



DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Intertextuality and Intermediality in Angela Carter’s
The Bloody Chamber and Other Stories“

verfasst von / submitted by

Stefanie Dobritzhofer

angestrebter akademischer Grad / in partial fulfilment of the requirements for the
degree of

Magistra der Philosophie (Mag. phil.)

Wien, 2015 / Vienna, 2015

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 190 445 344

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UniStG
UF Biologie und Umweltkunde UniStG
UF Englisch UniStG

Betreut von / Supervisor:

Ao. Univ.-Prof. Mag. Dr. Eva Zettelmann

Table of Contents

1. Introduction	1
2. On intertextuality and intermediality.....	3
2.1. Intermediality as a controversial concept.....	3
2.2. Choice of frameworks and typologies	7
3. Functional analysis	11
3.1. Reality versus fiction.....	11
3.1.1. The controversy of fairy tales	12
3.1.2. Genres and the boundaries of fact and fiction	17
3.1.3. (De-)constructing the aesthetic illusion	24
3.2. Feminist criticism.....	29
3.2.1. Eve's fault.....	30
3.2.2. The Sadeian legacy.....	31
3.2.3. Female puppets and patriarchal puppeteers.....	37
3.3. Social criticism	41
3.3.1. Masters and servants.....	42
3.3.2. Humanity and beastliness	43
3.3.3. Predominance of biblical ideology	45
3.4. Creating the story-level	47
3.4.1. Characterisation	48
3.4.2. Foreshadowing the plot	57
3.4.3. Presenting the setting.....	59
3.5. Impacts on Carter's discourse-level.....	62
3.5.1. Narrative situation and style	62
3.5.2. Filmic narrative style.....	66
3.5.3. Textual reproduction.....	68
3.6. Meta-dimension and aesthetic criticism.....	69
3.6.1. New wine in old bottles	69
3.6.2. Meta-art-reception	73
3.6.3. Intertextuality and intermediality as hedonist pleasure	74
4. The categorisation of intermediality	76
5. Conclusion	78
6. Bibliography.....	82
6.1. Primary Literature and Sources.....	82
6.2. Secondary Literature.....	83
7. Figures	85
8. Index	86
9. Appendix.....	89
Abstract.....	89
Zusammenfassung.....	89
Lebenslauf.....	90

1. Introduction

While this study is not the first contribution that discusses Angela Carter's cunning and extensive use of intertextuality and intermediality in her literary works, it addresses an aspect, which has generally been neglected, namely the functions which these references carry out. One major challenge in examining Carter's intertextual and intermedial practice is given by the sheer number and complexity of these references which has accurately been described as "voracious and often dizzying" by Britzolakis (50 qtd. in Hunt 136). Before getting lost in describing the extensive scope of and challenges connected to exploring the functional aspects of Carter's intertextuality and intermediality I should explain the reasons for choosing BCOS¹ as the object of this analysis.

This 1979 short story collection revealed to be especially interesting in terms of intertextuality as the circumstances of its creation are in themselves highly intertextual. This assumption is based on the fact that Carter has used famous fairy tales as models for nine out of the ten short stories. The origin of this inspiration is to be related to Carter's involvement in translating the French fairy tales of Charles Perrault into English only two years before she published her BC² short stories (Gamble, *Writing* 131). The strong connection to Perrault becomes evident, for example, in the strong parallelisms between Carter's title-story and Perrault's version of *Bluebeard*.

While fairy tales play an important role in Carter's intertextual references, Carter's intertextual allusions are by no means restricted to this literary genre as she also covers a broad selection of works from different epochs and genres. This thesis will moreover show how Carter's allusions do not exclusively aim at pieces of literature but also cross medial boundaries in the sense that Carter frequently refers to non-literary artefacts such as music or the visual arts.

Given the sheer density with which Carter integrates other texts but also media into her BC tales it is surprising that this particular short story collection barely features in contributions dedicated to Carter's intertextual experiments. In Munford's promising anthology *Re-visting Angela Carter: Texts, Contexts, Intertexts*, for example, BCOS is

¹ BCOS is used to refer to *The Bloody Chamber and Other Stories*

² BC stands for *Bloody Chamber* as, for example, in the BC tales, the BC collection, etc. The full title *The Bloody Chamber* is used to refer to the title-story of the collection

merely mentioned three times in the whole 207 pages. Another shortcoming of the existing literature on Carter's fiction is that there exists a certain imbalance between intertextuality and intermediality as much less attention has been given to intermedial phenomena than to intertextual ones.

The aim of the following thesis will thus be to thoroughly discuss the abundance of both intertextual and intermedial phenomena which Carter integrates into the BC stories. Since a mere naming and listing of instances of intertextuality and intermediality would hardly have resulted in a scientifically satisfying product, the structure of the following thesis is based on the possible functions which these elements carry out.

Since the status of the two categories of intertextuality and intermediality is a highly controversial issue in the field of literary studies, these terms and their assumed inter- as well as independence will be more thoroughly discussed in chapter two of this thesis, including a presentation of those typological frameworks that are to be used in defining the intertextual and intermedial instances in BCOS. The main part, chapter three, is then dedicated to the actual discussion of the intertextual and intermedial functions that could be identified in Carter's short stories. These cover different levels of meaning constitution as they create a certain reflexivity about the boundaries of fact and fiction and the connected principle of the aesthetic illusion, include the purpose of criticising salient issues in feminist and social studies, have effects on both Carter's story- and discourse-levels as well as they can be seen to work on a meta-level which addresses aesthetic principles of production and reception.

In the final chapter it will be shown how the results of the primary research question, i.e. the discussion of the functional aspects of intertextuality and intermediality in BCOS, can be used to clarify the controversial relationship between the theoretical concepts of intertextuality and intermediality. Seeking an answer to this problem is in as much relevant and of interest to the theoretical study of intertextuality and intermediality as there is still no scholarly agreement as to whether these branches should be regarded as the same or as distinct literary sciences with their own categories and possibilities.

