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FEATURES OF POSTMODERNISM IN THE STORY COLLECTION 'THE BLOODY CHAMBER' BY ANGELA CARTER

POSTMODERNISMA IEZĪMES ANDŽELAS KĀRTERES STĀSTU IZLASĒ „ASIŅAINAIS KAMBARIS”

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ANOTĀCIJA

Šajā pētījumā aplūkotas postmodernisma iezīmes Andželas Kārteres stāstu izlasē *Asiņainais kambaris*. Padziļināti tiek apskatīta intertekstualitāte, stilizācija, un fragmentācija, un to izpausmes, lai secinātu kā šīs iezīmes veido postmodernisma stāstu. Šī darba teorētisko pamatu veido tādu autoru kā Lindas Hatčenas, Džona Kudona, Edvina Bārtona un Glendas Hadsones, Barija Levisa, Brena Nicola, Stīvena Besta un Duglasa Kelnera, Braiena Makheila, Ulriha Broiha, un Ihaba Hasana darbi. Šis pētījums izstrādāts veicot ar postmodernisma tēmu saistīto teorētisko materiālu un A.Kārteres stāstu analīzi. Pētījuma aktualitāti ietekmē, pirmkārt, postmodernisma literatūras problemātika – sarežģītā literatūras perioda definīcijas izstrāde, izcelsmes un literārās pēctecības noteikšana. Pētījuma specifiskais fokuss ir aktuāls, jo līdz šim postmodernisma iezīmju izpausmes stāstu izlasē *Asiņainais kambaris* ir vērtētas, lielākoties, tikai no feminisma un dzimumu studiju skatu punkta.

Atslēgvārdi: postmodernisms, postmodernisma iezīmes, Andžela Kārtere, *Asiņainais kambaris*, intertekstualitāte, stilizācija, fragmentācija.

ABSTRACT

This research paper is focused on the investigation of the features of postmodernism in the story collection *The Bloody Chamber* by Angela Carter. In this research, the most prominent features of postmodernism – intertextuality through examples of allusion and pastiche, and fragmentation – are investigated in order to analyse their role in a postmodern story. The theoretical background of the research is established by the works of Hutcheon (1988; 2000) Cuddon (1992), Barton and Hudson (1997), Lewis (2011), Nicol (2009), Best and Kellner (1997), McHale (1987), Broich (1997), and Hassan (1986; 1987). The research is based on the literature review regarding postmodernism and the analysis of Carter's stories in the collection. The topicality of this research is defined, firstly, by the fact that postmodern literature presents a challenge to the literary critics due to its complexity of defining its terminology, origin, and literary ancestry; secondly, by the challenge it presents to its readers. The specific focus of the research is topical as mainly the stories from the short story collection *The Bloody Chamber* are analysed from the perspective of feminism and gender studies.

Keywords: postmodernism, features of postmodernism, Angela Carter, *The Bloody Chamber*, intertextuality, pastiche, fragmentation.

CONTENTS

LIST OF ABBREVIATIONS

BC – The Bloody Chamber

CoML – The Courtship of Mr Lyon

TB – The Tiger's Bride

PiB – Puss-in- Boots

EK – The Ear-King

LotHL – The Lady of the House of Love

WW – The Werewolf

CoW – The Company of Wolves

WA – Wolf-Alice

INTRODUCTION

The focus of this research paper is the identification and analysis of the features of postmodernism in the story collection *The Bloody Chamber* by Angela Carter, specifically, the intertextuality through examples of allusion and pastiche, and fragmentation. Analysis of the features highlighted in Carter's story might enable an elaboration that would complement to the discussion on the specific nature of postmodernism and its expressions in literature. An insight into specific works by postmodern authors like Carter contributes to the basis for comparison of different authors representing postmodern literature, thus allowing to draw relevant conclusions regarding dominant tendencies in postmodernism, as postmodernist literature continues to maintain a peculiar chapter among other literary periods, and is known for its complex nature, and frequently challenging quality of indefinability.

Carter's collection of short stories *The Bloody Chamber* (1979) is widely reviewed by numerous scholars. The leading tendency is to evaluate these stories from the perspective of feminism and gender studies which can be seen in investigations carried out by Maria Jose Pereira Pires (2012), Margaret Atwood (1994), Danielle Marie Roemer and Christina Bacchilega (1998), Nicola Pitchford (2002), Aidan Day (1998), Henrietta L. Moore (1994), Merja Makinen (1992) and numerous others. Other researches on Carter's collection have been carried out by scholars like Andermahr and Phillips (2012) - their edition with essays on Carter's writings discuss them from the perspective of genre and the canon (Gamble, Jowett, Gruss), philosophies (Watz, Jegerstedt), and mythologies (Jennings, Artt, Goulding); the narrative of the stories has been studied by Wendy Swyt (1996), Carter's translation of Perrault's fairy tales, and her collection *The Bloody Chamber* has been compared by Patricia Duncker (1984), Nicholas Ruddick (2004); and translational poetics are investigated by Martine Hennard Dutheil de la Rochère (2013). In their investigations Danielle Marie Roemer and Christina Bacchilega (1998), Karen Seago (1996), Mary Kaiser (1994), and Ana Raquel Fernandes (2009) discuss intertextuality in the collection but from the perspective of feminism, as the means of sexual allegory, and subversion of gender role conventions. However, comparatively less attention is directed to focusing solely on the features of postmodernism in 'The Bloody Chamber' as there are no extensive publications on this matter, and therefore this has been chosen as the focus in this term paper.

Thus the **goal** of this term paper is to investigate intertextuality through examples of allusion and pastiche, and fragmentation in the collection *The Bloody Chamber* by Angela Carter, and to provide examples of their implications and significance in the structure of the

story. In order to reach the goal of the research, the following **research objectives** have been set:

1. To select and analyse the available theory on postmodernism, and features of postmodernism;
2. To select the relevant information from the available literature on the biography of Angela Carter that describes her as an author;
3. To apply theory to the identification of intertextuality, pastiche, and fragmentation in the story collection *The Bloody Chamber*;
4. To apply theory to the practical analysis of intertextuality, pastiche, and fragmentation in the collection;
5. To interpret the collected data, and to select the most illustrative examples of intertextuality, pastiche, and fragmentation in the collection.

This research is based on a literature review and empirical research. In the theoretical chapters on postmodernism and the features of postmodernism, the research is established by the works of Hutcheon (1993; 1988; 2000) Cuddon (1992), Barton and Hudson (1997), Lewis (2011), Nicol (2009), Best and Kellner (1997), McHale (1987), Broich (1997), and Hassan (1986; 1987). The **research methods** applied in this term paper are close-reading, discourse analysis, and textual analysis.

The first chapter is based on literature review in attempt to clarify the key aspects of postmodernism in four subchapters that discuss the emergence of postmodernism, its definition, origin, and literary ancestry, and the problematics connected with them.

The second chapter presents two subchapters which contain a short introduction into the biography of Angela Carter and her perspective on Perrault's fairy tales, her collection *The Bloody Chamber*, and herself as an author.

The third chapter discusses the features of postmodernism and their definitions, and presents the findings from the analysis of Angela Carter's story collection 'The Bloody Chamber, illustrating intertextuality through examples of pastiche and allusion, and fragmentation.

1 POSTMODERNISM: EMERGANCE, ORIGIN, DEFINITIONS, DESCRIPTIONS

Postmodernism is known for its 'notoriously slippery and indefinable term' (Hutcheon, 1988:1). Therefore, the priority of this chapter lays in the investigation of the main elements that construct postmodernism. Accordingly, based on the work of Hutcheon, Lyotard, Nicol, Marshall, Hassan, Cuddon, and others, a discussion between the different perspectives represented by these authors, rather than a conclusive study, will be presented regarding the possible origin and definition of the term. Regarding the emergence of postmodernism, a brief historical and ideological background will be provided.

1.1 Definition and perspectives on the definition of postmodernism

This subchapter will present the different perspectives on the definition of postmodernism, the description of what is perceived as postmodernism, and its relation with the previous periods in literature, discussing the ancestry of postmodernism according to authors like Hutcheon, Butler, Lyotard, Nicol, Marshall, McHale, Edwards, Hassan, Best and Keller, Cuddon, Hudson, Lewis, and Applegate.

The precise origin of the term 'postmodernism' still remains undetermined, but different authors provide several possible options for its genesis. For example, Ihab Hassan mentions Frederico de Onis who has used the word *postmodernismo* already in 1934 (*Antologia de la poesia espanola e hispanoamericana*, published in Madrid), then in 1942 Dudley Fitts (*Anthology of Contemporary Latin-American Poetry*), similarly to de Onis uses the term to 'indicate a minor reaction to modernism already latent within it, reverting to the early twentieth century (1987:274). Hassan mentions also Arnold Toynbee and his *A Study of History* (1988) where post-modernism is a term that refers to the new period in Western civilization that started approximately in 1875.

When discussing the origins of the term, Hutcheon refers to the 1940s when the term was coined in architecture in order to signal the reaction against the Modern movement. But Hutcheon emphasizes that only in the 1960s the term 'postmodernism' entered the lexis of American cultural critics (Susan Sontag, Leslie Fiedler) who applied it to literature to mark the 'new sensibility' that either rejected or extended the attitudes and techniques of modernism. During the next decades the term started to widespread throughout other disciplines as well – postmodernism reached social theory, visual arts, cultural studies, philosophy, and history. According to Hutcheon, there lays the difficulty of defining

postmodernism ‘Such wide-ranging usage meant that the term became overloaded with meaning, chiefly because it was being used to describe characteristics of the social and political landscape as well as a whole range of different examples of cultural production’ (1988:1). Lewis provides a similar opinion to Hutcheon

> By 1989, with the Wall demolished and the Cold War almost over, postmodernism had established itself as the dominant paradigm for the culture. After this point, the concept saturated the media and academia to such an extent that the term became problematic as an explanatory force due to its all-embracingness. It came to apply to virtually anything that mixed modes in a knowing manner.
>
> (Lewis, 2011:169)

Hassan comments on 1959 and 1960 from another perspective than Hutcheon, saying that when Irving How and Harry Levin ‘wrote of postmodernism rather disconsolately as a falling off from the great modernist movement’ (1987:275), he and Leslie Fiedler as numerous others employed ‘the term during the sixties with premature approbation, and even with a touch of bravado’ (1987:275). Hassan explains this early application of the term with Fiedler’s intent to ‘challenge the elitism of the high modernist tradition in the name of popular culture’ (1987:275), whereas he himself ‘wanted to explore the impulse of self-unmaking which is part of the literary tradition of silence. Pop and silence, or mass culture and deconstruction, or Superman and Godot – [..], immanence and indeterminacy’ (1987:275) could all be considered as elements of the postmodern world.

Cuddon agrees to Hutcheon’s notion of postmodernism being a controversial subject in the means of defining it, and regards the definition of it as ‘A general (and sometimes controversial term used to refer to changes, developments, and tendencies which have taken place (and are taking place) in literature, art, music, architecture, philosophy, etc. since the 1940s or 1950s’ (1992:733). Barton and Hudson agree by saying that ‘Broadly applied, postmodernism describes an age transformed by information technology, shaped by electronic images, and fascinated by popular culture’ (1997:147). Cuddon continues by explaining that ‘post-modernism is different from modernism, even a reaction against it. It is no easier to define than many other –isms. Like them, it is amorphous by nature’ (1992:733).

Marshall in *Teaching the Postmodern Fiction and Theory* adheres to the same problematics caused by the ‘-ism’, describing that it indicates ‘something complete, unified, totalized’ (1992:4). She stresses that visions of such unity within the postmodern moment as perceived as ‘false vision of mastery’ (1992:4). Marshall explains that her usage of ‘postmodernism’ does not ‘refer to a period or a ‘movement’. It isn’t really an ‘ism’; it isn’t really a thing. It’s a moment, but more a moment in logic than in time’ (1992:4). She finalizes that ‘The postmodern moment is not something that is to be defined chronologically; rather, it

is a rupture in our consciousness' (1992:5). McHale refers to Hassan who has evaluated the same problematics of '-ism' and proposed to view the term in a manner that emphasizes its prefix and suffix 'POSTmodernISM' (1987:Preface). McHale explains the double duty of '-ism' which 'announces that the referent here is not merely a chronological division but and organized system – a poetics', and 'while at the same time properly identifying what exactly it is that postmodernism is *post'* (1987:Preface).

Nicol supports McHale and others explaining that mainly problems with the term arise because when speaking of postmodernism actually three derivatives are applied – postmodernity, postmodernism, and postmodern (2009:2). Nicol defines 'postmodern' as an adjective referring to period in literary and cultural history dating to 1950s 1990s, as well as to 'a set of aesthetic styles and principles which characterize literary production in this period and which are shaped by the context of postmodernism and postmodernity' (2009:2). Nicol elaborates that 'postmodernity' alludes to 'the way the world has changed in this period, due to developments in the political, social, economic, and media spheres' (2009:2), and 'postmodernism' represents 'a set of ideas developed from philosophy and theory and related to aesthetic production' (2009:2).

