, 11), feminine stylism explores gender, "the linguistic disparities in the understanding of the social reality between men and women" (Ufot, 2012, 2463) for the benefit of women. Taking a political place, feminist type

[...] aims to lead stylistics away from analysis of the language of the text, as if that language were simply there, to an analysis of socioeconomic factors which have allowed that language to appear, or which have determined its appearance, or which have determined the type of interpretations of that text which are possible. (Mills, 1995, 17)

The topic of feminist critique, as previously described, was also based on feminist stylistics on author and method of discourse and "interaction in reading between the text and the reader" (Mills, 1995, 66). Sara Mills maintains at this point that "feminist stylistic is not just an intellectual practice, it is also a political one" (Mills, 1995, 40-1). In short, a women's study of style aims to "tell the grain" and to overturn conventional discourses through the power of language. Mills notes that "A significant part of Western literature has to do with women's depiction by men" (Mills, 1995, 53) and that the fairy tales are popular among those literary works. Carter's *The Bloody Chamber* tends to view the experience of women in the earlier narratives as a threat, as opposed to the political superiority of men, as in previous events. The *Bloody Chamber* Many feminists see fairy tales in women's and sexist speeches as male fantasies, which promote or suggest the exploitation of female sexism. That is why telling fairy tales again is a significant way to reform language and its stereotypical effects on society, but not through masculine language and philosophy but through feminine language. The study shows how Carter's use of language fits her feminist needs with a feminine stylistic approach to Carter's stories. The emphasis of her book is on "all entities with the power to give power to certain definitions to challenge the doorkeepers of language" (Mills, 1995, 126). Carter's stories should be remembered through its translations around the world as among the most extraordinary obstacles in English and other literature. Although ten book stories offer female voices the opportunity to speak for themselves, the role of a woman as the focus of traditional narrations is translated into the subject of female scripture in particular, by 'the *Bloody Room*,' *The Tiger's Wife*' and 'The *Erl-King*.' Thus, by telling the female voice per se, in the words of Terry Eagleton, the female voice exerts influence in those stories. The research will therefore discuss these three stories with a feminist stylistic view aimed at "documenting how the disparity between sex in texts is interpreted in order to change how that occurs" (Mills 1995, 1995). The overview questions provided by Sara Mills in *Feminist Stylistics* will be relevant to Carters selected stories to reveal a systematic reading. Mills lists "potential questions which can be answered to a text," explaining that in this way "a thorough analysis of its portrayals of

the interactions between men and women will be able to be carried out in any text" (Mills 1995, 1995). In applying feminist stylism to the story of Carter, these questions can be answered and formed at 3 different levels, as Mills suggested in her book: word analysis, sentence / phrase analysis and discourse analysis all of them related to gender. To begin with a global gender and writing / reading evaluation of Carter's style, the three rates should be explored before examining other aspects, such as the form of text, the target recipient, the post, the addresses and the sentence framework.

CARTER'S FEMINIST APPROACH

Upon performing a close perusal of Carter's dramatic works along with her feminist In the effects of its woman themes on the motives of her work in which she objectively examines patriarchal marriage, narcissism, and submissive womanhood, fiction will recognize the elements of her womanly approach. Through his explanation and use of ironic plots, Carter calls the reader into question the answer to erotic violence, rejecting polar concepts of virtue and vice as abstractions of human sexuality and as ideological constructions which show their feminist, postmodernist views palpablemente. She invents the oxymoronic concept of "moral pornographer" to describe an artist who uses pornographic tropes of dominance and submission to satirize sexual relations in her book *The Sadeian Woman and The Pornography Ideology* (1978).

Carter's notion of spiritual exploitation leads to a modern reinterpretation of femininity, which made the writer risk becoming a perverted promoter of misogyny by "re-inscribing the traditional tradition of the foreground of sex as the acme of gratification or the root of real meaning" (Alteverse 3), "in an uncritical sense of patriarchy" (Clark 149). In his book *The Sadeian Woman and the Ideology of Pornography* (1978), which is a feminist reassessment of Sade's anti-feminist stance, her work reflects its conservative thought in her picaresque style and the literary work of the author. She refuses to treat women merely as biological machines. In her essay on the cultural criticism of the notoriously immoral work of the misogynist Marquis de Sade, Carter expressed her personal abhorrence for de Sade, and also her apposite disagreement with her contemporary feminist movement, which she clearly voiced in an interview with Katsavos:

By the time I wrote *The Sadeian Woman*, I was getting really ratty with the whole idea of myth. I was getting quite ratty with the sort of appeals by some of the women's movements to have these sort of "Ur-religions" because it didn't seem to me at all to the point. The point seemed

to be here and now, what we should do now. (Katsavos 13)

By so doing, Carter does not indeed encourage or advocate violence against women, but she seeks to depict the pornographic scenario repeatedly in her works in order to induce or even compel her audience to identify the male brutalism of men as sexual predators and to expose the underlying misogyny of the Western culture and its fascination with violence and the Sadeian inequality against women (Herman 1).

