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УДК

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OLD WINE IN NEW BOTTLES *(the analysis of cultural constructions of femininity in A.Carter's "The Bloody Chamber")*

Стаття присвячена розгляду культурних конструкцій фемінності на прикладі збірки казок А.Картер "Кривава кімната". Припускається думка про використання письменницею прийому перевертання жіночих стереотипів та використання описів жорстокості жінок як феміністичної стратегії.

Ключові слова: жіночність, жіночий дискурс, гендерні ролі.

Статья посвящена рассмотрению культурных конструкций феминности на примере сборника сказок А.Картер "Кровавая комната". Допускается мысль об использовании писательницей приема переворачивания женских стереотипов и использование описаний жестокости женщин как феминистической стратегии.

Ключевые слова: женственность, женский дискурс, гендерные роли.

The article deals with the questions of the cultural constructions of femininity in A.Carter's collection of fairy tales "The Bloody Chamber". The idea of usage of women stereotypes inversion and violence as a feminist strategy is expressed in the article.

Key words: femininity, feminist discourse, gender roles.

Angela Carter was best known for her feminist rewriting of fairy-tales; the memorials blurring stories with storyteller stand testimony to that. *The Bloody Chamber and Other Stories*, published in 1979, is midway between the savage analyses of patriarchy of the 1960s and 1970s, such as *The Magic Toyshop*, *Heroes and Villains*, *Passion of New Eve*; and the exuber-

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ant novels of the 1980s and early 1990s, *Nights at the Circus* and *Wise Children*. This is not to argue that the latter novels are not also feminist, but their strategy is different. The violence in the events depicted in the earlier novels (the rapes, the physical and mental abuse of women) and the aggression implicit in the representations, are no longer foregrounded. While similar events may occur in these two last texts, the focus is on mocking and exploding the constrictive cultural stereotypes and in celebrating the absolute ability of the female protagonists to survive. The tales in *The Bloody Chamber* foreground the violence and the abuse, but the narrative itself provides an exuberant re-writing of the fairy-tales that actively engages the reader in a feminist deconstruction. Therefore I am focusing my discussion on an analysis of Carter's textual uses of violence as a feminist strategy.

Carter's tales do not simply "rewrite" the old tales by fixing roles of active sexuality for their female protagonists - they "rewrite" by playing with them. In the fairy tale "Company of Wolves" the author wrote: "What big teeth you have... All the better to eat you with. The girl burst out laughing; she knew she was nobody's meat. She laughed at him full in the face, she ripped off his shirt for him and flung it into the fire, in the fiery wake of her own discarded clothing" [1:118].

It is not read as a story read for the first time, with a positively imaged heroine. It is read with the original story encoded within it: "I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode." [2: 22]. In Carter's representations of sexuality, particularly the debate surrounding the construction of sexuality within the *Bloody Chamber* stories she is going to construct a „complex vision of female psychosexuality, through her invoking of violence as well as the erotic. But that women can be violent as well as active sexually, that women can choose to be perverse, is clearly not something allowed for in the calculations of such readers as Duncker, Palmer and Lewallen [3:180]. Carter's strength is precisely in exploding the stereotypes of women as passive, demure cyphers. That she evokes the gamut of violence and perversity is certainly troubling, but to deny their existence is surely to imprison women back within an image of the Victorian angel in the house.

In all of the tales, not only is femininity constructed as active, sensual, desiring and unruly - but successful sexual transactions are founded on an equality and the transforming powers of recognising the reciprocal claims of the other. The ten tales can be divided into the first "The Bloody Chamber", a re-writing of the Bluebeard story; three tales around cats: lion/tiger/puss in boots; three tales of magical beings: erl-king/snow-child/vampire; and finally three tales of werewolves. Each tale takes up the theme of the earlier one and comments on a different aspect of it, to present a complex variation of female desire and sexuality.

In each of the first three tales, Carter stresses the relationship between women's subjective sexuality and their objective role as property: young girls get bought by wealth, one way or another. But in the feminist re-write, Bluebeard's victimisation of women is overturned and he himself is conquered by the mother and daughter.

In the two versions of the beauty-and-the-beast theme, the lion and the tiger signify something other than man. "For a lion is a lion and a man is a man" argues the first tale. In the first, Beauty is adored by her father, in the second, gambled away by a profligate drunkard. The felines signify otherness, a savage and magnificent power, outside of humanity. In one story, women are pampered, in the other treated as property, but in both cases the protagonists chose to explore the dangerous, exhilarating change that comes from choosing the beast. Both stories are careful to show a reciprocal fear in the beasts, as well as in the beauty, and the reversal

theme reinforces the equality of the transactions: lion kisses Beauty's hand, Beauty kisses lion's; tiger strips naked and so Beauty chooses to show him "the fleshly nature of women".