Hutcheon estimates the term 'postmodernism' as 'the most over and under-defined' of all terms in present cultural theory and contemporary writing (1988:3). She says that for her postmodernism is a 'contradictory phenomenon' that cannot be used 'as a synonym for the contemporary' (Kroker and Cook, 1986: quoted in Hutcheon, 1988:4) as it challenges, uses and abuses concepts in 'architecture, literature, painting, sculpture, film, video, dance, TV, music, philosophy, aesthetic theory, psychoanalysis, linguistics, or historiography' (1988:3). According to Hutcheon, postmodernism can be primarily attributed to Europe, and North and South America, and 'it does not really describe an international cultural phenomenon' (1988:4). 'Fundamentally contradictory, resolutely historical, and inescapably political' (Hutcheon, 1988:4) is what construct the postmodern concept 'the presence of the past' (1988:4). Title given to 1980 Venice Biennale recognized postmodernism in architecture marked by its 'newness' that appeared 'paradoxically in its historical parody', showing 'how architecture has been rethinking modernism's purist break with history' (Hutcheon, 1988:4). Hutcheon highlights that

> This is not a nostalgic return; it is a critical revisiting, an ironic dialogue with the past of both art and society, a recalling of a critically shared vocabulary of architectural forms. [..] it is always a critical reworking, never nostalgic "return". Herein lies the governing role of irony of postmodernism.
>
> (1988:4)

Hutcheon deduces that postmodernism could not be thought about as a new paradigm

as it 'has not replaced liberal humanism, even if it has seriously challenged it. It may mark, however, the site of the struggle of the emergence of something new' (1988:4). Hutcheon shifts attention to the importance of narrative in postmodernism: 'In most of the critical work on postmodernism, it is narrative – be it in literature, history, or theory – that has usually been the major focus of attention' (1988:5).

Considering the aspects of difficulty regarding providing the final definition of postmodernism, prevailing is the idea that it would be possible to define postmodernism only in retrospect. Or as according to Hassan says 'But all this must wait upon more patient analysis, longer history' (1987:275), as well as Cuddon who emphasizes that 'When something else develops from it or instead of it, it will, perhaps, be easier to identify, describe and classify' (Cuddon, 1992:734). In order to clarify what is perceived as postmodernism, the next sub-chapter will discuss its possible literary ancestors and provide descriptions of the essence of postmodernism.

1.2 The emergence of postmodernism: Background

Authors like Lewis and Abrams agree that the world after World War II could be assigned and associated with the emergence of postmodernism as it is

> [..] the literature and art after World War II (1939-45), when the effects on Western morale of the first war were greatly exacerbated by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment, and the ominous fact of overpopulation.
>
> (Abrams, 1999:168).

As Best and Kellner describe in *The Postmodern Turn,* 1960s was the time when 'radical intellectuals and activists', later known as major prominent postmodernist theorists – Foucault, Lyotard, Baudrillard, Deleuze, Guattari, Jameson, Laclau, Harver – 'experienced what they believed to be a decisive break with modern society and culture' (1997:4). What led them to believe that were the great changes taking place in history in the form of 'new social movements opposing the Vietnam War, imperialism, racism, sexism, and capitalist societies in their entirety, demanding revolution and an entirely new social order' (1997:4). Also Hutcheon in her *A Poetics of Postmodernism: History, Theory, Fiction* adheres to the same phenomenon: 'The 1960s were the time of ideological formation for many of the postmodernist thinkers and artists of the 1980s and it is now that we can see the result of that formation' (1998:8).

Jean-Francois Lyotard discusses that the 19th and 20th centuries provided terror at such capacity that it tested the capability of society to endure it, and a high price has been paid for

‘for the reconciliation of the concept and the sensible, of the transparent and the communicable experience’ (1992:150). Lyotard describes that despite the general ‘demand for slackening and for appeasement’, still ‘we can hear the muttering of the desire for a return of terror, the realisation of the fantasy to seize reality’ (1992:150). Lyotard views postmodernism as the answer to the war on totality, allowing the readers/ viewers to be ‘witnesses of the unpresentable’ (1992:150).

The 1960s also was the time of the surfacing of an ‘oppositional counterculture that called for a society which renounced the materialist ethos and success-oriented norms of capitalism’ (Best, Kellner, 1997:4). The atmosphere of change and longing for ‘emancipatory alternatives [..] leading to more egalitarian, just, and democratic societies’ was supported by the activities of Third World revolutionary movements (Best, Kellner, 1997:4). Hutcheon, reflecting on Kristeva’s vision on postmodernism as “writing-as-experience-of-limits” (Kristeva, 1980:137 quoted in Hutcheon, 1993:249), adds that ‘The political, social and intellectual experience of the 1960s helped make it possible for postmodernism to be seen as [..] limits of language, of subjectivity, of sexual identity, and we might also add: of systematization and uniformization’ (Hutcheon, 1988:8). Therefore, widespread was the belief that a final brake with the past had materialized and the society was looking upon ‘a new era of history’ where morals, politics, and perception were to be revolutionized (Best, Kellner, 1997:4).

The ‘readiness, an openness, to the discourse of historical breaks and discontinuities’, were greatly influenced by as Best, Kellner write ‘May 1968 in France in producing a sense of rupture with the past, a sense that an irreversible turning point had occurred, that a new world was being born’ (Best, Kellner, 1997:5). May 1968 was marked by series of revolts from students and workers who by occupying factories, universities, and other institutions in Paris, by fighting police in the streets, pressured the president Charles de Gaulle to find a resolution to the crisis. This achievement was a signal to the counterculture that they were in the process of founding ‘an entirely new society and culture, based on a new set of values, sensibilities, consciousness, culture, and institutions, which produced a rupture with mainstream or ‘establishment,’ society’ (Best, Kellner, 1997:5). Though, Best and Kellner emphasize that the following theories of the postmodern turn (developed in 1970s) objected to this understanding claiming that ‘the break was caused by developments in the economy, technology, culture, and society, rather than by mass struggle and revolutionary upheaval as advocated in the 1960’ (Best, Kellner, 1997:5). Consequently, the platform of the first variations of French postmodernism is constructed from two conflicting elements – features of anti-Marxism, and transformed Marxian ideas. Best and Kellner describe that communism and 1960s radicalism

are the origin for the early pessimism and nihilism expressed by postmodern theorists (e.g. Baudrillard), 'while the critique of grand narratives of history and totalizing theories is clearly an attack on Marxism' (Best, Kellner, 1997:6).

What helped the postmodern turn to spread around the world were the '[..] new theoretical impulses [that] appeared in France during the 1960s, and this theoretical revolution erupted concurrently with the political upheaval' (Best, Kellner, 1997:6). The postmodern thinkers (Foucault, Deleuze, Lyotard) begun to appropriate the ideas of Nietzsche, Heidegger, Wittgenstein, and feminism, resulting in an opposition to modern theory and modernity, attacking the rationality and universalism of Enlightenment, estranging from 'modern discourses of truth, certainty, universality, essence, and system and a rejection of grand historical narratives of liberation and revolution', instead emphasizing relativism, particularity, difference, deconstruction of major classical and modern philosophical systems (Best, Kellner, 1997:6).

These theoretical and political challenges appeared in the postmodern theory as 'mutations within society and culture, as the result of new technologies and new forms of culture, society, and politics, without the effort of revolutionary struggle' (Best, Kellner, 1997:8). The late theories contributed not only in the change in modern thought, but also challenged numerous disciplines which were now pressed to deal with the assimilation of 'Marxism, feminism, structuralism, poststructuralism, and the myriad of new discourses that would nourish the postmodern turn' (Best, Kellner, 1997:9).

1.3 Literary ancestry of postmodernism

This subchapter, as mentioned before, will provide the opinions of authors like Hutcheon, McHale, Nicol, Marshall, Cuddon, Burton and Hudson, Hassan, and others regarding literary ancestors of postmodernism, as well as descriptions of the essence of postmodernism instead of definitions. It is necessary to review the both mentioned together, as mostly the authors evaluate the aspects of postmodernism according to their perception of its ancestry, and, therefore, should not be examined separately. In this subchapter the relation between postmodernism and realism, postmodernism and post-structuralism, postmodernism and modernism will be discussed.

According to Nicol the relation between postmodernism and realism could chiefly be discussed in terms of influence. Though Nicol notes that generally, as it will be also in this sub-chapter, descriptions of postmodernism are established in a comparison with 'modernist values and aesthetic techniques' (2009:XVI), he views realism as the 'the starting-point for understanding postmodern fiction' (2009:XVII) in comparison. As Nicol observes it, the

versions of ‘“ideal”, “straw-target” version of the nineteenth-century realist novel, which may not always resemble more complex actual examples of literary realism’ (2009:XVII) is what has served as ‘antagonistic force’ in the evolution of postmodern writing.

As the means for comparison, Marshall examines the relation between post-structuralism and postmodernism, emphasizing that, although, they both represent ‘many parallels and shared concerns’ (1992:6), they should not be viewed as synonyms, nor are they identical or homologous. Marshall writes that ‘The postmodern moment resists totalizations, absolute Identity, absolute Truths. It does, however, believe in the use-value of identit*ies* and local and contingent truths’ (1992:6), as does post-structuralism. And both use and then abuse the structures and values they critique, as it is with post-structuralism and structuralism. Marshall agrees to Huyssen, and Ross, that, to some degree, poststructuralism could be perceived as ‘discourse of and about modernism’ (1992:7), but her perspective is that ‘the poststructuralist does not simply refer to or repeat the modernists; rather, s/he interrogates them for a specific purpose within the postmodern moment’ (1992:7). She argues that the questions about language, texts, interpretation, subjectivity proposed by poststructuralists ‘lend themselves to larger historical, social, and cultural questions which inhabit the postmodern moment’, and ‘provides many of the tools used for the decidedly political and historical questions of the postmodern moment’ (1992:8).

Accordingly Marshall introduces her description of postmodernism, stating that language is the focus of postmodernism as the means for power play and portraying variations and differences, without providing a final conclusion

> [Postmodernism is] about how [language] controls, how it determines meaning, and how we try to exert control through language. About how language restricts, closes down, insists that it stand for some *thing*. Postmodernism is about how ‘we’ are defined within that language, and within specific historical, social, cultural matrices. It’s about race, class, gender, erotic identity and practice, nationality, age, ethnicity. It’s about difference. It’s about power and powerlessness, about, empowerment, and about all the stages in between and beyond and unthought of. [..] It’s about those threads that we trace, and trace, and trace. But not to a conclusion.
>
> (Marshall, 1992:4)

As mentioned before, the problematic question about the literary ancestry of postmodernism is commonly discussed from the view point of modernism as it is factual predecessor in the terms of time period. If postmodernism is assigned to 1950s or 1960s, then modernism represents late 19th and early 20th century. Cuddon describes this difficulty

> To talk of post-modernism is to imply that modernism is over and done with. This is not so. There never is a neat demarcation line. Originally, *avant-garde* movements in literature and the arts in general were modernist; *avant-garde* influences continue. It might be said that there is a new *avant-garde.* Besides, post-modernism is still

happening.

(Cuddon, 1992:734)

Burton and Hudson adds to the discussion of modernism as the origins of postmodernism by saying that

> Despite much discussion and debate about whether postmodernism is an extension of modernism or a radical alternative to it, most critics and theorists agree that postmodernist writers seem to favour the modernists' experiments with technique while rejecting their "elitism" or alienation from popular culture.
>
> (Burton, Hudson, 1997:147)

In order to attempt to distinguish between postmodernism and modernism Nicol proposes to evaluate the 'dominant' of postmodernism. Referring to Patricia Waugh (1984), Nicol emphasizes that where modernism is concerned of consciousness ('[..] showing how the workings of the mind reveal individuals to be much less stable and unified than realist psychology would have us believe' (2009:XVII)), the priority of postmodernism is fictionality. He explains that with fictionality is meant the condition 'of being constructed, narrated, mediated' (Nicol, 2009:XVII), and, similar to Marshall, Nicol emphasizes the peculiar relationship between postmodernism and language: '[..] ficionality involves a concern with the relationship between the language and represented world of fiction with the real world outside' (2009:XVII).

Marshall contributes to the discussion of postmodernism and the world being within or outside it while investigating the postmodern moment 'as an awareness of being-within a way of thinking [where the result] is the recognition that such an awareness disallows the speaker (the subject) the comfort of absolutely naming the terms of that moment' (1992:3). She agrees that the naming 'must occur from a position 'outside' of a moment' (1992:3), but in order to understand the postmodern moment, one must recognize that 'there is no 'outside' from which to 'objectively' name the present. The postmodern moment is an awareness of being-within, first a language, and second, a particular historical, social, cultural framework' (1992:3). Nicol, and Marshall is supported by Hutcheon who concurs: 'There is no outside. All it [postmodernism] can do is question from within' (1988:XIII). Hutcheon views postmodernism as means to challenge, contest, or to question culture from within. According to her the chore of postmodernism is to 'show that all repairs are human constructs', thus, deriving 'their value as well as their limitation' (1988:7). She summarizes with saying that 'All repairs are both comforting and illusory. Postmodernist interrogations of humanist certainties live within this kind of contradiction' (1988:7).