The outcomes of the functional analysis will thus lead to the following hypotheses: Should the functional research carried out on Carter's BCOS bring about results indicating that the functions of both intertextuality and intermediality are the same or very similar, this implies that a formal distinction between the two fields is not meaningful or even unnecessary. If the research, on the other hand, shows great

deviations between the functions of intertextuality and intermediality, this will rather support a separatist view. While one must be careful at this point not to put too much reliance into a study carried out on such a small scale as one specific short story collection, the results will nevertheless indicate a certain trend that could be pursued by further analyses in order to prove its point.

2. On intertextuality and intermediality

Whereas the functions of intertextuality and intermediality propose the actual research focus of this thesis, it is nevertheless necessary to clarify how these two phenomena are defined in the field of literary studies and in which forms they can be realised in texts in order to fulfil concrete functional purposes. The first part of this chapter thus seeks to present the abundance of current scholarly perceptions about intertextuality and intermediality which kindle the unsettled debate about the controversial status of intermediality as either a phenomenon of intertextuality or a distinct analytical category. Furthermore, it will be explained how the results of this study could contribute towards a clarification of the definitional dilemma. The second section of this chapter will give an overview of the theoretical categories and frameworks that are to be applied to the functional analysis of intertextuality and intermediality in BCOS.

2.1. Intermediality as a controversial concept

As afore mentioned, intertextuality and intermediality constitute two controversial research areas in the field of literary studies because they function as complex umbrella terms which comprise a wealth of competing definitions, models and theories. Most controversy, however, derives from two levels of distinction. While the first one is concerned with the question of whether intertextuality and intermediality are distinct phenomena or not, the second level results from contrasting definitions of the underlying terms 'text' and 'media'.

Regarding the first level of distinction it is important to know that the term intertextuality was already coined in the 1970s (see Wolf, *Intermedialität* 163), whereas intermediality constitutes a relatively new research focus that has only gained attention from the middle of the 1990s onwards (Rajewsky 1). In the resulting time gap several scholars discussed instances of intertextuality which would have been classified as cases of intermediality from a more current point of view. This overlap, for example, is found

when Broich and Pfister include a sub-chapter on *Intertextuality and change of media* (see Zander: 178-196) in their 1985 anthology of intertextuality. Even though Wolf claims that intermediality started to gain recognition as a phenomenon distinct from intertextuality in German scholarly literature from 1983 onwards, he also observes that this has not been the case in Anglo-American literary studies where intermediality is still treated as a form of intertextuality (*Intermedialität*, 163). The proposed interrelatedness of intermediality and intertextuality is, however, not at all a coincidence without any logical relation, since many contemporary intermedial frameworks base their categories and terms on existing approaches to intertextuality. This practice can, for instance, be observed with Rajewsky's highly comprehensive framework on intermediality, which she explicitly relates to Penzenstadler's 1993 typology of intertextuality (79). One main reason, however, why intermediality is sometimes seen as a sub-category of intertextuality, but treated as a unique category by others, is related to the second level of distinction which has been mentioned above.

This second level of controversy is related to various competing definitions of the term 'text' with consequences for the resulting approaches to intertextuality and the derived conceptions of intermediality. As mentioned by various scholars (Broich & Pfister IX, Rajewsky 46, J. E. Müller 32), the term 'intermediality' goes back to Kristeva, who coined it in the late 1960s. According to Pfister, Kristeva has extended the term 'text' in such a radical way that it resulted in a generalisation that qualifies everything, or at least every cultural system or every cultural structure such as history and society, as 'text' (*Konzepte* 7). The main implication that Pfister draws is also reflected in the question which kinds of pretexts qualify for the study of intertextuality: while every text, not only literary, but also statements from everyday speech can be sources of intertextuality in the case of a broad text definition, the narrow definition of 'text' is restricted to literary or poetic texts (Pfister, *Konzepte* 11-13). It is also this choice of definition, which is crucial in understanding the debate on whether intermediality should be seen as a distinct phenomenon or as a mere sub-type of intertextuality. Wolf respectively recognises that a broad definition of 'text' also includes texts outside the verbal sign system (*Intermedialität*, 165), which implies that intermediality as a distinct category is only valid along the lines of a narrow conception of 'text'.

Furthermore, the two competing conceptions of 'text' have led to the development of two different schools of intertextual studies (Rajewsky 48; Pfister, *Konzepte* 11-20). Rajewsky describes one group, the poststructuralists, as being in favour of a broad,

ontological and cultural-semiotic definition of ‘text’, enhancing a universal notion of intertextuality (48) which is supported by the claim that “[t]he text is not an autonomous or unified object, but rather a set of relations with other texts. [...] Every text is intertext.” (Leitch 59 qtd. in Pfister, *Konzepte* 12). The other group, called the traditionalists, supports a narrow, communicative-semiotic definition focussing on intertextual references and their function within the whole text in relation to the ways in which they constitute meaning (Rajewsky 48). Rajewsky points out that while critics of the universal conception of intertextuality have judged this theory as too broadly formulated and thus being irrelevant for any concrete literary text analysis, the second conception has been accused of being too narrow-minded (49). The traditionalist framework has, in the same manner, been criticised for blocking “the dynamism of intertextual sign processes” (Plett 4 qtd. in Rajewsky 49) despite the fact that its typologies have significantly facilitated the practicability of intertextual analyses (Rajewsky 49).

Returning to the field of intermedial studies, one will learn that it is similarly characterised by competing definitions of ‘medium’, a term which Wolf assumes to be “perhaps even vaguer than ‘text’” (*Musicalization*, 35). This vagueness seems to have led to such a diverse spectrum of conceptions of intermediality that it hardly makes sense to compare the resulting analyses and contributions. According to Rajewsky Helbig’s 1998 anthology of intermediality exemplifies this incoherence of conceptions because it comprises a mixture of eighteen contributions that draw upon essentially different approaches to intermediality (11). She further criticises Helbig for compiling such a diverse mix of intermedial approaches when he, at the same time, stresses the need for a more precise definition of intermediality in the introduction to the very same anthology (Helbig 9 qtd. in Rajewsky 11). An analysis of *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets* confirms that Helbig’s publication in fact contains contributions which all focus on intermediality but largely diverge in the ways they define this phenomenon. It includes, for example, Paech, who strongly focuses on the aspect of media transformation (23), J. E. Müller for whom intermediality only occurs when artefacts work together and develop a hybrid quality (32), as well as Füger, who supports a very broad definition of the term medium and consequently argues that instances of direct and indirect speech in literary texts are to be treated as intermedial phenomena, as they constitute a transformation from spoken to written medium (44).