This approach contrives many of the essential features predominant in Carter's postmodern feminist revisionary works such as repetition and economic controls that govern one's actions, gendered roles and restrictions, and an experience of a double movement of repulsion and attraction within the same character.

FEMINIST REIFICATIONS IN THE BLOODY CHAMBER

Carter's widely read anthology, *The Bloody Chamber and Other Stories* (1979), depicting domestic life profoundly through murders and abuse, highlighting rebellious victims, especially women in a patriarchal and suppressive societies, has screened screenings for the stage and radio focused on myth and fairy tale on the surface.

Carter clarified that in her drama she was drawn to rethink fairy tales because this genre lacks a sense of truthfulness. This claims that the mythological sense of the time of a fairy tale in the opening sentence "once upon a time" provides a formular framework in which the reader decides the truths contained in myths, without attempting to validate these truths that can be paralleled with the lives of the authors. Furthermore, the structured framework of fairy tales usually presents womanlike modes of Romance, for example contemporary soap operas, focused on imagination and fulfillment of wishes (Kristeva 81). Carter's story and play adaptation of fairy stories may portray characters that are fundamentally wealthy or live in abject poverty, those who are over-helpful or bad luck, and those who are clever or dumb, beautiful or ugly. Throughout her dramatic soap operas Carter was able to draw on traditional fairy stories and create dramatic situations such as family feuds, fatherly or husband-like exploitation, violence or death in the modern dramatic way. Carter could use the magic romance and domestic realism of the new tales to create soap operas that revolve around family works.

Carter explained in *The Virago Book of Fairy Tales* why she has not only used world fairy-tales to show that women have so much in common, but to demonstrate the diversification of women's latent predicament. This way, Carter shows her attraction to clever heroines who have the ability to survive by pursuing their clear thoughts and refusing to submit themselves passively to people. Carter was smart in selecting chapter titles in her *The Virago Book of*

Fairy tales such as *Brave Bold and Stubborn*, *Smart Females*, *Girls of Wealth*, *Stratagems of Desperate and Good Girls* and *Where she gets to show the women who center the stage*, regardless of whether they are witty or foolish. Carter sought "by staking her assertion of [her] share in the previous" (Carter, *Introductory, The Virago Book of Fairy Tales* xvi), to justify her argument for a fair share of the future.

The Bloody Chamber, originally a short novel, was later adapted as short plays to the theater and radio, where the author discusses Bluebeard's story, told by his fourth wife. Bluebeard was an ingenuous pianist who used the naiveté and passion of his wife for music.

In addition, in many of her fictions and drama scripts, these scenes lead in a reader to a 'vicarious connection' with the victims, paradoxically from the viewpoint of men's as male voyeurs' (Clark 159). As can be seen in these instances, Carter took advantage' of a supernatural intervention that could alter the ties between women and men and above all women's own fertility,' (Carter, *Introduction, The Virago Book of Fairy Tales*, xxii), thus acknowledging the laden heritages which were anathematical as well as incompatible with the modern western women, presented' in a valedictorial manner.

Carter may feel free in her books to convey her injustice as if she tried to free herself unconsciously from the images and images of Western culture. The tendency of Dimovitz to this term is clarified by Carter's "temporary process of social and psychological growth" (Dimovitz 16) in which "Carter analyzes not just patriarchal culture in its historical role, but also the patriarch in its psychoanalytical narrative" (Dimovitz 65). (Dimovitz 45). Carter's argument is illustrated with a passage from *The Sadeian Woman* when the author describes Eugénie and her mother's relationship as a...

Pornographed depiction of mother-daughter antipathy, which suggests that women retain elements of an early sexual association with the mother which have been studied and reported more thoroughly among men. Indeed, philosophies in the boudoir precede Freud's femininity essay in a great deal, and it is in the same western sense that women are working and competing in Western Europe, which depreciates women in their sexual dramas. This heavenly mother-daughter dyad can also be read as a 'pre-symbolic semiiotic' characterizing 'pre-verbal communication' which shows in its inner text, as opposed to the 'psychological truth' representations, a 'sowing of a seed of resistance and renewal to feminine ideology' (Gruss135).