Nicol provides generalized portraits of both modern and postmodern society paralleled by the aesthetic styles dominating these periods. He says that theorists tend to depict modernity as 'increasingly industrialized, mechanized, urban, and bureaucratic' and its art

forms focusing on ‘formalism, rationality, authenticity, depth, originality’ (2009:2). As opposed to postmodernity which is ‘the era of the ‘space age’, of consumerism, late capitalism, and, most recently, the dominance of the virtual and the digital’ which privileges ‘bricolage or pastiche to original production, the mixing of styles and genres, and the juxtaposition of ‘low’ with high culture’ (2009:2). Nicol draws the conclusion that ‘Where modernism is sincere or earnest, postmodernism is playful and ironic’ (2009:2). As does Applegate in *Theory as Story: A Postmodern Tale* where he determines another contrast between postmodernism and modernism: ‘Unlike the modernists who sought to clear up any messy ambiguity that might get in the way of finding objective truth, postmodernists not only tolerated but embraced ambiguity, uncertainty, and contingency as valuable ways of knowing’ (2000:142).

While Jean-Francois Lyotard in *Answering the Question: What is Postmodernism?* says that ‘It [postmodern] is undoubtedly a part of the modern’ (1992:148), McHale argues that ‘postmodernist fiction differs from modernist fiction just as a poetics dominated by ontological issues differs from one dominated by epistemological issues’ (1987:Preface). He emphasizes that postmodernism is not ‘post modern’, but it is ‘after the *modernist movement*’ or simply ‘post modernism’ (1987:Preface), thus, defining postmodernism as ‘a poetics which is the successor of, or possibly a reaction against, the poetics of early twentieth-century modernism, and not some hypothetical writing of the future’ (1987:Preface). McHale again points to the prefix POST as it signals ‘logical and historical *consequence* rather than sheer temporal *posteriority*’ (1987:Preface), and should be perceived as following from modernism, not only after modernism, and definitely is ‘the posterity of modernism’ (1987:Preface).

Hassan referring to authors like Jean Baudrillard, Julia Kristeva, Michel Foucault, Samuel Beckett, Jorge Luis Borges, and others defines that postmodernism is ‘a number of related cultural tendencies, a constellation of values, a repertoire of procedures and attitudes’ (1987:274).

1.4 Descriptions of the essence of postmodernism

When describing postmodernism, Nicol argues that instead of treating postmodern fiction as a ‘single, unified postmodernism’, it should rather be treated as ‘a category which contains a number of different kinds of postmodern fiction, a range of *postmodernisms*’ (2009:XV). Additionally, Nicol introduces his perspective of postmodern fiction as an aesthetic – ‘a sensibility, a set of principles or a value-system which unites specific currents in the writing of the latter half of the twentieth century’ (2009:XVI), as he considers postmodern fiction to be ‘far too diverse in style to be a genre’(2009:XVI). Thus, he proposes three features that

allow to identify postmodern texts according to their most dominant elements, the first being 'A self-reflective acknowledgement of a text's own status as constructed, aesthetic artefact', second – 'An implicit (or sometimes explicit) critique of realist approaches both to narrative and to representing a fictional *world*', and, third, 'A tendency to draw the reader's attention to his or her own process of interpretation as s/he reads the text' (2009:XVI).

Hassan compares modernism to postmodernism as 'hieratic, hypotactical, and formalist', while postmodernism is 'playful, paratactical, and deconstructionist' (1987:280), often assigned to the spirit of the avant-garde, but is 'cooler' as described by Hassan 'than older vanguards – cooler, less cliquish, and far less aversive to the pop, electronic society of which it is a part, and so hospitable to kitsch' (1987:280).

Nicol describes postmodernism through its relationship with the reader – he says that 'Postmodern fiction presents a challenge to the reader' (2009:XIV) as it calls upon its reader to actively co-create the meaning, not only to passively consume. Butler adds that through this cooperation, postmodernism art presents attitudes toward 'Puritanism, 'calling into question', and making the audience feel guilty or disturbed' (2002:Chapter1), and adds, that certain of its uncertainty, and seeing through 'the sustaining illusions of others', postmodernism captures 'the 'real' nature of the cultural and political institutions which surround us' (2002: Chapter1).

McHale sketches the portrait of postmodernism through the strategic or 'post-cognitive' questions it establishes: 'Which world is this? What is to be done in it? Which of my selves is to do it?'(1987:10), as well as:

> What is a world? What kinds of world are there, how are they constituted, and how do they differ? What happens when different kinds of world are placed in confrontation, or when boundaries between worlds are violated? What is the mode of existence of a text, and what is the mode of existence of the world (or worlds) it projects? How is the projected world structured?
>
> (1987:10)

Lyotard discusses the unpresentable in postmodernism 'by means of language unaltered in its syntax and vocabulary and of writing which in many of its operators still belongs to the genre of novelistic narration' (1992:149). He indicates that inherited from Balzac and Flaubert, postmodernism hero 'no longer a character but the inner consciousness of time' (1992:149), and questions are set forth due to the narrative voice. As others mentioned before, Lyotard adheres to change in perception of the function of language: 'The grammar and vocabulary of literary language are no longer accepted as given' (1992:149).

Lyotard differentiates between modernism as postmodernism where modernism aesthetics

> is an aesthetic of the sublime, though a nostalgic one. It allows the unpresentable to be put forward only as the missing contents; but the form, because of its recognisable consistency, continues to offer to the reader or viewer matter for solace and pleasure.

> Yet these sentiments do not constitute the real sublime sentiment, which is in an intrinsic combination of pleasure and pain: the pleasure that reason should exceed all presentation, the pain that imagination or sensibility should not be equal to the concept.
>
> (1992:149)

As opposed to postmodernism which is more concerned with the presentation of the unpresentable itself,

> [Postmodernism] denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the unattainable; that which searches for new presentations, not in order to enjoy them but in order to impart a stronger sense of the unpresentable.
>
> (1992:149)

Lyotard positions postmodern artists and writes as philosopher as the work they produce are not ruled by pre-established rules, and 'cannot be judged according to a determining judgement, by applying familiar categories to the text or to the work' (1992:149), as this work of art itself is looking for exactly that. So Lyotard draws the conclusion that *post modern* 'would have to be understood according to the paradox of the future (*post*) anterior (*modo*)' (1992:149).

Edwards evaluates Lyotard's construction where 'postmodernism affirms difference, resists appropriation and manifests itself in playful invention' (1998:79). And with its denial of metanarrative 'it is the expressive principle of heterogeneity realized in language games of the *petit recits* which are held to deny legitimation by recourse to the grand narratives of totalising rhetoric or to consensus as authority' (1998:79). Edwards deduces that with such construction, postmodernism is the acknowledgement of

> the mazes of contemporary communication, dismantles tradition and the truth claims of reason and the scientific method, and asserts, against teleological perspectives, avant-garde expression, radical democratization and eclectic cross-disciplinarity or the moment and the event as experimental opportunity.
>
> (1998:79)

Described by its openness in principle, resistance to hierarchies, postmodernism 'it deconstructs the idea of an autonomous subject by emphasizing the interplay of networks, grafts, configurations and instances' (1998:79). Edwards narrates that postmodernist expression will 'challenge taxonomic imperatives' (1998:79), and 'Resisting incorporation into totalizing systems, narratives or histories, they [postmodernists] emphasize particularities as playful opportunity and potential transgression' (1998:79).

As discussed in this chapter, the definitions of postmodernism vary in their meaning due to the criteria evaluated as characteristic to postmodernism, therefore, descriptive definitions may aid in complementing and developing the perception of the main aspects in postmodernism.

2 ANGELA CARTER, 'THE BLOODY CHAMBER', AND CHARLES PERRAULT

2.1 Angela Carter, Fairy Godmother and an author

As Sage writes in Carter biography, Angela Carter, born in 1940, became 'recognized as one of Britain's most original writers' (Hooper, 2000:34) with her first novel 'Shadow Dance' (1966). After 'Shadow Dance' followed eight other, three of them – award-winning, novels: 'The Magic Toyshop' (1967) awarded with John Llewellyn Rhys Prize, 'Several Perceptions' (1968) which received Somerset Maugham Award, 'Heroes and Villains' (1969), 'Love' (1971), 'The Infernal Desire Machines of Doctor Hoffman' (1972), 'The Passion of New Eve' (1977), 'Nights at the Circus' (1984) which was awarded with James Tait Black Memorial Prize, and 'Wise Children' (1991). Carter was known also for her three collections of short stories, one of them, 'The Bloody Chamber' (1979), received Cheltenham Festival of Literature Award, as well as a book of essays, collections of journalism, volume of radio plays, translations of Charles Perrault, and a screenplay of her short story 'The Company of Wolves'. Accomplished as a writer and on the verge of 'her genius [..] to be universally acknowledged, and her work recognized for its savage intelligence, its rich humour, and its bold inventiveness' (Sage, 1994:58), Angela Carter died in 1992, after being diagnosed with cancer.

In the introduction of the collected short stories *Burning Your Boats,* Salman Rushdie described Carter's personality as '[..] too individual, too fierce a writer to dissolve easily, however: by turns formal and outrageous, exotic and demotic, exquisite and coarse, precious and raunchy, fabulist and socialist, purple and black (1995:4). Canadian novelist Margaret Atwood wrote about Carter that

> The amazing thing about her, for me, was that someone who looked so much like the Fairy Godmother [..] should actually *be* so much like the Fairy Godmother. She seemed always on the verge of bestowing something – some talisman, some magic token you'd need to get through the dark forest, some verbal formula useful for the opening of charmed doors.
>
> (Atwood, 1992:61 quoted in Sage, 1994:1)

Although, Merja Makinen notes that 'this concurrence of white witch/ fairy godmother mythologizing needs watching; it is always the dangerously problematic that are mythologised in order to make them less dangerous (Makinen 1992:2 quoted in Day, 1998:3), and Carter herself considered that most of her 'conscious energy is devoted to demythologising things' (Day, 1998:3). Hooper describes Carter as 'British by birth, [..] a cosmopolite by inclination' (2000:34), however, Carter herself said that she was '[..] the pure

product of an advanced, industrialised, post-imperialist country in decline' (Carter, 1983:73 quoted in Sage, 1994:3).

In the biography, Sage writes that as an individual, Carter 'was fascinated, in particular, by the idea that writing was an act that took you out of your own skin, out of your background, gender, class, nationality…' (1994:2). And as a writer, '[..] she was by temperament and by self-invention a tale-spinner, interested not in "not-writing", but in conjuring up the power of voices in the dark' (Sage, 1994:58).

When describing Carter's short stories, Hooper attributes the word 'fabulous', meaning 'both senses of the word – fablelike and wonderful' (2000:34). Hooper declares that '[..] Carter was most at home in evoking the world of fable and fantasy, with appropriate atmospheres of castles, dark nights, and howling wolves. She was fascinated by violence and used sexual motivation as a story springboard; her interest in these themes extended into the realms of incest, sadism, and sexual deviation (2000:34). In Hooper's opinion, Carter's strength was her 'gently poetic style: her use of luxuriant language worked magnificently in conveying strong visual images (2000:35).

Rushdie characterizes 'the distinctive Carter voice' as 'those smoky, opium-eater's cadences interrupted by harsh or comic discords, that moonstone-and-rhinestone mix of opulence and flim-flam, can be exhausting [at novel's length]. In her stories, she can dazzle and swoop, and quit while she's ahead (1995:4). Atwood marked that Carter '[..] had an instinctive feeling for the other side, which included also the underside' (1994:2). Additionally, Carter was 'becoming more and more openly obsessed with the notion that what we accept as natural is the product of a particular history. Art's purpose on this view is to help us recognize our own artificiality [..] and to estrange us from our home-selves' (Sage, 1994:27). Carter herself has explained that she favours 'to create complex, many-layered narratives that play tricks with time. And also, to explore ideas, although, for me, that is the same thing as telling stories since, for me, a narrative is an argument stated in fictional terms' (Carter, 1985 quoted in Sage, 1994:50).

With the early presence of postmodernism in the 1960s, for Carter 'the Sixties were the period when the illusions broke, dissolved, came out in their true colours: "towards the end of the sixties it started to feel like living on a demolition site – one felt one was living on the edge of the unimaginable"' (Carter, 1988:211 quoted in Sage, 1994:25). Palmer describes the key feature in the relationship between Carter and postmodernism with Carter's own quote, saying that she enjoys 'putting new wine in old bottles – especially if the pressure of the new wine makes the old bottles explode' (Carter 1983:69 quoted in Dowson, Earnshaw, 1995:197). Andermahr and Phillips describe that 'Perhaps this is where reality finally lies for

Carter a practice, a need to question, to rip up, to reassemble and above all not to respect the organizing, hierarchical, symbol' (2002:104). Day discusses how Carter's relationship and experimentalism with reality has created a certain perspective on her: '[..] the anti-realism of Carter's dominant style has generated a rash of more technical labellings. Carter is a 'magic realist' or she is a 'postmodernist'; she is a writer of 'speculative fiction' or she is a writer of 'fantastic fiction' (1998:2).