While it is certainly interesting to recognize this sheer diversity of approaches, it also threatens the tangibility of intermediality in an actual text analysis. At this point it is more reasonable to turn to Wolf, who provides a definition of the term ‘medium’ and a derived conception of intermediality which are both applicable to concrete intermedial text analyses (*Musicalization* 35-50). Additionally, Wolf as a literary scholar illustrates the complexity of definitional approaches that exist within the field of intermedial studies since he admits to have undergone a paradigm shift. In his 2002 contribution he describes how he used to favour a narrow conception of intermediality strictly focussed on “**intra**compositional phenomenon[a] observable in, or characteristic of an artefact or a group of artefacts” (*Musicalization* 36) but now believes in a broad and more integrative approach to intermediality which includes “any phenomenon involving more than one medium” (ibid.), thus including cases of transmediality (*Intermedialität*, 168-169). At this point it is important to note that Wolf’s distinction between broad and narrow intermediality is not drawn from different conceptions of the term ‘medium’, but rather based on the decision of whether intermedial phenomena must appear within one artefact or can be observed across artefacts. Another contribution which deals with exactly this distinction is provided by Rajewsky’s typology of intermedial phenomena in which she, in similarity to Wolf, proposes that intermedial phenomena can appear both within one artefact in the forms of ‘combination of media’ (Medienkombination) and ‘intermedial references’ (intermediale Bezüge) but also between artefacts in the case of ‘change of media’ (Medienwechsel) (15-18). She nevertheless opposes Wolf’s integration of ‘transmediality’ into intermediality by defining ‘transmediality’ as an entirely distinct category (see Rajewsky 12-13).

To conclude the current state of the existing debate on intertextuality and intermediality it is important to stress the existence of various competing theories and approaches, which are hard to compare because of their partly rivalling conceptions of the terms ‘text’ and ‘medium’. One vital conclusion to be drawn is that the concept of intermediality was developed out of a narrow conception of intertextuality, whereas broad intertextuality tends to already include media outside the verbal sign system. It is thus not the existence of intermediality that is questioned, but its nature as an independent phenomenon.

Another interesting finding, derived from looking at what is not there, concerns the general neglect of the functions of both intertextuality and intermediality. On the one hand, such functional analyses are rare, which might be related to the fact that defining

intertextuality and intermediality already constitute such extensive tasks that little attention has been given to develop the findings further in order to interpret them. The results of the few functional analyses that exist (Wolf, *Intermedialität* 182-187; Schulte-Middelich 197-242), on the other hand, do not sufficiently explain the functions of individual inter-phenomena as they stay on a very broad level of analysis.

As a consequence, the following thesis aims at two main goals. Whereas the first one is to define and explore the possible functions of the intertextual and intermedial references in Angela Carter's short story collection BCOS, the second focus addresses the theoretical dilemma concerning the proposed inter- or unrelatedness between the phenomena of intertextuality and intermediality. As the dispute concerning the theoretical conceptions about these phenomena is largely based on the underlying disagreement about the definitions of the terms 'text' and 'media', this thesis does not aim at extending the wealth of misleading theoretical discussions but works towards a clarification of the controversial relationship by practically applying both frameworks to BCOS in the form of a functional analysis. Based on the amount of literature in favour of intermediality as an autonomous phenomenon, I chose to treat intertextuality and intermediality as distinct categories. The scholarly value of such a distinction will be tested by comparing the outcomes of the functional analysis and by checking whether intertextuality and intermediality fulfil the same functional purposes, or whether they bring forth such significant differences that would justify a treatment of intermediality as a literary phenomenon distinct from intertextuality.

2.2. Choice of frameworks and typologies

In connection to the explanations made above, this thesis is not primarily focussed on theoretical definitions but has a rather practically oriented focus. In this sense it is not concerned with describing the theoretical categories and terms of intertextuality and intermediality but explores the functional differences and effects that the application of these theories causes in Carter's BCOS. To guarantee a profound scientific analysis, it is nevertheless necessary to clarify which frameworks and typologies are to be applied in detecting these inter-phenomena, especially given the confusing background of a large body of theoretical concepts which are not at all mutually accepted and sometimes even contradictory.

The categorisation of intertextual elements will be principally based on Penzenstadler's broad differentiation between references to specific texts (Einzeltextreferenz) and

references to a whole system (Systemreferenz) (80-81). For further distinction I will refer to Plett who mentions “quotation, allusion and cento as intertextual forms” (4). In terms of quotations Plett further suggests to distinguish between two levels of analysis, firstly, grammatical including the parameters of “quantity”, “quality”, “distribution”, “frequency” “interference” and “markers” (9-12), and secondly, pragmatic considering functional and perceptual modes (12-17). Plett’s distinction is of relevance to this thesis as it shows that both dimensions are of importance in an intertextual research. While it certainly is the grammatical aspect that has led to the qualification of BCOS as a suitable object of intertextual analysis, the following thesis is, however, more concerned with the pragmatics of intertextuality. References to the grammatical level are nevertheless still of necessity as these provide the basis for the pragmatic interpretation. An alternative is presented by Genette’s framework of *transtextuality*, the term he has chosen to describe the elsewhere intertextual notion “that sets the text in a relationship, whether obvious or concealed, with other texts” (1), and which comprises “five types of transtextual relationships” (ibid.), namely *intertextuality*, *paratextuality*, *metatextuality*, *hypertextuality* and *archetextuality*. While Genette relates the category of *intertextuality* to Kristeva’s broad conception, he “define[s] it [...] in a more restrictive sense, as a relationship of copresence between two texts or among several texts” (ibid.). *Paratextuality* is described as “less explicit and [a] more distant relationship that binds the text properly speaking, taken within the totality of the literary work, to what can be called its *paratext*: a tittle, subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.” (Genette 3). *Metatextuality* then can, according to Genette, be even less explicit since “[i]t unites a given text to another, of which it speaks without necessarily citing it [...], in fact sometimes even without naming it” (4). Genette further defines *hypertextuality* as “any relationship uniting a text B (which [he calls] the *hypertext*) to an earlier text A ([...] the *hypotext*), upon which it is grafted in any manner that is not that of commentary” (5).