THE CARTEAN POSTMODERN FEMINISM

Writing, for Angela Carter, is an instrument of post-modern feminism which involves in particular occasions creating the interaction of pieces and bits from existing literary texts to unanticipatedly combine

them and create a variety of effects that enhance her reshaped feminist motifs in her work. So Carter's feminist approach uses dynamic motifs in the drama to break them away from gender restrictions and expose their characters' impulsive complexities in such a manner that they unpredictably highlight the various possibilities of acts. Therefore, Carter's plays are commonly and frequently believed to bring a common consensus about the thesis and the antithesis into the minds of her viewers.

Carter unabashedly updated the fairy tales of *The Bloody Chamber* with erotic and pornographic decorations to illustrate the strength of women's sexuality and lust, and help them to understand that violence against women excites and excites their laymen but emit women from men's iron fist. In writing, she is consciously representing the Neo-modern feminist cause and working at the behest of the people. She's a witchcraft that represents "that which every woman was meant to be" (Gilbert & Gubar 76).

In this way, Carter derails from the traditional definition of the role of gendered women, as the abused virgin, immoral seducer or passively submissive mother, to one who is wondrously congruent in contradictions, like beauty in violence or virtue in vice. Heroin finds sensual pleasure in its virginal position, for example, in *The Bloody Room*, and its manipulation towards self-confidence and autonomy. The use of expression by Carter in the drama makes her construct and her break into aggression and the beauty; she indulges herself in virginal beauty and 'feels in me a greed ability to steal my breath away' (115). Thus Carter seeks to misperceive, while revealing the inexorable intricacy of women's representations, the authority of original texts, that depict the innocent as beautiful and corrupt as vile.

Carter demonstrates in her novels and plays that the women's cunning, ribaldness[sic] is stronger o f people, and turns away[sic] all worldliness and sorcery "(Uglow 22). She performs on the favorite topics of sexual abuse latent in the wild nature of women. Warner thus argues that the drama of Carter "turns over the face a few cautious folk narratives and stirs away fear and misfortune from women[that the tales] articulated[in order] to create a new set of values that would make strong, frank, sexual women unrelenting" (Warnerx).

Through revisiting the literary memoirs and their appearances of her readers' imaginings, Carter's writings reinstall the collective conscience and perception of genderism and its subsequent social and sexual roles in Western society. Therefore, in their criticism, film, cinema or radio plays, the conventional restrictions imposed on gender roles by their feminist predecessors previously cannot be discussed as such. Carter and her writing freed herself. During her heyday during 1960 and 1970, in the wake and unaffected by the traditional standards, she traveled and lived a

rakish life without sacrificing her social life for mandatory pregnancies. In this quote she explains her growth in this psyche: "Particularly through my sexual and emotional life. I've been radicalised. As I got older, I found myself writing more and more in human experience about sexuality and its manifestations "(Notes 39).

In this vein Roberts adeptly described the use of sex by Carter in her texts as the dominant motif: "I think that Carter did not hide her age, her sex, but used her as her springboard for writing. At the end of the day, her success was made, she was accepted." (Roberts 11) Also, Rosemary White described Carter's continued commitment to gender, sexuality and identity as acknowledging her role as the star writer. Ron Luckhurst therefore argues that Carter "can create a significant, yet resolutely marginalized presence in the literary scene in Britain, and her research has shed itself into the fields of the programmatic feminist texts with somewhat patronizing explanations of *Daughters of the House* as a breakthrough" (Luckhurst 243).

At the early years of her artistic life, Carter recognized women's sexuality as an essential element in men's dominance over women in their culture, which has always provided women with a sense of sinfulness—a feeling that allows them to rise up in a growing feminine society against male domination. In this context, Millett observed correctly that "the relation between women, sex and sin constitutes the basic model of Western patriarchal thought afterwards" (Millett 145).

Angela Carter was in fact not in line with her current anti-porn feminist work. Her research produced in the 1960s and 1970s many fictional pieces and dramas that were "charged with the grain in the common, contemporary feminist perception that violence emanated solely from males" (Makinen 150). He figured pornography could be 'potentially empowering for women' (Gruss 28)

STRANDS OF CARTEAN FEMINISM, STYLE, AND INFLUENCES

Topographical in Carter's corpus, the author has joined in a transformative approach, using the socio-historic context of Western culture and literature (Michael 4 94), two types of femininity: one Marxist feminism and the other Radical revolutionary. They combine and affect the writer's work and penetrate it. "Victim feminism," according to Wolf, is "when a woman seeks power through an identity of impotence, while" power feminism "is 'sexually unapologetic' and" examines the powers placed against a woman in order to be more successful in exercising power' "(Wolf 147). The two types of feminism occur in her drama and in her fiction based on Carter's writings: 'The one tradition is extremely superior, morally superior, and self-

denying; the others are self-thinking, pleasant and self-assertive' (Wolf 149). This postmodern feminism is reflected in her written work by the portrayal of generational conflict as well as by the detachment from the traditional.