Sage describes why she is resistant to give the label 'postmodern' to Carter, although, it could be clearly observed that Carter's writings correspond with the major perspectives and characteristics of postmodernism:

> The "post"-ness of Carter's world-picture (post-industrial, post-imperial) suggests an obvious label: postmodern. I have been reluctant to use it, however, because it seems to me to convey a kind of terminal reflexiveness, a notion of fiction as a vacated funhouse, a spatialized model for narrative, which I don't think fits exactly. She had a position on the politics of textuality. She went in for the proliferation, rather than the death, of the author.
>
> (1994:58)

Andermahr and Phillips emphasize that '[..] Carter has been overly categorized as postmodern folklorist. Just as we concur with Gamble that Carter's work needs to be located historically, we also think her work needs to be put in broader genre context, given that her career encompassed such a variety of different genres' (2002:1). Sage concurs:

> [..] in the *New York Review*, reviewing her achievement in retrospect, contrived to imply that she had an almost cosy 'place' from the start: a magical realist, a postmodernist, a politically proper feminist. This could not be further from the truth. Her work was unclassifiable in terms of British fiction, except as 'Gothic' or 'fantasy' [..]. If that situation has changed, it is largely because she refused to write 'fantasy' as (merely) alternative, 'in opposition'; and because she made large demands on her readers.
>
> (1994:41)

Sage emphasizes that Carter herself was not open to the certain view on women writers of her time: 'She never accepted the madwoman-in-the-attic school of thought about the woman writer, particularly not about the Gothic or fantastical writer: freaks and fairies, she believed, were as much socially determined as anyone else, our 'symbols' are of course *ours*'(1994:31), which, probably, is the reason why her stories incorporate these symbols in order to present the changing perspective on identity and gender roles.

Also, Costello and Tucker define Carter's fictional spectrum as 'broad, ranging from realism to fantasy and science fiction' (1989:314), meaning that Carter had not limited herself to only a certain type of literature, and freely employed influences from several genres not only in separate books but also within one text.

Day characterizes Carter's writing as standing at 'odds with an extreme

postmodernism: not postmodernism as defined simply by formal textual features such as pastiche, intertextuality or reflexiveness [..]; but postmodernism as defined also in a more philosophical sense' (1998:12).

Rushdie summarizes after the death of Carter that

> Accused by lazy pens of political correctness, she was the most individual, independent and idiosyncratic of writers; dismissed by many in her lifetime as a marginal, cultish figure, an exotic hothouse flower, she has become the contemporary writer most studied at British universities – a victory over the mainstream she would have enjoyed.
>
> (1995:6)

As a result to the experimental approach to writing, Carter has established herself as a strong figure in British and postmodern literature, and the influence of her work captivates critics and readers equally.

2.2 Charles Perrault and Angela Carter, *The Bloody Chamber*

Carter's increased attention to Perrault followed her translation of *The Fairy Tales of Charles Perrault* (1977). Two years later, in 1979 her collection of short stories *The Bloody Chamber* was published which consisted of her production of 'hunting, mocking – sometimes tender – variations on some of the classic motifs of the genre [..]' (Sage, 1994:39). Her short stories that took motifs from Perrault changed their purpose and introduced the perspective of the world as it was at that moment:

> [..] in retelling these tales she was deliberately drawing them out of their set shapes, out of the separate space of 'children's stories' or 'folk art', and into the world of change. It was yet another assault on myth – though this time done caressingly and seductively. The monsters and the princesses lose their places in the old script, and cross the forbidden binary lines.
>
> (Sage, 1994: 39)

Through her perspective on Perrault's fairy tales, 'She could experiment with her own writer's role, ally herself in imagination with the countless, anonymous narrators who stood behind literary redactors like Perrault or (much later) the brothers Grimm' (Sage, 1994:40) which constituted to the postmodernism idea of death of the author. Her perspective allowed her to reach a wider audience or as Sage describes it: 'The fairy tale idea enabled her to *read* in public with a new appropriateness and panache, as though she was *telling* these stories' (1994:40). Fairy tales gave her the anonymous and genderless basis she needed in order to step out her own persona, and develop and transfer ideas of topicality to the public:

> fairy tales…are…anonymous and genderless…Ours is a highly individualised culture, with a great faith in the work of art as a unique one-off, and the artist as an original, a godlike and inspired creator of unique one-offs. But fairy tales are not like that, nor are their makers. Who first invented meatballs? In what country? Is there a definitive recipe for potato soup? Think in terms of domestic arts. 'This is how *I* make potato

soup.’

(Carter, *The Virago Book of Fairy Tales*, 1990 quoted in Sage, 1994:43)

Simpson emphasizes that *The Bloody* Chamber frequently and mistakenly is reference to as collection of classical fairy tales ‘given a subversive feminist twist. In fact there are new stories, not retellings’, and Carter herself had emphasized that her ‘[..] intention was not do “versions” 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 beginnings of new stories’ (2006:vii). Simpson describes that the lack of homogeneity both in length and tone in the stories of the collection is what contributes to ‘its impressive complexity – it uses the physical form of the story collection to approach its theme obliquely, variously, from ten strikingly different angles’ (2006:viii).

As an accomplished writer, Carter found and developed her own form and manner of writing that could successfully find its audience to its transformed and deconstructed past values and attitudes legitimized by classical works like Perrault’s fairy tales.

3. FEATURES OF POSTMODERNISM

This chapter provides a general introduction in the theory of the distinguishing features of postmodernism, and provides an analysis of two features – intertextuality through the examples of pastiche, and allusion, and fragmentation throughout the story collection 'The Bloody Chamber'.

3.1 Most prominent features of postmodernism.

A variety of strategies, attitudes, and techniques has been assigned to postmodernism as distinctive features of postmodernism. This part of general introduction to these features are based on the opinions of Cuddon, Barton and Hudson, Hassan, Baldick, Carroll, Barton and Hudson refers to set of postmodernism features introduced by Ihab Hassan's essay *Pluralism in Postmodern Perspective* (1986) where he delineates indeterminacy, fragmentation, decanonization, selflessness, the unrepresentable, hybridization, carnivalization, and participation as a 'catena of postmodern theory and experience' (1997:147). Barton and Hudson also provide the explanation for the Hassan's application of these features in postmodernism. In the following paragraphs, these will be put in context with other opinions.

When discerning the certain features in postmodernism, Hassan introduces the term *decanonization* or how Barton and Hudson explain it in general: 'loss of faith in cultural and political authority', offering examples as 'the authority of political leaders, scientific experts, secular laws, or the doctrines of religion' (1997:148). Also Cuddon emphasizes the tendency of postmodernist literature to be 'non-traditional and against authority and signification' which has resulted in highly experimental approach to the techniques of writing, mentioning *nouveau roman* and the anti-novel as examples (1992:734). Baldick identifies another tendency of postmodernist literature – it can be perceived as 'a continuation of modernism's alienated mood and disorienting techniques and at the same time as an abandonment of its determined quest for artistic coherence in a fragmented world' (2008:266). He explains that as opposed to a modernist writer who would attempt to 'wrest a meaning from the world through myth, symbol, or formal complexity, the postmodernist greets the absurd of meaningless confusion of contemporary existence with a certain numbed or flippant indifference' (2008:266).

As other apparent features of postmodernism, Cuddon identifies 'an eclectic approach, alegatory writing, parody and pastiche' (1992:734). So does Baldick, writing that the postmodernists favour 'self-consciously "depthless" works of fabulation, pastiche, bricolage,

or aleatory disconnection' (2008:266). Carroll in his essay *The Concept of Postmodernism from a Philosophical Point of View* also begins with 'pastiche, collage, a proclivity for what is flat (as opposed to deep)' as the 'most noteworthy, recurring features of postmodern cultural production' (Carroll, 1997:99).

As portrayed by the quotations of Baldick, and Carroll, they both mention the 'depthless' or 'flat' characteristic of postmodernism. Ward refers to this with two terms – 'cultural flattening' and 'surface play/ effects' (2001:2-3). By cultural flattening meaning that postmodernists 'seek to resist' the elitism of modernism, and 'Meanings and ideas flow through culture in ways that cannot be accounted for by a high/ low model. The modern movement's 'shock of the new' is now seen as 'a set of dead classics' (Ward, 2001:3). Although, probably, closer to Baldick, and Carroll's idea of 'depthless' or 'flat' is Ward's definition of 'surface play' or 'surface effects'. Ward describes that in postmodernism the 'Images are vivid but shallow, and meaning is in crisis. [..] Language and representation are no longer said to reflect or express reality: there are no truths, only interpretations. 'There is nothing outside the text', and 'it is language which speaks, not the author'. 'Meanings' happen between audiences and freely circulating signs, and are not produced by a reality that exists prior to its representation. (Ward, 2001:3-4). This correlates with Hassan, Barton and Hudson's usage of the term *indeterminacy* which 'refers to the growth of relativism, the notion that truth is subject of time, place, and context' (Barton, Hudson, 1997:147) meaning that there is no fixed truth in the text, allowing numerous interpretations of the text. Or as Carroll calls it – 'an affirmation of decentred subjectivity (and a correlative retreat from the idea of a unified subject' (1997:99).

Selflessness for Barton and Hudson, and Hassan carries 'the notion that an individual exists in a way that is knowable and stable: what one thinks about one's self is an illusion or misunderstanding that one believes in order to avoid fears of nothingness and chaos' (Barton and Hudson, 1997:148). Ward unites this under the term 'knowingness', describing that 'Irony and cynicism are the most "authentic" forms of expression. Self-conscious, self-contradictory and self-undermining statements convey a sense of our place in the world' (2001:4). Ward also discusses identity as image and simulation. He argues that in postmodernism 'The "self" is replaced by "identity", and identity is a collage of cultural scraps', it is 'a loose assemblage of cultural bits and pieces' which is 'constructed in and fragmented by myriad codes and contexts' (2001:3). He elaborates that

> This 'posthumanist' approach variously presents identity as: hybrid, cyborg-like, fluid, nomadic, in a permanent state of 'becoming', or performative and masquerade-like. Existentialist philosophy saw the self as process more than an essence, but sought authenticity: postmodernist 'subjectivity' is process with authenticity abandoned. Not

> as bleak as they sound, postmodernist identities are escape routes from dominant conventions of gender, nationality, ethnicity and sexuality.
>
> (Ward, 2001:3-4)

'The concept of *the unrepresentable* extends the modernist notion that the mysteries of life cannot be described or named but only suggested, in postmodern theory such mysteries as the presence of God or a natural order are treated as hopeless and hilarious fictions'(Barton and Hudson, 1997:148).

Ward, Hassan, Barton and Hudson agree on the term *hybridization.* Ward describes that 'Postmodernism swaps purity for new combinations of genres, styles and media' (2001:4). And Hassan refers to it as the tendency of postmodern writings to violate the notion of discrete genres. Postmodern texts reject the notion of boundaries between high culture and popular culture: Shakespeare's tragedies may be linked and studied with television situation comedies without any questions of appropriateness, taste, or qualitative judgement.'(Burton and Hudson, 1997:148).

With *carnivalization* Hassan 'suggests the postmodern tendency to revel in absurdity, travesty, grotesquerie, and parody' (Burton and Hudson, 1997:148). Hassan emphasizes that *participation* in postmodern texts is closely related to the indeterminacy of the text, as 'gaps must be filled' (Burton and Hudson, 1997:148). As Hassan describes, postmodern text requires a performance, either the text being 'written, revised, answered, acted out', so in participating in the creation of the meaning and interpretation of the text, 'mere reflections of one's own needs or concerns' are created (Burton and Hudson, 1997:148). Burton and Hudson mention that 'This indeterminacy suggests a confusion between reality and "reelity", between natural existance and existance in film or fiction, which raises the question of whether or not all notions of existence are merely types of fiction' (1997:149). Burton and Hudson also emphasize that the 'spirit of carnivalization' prevails in postmodernist texts: '[..] the text itself reveals in the absurdity of the endless repetition of personas playing the roles of personas who play the roles of personas, and so on.' (1997:149).

Another emphasis by Cuddon is put on the importance of 'magic realism in fiction, new modes in science fiction, the popularity of Neo-Gothic and the horror story' (1992:734). In the beginning referring to the work of painters and art, the term 'magic realism' was coined by Franz Roh in his book and its title *Nach-expressionismus, magicher Realismus: Probleme der neuesten europaischer Malerei* in 1925. Over time, the term entered also in the vocabulary of literary critics, and by 'the 1980s it had become a well-established "label" for some forms of fiction' which Cuddon associates with Angela Carter alongside Calvino, Fowles, Tennant, and Rushdie (1992:521) who experimented with the effects of magic

realism. Abrams defines magic realism through the description of magic realism writers: 'These writers interweave, in an ever-shifting pattern, a sharply etched realism in representing ordinary events and descriptive details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales' (1999:195).