As for the classification of intermediality this thesis primarily draws upon both Rajewsky and Wolf since these literary scholars – as opposed to others (see Plett 20, Zander 178) – have promoted intermediality as a separate category from intertextuality with its own characteristics and particularities. One such characteristic is provided by the fact that media other than literature can never actually occur within a literary text but are merely evoked by the words of an author who tries to reconstruct the other medium with the literary means of verbal description due to the lack of any other actual

medial channels (Rajewsky 39, 45). Although Rajewsky is well aware of this special ‘as-if-character’ (see Rajewsky 39-40) she makes use of Penzenstadler’s intertextual typology in establishing the intermedial categories of ‘references to specific medial artefacts’ (Einzelreferenz) and ‘references to medial systems’ (Systemreferenz). The latter is further subdivided into the ‘mentioning of a system’ (Systemerwähnung), which can be done by means of ‘evocation’, ‘simulation’ or ‘partial reproduction’, and the ‘contamination of a system’ (Systemkontamination), which appears in the form of ‘translation’ (qua Translation) or ‘partial updating’ (teilaktualisierend) (see Rajewsky 157). As these categories are going to be used in the further sections of this thesis, they are to be discussed in more detail.

The ‘explicit mentioning of a system’ (explizite Systemerwähnung) involves a reflection or talking about the referential system without any influence on or illusive quality of the *discours* of a literary text (Rajewsky 79). Rajewsky further clarifies that ‘explicit’ does not necessarily involve the naming of the referential system, as ‘explicit mentioning’ can also be achieved by referring to typical components of a system, such as field-specific, technical terminology (Rajewsky 79-80). The second type of ‘mentioning of a system’ is, in contrast to Wolf, not termed ‘implicit’ (*Intermedialität*, 175) but ‘qua transposition’ by Rajewsky (83). This category comprises such intermedial phenomena in which specific extra-literary elements and/or structures are reproduced in combination with a selective and partial conformity of specific rules of the medium that is being referred to (Rajewsky 83). Rajewsky further distinguishes three subtypes according to the ways in which this transposition can be achieved. The first subtype is called ‘evocative mentioning of the system’ and often appears in the form of comparisons to the referential medium, which frequently coincides with the first type of ‘explicit mentioning of a system’, for example in sentences like *I felt as if I was in a soap opera* (Rajewsky 91). Evocative intermedial elements thus draw upon media-specific metaphoric language (Rajewsky 93). The second subtype of transposition is termed ‘simulating mentioning of a system’ and goes one step farther than evocation in imitating the other medium, for example through onomatopoeia, which means that the intermedial reference affects the *discours* of a literary text (Rajewsky 95). The third qua transposition subtype which Rajewsky describes besides evocation and simulation is ‘partial reproduction’, which is the case whenever the medial gap between contacted and contacting medium becomes irrelevant (Rajewsky 103). According to Rajewsky this criterion is fulfilled when the references to another

medial system are limited to elements from its *histoire*, which are mostly linked to the content of this medial system and can easily be reproduced by the means of the literary system (103-104). Rajewsky suggests the reproduction of Hollywood film inventory such as typical characters and plotlines in a literary text (104) as an illustrative example for this third subtype of mentioning of a system qua transposition.

The density and precision found in Rajewsky's typology of intermediality might lead to the impression that intermedial terminology is much more complex than their intertextual counterparts. What initially seemed quite complex to me as well, however, turned out to be of indescribably more value in the concrete application to the literary text than the rather imprecise frameworks about intertextuality. Further evidence of the precision and sophistication of intermedial frameworks is presented by Wolf, who shares common ground with Rajewsky and similarly distinguishes between 'references to a medial system' (intermediale Systemreferenz) and 'references to particular medial artefacts' (intermediale Einzelreferenz) (*Intermedialität*, 174). In contrast to Rajewsky, he suggests the category of 'explicit reference' to another medium or its 'discussion' (Thematisierung) instead of 'explicit mentioning of a system' and talks about 'implicit reference' in the form of 'imitation' (*Intermedialität*, 175) when Rajewsky speaks of 'mentioning of a system qua transposition'. Although Wolf does not go in as much detail as Rajewsky does, his framework still proves to be much more applicable than comparable intertextual frameworks by Penzenstadler, Plett or Genette. This development is quite interesting as the greater usefulness of intermedial frameworks reverses the assumed superiority of intertextual studies measured by its historically longer implementation and its relatively well-accepted status in comparison to the vagueness surrounding intermediality.

Besides this greater precision and practicability in intermedial terminology, it seems as if intermedial scholars showed higher degrees of self-criticism and reflexivity. Rajewsky, for example, advises her readers not to think of her typology as a closed system and subsequently invites them to complement, expand or replace it (181). Intertextual scholars, on the other hand, assume higher degrees of integrity and completeness about their typologies, as they leave only little space for self-criticism. Despite Genette's confession that his present account of intertextuality "may well prove to be neither exhaustive nor definitive" (1), he relates this vagueness to the complexity of the subject matter itself instead of questioning his competence as a researcher. These contrasting attitudes between scholars from the fields of intertextuality and

intermediality might be related to the intermedial risk of uncertainty which the literary scholar runs when he/she studies the intermediality in literature and in doing so has to leave his/her comfort zone of expertise in crossing medial boundaries (Wolf, *Intermedialität* 187-188). While an intertextual research focus bears the convenience of staying inside one's usual research area, intermedial analyses about literature set the challenging task of exploring unfamiliar terrains in which the literary researcher might not be an expert and thus needs to be more reflective about his/her competence.