However and above all, her writings are created out of her feminist radicalization, with the approach to the material portrayal of sensuality and sensual pleasures that relates to gender relations in her society. Indeed, in her culture, her social conditions contributed to this release. Females at that time had greater access to higher education, more jobs were commonly permitted in the labor market and more franchise was given through the more liberal women's movement and, of course, the advent of contraception that enabled them to have pregnancy-free sex and to avoid marriage in a highly pragmatic way. In reality, this realistic approach influences most of the wild writing of Carter.

Carter turns fornication and the whore house into a 'whole female' society, into a 'sisterhood' of committed and well-gotten women whose lives are 'governed by sweet and loving reason.' Carter depicts sex as commercial transactions in her drama and novels, which are not interpreted by moral codes or judged by social norms. She maintains in her literary corpus that both the wife and the whore have sex in an economic tender, implicitly or overtly, but in the case of the whore the actual attention is clearly linked to a profane sexual relationship. The slut does it, though, recognizing that economic circumstances have put her in a position where she must share in it, as is the case with the wife and her economic needs.

This practicality was explained to her by Tèresa de Lauretis, who maintained "feminism linked to the Western patriarchy itself, within the political unconsciousness of dominant cultural discourse that tends to replicate itself and also retextualize itself, even in feminisations, the recurrent topics of feminism that use the culture of women about the maternal body and sexual roles of motherhood"

Carter therefore explores the relationships between female depictions in pornography and Western social material conditions, rejecting a virtuous or perfect mother of one's romantic representations of women's representation in literature that portrays women openly as the choice of their destiny and thus as women's empowerment. For instance, in rewriting the topic of whoredom in a play of the British actor John Ford from the seventeenth century *'tis Tragedy She's a Slut*, Carter reproduces the play in 19th century American-West contexts, and she actually was writing to a feminist audience at the late twentieth century. In revising Character's vocabulary, behavior and clothing, Carter illustrates the circumstances of the existing Western society, which still limits women's social and sexual role at that time, and censors and disapproves women, who thus do not comply with traditional, male-approved depictions of femininity.

Carter has written so that conceptions of authorship and a uni-level truth are questioned, as is their textuality in keeping with previous texts. One of the major concerns of the play is that it defies the conventional rivalry between fact and imagination in the West. The denunciation by the play of any division between fact and imagination is a key strategy for dismantling the Western conception of the subject and conventional definitions of sex and for providing transformative forms of power for women. Its transformative force has the potential to change the worlds of dramatic writing and gender relations and anticipates new forms of feminist literature.

In her *Gender Technology*, de Lauretis also explains that Carter addresses gender issues in the challenges faced by men against women to certain cultural practices in her drama: to consider and (re)construct the gender in terms other than those imposed by the patriarchal contract, we must reject the male-centered system in which gender and sexuality are (re-)produced by gender and sex.

This explains why Carter recourse to classical texts about women's literature to read them again and reescribe them into a new voice which "articulates the power of the problem of femininity" (de Lauretis 109). In her *Frontline* remarks, Angela Carter describes the artistic approach innocently: "Reading is an activity just as imaginative as writing and the most intellectual development is based on reading ancient texts. I am all about putting new wine in old bottles, particularly when the new wine is pressing the old bottles" (Carter, Notes 69).

This post-modern wine is easily compared to the bottles of an androcent society in which postmodernist science is complicit to some degree (Simpson, 19). This question of the relecture and rewrite in Carter's works, both drama and fiction, is rarely explicit, in particular if we know that Carter frequently reshapes the ritualized settings of the texts of others so that sex and gender are intensified and amplified. She was motivated to do so to attract her readers and audience's attention in a way that is explored' in the language of a troubling eroticism' (Simpson 20). The students' reflections were also guided by a limited and defocalized study of gender issues in ancient texts and fairy tales to discuss Carter's post-modern policies as well as her transgressions and changes, as she understood them and she pursued them. This is also why Carter has used dramatic irony in her plays for that reason. Haraway says the irony in the drama of Carter played a key role in describing and understanding his approach to feminism. Irony, she said. A more moral political technique and a legislative approach of social feminism" (Haraway 149).