If the wild felines have signified the sensual desires that women need to acknowledge within themselves, the three fictive figures signify the problematics of desire itself. "Erl-king" is a complex rendering of a subjective collusion with objectivity and entrapment within the male gaze. The woman narrator both fears and desires entrapment within the birdcage.

"Lady of the House of Love", with its lady vampire, inverts the gender roles of Bluebeard, with the woman constructed as an aggressor with a man as the virgin victim. And, through love and the reciprocal theme -he kisses her bloody finger, rather than her sucking his blood -this aggressor is able to overcome hereditary desires, but at a cost. The three wolf stories also deal with women's relationship to men. Old Granny is a werewolf in the first tale, and the girl's vanquishing of her is seen as a triumph. The tiger's bride had been a rebellious child and chooses desire over conventional wealth; now we have a 'good' child who sacrifices the uncanny for prosperity. In the second tale, "Company of Wolves", the list of manifestations of werewolves, the amalgam of human and wolf, symbolic and imaginary, concludes with the second Red Riding Hood story. This time the wolf does consume the granny, but is outpaced by Red Riding Hood's awareness that in freely meeting his sensuality. After the fulfilment of their mutual desire, he is transformed into a 'tender' wolf, and she sleeps safe between his paws. Maggie Anwell in an analysis of the film "The Company of Wolves" getting past the binary divide of victim/aggressor, does argue for a more complex psychic reading of female sexuality represented in the tale. [4:77]. She suggests that the confrontation between "repressed desire" (wolf) and the "ego" (Red Riding Hood) ends with the ego's ability to accept the pleasurable aspects of desire, while controlling its less pleasurable aspects.

The final tale is of a girl raised by wolves, outside of the social training of the symbolic. The young girl grows up outside the cultural inscriptions and learns a new sense of self from her encounters with the mirror and from the rhythms of her body. She learns a sense of time and routine. Finally her pity begins to transform the werewolf Duke into the world of the rational.

Angela Carter was able to critique phallogentrism with ironic gusto and to develop a wider and more complex representation of femininity. She was insistent that her texts were opened, written with a space for the reader's activity and imagination. She disliked novels that were closed worlds and described most realist novels as etiquette manuals. Carter's own fiction seems always aware of its playful interactions with the reader's assumptions and recognitions: "I try when I write fiction, to think on my feet - to present a number of propositions in a variety of different ways, and to leave the reader to construct her own fiction for herself from the elements of my fiction [2:40]. *The Bloody Chamber* is engaging a reader historically situated in the early 1980s (and beyond), informed by feminism, and raising questions about the cultural constructions of femininity. Rather than carrying the heavy burden of instruction, Carter often explained that for her "a narrative is an argument stated in fictional terms" [2:41]. And the two things needed for any argument are, something to argue *against* (something to be overturned) and someone to make that argument *to* (a reader).

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ПОВТОР ЯК ЗАСІБ ВИРАЖЕННЯ АВТОРСЬКОЇ ІНДИВІДУАЛЬНОСТІ В НАУКОВИХ ЕСЕ У. ЕКО

Статтю присвячено дослідженню фігури повтору в текстах наукових есе У. Еко. Повтор розглядається як стилістична фігура, яка реалізується на лексичному та синтаксичному рівнях і становить провідну ознаку індивідуалізації авторського мовлення науковця.

Ключові слова: *повтор, риторичні фігури, експресивний синтаксис, науковий текст, авторська індивідуальність.*

Статья посвящена исследованию фигуры повтора в текстах научных эссе У. Эко. Повтор рассматривается как стилистическая фигура, которая реализуется на лексическом и синтаксическом уровне и является одним из основных признаков индивидуализации авторской речи ученого.

Ключевые слова: *повтор, риторические фигуры, экспрессивный синтаксис, научный текст, авторская индивидуальность.*

The article is devoted to the study of repetition figures in the scientific essays by U. Eco. The repetition is regarded as a stylistic figure expressed in lexis and syntax levels and that is one of the main signs of the scientist's author language personalization.

Key words: *repetition, figures of speech, expressive syntax, scientific text, author's personality.*

Актуальність обраної тематики зумовлена посиленням в останні десятиліття інтересу науковців до стилістичних прийомів, які слугують для логічного й семантичного виділення окремих елементів тексту, зокрема наукового, його структурно-сміслового впорядкування, текстової когезії. Серед стилістичних фігур повтор вважається однією

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