3. Functional analysis

The following chapter comprises the core concern of this thesis as it presents the results of the functional analysis of both intertextual and intermedial elements in Carter's BCOS. As already indicated above the major task is to explore the possible functions of those inter-phenomena that could be identified on the basis of the frameworks introduced in chapter two. The choice of treating intermediality as a separate category from intertextuality was made in order to test whether this distinction makes sense on a functional level. The results of the functional analysis will be used in chapter 4 to either support or refute the disjointed perception of intertextuality and intermediality. Whereas the notions of intertextuality and intermediality are being distinguished in the analysis, this distinction was not used as a means of structuring the results since these are presented according to their functional purposes. The sections of the following chapter are thus dedicated to the separate functions and explain how certain instances of intertextuality and intermediality are used to address and fulfil them. It is thus possible that the reader will find one and the same function carried out by both intertextual and intermedial elements and it will also occur that one specific intertextual or intermedial element re-occurs in different sections as some of them serve to address more than merely one functional purpose.

3.1. Reality versus fiction

The following sub-sections will show that the distinction between the fictional worlds of narratives, on the one hand, and reality, on the other, can be identified as a primary concern in Carter's intertextual and intermedial project. In doing so Carter explores the different degrees to which literary genres such as the fairy tale or the adventure novel succeed in immersing their readers and by which mechanisms the boundaries between

fact and fiction are either hidden or stressed. Moreover, it will be shown how intermediality is employed both to strengthen the aesthetic illusion, but also to deconstruct it in other cases.

3.1.1. The controversy of fairy tales

As it has already been mentioned in the introduction there exists a certain controversy about the genre classification of BCOS. While the intertextual connection that Carter establishes between her short stories and selected fairy narratives is so strong that the collection has often been classified as a compilation of modern fairy tales, the following section aims to show that Carter's re-workings of fairy plots rather constitute critical engagements with the fairy tale genre in general than mere re-productions of it. Anyhow, it was Carter herself who tried to do away with such wrong assumptions when she remarked that BCOS is a "book of stories *about* fairy stories" [emphasis added] (Carter, *Shaking* 38 qtd. in Day 132) which implies not an attempt at producing fairy tales, but the aim to create a critical and reflective discourse about the fairy tale genre as such.

For this reflective intertextual function Carter chose six popular fairy tales from the collectors Charles Perrault and the Brothers Grimm including *Bluebeard*, *Beauty and the Beast*, *Puss-in-Boots*, *Snow-white*, *Sleeping Beauty* and *Red Riding Hood*. While nine of the ten short stories in this collection are based on these fairy tales the short story *The Erl-King* draws upon, as its title already suggests, the same-named ballad by Johann Wolfgang von Goethe. The question why Carter chose exactly these fairy tales as an inspiration for her BC tales, can partly be answered by turning to Day, who suggests that when Carter was concerned with translating Perrault's fairy tales she admired Perrault's realistic ways of telling these fantastic stories (132). As this "remain[ing] grounded in material reality" (Day 132) is a quite exceptional quality for the narrative style of the fairy tale genre it might have been exactly this observation which inspired Carter in composing her own realistic interpretations of fairy tale plots since Day fittingly observes that "[t]he spirit of *The Bloody Chamber* tales is not escapist, but ironic and critical" (ibid.). Carter's practice of consciously addressing the opposition of fairy fantasy and the reality of everyday experience as well as her ways of merging these two extremes could thus be interpreted as a means of commenting on the escapist fairy tale ideology.

Before it will be explained how Crater employs the well-known fairy plots to reflect on their ambiguity with regard to reality, the following brief section exemplifies in which ways Carter establishes the links between her short stories and the tales. The first major strategy is given by imitating the familiar plot lines of fairy stories, which are sometimes reproduced quite true to their originals, making only some minor changes, as found in *The Bloody Chamber*, *The Courtship of Mr Lyon*, *The Tiger's Bride* and *Puss-in-Boots*. Other short stories, such as *The Snowchild*, *The Werewolf* and *The Company of Wolves* show conformity with the fairy tale plot lines up to a certain point before they take a sudden turn, and then largely diverge from the original plot. Such surprising instances are provided by the father raping the dead Snow-white or the grandmother and huntsman being the malicious werewolves that threaten to eat Red Riding Hood. In two of Carter's short stories, *The Lady of the House of Love* and *Wolf-Alice*, the fairy tale plot is highly modified and is only present in a very allusive manner, which means that Carter draws upon alternative strategies than the plot to establish the link with the underlying fairy tales. The first way in which this is achieved is the explicit mentioning of the fairy tale, which occurs through the concordance of the title *Puss-in-Boots* for both the fairy tale and the 4th short story of Carter's collection. Carter's *Puss-in-Boots* draws a further connection to a specific fairy tale when the first-person narrator claims that the young lady and her cat "had as much fun together as two Cinderellas at an all-girls' ball" (Carter, *BCOS* 82). Another such example of explicit reference occurs in *The Lady of the House of Love* when the narrator seemingly spontaneously and without any obvious relevance utters the sentence "A single kiss woke up the Sleeping Beauty in the Wood." (Carter, *BCOS* 112) and seven pages later repeats a similar reference that reads "(One kiss, however, and only one, woke up the Sleeping Beauty in the Wood.)" (Carter, *BCOS* 119). However, the plot-similarities between *The Lady of the House of Love* and the fairy tale of *Sleeping Beauty* are so feeble that they require Crater to apply another intertextual strategy, namely integrating fairy tale-typical elements and imagery in order to ensure the reader's successful reception of the intertextual link. Carter therefore evokes the image of Sleeping Beauty's rose-hedge surrounded castle when she describes her protagonist's chateaux with "all the roses her dead mother planted [and which] have grown up into a huge, spiked wall that incarcerates her in the castle of her inheritance" (Carter, *BCOS* 110). A similar example is provided in *The Company of Wolves*, in which the image of "witches that fatten their captives in cages for cannibal tables" (Carter, *BCOS* 130) can be related to the brothers Grimm's *Hansel and Gretel*.