As thus, irony as a dramatic device in Carter's plays, helps to show the contradictions of life such as the co-existence of virtue and vice in her characters so that the readers/audience would accept their reconciliation. Therefore, dramatic irony, for Carter,

is one 'about humor and serious play' as Haraway (1991) aptly observes. No gender issue or feminist role escapes detection and parody in the works of Angela Carter. Within her drama, she uses parody and irony as techniques whereby to critique human relationships based upon symbiosis or transgression. According to MacCormack,

"No desire, no human need, no pernicious deed goes unnoticed or unexamined in Carter's feminist postmodern picaresque."(MacCormack33)

Carter also makes use of typography and punctuation in her writing to add force to her parody and to obviously display the more subtle and intense role of affects in her texts as in *Overture and Incidental Music for A Midsummer Night's Dream*. Ryan-Sautour aptly observed that ...

"The excess of exclamation points, colons, ellipses, and italics, points out the need to perceive each of Carter's words as parody, each word resonating about previous cultural contexts and meanings. A profusion of punctuation thus also cloaks Carter's text with irony, teasing the reader to seek out hidden emphasis, as is evident in The Herm's description of Titania, "Tit-tit-tit-omania boxed me up in a trunk she bought from the Army and Navy Stores, labelled it 'Wanted on Voyage' (oh yes, indeed!) and shipped me here. Here! to – ATISHOO – catch my death of cold in this dripping bastard wood. Rain, rain, rain, rain, rain!"(85) The shifts in the register ("bastard"), as well as playful anachronisms ("Army and Navy Stores"), amplify the process of interpellation in the passage. The repetition of the colloquial "tit" – in its irreverent referral to Titania's large breasts in Carter's version of the character, the play on the concept of desire with the inverted commas around "wanted," the colloquial aside "oh yes, indeed!" set apart by brackets, the dashes' breaks in the line, in combination with the onomatopoeic quality of the sneeze emphasized by capitals, the typographic repetition of the word "rain," and all of this punctuated by various exclamation marks, enhances the pull behind the Carterian word. (Ryan-Sautour 7)

Carter used these devices within her feminist postmodern picaresque and dramatic revisions not only to entertain but also to instruct by allowing her readers to revel in the vicarious pleasures offered by the identities of her characters as in *Richard Dadd and Ronald Firbank and Come Unto These Yellow Sands: Four Radio Plays* (1985). She does so while proffering to her readers/audience ample opportunity to perceive the manner in which these characters are transformed Carter's feminist postmodern feminist writings.

CONCLUSION

Angela Carter, while focusing on the material life experiences of women and their common subcultures, was inspired psychologically by writers like Foucault,

and Laing when she wrote *The Bloody Chamber*. Carter photographs 'women who take their sexuality and fight back in their work. The *Anatomy of Freedom: Feminism in the Four Dimensions* recaps Makinen's assertion that "pornography as sexual-violence propaganda is indeed the 'theme' while rape, battery, harassment and other the crimes of sexual violence against women are not, coincidentally, the crimes of violence against women" (Makinen 3). Women who are distressed by and even motivated by their violence Angela Carter clearly figured out the leitmotifs to demonstrate her dramatic changes that falls into the pit of sexuality as in *The Bloody Chamber*, *The Wolf-Alice*, or many other plays and fictions, as a work of nature instead of of culture. Therefore, in Gothic fairy tales she exploited the Gothic literatures of mirrors, bridal nuptials, blood and sexual initiation. No wonder that in Carter's drama and fiction scripts adapted to the stage such as *The Magic Toyshop*, *The Company of Wolves*, *Come to These Yellow Sands* and *The Curious Room* she looked fearlessly at such forbidden, profane subjects as prostitution, sexual reproduction, murder, incest, and cannibalism. In reality, as Bettelheim points out, a contentious and dominant theme behind Carter's work is their use to contradict the conventional image of women through fantastic animal imagery, to display the fervour, revenge and violence of the vengeful mother of her husband. The sexuality of her characters is a challenge to the traditional picture of women. Carter also used her plots for a happy edipal ending or psycho-analytical conclusion with the theme of transition by revisiting classical works â a topic which has been' contradict fully broken along sex-lining lines.' (Herman, 2013, p. 125) Carter's playing is also represented in her feministic approach to writing violence and brutality between men and women. In doing so, she delineates the bestial man and the oppressed woman in which women remain in her plots separated not by reconciliation with men or patriarchal power in society, but by forces around her. As such, her main themes, the subjectivity of a woman to male predation, parental alienation and a constant search for (sexual) identity and origin were the main subjects of her plays and fictions.

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