Postmodernist texts are typically characterized also by paranoia, and fear. 'Paranoia, or the threat of total engulfment by somebody else's system, is keenly felt by many of the dramatis personae of postmodernist fictions' (Lewis, 2011:176). Lewis explains that paranoia appeared in fiction as a representative of the fear that dominated in the Cold War:

> Postmodernist writing reflected paranoid anxieties in many ways, including: the distrust of fixity, of being circumscribed to any one particular place or identity, the conviction that society is conspiring against the individual, and the multiplication of self-made plots to counter the scheming of others.
>
> (Lewis, 2011:176)

The features discussed in this subchapter - indeterminacy, fragmentation, decanonization, selflessness, the unrepresentable, hybridization, carnivalization, participation, paranoia and fear – all intermingle and complement to each other within one text in order to create the postmodern effect.

3.2 Intertextuality and pastiche

In the previous chapter authors like Baldick, Cuddon, Carroll, Hutcheon, Hassan, among others, emphasize the significance of pastiche in the postmodernist literature. Foster has indicated pastiche as key feature of postmodernism: 'Thus the postmodern zeitgeist. Yet nearly every postmodern artist and architect has resorted, in the name of style and history, to pastiche; indeed it is fair to say that pastiche is the official style of this postmodernist camp' (1985:127).

Pastiche frequently is referred to as eclecticism, referencing, homage, bricolage, or, in some occasions, applying without specification, simply intertextuality, parody, and simulacrum, but in this paper the term 'pastiche' will be applied, while still attempting to describe the mentioned terms and their differences. This subchapter provides the definitions of pastiche and its theoretical background according to Hutcheon, Cuddon, Ward, Hoesterey, Jameson, Wall, Dyer, Rose, and Culpit, focusing on the descriptions of pastiche from the perspective of postmodernism due to the different understanding of the term throughout centuries of literary criticism, and provides examples and analysis of pastiche in the collection of short stories 'The Bloody Chamber' by Angela Carter, focusing solely on the comparison with Charles Perrault's fairy tales, particularly on the 'patchwork of words, sentences or complete passages' as according to the definition of Cuddon (1992:685).

3.2.1 Intertextuality, and pastiche in postmodernism: Origin, Definitions, Functions, Purpose

Intertextuality is frequently mentioned as the characterizing feature of postmodernism (according to Hutcheon, Broich, Ward, Cuddon, and others). It is closely related to pastiche, and occasionally both are mentioned in one breath without specifying the difference between them.

The term was coined in 1996 by Julia Kristeva in order to 'denote the interdependence of literary texts, the interdependence of any one literary text with all those that have gone before it' (Cuddon, 1992:454) or as Barton and Hudson describe, it is '[..] the implicit and explicit relations between texts' (1997:91) where allusion and parody are put in a prominent position. Barton and Hudson describe that 'Allusions and parodies are among the most direct examples of intertextuality. An allusion in a text quotes from or refers to another text, thereby bringing the meaning of each text to bear on the significance or appreciation of the other' (1997:91). According to Kristeva, a literary text is constructed through a mosaic of quotations and can not be perceived as an isolated phenomenon, it is the 'absorption and transformation of another' (Cuddon, 1992:454). Intertextuality displays how 'discourses or sign systems are transposed into one another – so that the meanings in one kind of discourse are overlaid with meaning from another kind of discourse' (1992:454). Baldick mentions anagram, allusion, adaptation, translation, parody, pastiche, and imitation as the representatives of the relationship between texts (2008:171).

Broich describes that, although, intertextuality can be detected in literature of all ages since antiquity, there is a difference in the intertextuality of postmodernism: '[..] it differs not only in its high frequency of appearance from the literature of previous ages but it also serves new functions, and it is connected with a different concept of literature' (1997:249). The new concept of intertextuality in postmodernism has been referred to as 'the "mosaic of quotations", the "echo chamber" and the "inter-poem" (or rather "inter-text"), [..] "palimpsest"[..]', each differing in the degree of radicalism of their implications (Broich, 1997:251). In 'mosaic of quotations' it is possible to distinguish the texts from one another, not like with 'echo chamber' which is created from a mix of incalculable number of texts representing 'the whole history of literature' (Broich, 1997:251).

Broich points out how intertextuality links with other concepts, strategies and devices typical to postmodernism. He provides several examples, starting with *the death of the author* – as 'a literary work which is no longer an original creation but a blending of innumerable

echoes of other texts, can no longer have an author in the traditional sense' (Broich, 1997:251). Through intertextuality, *the emancipation of the reader* is possible – there no longer is one meaning of a literary work, as 'the reference to other works of literature is part of its meaning', the reader is liberated 'into reading his own meaning from (or into) the text, into following some of the intertextual echoes of the text while ignoring others and at the same time bringing his own associations with additional texts' (ibid., 1997:251). With a concept that a work is there is nothing outside the innumerable echoes of other texts, Broich claims that intertextuality marks *the end of mimesis and the self-referentiality of literature* as postmodernist literature does not mirror nature but other texts, thus creating a 'cabinet of mirrors' (1997:251). And postmodernist literature is portrays an *infinite regress* – 'the embedding or nesting of different levels of reality in a work of fiction which might go on *ad infinitum*' (ibid., 1997:251). Broich highlights that main function of postmodernist intertextuality is to deconstruct, and the author is not interested to '[..] to fulfil his readers' genre expectations and he does not want to stabilize the meaning of his text by making it appear as part of an accepted literary genre (1997:251), mentioning perspective he share with Hutcheon's *The Politics of Postmodernism* (1989): 'Far more common in postmodernist literature, however, is deconstruction for its own sake' (1997:251).

Similarly to the emergence of the term 'postmodernism', also 'pastiche' reached the writings in Europe and literary criticism through art – 'by way of the French encyclopedic discourse on pastiche in painting' (Hoesterey, 2001:81). In the 18th century, the literary theoretician Jean-Francois Marmontel critically approached the attempts of French literature in pastiche as 'a mannered imitation of a great poet', though, welcomed the homage pastiche (a concept of literary pastiche before 'Proust's upgrading of the *genre mineur* roughly a century later') as an appreciation of the greatness of existing models (Hoesterey, 2001:81). In the 19th and early 20th century Leon Deffoux and Pierre Dufay indicated the evolving difference between parody and pastiche in their *Anthologie du Pastiche* (1926), as it became evident that both terms are no longer referring to the same purpose of the intended imitation. They emphasized that pastiche 'is superior to parody and caricature because its subtlety does not rely on coarse effects. A nuance is enough to differentiate the pastiche from the original (Deffoux, Dufay 1926:viii quoted in Hoesterey, 200:81). Hoesterey concurs that pastiche 'it is not to be mixed with parody and travesty, because in these genres the author polemically rewrites a model to triumph over it. The writer of homage pastiche, however, annuls himself in order to be reborn on a higher level' (Hoesterey, 2001:95). Hoesterey argues that 'The semiotic promiscuity of committed pastiche texts may be an answer in defiance to the phantasmatic virtuality of cyberspace – and perhaps imbue the printed book with the energy

to survive' (2001:103), meaning that pastiche might be the revitalization of literature.

In recent literary critics there are numerous, though, similar descriptions of the definition of pastiche, each introducing complementary aspects to the changed perspective of its functions and nature. Cuddon provides the definition of pastiche in postmodernist writings saying that it originates from Italian word *pasta* or 'paste', and pastiche in literature is:

> A patchwork of words, sentences or complete passages from various authors or one author. It is, therefore, a kind of imitation and, when intentional, may be a form of parody. An elaborate form of pastiche is a sustained work (say, a novel) written mostly or entirely in the style and manner of another writer.
>
> (Cuddon, 1992:685)

Although, having applied a different term - 'eclecticism', Ward describes a similar definition of pastiche. He describes eclecticism in postmodernism as 'Bringing material together from disparate sources overlaps with intertextuality and appropriation (taking materials from one source and reworking them in another context). All of these practices question modernist ideas of originality' (2001:3). Ward emphasizes that eclecticism is both a social and an aesthetic phenomenon – daily activities as eating, wearing clothing, listening and watching to media or music, as well as beliefs 'may be drawn from the myriad centres of global culture'(2001:3). He evaluates also Jean-Francois Lyotard's encouragement towards 'war on totality', in order to defend 'endless diversity', although, he expressed a discontent of the decline in the appreciation of universal values (2001:3). In Ward's opinion Lyotard in postmodernism is the representation of 'legitimation crisis': 'the abandonment of the idea that it might be worth seeking common ground between opposing bodies of knowledge or belief. Universal standards are discredited: there can be no total theory and no absolute foundation of knowledge' (2001:3**)**. But, besides 'eclecticism', Ward applies also 'intertextuality' and 'referencing' to the same phenomenon. When describing intertextuality in postmodernism, he says that 'Postmodernism constantly alludes to, quotes and pays homage to other texts. One critic, Frederic Jameson, argues that postmodernism is dominated by nostalgic and "complacent" pastiches of representations of the past (2001:2), while 'referencing' is described as 'Allusion, quotation and homage may be nostalgic, critical or playful, or all of these at once' (2001:2).

Lewis provides the definition of pastiche in postmodernist writings saying that 'pastiching an individual writer is rather like creating an anagram, not of letters, but of the components of a style. Pastiche is therefore a kind of permutation, a shuffling of generic and grammatical tics' (2011:172). As he continues to elaborate, Lewis wittingly assigns this 'borrowing the clothes of different forms' (2011:173) to the fact that 'these genres provide ready-made forms, ideal for postmodernist miscegenation' and are more from 'spasmodic

than parodic' value (2011:173). Ward indicates that 'New combinations of genres, styles and media are prevalent and reflect eclectic lifestyles' in eclecticism (2001:2). Hoesterey refers to pastiche with description of narrative which 'moves freely in a variety of fiction types: fictional biography, the campus novel as a satire of "theory", the detective novel, the romance genre, the quest' (2001:91).

Rose in *Parody: Ancient, Modern and Post-modern* compares the opinions of Dick Hebdige, and Jameson who both characterize post-modernism as 'pastiche' and 'the hyperspace', with the difference that Hebdige uses 'pastiche' and 'bricolage' as synonyms without any distinction, defined as 'denoting a meaningful assemblage of parts' which contrasts with Jameson's perception of pastiche as 'meaninglessness' (1993:225). Rose explains that 'bricolage' in its the present use 'generally refers to some meaningful, if limited, assemblage of given materials'. Rose indicates that Hebdige applies both terms 'without explicit reference to the different assessments given in recent years of their meaning' (1993:225), additionally uniting 'parody' and 'pastiche' as one, contrasted to Jameson who has undeniably set them apart.

In the *Encyclopedia of Postmodernism*, Wall links pastiche directly to the 'propensity of many postmodern works to imitate the style of another historical period' (2001:275), basing it on Hutcheon's perspective of 'pastiche and parody functioning in the postmodern text to both affirm and subvert the conditions of history: history is exposed as a contingent narrative, while the will to historicize is confirmed' (2001:275). He mentions also Fredric Jameson, and Jean Baudrillard who adhere to the idea of the simulacrum (a copy without original) with the perspective that it is not 'the return of history but as, at most, the return of the desire for a history, after history proper has been remade in the empty image of late capitalism' (2001:275).

Dyer introduces another aspect to the perspective on pastiche, and, basing on defendants from French tradition of literary pastiche like Marcel Proust, it could also be perceived 'as a way of getting influences of one's system, improving one's style, practising criticism' (2007:137). As Dyer notes, pastiche in the discussions of postmodernism, still persists to be the subject of disagreement, as opposed to cultural theory in which Jameson's 'blank parody' as definition of pastiche is particularly dominant, claiming that it is by nature 'reactionary' (2007:137).

Rose explains Jameson's definition by arguing that 'blank' equals with 'the humour of parody as being absent from pastiche' (1993:221). While Culpit is in an opposition claiming that Jameson's definition conveys the attitude of pastiche as a form of plagiarism and forgery, and opposes by stating that 'nothing could be further from the truth. The self-conscious nature

of pastiche's imitative production lends it an advanced form of self-reflexivity. Pastiche's value lies in its historicity, its ability to be critical and acknowledging without being parodical.' (2009:4). Hutcheon concurs to the self-reflexive value of pastiche: 'Parody is one of the major forms of modern self-reflexivity; it is a form of inter-art discourse' (2000:2). Resembling Deffoux and Dufay in the early 20th century, also at the present moment parody (pastiche in its early form) requires 'a reconsideration of both its nature and its function' as a result to 'its ubiquity in all the arts of this century' according to Hutcheon (2000:1). She notes that due to the resistance and distrust from last century's art forms towards external criticism, '[..] they have sought to incorporate critical commentary within their own structures in a kind of self-legitimizing short-circuit of the normal critical dialogue' (2000:1). Of great significance is Hutcheon's observation of the modern world as it could be applied to the evaluation of the pastiche's functioning: 'The modern world seems fascinated by the ability of our human systems to refer to themselves in an unending mirroring process' (2000:1). Through pastiche it is possible to oppose the past with the occurring changes in the modern world – it provides a transfer mechanism between the two, granting an opportunity for a reorganization 'of that past. The double-voiced parodic forms play on tensions created by this historical awareness' (Hutcheon, 2000:4). Hutcheon also mentions that pastiche is fuelled by the desire to provide new functions to the past forms but according to the author's necessities.