The third strategy to establish links to fairy tales works through using characteristic phrases such as part of Red Riding Hood and the Wolf's dialogue which appears in the form of single lines like "What big eyes you have" (Carter, *BCOS* 103) in *The Erl-King* or "All the better to see you" (Carter, *BCOS* 13) in the title-story as well as in the lengthy version "What big eyes you have. All the better to see you with." (Carter, *BCOS* 137), "What big arms you have. All the better to hug you with" (Carter, *BCOS* 138) and "What big teeth you have! [...] All the better to eat you with" (ibid.) in *The Company of Wolves*. Another such famous quote is provided by a passage from the English fairy tale *Jack and the Beanstalk*, which appears in *The Lady of the House of Love* and reads "Fee fie fo fum; I smell the blood of an Englishman." (Carter, *BCOS* 111) "Be he alive or be he dead; I'll grind his bones to make my bread." (Carter, *BCOS* 112).

Whereas these examples of intertextuality can be assigned to concrete fairy tales, Carter's intertextual experiment with these tales of magic also includes references to stereotypes of the fairy tale genre in general, for example when the male protagonist in *The Lady of the House of Love* is compared to "the boy in the fairy tale, who does not know how to shudder" (Carter, *BCOS* 120), when the female protagonist in *The Courtship of Mr Lyon* reads "a collection of courtly and elegant French fairy tales" (Carter, *BCOS* 49) or in the mentioning of "queens in fairy tales who conceive when they swallow a grain of a corn or a sesame seed" (Carter, *BCOS* 102) in *The Erl-King*. These references to fairy tales illustrate that Carter's use of the fairy text type is not always aimed at reproducing concrete fairy stories but rather draws the reader's attention to the genre as a whole.

With regard to the formal distinction that Broich and Pfister draw between references to either single texts (Einzeltextreferenz, see Broich 48-52) or whole textual systems such as genres (see Pfister *Systemreferenz*, 52-58) Carter's intertextual use of fairy tales is thus certainly more concerned with intertextuality of the latter type. While she definitely refers to single texts by evoking concrete fairy tales in her short stories, the overriding intertextual focus is concerned with discussing the properties of the fairy tale as a literary genre instead of stressing the importance of the single text. Despite existing assumptions that fairy tales primarily function as plot models for *BCOS* one, hence, needs to stress that the use of these models does not constitute a case of mere copying and reproduction but rather of critical re-interpretation. In this sense Carter's prominent alterations of the fairy plots always involve a critical dimension as she both exploits and challenges the pre-fixed expectations that the typical reader associates with fairy tales.

In order to return to this sub-section's original aim of showing how Carter engages in a critical project of challenging the boundaries between fact and fiction through the genre of fairy tales one needs to acknowledge the genre's controversial manner of unifying fantasy and reality. This ambiguity is achieved as fairy tales typically include irrational notions like magical beings, spells and talking animals as integral parts but at the same time also assume a great sense of rationality an applicability to reality as the morals they are supposed to teach refer to the immediate reality of everyday life.

Carter extends the distinction between reality and imagination and the related role of the fairy tale genre by means of intertextuality when she refers to a very prominent pretext, namely Lewis Carroll's children's adventure novel *Alice's Adventures in Wonderland* (1865). While Carroll's practice of separating fact and fiction will be more thoroughly discussed in the following sub-section, I would like to mention why *Alice's Adventures in Wonderland* plays an important role in establishing a meta-discourse about fairy tales. This argument is based on the high awareness that Alice shows about the characteristic conventions of fairy tales through her reflections about Wonderland when she says, "it's rather curious [...] this sort of life! I do wonder what can have happened to me! When I used to read fairy tales, I fancied that kind of thing never happened, and now I am in the middle of one!" (Carroll, *Wonderland* 47). This passage is relevant in terms of Carter's critique on stereotyped approaches to the fairy tale genre as it exemplifies how even confused girls like Alice know that magic does not fit with reality but belongs to the irrational world of fairy narratives.

Carter, in contrast demonstrates a great affinity to and tolerance of fairy magic in her fiction as she integrates it into the immediate reality of her protagonists without having them wondering about it. While this practice has led people to think of Carter as a Fairy Godmother (Sage 1) this title is quite misleading as it only stresses the fairy tale-like qualities of Carter's fiction and neglects the critical potential which her usage of fairy tale magic actually bears.

Another important feature of Carter's intertextuality, which is also related to the genre of fairy tales, concerns the frequent mentioning of old wives' tales and tales of superstition in BCOS. Such narratives are part of nearly all the ten short stories, in which they occur in different forms and also address the issue of separating fact from fiction. In *The Bloody Chamber*, for example, Jean-Yves explains that the people living near the Marquis's castle "whisper all manner of strange tales up and down the coast" (Carter, *BCOS* 32) about the Marquis hunting for women and killing them. At the

realisation that these tales are actually true and that the female protagonist is going to be the next victim, Jean-Yves pities the young woman and assures that he “thought all these were old wives’ tales, chattering of fools, spooks to scare bad children into good behaviour!” (Carter, *BCOS* 32). *The Tiger’s Bride* features a similar tale when the female protagonist explains that her “English nurse once told [her] about a tiger-man she saw in London, when she was a little girl, to scare [the protagonist] into good behaviour for [she] was a wild wee thing and [the nurse] could not tame [her] with a frown or the bribe of a spoonful of jam” (Carter, *BCOS* 61). Whereas Carter makes the narrative form of tales an important part of these short stories she also comments on them in two ways. Firstly, these tales are always accompanied by remarks that reveal how these stories are not to be taken too seriously as they are only intended to scare ill-behaved children. Such references to tales can thus be seen as meta-comments on their general perception as a fictitious and not at all trustworthy text-type. Secondly, Carter plays with these prejudices when she does something which the typical reader would never expect in making these tales become real for the protagonists in both short stories. Both the macabre tale about the women-killing Marquis in the title-story and the scary tale about the tiger-man who would take the little, ill-mannered girl away if she didn’t behave well become true for the protagonists.

This pattern of granting a lot of truth-value to tales is, however, reversed in the *The Werewolf*, in which the narrator explains in a very sarcastic tone:

When they [the inhabitants of a northern country] discover a witch – some old woman whose cheeses ripen when her neighbours’ do not, another old woman whose black cat, oh sinister! *follows her about all the time*, they strip the crone, search for her marks, for the supernumerary nipple her familiar sucks. They soon find it. Then they stone her to death. (Carter, *BCOS* 126)

The sarcasm evident in this description expresses the narrator’s resentment about people’s belief in superstitious tales and the consequential stereotypes.

The role of tales is of further importance in *The Company of Wolves*, which renders three concrete tales about werewolves before the actual story of the Red Riding Hood protagonist is told. Hereby, the three tales are clearly set apart from the main story as they are narrated in past tense whereas the main story is, at least, initially mediated in present simple. Moreover, the evocation of the tale genre by using typical (fairy) tale discourse with characteristic narrative devices such as “[t]here was a hunter *once*” [emphasis added] (Carter, *BCOS* 130), “[a] witch from the upper valley *once* turned an entire wedding party into wolves” [emphasis added] (Carter, *BCOS* 131) as well as the

phrase “[n]ot so very long time ago” (ibid.) is only found within the three short tales but not in the main story. This clear cut between the three frame tales and the main story might be interpreted as yet another way in which Carter plays with the boundaries of fiction and reality. For the main story she chooses present simple over long pasts, which seems more immediate and trustworthy, evoking the impression of a factual report, whereas the three tales mediated through the past are simple werewolf stories people in the neighbourhood tell in long, cold winter nights. The fact, however, that the main story equally features a werewolf approximates it to the three tales as they share the elements of the mythical creature on the level of the *histoire*. Interestingly enough, this tale-typical feature also has an influence on the level of the *discours* as it is exactly the scene in which the werewolf appears that the narrative tense changes from present to past:

There *is* always something to look at in the forest, even in the middle of winter – huddled mounds of birds [...]; the bright frills of the winter fungi on the blotched trunks of the trees; the cuneiform slots of rabbits and deer, the herringbone tracks of the birds, a hare as lean as a rasher of bacon streaking across the path where the thin sunlight dapples the russet brakes of last year’s bracken. [new paragraph] When she *heard* the freezing howl of a distant wolf, her practiced hand *sprang* to the handle of her knife. [emphasis added] (Carter, *BCOS* 134-135)

The intertextual treatment of the genre of tales can thus be interpreted as another way in which Carter attempts to address and question the literary conventions of certain genres and the resulting stereotypes associated with them. On the one hand, she does so by challenging this narrow thinking in breaking certain conventions, on the other hand, one can observe that the BC short stories also make use of these clichés as they exploit them to establish a more trustworthy reception of their contents by clearly setting them apart from the silly tales that nurses and superstitious people tell. This arbitrariness leads to the conclusion that Carter must have been highly aware of the impact of stereotyped thinking on the field of literary studies as well as on literary production, an issue which is to be explored in closer detail in the section about Carter’s meta-dimension and aesthetic criticism.

3.1.2. Genres and the boundaries of fact and fiction

In analysing the intertextual and intermedial elements that Carter integrates into *BCOS*, one will notice that most of these artefacts or systems share the functional aspect of addressing the boundaries between fact and fiction. In many of these instances it is the

conventions associated with certain literary or other media genres which are used to emphasise the dichotomy of reality and imagination. The following section thus aims at showing how Carter engages with these conventions and stereotypes both by mentioning single artefacts as well as by referring to genres as superordinate systems to address the truth-value associated with certain genres.

The most prominent intertextual references to literary works other than fairy tales are probably made to Lewis Carroll's *Alice's Adventures in Wonderland* and its sequel *Through the Looking-Glass*. While some of these intertextual references, such as the frequent occurrence of mirrors, i.e. looking-glasses, (Carter, *BCOS* 10, 142, 145) are highly allusive and thus disputable concerning their nature as concrete examples of intertextuality there are numerous other cases in which Carter establishes a definite link between Carroll's fiction and her own. The most evident case is certainly given by the choice of title for the collection's final short story, which is called *Wolf-Alice* and thus constitutes an allusion located on the paratextual level according to Genette's transtextual typology (Genette 3). Concrete references to Carroll's children's literature in *Wolf-Alice* are, however, not merely restricted to the paratext, but also feature in the actual text body, for example when the Duke is said to "have passed through the mirror and now, henceforward, lives as if upon the other side of things" (Carter, *BCOS* 142) or when the girl protagonist is imagined "[i]n a world of talking beasts and flowers" (Carter, *BCOS* 143). Besides these allusions Carter also employs an actual quote from Carroll's novels in *The Courtship of Mr Lyon*, in which the protagonist's father explores the seemingly empty house of Mr Lyon and finds "[o]n the table, a silver tray; round the neck of the whisky decanter, a silver tag with the legend: *Drink me*, while the cover of the silver dish [is] engraved with the exhortation: *Eat me*, in a flowing hand" (Carter, *BCOS* 45). While Carroll's description "and tied round the neck of the bottle was a paper label with the words "DRINK ME" beautifully printed on it in large letters" (12) as well as the phrase "EAT ME" (Carroll 15) undoubtedly influenced Carter in narrating the situation in *The Courtship of Mr Lyon* it is interesting to note that these treats do not play as central roles as in Carroll's fiction since Carter's readers never learn whether they have any strange effects comparable to those Alice experiences in *Wonderland*. Another quite explicit reference to *Alice's Adventures in Wonderland* appears in *Puss-in-Boots*, in which the cat narrator declares that "all cats have this particularity, each and every one, from the meanest alley sneaker to the proudest, whitest she that ever graced a pontiff's pillow – [they] all have [their] smiles, as it were, painted on" (Carter,

BCOS 77). This utterance can be aligned to the conversation between Alice and the Duchess about the Cheshire cat, in which Alice remarks that she “didn’t know that Cheshire cats always grinned; in fact, [she] didn’t know that cats *could* grin” and the Duchess replies “They all can [...] and most of them do” (Carroll, *Wonderland* 78).