Like Ward and Culpit, Hutcheon agrees that the auto-reflexivity in the form of pastiche supplies with an innovation to the artistic process which results in 'an effort to demystify the "sacrosanct name of the author" and to "desacralize the origin of the text"' (2000:5). In this process both the author and the reader are to be standing on an equal level, where reader is required to put in effort in order to make the language they share intelligible. And as Hutcheon highlights, avant-garde texts are 'haunted by cultural memories whose tyrannical weight they must overthrow by their incorporation and inversion of them' (2000:5) which can be achieved through the means of pastiche.

Pastiche, also in the form of quotations or borrowings, indicates not only similarities and is not the embodiment 'of nostalgic imitation of past models' according to Hutcheon. Pastiche is a 'is a stylistic confrontation, a modern recoding which establishes difference at the heart of similarity. No integration into a new context can avoid altering meaning, and perhaps even value', and it 'appropriates the conventions of an earlier period and gives them a new meaning' (Hutcheon, 2000:8).

3.2.2 Intertextuality in the story collection 'The Bloody Chamber' through examples of allusion, and pastiche.

In this subchapter the means for creating intertextuality – allusion, pastiche with the implied definitions of referencing, bricolage, and borrowings will be discussed in four categories where Carter's references to Perrault's fairy tales are organized according to the degree or manner of the resemblance to the original material. The four categories are rephrasing, direct, partly direct, but altered in order to change the meaning; and opposite to what Perrault has wrote in his fairy tales. This paper does not aim to analyse collection's intertextuality in the context of the fairy tales of Brother Grimm, the Bible, or other literary, or historical texts which have been identified in the collection, but will touch upon the intertextuality between the stories of the collection, and will describe pastiche from the perspective of genre mixing more in the fourth category. Two different translations of Perrault's fairy tales are used, none of them are Carter's translation in order to avoid evaluating intertextuality between 'The Bloody Chamber' and Carter's altered translation of Perrault's original in the analysis. The translations selected are from two books – The Tales of Mother Goose, first published in 1901 (republished in 2005), and Old-time Stories told by Master Charles Perrault, first published in 1921 (republished in 2010). Both were selected due to the fact that the translations are from the beginning of the 20th century, and, thus, the translation might be closer to the original without the influences of postmodernism.

As it will be discussed in each of the four categories, also in the category of rephrasing, Carter does that with distinct aims, creating different functions to her rephrasing. One type of rephrasing for Carter is to take information or key features from Perrault's fairy tales and to change only the phrasing, not introducing additional 'postmodernist' perspective or significant alteration in the meaning (Table 3.1). Throughout the stories, it is possible to detect levels of complexity from the information rephrasing by Carter.

Table 3.1 **Rephrasing information: example comparison between Carter and Perrault**

Perrault	Carter
'If you will do as I tell you,' said Puss to his master, 'your fortune is made. You have only to go and bathe in the river at the spot which I shall point out to you. Leave the rest to me.' (PiB, Perrault, 2010:25)	'Do as I say and never mind the reason! The less you know of why, the better! 'You just mind your own business, sir, and let me mind it for you after my own fashion.' (PiB, Carter, 2006:92-93)
The merchant duly set forth; but when he reached his destination there was a law-suit over his merchandise, and after much trouble he returned poorer than he had been before. (BtB, Perrault, 2010:119)	Ruined, once; then ruined again, as he had learnt from his lawyers that very morning; at the conclusion of the lengthy, slow attempt to restore his fortunes, [..]. (CoML, Carter, 2006:43)

Evaluation of examples similar to those shown in Table 3.1 portray the basic level –

besides change in vocabulary, other alteration is not present. In the second level of information rephrasing, Carter elaborates on Perrault's given basis (Table 3.2).

Table 3.2 **Rephrasing information: example comparison between Carter and Perrault**

Perrault	Carter
'You forgot your promise. The grief I felt at having lost you made me resolve to die of hunger; but I die content since I have the pleasure of seeing you once more.' (BtB, Perrault, 2010:133)	'I'm dying, Beauty,' he said in a cracked whisper of his former purr. 'Since you left me, I have been sick. I could not go hunting, I found I had not the stomach to kill the gentle beasts, I could not eat. I am sick and I must die; but I shall die happy because you have come to say good-bye to me.' (CoML, Carter, 2006:55)

When rephrasing the information in the second level, Carter's elaboration brings slight alteration to the reader - additional details of the situation and setting, as well provides a deeper insight into the feelings and attitudes of the characters. The third level of information rephrasing has higher complexity of the three. Example from Table 3.2 shows how Carter significantly has changed the form as opposed to Perrault.

Table 3.3 **Rephrasing information: example comparison between Carter and Perrault**

Perrault	Carter
One day her mother, having made some custards, said to her:— "Go, my dear, and see how your grandmother does, for I hear she has been very ill; carry her a custard and this little pot of butter. (LRRH, Perrault, 2005:80)	Go and visit grandmother, who has been sick. Take her the oatcakes I've baked for her on the hearthstone and a little pot of butter. (WW, Carter, 2006:127)

Although, the basic wording has not been significantly altered, Carter has transformed the direct speech by lending character the narrator's voice. Such a specific approach instantly attracts the reader's attention, as stylistically its peculiarity sticks out and is a stimulus to the discern the character speaking, and frequently is on the edge of being perceived as stream of consciousness, and will be more discussed in the analysis of fragmentation.

By evaluating the examples above, it would be possible to imply that the underlying importance of the referencing information for Carter is the transfer and organization of information in order to recall reader's recollection of the original and create a seeming security that Carter's story follows the already established context or background by Perrault.

In the second type of rephrasing, Carter alters key features or aspects from the original while preserving Perrault's style.

Table 3.4 **Rephrasing while preserving style: example comparison between Carter and Perrault**

No.	Perrault	Carter
1.	'I bring you, Sire,' said he, 'a rabbit from the warren of the marquis of Carabas (such was the title he invented for his master), which I am bidden to present to you on his behalf.' (PiB, Perrault, 2010:22)	We're ready with our sign: SIGNOR FURIOSO, THE LIVING DEATH OF RATS. (PiB, Carter, 2006:86)
		'[..] makes himself another sign that announces, with all due pomposity, how he is Il Famed Dottore: *Aches cured, pains*

		prevented, bones set, graduate of Bologna, physician extraordinary. (PiB, Carter, 2006:92)

The example from Table 3.4 displays how Carter plays with the style suggested by Perrault. In this case, Perrault's Puss presents a certain cosmopolitan and dandy quality in an unnamed kingdom, but Carter develops this quality to the maximum placing him in Italy and developing his characteristics. Her Puss is from Italian origin, mixing it with the temperament as that of Spanish as 'all cats have a Spanish tinge' (PiB, Carter, 2006:76), and making French as his language preference 'since that is the only language in which you can purr' (PiB, Carter, 2006:76). When assuming Master's new identity, Perrault's Puss names him 'marquis' which is a word originated from Old French. Carter uses the same strategy, but alters it, giving Master the identities of 'Signor Furioso' and 'Il Famed Dottore'. To suit the purpose of placing the setting in Italy, 'signor' and 'il dottore' (both originating from Italian) serves dually - as a legitimization of the setting and the characters, and as an analogy to 'Marquis of Carabas', signalling and reminding the reader of intertextuality.

The third type of rephrasing detectable in the collection is Carter's rephrasing and altering of the key features from the original in order change their meaning and to provide a new perspective to them. It is also the most radical of the three rephrasing types in the collection as seen from the example in Table 3.5.

Table 3.5 **Rephrasing to change meaning: example comparison between Carter and Perrault**

Perrault	Carter
All his daughters were pretty, but the youngest especially was admired by everybody. When she was small she was known simply as 'the little beauty,' and this name stuck to her, causing a great deal of jealousy on the part of her sisters. (BtB, Perrault, 2010:113)	This lovely girl, whose skin possesses that same, inner light so you would have thought she, too, was made all of snow, pauses in her chores [..] – [..] his Beauty, his girl-child, his pet [..]. (CoML, Carter, 2006:43)
Beauty asked for nothing, thinking to herself that all the money which the merchandise might yield would not be enough to satisfy her sisters' demands. [..] 'As you are so kind as to think of me,' she replied, 'please bring me a rose, for there are none here.' (BtB, Perrault, 2010:116)	Since I could toddle, always the pretty one, with my glossy, nut-brown curls, my rosy cheeks. And born on Christmas Day--her 'Christmas rose', my English nurse called me. And The Beast gave me the rose from his own impeccable if outmoded buttonhole when he arrived [..]. This white rose, unnatural, out of season, that now my nervous fingers ripped, petal by petal, apart as my father magnificently concluded the career he had made of catastrophe. (TB, Carter, 2006:57)

The example from Table 3.5 provides Perrault's description of Beauty – pretty and admired, object of jealousy but it does not affect girl's selflessness and accepting nature. Carter uses these traits or key characteristics differently in stories *The Courtship of Mr Lyon*, and *The Tiger's Bride*. In CoML they are preserved which increases the contrast with the Beauty in TB – aware of her looks, confident, resistant, and with her own opinion. None of

traits for a girl of Perrault's fairy tales, and Carter shows how the qualities of heroines have changed since the original. Additionally, noteworthy is the particular intertextuality in TB as it directly possesses three voices or level of influence – the Perrault's, Carter's own in CoML, and the third – from TB itself. This is precisely the quality of the mentioned quotation by Hutcheon where describes her observation that the 'seems fascinated by the ability of our human systems to refer to themselves in an unending mirroring process' (2000:1), and Carter 'mirrors' not only Perrault but also herself.

The second category of intertextuality will be evaluated through the examples of directly borrowed passages from Perrault by Carter. She tends to incorporate these passages in two ways – one, with an alteration in wording but preserving the perspective of Perrault; and, second, with an alteration that contrasts Perrault and herself as is exemplified in the Table 3.6.

Table 3.6 **Direct passages with linguistic alteration: example comparison between Carter and Perrault**

	Perrault	Carter
1.	The Wolf was not long before he reached the old woman's house. He knocked at the door—tap, tap, tap. "Who's there?" called the grandmother. "Your grandchild, Little Red Riding-hood," replied the Wolf, imitating her voice, "who has brought a custard and a little pot of butter sent to you by mamma." The good grandmother, who was in bed, because she was somewhat ill, cried out:— "Pull the bobbin, and the latch will go up." (LRRH, Perrault, 2005:81)	He rapped upon the panels with his knuckles. 'It is your granddaughter,' he mimicked in a high soprano. 'Lift up the latch and walk in, my darling.' (CoW, Carter, 2006:135)
2.	'Ungrateful wretch!' said the Beast, in a dreadful voice; '[..]You shall pay for this with your life!' [..] The merchant threw himself on his knees and wrung his hands. 'Pardon, my lord!' he cried; 'one of my daughters had asked for a rose, and I did not dream I should be giving offence by picking one.' 'I am not called "my lord,"' answered the monster, 'but "The Beast." I have no liking for compliments, but prefer people to say what they think. (BtB, Perrault, 2010:121)	'My good fellow--' stammered Beauty's father; but the only response was a renewed roar. 'Good fellow? I am no good fellow! I am the Beast, and you must call me Beast, while I call you, Thief!' 'Forgive me for robbing your garden, Beast!' [..] 'It was for my daughter,' said Beauty's father. 'All she wanted, in the whole world, was one white, perfect rose'. (CoML, Carter, 2006:46)
		I did not know that the price of a stay in its Decembral solitude was a game with Milord. [..] the still mask that concealed all the features of The Beast but for the yellow eyes [..]. And I could not ask her why they called the master of the place, 'La Bestia' – was it to do with that heraldic signature? (TB, Carter, 2006:56) 'My master has but one desire.' (TB, Carter, 2006:62)

The first example in Table 3.6 illustrates cases when Carter has incorporated passages from Perrault giving them alteration only in wording while preserving Perrault form of

expression, and idea. These cases tend to vary in their length, comparing Perrault and Carter, as the latter tends to either summarize given passage, keeping the key features, or to summarize several passages into one, again basing on the main aspects or keywords (as in LotHL where Carter summarizes Perrault's scattered four passages of the description of the sleeping, 'ghost' inhibited castle and its daunting surroundings in BtB into one passage). It is visible in the first example how linguistically Carter does that: Wolf's knock 'tap, tap, tap' is translated into 'rapped [..] with his knuckles'; the act of imitating the girl's voice is now 'he mimicked in a high soprano'; and more senile forms and objects are replaced with their slightly more modern descendants – 'your grandchild' is 'your granddaughter', and there is no longer a 'bobbin' to pull.

In the second example, the other approach of Carter is observable where she alters the passage in order to contrast both Perrault and herself. The change is expressed through the form of address to the Beast. In Perrault's version, the Beast rejects being called 'my lord' indicating that he should be called 'the Beast'. In CoML Carter preserves Perrault's created passage, as well as Beast's rejection of a suggested form of address 'my good fellow', and asserts likewise that he is to be called Beast. Carter rejects Perrault and Beast's strongly stated name of reference and throughout the story applies a variety of reference forms – 'Milord', 'my master', and 'La Bestia'.

These directly incorporated passages, occasionally, appropriated with the more modern alternative objects and words in order not to distract the reader into thinking of a specific time in the past, introduce Perrault's style and ideas into the stories, and are easily identifiable by reader. Thus, without excessive effort, Carter institutes a second voice between the lines, evoking a familiar context, commonly established in the reader's childhood, and allows the reader to experience a seeming security that they are able to navigate in this territory. This is not applicable to the next category where passages taken are partly direct but altered in order to change the meaning and context.

As mentioned, the third category exploits the reader's faux sense of security by luring them into a surprising twist or changed attitudes.

Table 3.7 **Partly direct passages, altered to change the meaning and context: example comparison between Carter and Perrault**

Perrault	Carter
"Grandmamma, what great legs you have got!" "That is to run the better, my child." "Grandmamma, what great ears you have got!" "That is to hear the better, my child." "Grandmamma, what great eyes you have got!" "It is to see the better, my child." "Grandmamma, what great teeth you have got!"	'What big eyes you have.' 'All the better to see you with.' [..] 'What big arms you have.' 'All the better to hug you with.' [..] 'What big teeth you have!'

"That is to eat thee up." (LRRH, Perrault, 2005:83)	'All the better to eat you with.' (WW, Carter, 2006:137-138)

This legendary and unforgettable Perrault's passage experiences a significant transformation in Carter's story, as it completely throws away Perrault's perspective, meaning, and outcome of his story. While Carter's reader expects to see the morality of Perrault to prevail, Carter overthrows it beyond similarity. The dialogue here is the mirror of the sexuality and passion between the intended victim and its assailant, breaking their roles as according to Perrault and levelling in equality – the teeth that were meant to eat is a playful foreplay and not a threat. This category partly introduces the manipulation which thoroughly prevails in the next category – the author's position not to fulfil reader's genre expectations (Broich, 1997), favouring deconstruction (Hutcheon, 1989).

The last category in which intertextuality will be evaluated through allusion and pastiche will regard examples where Carter provides completely opposite or contrastive perspective on the story, changing the Perrault's suggested meaning altogether. This category represents what Best and Kellner describe as the tendency of postmodernism writer to emphasize 'relativism, particularity, difference, deconstruction of classical' writings, attitudes, and genre expectations (1997:6).

Perrault establishes the character and figure of Little Red Riding Hood as a 'The poor child, who did not know that it was dangerous to stay and hear a wolf talk [..]' (LRRH, Perrault, 2005:80). Carter rejects such a portrayal from the beginning, creating a strong female figure who herself is able to define the frame and flow of the story, and is not a mere victim of the surrounding world and of the situations presented to her as exemplified below.

Table 3.8 **Opposite or contrasting change in the context: examples from Carter**

In *The Werewolf*	In *The Company of Wolves*
The good child does as her mother bids--five miles' trudge through the forest; do not leave the path because of the bears, the wild boar, the starving wolves. Here, take your father's hunting knife; you know how to use it. [..], she knew the forest too well to fear it but she must always be on her guard. When she heard that freezing howl of a wolf, she dropped her gifts, seized her knife and turned on the beast. (WW, Carter, 2006:127)	[..] step between the gateposts of the forest with the greatest trepidation and infinite precautions, for if you stray from the path for one instant, the wolves will eat you up. (CoW, Carter, 2006:129) She has her knife and she is afraid of nothing. (CoW, Carter, 2006:133) [..] she knew she should never leave the path on the way through the wood or else she would be lost instantly. (CoW, Carter, 2006:134)

As seen in Table 3.8., Carter gives her characters voice and ability to stand against the expectations of Perrault's characters. Carter does not imitate this 'black and white' world where the good are allowed only to be good and obedient in all their actions, thoughts, and

emotions, accepting the negative effects and situations where the failures and weaknesses of others without a thought.

Table 3.9 **Opposite or contrasting change in the context: example comparison between Carter and Perrault**

Perrault	Carter
'Alas!' she said with a sigh, 'my only wish is to see my poor father, and to know what he is doing.' As she said this to herself she glanced at a large mirror. Imagine her astonishment when she perceived her home reflected in it, and saw her father just approaching. Sorrow was written on his face; [..]. (BtB, Perrault, 2010:127)	I saw within it [magic mirror] not my own face but that of my father, as if I had put on his face when I arrived at The Beast's palace as the discharge of his debt. What, you self-deluding fool, are you crying still? And drunk, too. (TB, Carter, 2006:65)

Carter tends to use intertextuality to transform the imagery of Perrault to almost beyond recognition, creating a complete opposition that creates a strong reaction in the reader as they the links between the texts of Carter and Perrault are preserved. When reading Carter's stories the reader's knowledge of the original is noted and then overthrown by this opposition, enhancing the reader's understanding and interpretation of the text, as they are enabled to evaluate the evolution (or degradation, decline) in the characters. To emphasize this difference, Carter employs her variation of the most prominent features of Gothic novel and Gothic fiction – 'the fiction of the haunted castle, of heroines preyed on by unspeakable terrors, of the blackly lowering villain, of ghosts, vampires, monsters and werewolves' (Punter, 2013:1), accompanied by an according vocabulary and metonymy.

To exemplify the difference: Perrault's portrayal of the heroine in *The Sleeping Beauty in the Wood* marks her as the embodiment of angel-like beauty in all circumstances: 'The trance had not taken away the lovely colour of her complexion. Her cheeks were delicately flushed, her lips like coral' (SBW, 2010:6). This beauty is what defines her: 'There he encountered the most beautiful sight he had ever seen. Reclining upon a bed, the curtains of which on every side were drawn back, was a princess of seemingly some fifteen or sixteen summers, whose radiant beauty had an almost unearthly lustre' (SBW, 2010:12). Carter applies a contrasting strategy in which she transforms this quality given by Perrault excessively, and this transformation is emphasized by the reader's perception of intertextuality as observable from examples in Table 3.9.

Table 3.9 **The 'Gothic' transformation: examples from Carter's 'The Lady of the House of Love**

1.	2.
With her stark white face, her lovely death's head surrounded by long dark hair that fell down as straight as if it were soaking wet, she looked like	She is so beautiful she is unnatural; her beauty is an abnormality, a deformity, for none of her features exhibit any of those

a shipwrecked bride. Her huge dark eyes almost broke his heart with their waiflike, lost look; yet he was disturbed, almost repelled, by her extraordinarily fleshy mouth, a mouth with wide, full, prominent lips of a vibrant purplish-crimson, a morbid mouth. [..]. He thought she must be only sixteen or seventeen years old, no more, with the hectic, unhealthy beauty of a consumptive. (LotHL, Carter, 2006:116)	touching imperfections that reconcile us to the imperfection of the human condition. Her beauty is a symptom of her disorder, of her soullessness. (LotHL, Carter, 2006:108)

Carter's interpretation of the features of Gothic novel is detectable in nearly each of the stories in the collection, each filled with gloomy prophesies to its characters – WW, WA, CoW deals with werewolves attacking girls in a dark and cold winter forest, in CoML and TB a damsel is given to a monster in a great castle as a settlement of debt, in LotHL a haunted castle with a vampire as the mistress is portrayed, and so on.

The last example discussed in this category will present the exact manner how Carter deconstructs preconceptions legitimized in Perrault's fairy tales. In this case, deconstruction was initiated by Perrault's description of a prince in a fairy tale, a hero: 'A young and gallant prince is always brave, however; so he continued on his way, and presently reached a large fore-court' (SBW, 2010:11). Carter responds directly:

> He might have said: it is folly to believe one's eyes. Not so much that he does not believe in her; he can see her, she is real. [..] her eyes will stream all the images that populate this vampire-haunted land, but, since he himself is immune to shadow, due to his virginity--he does not yet know what there is to be afraid of--and due to his heroism, which makes him like the sun, he sees before him, first and foremost, an inbred, highly strung girl child, fatherless, motherless, kept in the dark too long and pale as a plant that never sees the light [..]. And though he feels unease, he cannot feel terror; so he is like the boy in the fairy tale, who does not know how to shudder, and not spooks, ghouls, beasties, the Devil himself and all his retinue could do the trick. This lack of imagination gives his heroism to the hero.
>
> (LotHL, 2006:120)

She rejects the past understandings and perceptions of individuals, roles, inability to take responsibility for one's decisions and destiny, duties, and the inner world of thoughts and emotions.

This subchapter has exemplified that intertextuality and pastiche serve to the purpose of demystifying the sacred name of the author and devalues the original. Intertextuality incorporates the cultural memories, and by incorporation and inversion, overthrows them. For the examples it could be observed that the integration of a text into a new context exploiting similarity to emphasize difference is unable to avoid the alteration of meaning, robbing the aura of irreplaceability from the original.

3.3. Fragmentation

3.3.1. Fragmentation in postmodernism: Origin, Definitions, Functions, Purpose

Lewis identifies the 1960s as the origins of fragmentation in postmodernism saying that 'many authors did their best after the 1960s to sledgehammer these four [plot, character, setting and theme] literary cornerstones into oblivion' (2011:173). Barton and Hudson provide their interpretation on Hassan's definition of fragmentation which denotes that it is '[..] the inability to understand or appreciate any process, idea, system, or institution as a unified or coherent whole' (1997:147). Fragmentation was introduced in order to avoid 'the wholeness and completion associated with traditional stories' (Lewis, 2011:174), accordingly, postmodernists structured their narratives differently - 'multiple story endings, breaking up the text into short fragments or sections, introduction of pictures, diagrams, charts, etc.. All this in the name of avoiding "wholeness"' (2011:175). He links 'looseness of association' to the concept of fragmentation as complimentary means that invite chance to enter into the compositional process, and 'by which many postmodernist writers disrupted the smooth production and reception of texts' (2011:175). Lewis provides a conclusion on his observations regarding the vast effect that accumulation of fragmentation has brought to the 21st century: '[..] indeed, at the beginning of the twenty-first century, randomness is now wholly subsumed into the everyday splice-and-mix culture' (2011:176).

Collins describes the narrative of 21th century or the narrative of postmodernism, and contrasts it to the narrative of 20th century or the narrative of modernism. He characterizes the modernist narrative as having the tendency to choose between two strategies. First of two, an 'italicized heteroglossia' where 'a multiplicity of languages intersect within the text but one language assumes a definitive ascendancy as a privileged means of expression' (Collins, 1989:74). The second strategy is a 'rejection of heteroglossia altogether, in the creation of a new "poetic" narrative discourse through a consistent stylization of all languages within the text according to one rarefied perspective (Collins, 1989:74).

In comparison to the modernist narrative, postmodernist narrative marks itself between the 1960s and 1970s according to Collins, and can be perceived as 'a reaction against the stylistic purity found it the Modernist stage' with the difference that 'they replace "poetic" stylization with a *bricolage* of diverse forms of already well-established aesthetic discourses' (1989:75). The narrative of the postmodern stage is based on the perception that a one single discourse does not possess the quality of being sufficient, accompanied with the different relationship between avant-garde and popular culture. They both are 'are nothing more than discursive formations, configurations of stylistic gestures linked to specific audiences by

institutional networks that justify their various functions according to their own hierarchies of cultural production' (1989:76).

Strychacz adheres to the same significant change in narrative as Collins as they both emphasize 'the compartmentalization of the marketplace for writing into a number of discrete, fragmented areas' (1993:201). He explains that it is necessary to perceive popular culture and postmodernism as a continuum and quotes Collins: '[..] because both reflect and produce the same cultural perspective – that "culture" no longer can be conceived as Grand Hotel, as a totalizable system that orchestrates all cultural production and reception according to one master system' (Collins, 1989:xiii quoted in Strychacz, 1993:201).

Jameson discusses that this dissonance and incompatibility created by fragmentation does not belong together in the 'world of historical knowledge' (real world), but they compliment each other in the world of postmodern historiography - '(a cultural genre thus itself generically separated from the other one called historical knowledge), where it is very precisely their interesting dissonance and the garish magic realism of their unexpected juxtaposition which is the bonus of pleasure to be consumed' (2003:371). Jameson describes the postmodern effect:

> The postmodern effect, on the contrary, ratifies the specialization and differentiations on which it is based: it presupposes them and thereby prolongs and perpetuates them (for if some genuinely unified field of knowledge emerged, where Schinkel and Engels lay down side by side like the lamb and the lion, so to speak, all postmodern incongruity would at once evaporate).
>
> (2003:371)

In the context of postmodernism, Ward elaborates that through fragmentation 'the search for commonality between different cultures, bodies of knowledge and beliefs' should be forgotten, as well as 'Total theories are to be abandoned' as those are the portrayal of 'language games' and might be the reason of the contradictory nature of postmodernism theories (2001:148). As Broich summarizes regarding fragmentation that 'A postmodernist text is no longer meant to have closure, homogeneity and unity; contemporary writers rather tend to create "open", polyphonous, dissonant and fragmented texts' with the intention for its elements to clash and not to harmonize (Broich, 1997:251).

3.3.2. Fragmentation in the story collection 'The Bloody Chamber'

In the collection, separate paragraphs in the stories like WA, WW, and CoW serve as the means of fragmentation - the flashbacks to the past construct the fragmentation, or change the flow of the narrative. Those could be perceived as backstories. An example from the story 'The Company of Wolves will be discussed as it contains three paragraphs of such flashbacks

to past events. The first refers to a huntsman who trapped a wolf in a pit, slit his throat, cut off all his paws only to discover it was a man:

> There was a hunter once, near here that trapped a wolf in a pit. This wolf had massacred the sheep and goats; eaten up a mad old man [..]; [..] men came with rifles and scared him away and tried to track him into the forest but he was cunning and easily gave them the slip. So this hunter dug a pit and put a duck in it, for bait, [..]. [..] a wolf came slinking out of the forest, a big one, a heavy one, he weighed as much as a grown man and the straw gave way beneath him – into the pit he tumbled. The hunter jumped down after him, slit his throat, cut off all his paws for a trophy.

The second depicts a witch who turned a wedding party into wolves who would howl at the girl whom the witch's groom picked over her:

> A witch from up the valley once turned an entire wedding party into wolves because the groom had settled on another girl. She used to order them to visit her, at night, from spite, and they would sit and howl around her cottage for her, serenading her with their misery.

The third tells the reader about

> a young woman in our village married a man who vanished clean away on her wedding night. [..] ; the groom said, he was going out to relieve himself, insisted on it, for the sake of decency, and she drew the coverlet up to her chin and she lay there. And she waited and she waited and then she waited again - surely he's been gone a long time? Until she jumps up in bed and shrieks to hear a howling, coming on the wind from the forest.

At the first glance these passages may create a confusion to the reader because they appear to be inconsistent with the story as they follow each other, and do not regard the main characters directly. Thusly the intended obstruction of perception of the text as whole and united is constructed. Although, possibly unaware of the effect, the reader is provided with a deeper knowledge of the seemingly vicious nature of the werewolves in the story and the dominating tendencies in their relationship and attitudes towards people and society. This indirect and complementary knowledge given to the reader allows Carter to create certain stereotypes or perception within the story that she can later manipulate and overt.

Fragmentation is constructed also in the sentence level through grammatical structures. For example, in SC: 'So the girl picks a rose; pricks her finger on the thorn; bleeds; screams; falls' (2006:25) or in CoML: 'Head of a lion; mane and mighty paws of a lion; he reared on his hind legs like an angry lion yet wore a smoking jacket of dull red brocade and was the owner of that lovely house and the low hills that cupped it' (2006:46). Sentences like those mentioned complement fragmentation by slowing down the rhythm or the pace of the story, and frequently present a complete chain of events reduced to the minimum, only to convey the key activities from which the reader is to construct the complete context or situation.

To a great extent the effect of fragmentation is accomplished through the narrator in

the stories. Stories like TB and PiB present first-person narration which at times almost resembles the stream of consciousness. The imitation of natural speech patterns create a more complex narrative as, frequently, is creates the effect of incoherence: 'A young cavalry officer made me the tribute of, first, one; then, after I celebrate his generosity with a fresh obbligato, the moon no fuller than my heart – whoops! I nimbly spring aside – down comes the other' (PiB, 2006:76). In TB this type of narration is significantly more coherent, however, the effect remains:

> It was cold as hell in the parlour. And it seemed to me, child of the severe North, that it was not my flesh but, truly, my father's soul that was in peril.
>
> My father, of course, believed in miracles; what gambler does not? In pursuit of just such a miracle as this, had we not travelled from the land of bears and shooting stars?
>
> So we teetered on the brink.
>
> The Beast bayed; laid down all three remaining aces.
>
> (TB, 2006:58)

Particularly peculiar are the stories where there is a shift between the narration types, as in CoML which combines first-person narration, and limited third-person narration, as well as incorporated free indirect discourse. The story starts with a first-person narration: 'Father said he would be home before nightfall./ The snow brought down all the telephone wires; he couldn't have called, even with the best of news./ The roads are bad. I hope he'll be safe' (2006:43). Then turns into limited third-person narration, and might be perceived as free indirect discourse:

> All that remained to make Beauty's father entirely comfortable was to find, in a curtained recess, not only a telephone but the card of a garage that advertised a twenty-four-hour rescue service; a couple of calls later and he had confirmed, thank God, there was no serious trouble, only the car's age and the cold weather ... could he pick it up from the village in an hour? And directions to the village, but half a mile away, were supplied, in a new tone of deference, as soon as he described the house from where he was calling.
>
> (2006:45)

The shifting exemplified introduces seemingly more than one voice of the narrator, or lends the narrator's voice to the character(s), and is highly prominent in the stories. The shifting immediately attracts the reader's attention, and might provide a confusing effect on them, as due to the transfer from one narration type to another forces the reader to follow the text attentively, in order to discern whether it is the narrator's or character's voice.

The example of first-person narration in CoML presents another way of how fragmentation is implemented – through the means of graphical deviations in the stories. In this case, Carter separates sentences into several paragraphs, making them stand out visually in the text. Similar approach is observable also in LotHL which contains fourteen cases of such deviations in the form of either one-sentence paragraphs or two one-sentence paragraphs

following each other: ‘Be he alive or be he dead/ I’ll grind his bones to make my bread’ (2006:112), and ‘How can she bear the pain of becoming human? / The end of exile is the end of being’ (2006:123).

Another form of graphical deviations is the use of parentheses in stories like PiB, LotHL, and CoML. For example, ‘The dog sprang to its feet in welcome and busily shepherded him (how amusing!) to a snug little leather-panelled study on the first floor, [..]’ (CoML, 2006:44), ‘Proud of his fine, white shirtfront that dazzles harmoniously against his orange and tangerine tessellations (oh! what a fiery suit of lights have I); [..]’ (PiB, 2006:76). Generally, parentheses are used for the interjections by the characters. However, in LotHL, parentheses contain a repetition of the one-sentence paragraphs: ‘A single kiss woke up the Sleeping Beauty in the Wood’ (2006:112) is repeated as ‘(One kiss, however, and only one, woke up the Sleeping Beauty in the Wood.)’ (2006:119); and ‘“Can a bird sing only the song it knows or can it learn a new song?”’ (2006:107) is repeated as ‘(And could love free me from the shadows? Can a bird sing only the song it knows, or can it learn a new song?)’ (2006:119). In this case it is the representation of a reoccurring thought in character’s mind. All the discussed examples represent a graphical deviation that complements both to the visual fragmentation of the text, and interjections by the characters that interrupts the flow of the text.

In the story collection *The Bloody Chamber* linguistic fragmentation is introduced by heteroglossia or the mixture of languages within one text. The intersection of English and Italian, Spanish, and French is present in stories like TB, PiB, and LotHL which employ heteroglossia extensively, frequently giving prominence to words of the corresponding origin in order to emphasize this phenomenon. A few examples from each story will be mentioned in order to illustrate this statement. In TB words of French, and Italian origin appear: *la Bestia, grand seigneur, che bella!, façades, settecento minuet, molto agitato;* in LotHL: *entrez, La Papesse, La Mort, La Tour Abolie, Vous serez ma proie, suivez-moi;* and in PiB: *merrrrrrrrrrrci!, parfumé avec tarragon, occupé.* In all these stories, the situation is placed in in a foreign land, either in Italy or Hungary and Transylvania (where Romanian aristocracy supposedly used French in their communication). In these cases, heteroglossia adheres to creating magic realism as it urges to perceive the described environment as believable and authentic. Additionally, heteroglossia aids in the construction of fragmentation as it creates a visual diversity of letters in the text, and might challenge the reader’s ability to interpret the story as unawareness of the meanings of the vocabulary used might obstruct the understanding of events in the stories.

In the collection *The Bloody Chamber*, fragmentation is created by narrative breaks or

backstories that indirectly complement to the knowledge required for the interpretation of the story. At sentence level variations of grammatical structures contribute to fragmentation by slowing down the rhythm or the pace of the story, and increasing the necessity of reader's own interpretation of events described. The narrator and narration is of great importance for the effect of fragmentation, as a mixture of first-person, and third-person narrations together with free indirect discourse could challenge the discernment between the voice of narrator and character. One-sentence paragraphs, parentheses, and heteroglossia create a graphical and visual diversity in the text and are applied in order to establish the perception of the described environment as believable and authentic, as well as might challenge the understanding of events described if one is unaware of the meaning of the vocabulary used.

CONCLUSIONS

This research paper is focused on is the identification and analysis of the features of postmodernism in the story collection *The Bloody Chamber* by Angela Carter, specifically, the intertextuality in the collection through examples of allusion and pastiche, and fragmentation. In order to carry out the analysis, the key aspects of postmodernism including the origin, the definitions, and descriptive definitions, and its literary ancestry have been investigated.

The term 'postmodernism' is highly complex and challenging to define, but generally it refers to the literature created after World War II. Regarding its literary ancestry, postmodernism is evaluated from the perspective of realism, post-structuralism, and modernism. Difficulties arise also with discerning and describing its dual relationship with modernism. In this relationship postmodernism is characterized either as an extension of or an opposition to modernism. The most prominent features of postmodernism are intertextuality and pastiche, vague chronotope, magic realism, indeterminacy, fragmentation, decanonization, selflessness, the unrepresentable, hybridization, carnivalization, and participation.

In the postmodernist tradition, Angela Carter found and developed her own form and manner of writing that successfully found its audience in the post-war world. Due to the characteristic writing style, her stories transform and deconstruct the past values and attitudes legitimized by classical works like Perrault's fairy tales.

The **goal** of this term paper was to investigate the features of postmodernism, giving prominence to intertextuality and fragmentation in the story collection *The Bloody Chamber* by Angela Carter, and to provide examples of their implications and significance in the construction of the story.

The results of the research show that the stories in *The Bloody Chamber* contain a wide range of strategies and devices that create intertextuality and fragmentation. In Carter's collection the reader is enabled to detect intertextuality as she introduces the key aspects from Perrault's fairy tale through either preserving them or overthrowing them. Carter's references to Perrault's fairy tales could be organized in four categories according to the degree or manner of the resemblance to the original material. The four categories are rephrasing, direct, partly direct, but altered in order to change the meaning; and opposite to what Perrault has wrote in his fairy tales. Carter constructs pastiche by introducing characteristics of Gothic novel – a damsel in distress, her predator, characters of mythical and mystical origin – werewolves, vampires, monsters, and accordingly and extensively uses vocabulary characteristic to the Gothic novel.

Fragmentation in Carter's stories is created by narrative breaks or backstories that indirectly complement the knowledge required for the interpretation of the story. Both paragraph and grammatical structure at sentence level to the effect of fragmentation by slowing down the rhythm or the pace of the story, and increasing the necessity of reader's own interpretation of the text. From the perspective of narrative, a mixture of first-person, and third-person narrations together with free indirect discourse could challenge the discernment between the voice of narrator and character. A graphical and visual diversity is created by parentheses and heteroglossia which establish the perception that the described environment is authentic, and might challenge the understanding of events described if one is unaware of the meaning of the vocabulary used.

The findings of the research can be used as a base for further investigation of all the features of postmodernism in the collection *The Bloody Chamber*, exhausting their implications and the applied strategies and devices. Investigation then could be continued in either comparing the implementation of the features of postmodernism between the collection The Bloody Chamber and Carter's other works, or in comparison to other postmodernist short stories.

THESES

1. Postmodernism literature is complex and challenging from the perspective of its definition, origin, and literary ancestry.
2. Postmodernism can be evaluated from the perspective of realism, post-structuralism, and modernism.
3. Transformation and deconstruction of the past values and attitudes legitimized by classical works is characteristic to Carter's writing style.
4. Intertextuality, pastiche, fragmentation, vague chronotope, magic realism, indeterminacy, decanonization, selflessness, the unrepresentable, carnivalization, and participation are the most prominent features of postmodernism.
5. Intertextuality is acquired through passages directly taken from Perrault either preserving the original meaning or giving them a new context.
6. Allusion, pastiche, referencing, bricolage, and borrowings create intertextuality.
7. Elements of Gothic novel constitute to the pastiche in the story.
8. Fragmentation creates narrative breaks which are used to introduce knowledge necessary to the interpretation of the story.
9. Fragmentation can be observed at sentence, and paragraph level through grammatical or linguistic strategies.
10. Heteroglossia and parentheses create a visual diversity in the text.

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