Having established these intertextual links between some of the BC tales and Carroll’s children’s literature it is time to explore their functional aspects within Carter’s short stories. Firstly, it is necessary to note that all the allusions made to either *Alice’s Adventures in Wonderland* or *Through the Looking-Glass* stress the wondrous and unbelievable nature of Carroll’s narratives. Entering the world behind the mirror, magic potions that change a person’s height, smiling cats and talking animals or flowers are notions which certainly originate from imagination and are very much in conflict with a realistic everyday-life experience and rational thinking. Despite the fact that Carroll creates a highly fictitious universe through *Wonderland* and its inhabitants, one must remark that he also decided to set this illogical and fairy tale-like world apart from reality by relegating it to a little girl’s dream and by explaining that Alice “with closed eyes, [...] half believed herself in *Wonderland*, though she knew she had but to open them again and all would change to dull reality” (Carroll, *Wonderland* 171). Whereas Carroll puts great emphasis on the clear separation of Alice’s actual reality and her imagination Carter is more experimental in the sense that she admits a number of unexplainable products of imagination to her narratives without rationally explaining them. Such a case is provided when the protagonist in the title-story expresses her feeling of wonder about the fact that neither “paint nor powder, no matter how thick or white, can mask that red mark” (Carter, *BCOS* 42) which she received from the magical key that her husband pressed onto her forehead before he had intended to murder her. Although the protagonist cannot really explain the illogical forces that caused the mark on her forehead, she accepts the mystery as part of her reality without further questioning it.

Rather than concluding that *Alice’s Adventure’s in Wonderland* and *Through the Looking-Glass* function as models for the notions of magic and mystery in Carter’s short-stories these novels could be seen as counter parts that differ from *BCOS* in the sense that Carter does not relegate magic to dreams and is not afraid of making it part of her protagonists’ realities. It can thus be argued that Carter’s intertextual interest in Carroll’s children literature is based on Carroll’s attempts to rationally explain the

fantastic phenomena of Wonderland, a practice which Carter negates by treating magical elements as constituents of reality.

In addition to Carroll's fantastic children's literature BCOS contains references to two famous adventure novels that Carter has most likely chosen as pretexts because of their roles in the literary game of pretending reality through generic choice. The first of these novels is provided by *Gulliver's Travels*, which Jonathan Swift published in 1726 and to which Carter explicitly refers in *The Tiger's Bride* (Carter, BCOS 60-61). *Gulliver's Travels* is an especially interesting pretext to choose in terms of boundaries between fact and fiction as it is highly concerned with the difference between reality and imagination in the sense that Swift himself played with this distinction when he disguised his fictional narrative of strange countries inhabited by peculiar peoples as a travelogue, a textual genre originally associated with the factual documentation of expeditions to unknown regions in the world. Swift's efforts in depicting *Gulliver's Travels* as real-life events have not only affected his generic choice but also become evident when the first-person narrator indignantly complains "that [some people] are so bold as to think of [his] book of travels as mere fiction out of [his] own brain" (Swift, *Kindle* 3).

The second, related pretext features through an allusion in *Wolf-Alice* when the narrator claims that the protagonist's "footprints on damp earth are [as] beautiful and menacing as those Man Friday left" (BCOS 147). This reference to Dafoe's *Robinson Crusoe*, which tells the fictional story of a man being stranded on an uncivilised island, narrated in the form of a journal and biography is also deeply concerned with presenting its plot as real events, and thus follows a similar strategy of literary camouflage as found with *Gulliver's Travels*. The assumption that Carter might have been inspired by Dafoe's and Swift's practice of wrapping their fiction into the sheets of fact through experimenting with literary genres, could be supported by the argument that Carter has followed a similar strategy in disguising her BC narratives, which very much follow fairy patterns, as short stories, a literary genre with potentially more truth value than that of fairy tales. Another literary text which is deeply concerned with a rational representation of surreal experiences is provided by Stoker's *Dracula* which Carter evokes in her title-story by referring to the Marquis's third wife, a Romanian countess, as "the descendent of Dracula" (24). Even though *Dracula* is explicitly mentioned in the title-story, it is not as much coined by vampire tales or imagery as *The Lady of the House of Love*. In this short story Carter creates extensive links to tales of vampires by making the female

protagonist a vampire and by devoting a lot of discourse time to the detailed description of this protagonist's physical appearance, home and lifestyle. Calling this vampire protagonist "Countess Nosferatu" (Carter, *BCOS* 120), "the last bud of the poison tree that sprang from the loins of Vlad the Impaler, who picnicked on corpses in the forests of Transylvania" (Carter, *BCOS* 109), establishes a definite link to the vampire narrative *Nosferatu*, which is Murnau's 1922 silent film adaptation of Stoker's *Dracula* and thus constitutes a case of intermedial reference. While the general function of the mythical vampire creature in *BCOS* is the representation of the irrational, which is integrated into Carter's short stories as if it were part of reality, there are some special effects related to the specific narratives of *Dracula* and *Nosferatu*. Through its generic category of the vampire novel, *Dracula*, constitutes yet another case of literature that challenges the boundaries between fact and fiction, a topic which Stoker also actively engaged with in confronting the rational lawyer Jonathan Harker with the irrationality of the existence of vampires, which is treated in the following entry of his diary "Let me be prosaic so far as facts can be. It will help me to bear up, and imagination must not run riot with me. If it does I am lost" (Stoker 29). Jonathan Harker's inner conflict between his sense of rationality and his imagination as well as the resulting reluctance to believe in vampires can be seen to reflect the conflict between the notions of fact and fiction in Carter's BC tales. While the opposition of reality and fiction is of course also eminent in *Nosferatu* I would argue that it is not merely the conflict between the rational world of the male protagonist and the irrational nature of the vampire which has led Carter to integrate this filmic source into *The Lady of the House of Love*, but rather the medium of the black-and-white silent film and its impact on the aesthetic illusion, which is to be discussed in the following sub-section.

Similar to fairy tale magic, the use of Gothic elements of mystery such as vampires, werewolves and magic transformations contradict reality and thus hinder the reader's reception of the BC stories as actual real-life experiences. Such Gothic breaks with reality appear when some of the male characters are associated with vampire-specific properties as they have "white, pointed teeth" (Carter, *BCOS* 99) or "ceased to cast an image in the mirror" (Carter, *BCOS* 142) and additionally feature in *The Werewolf*, which is set in a village where "[w]reaths of garlic on the doors keep out the vampires" (Carter, *BCOS* 126). Out of all the Gothic elements such as "[h]orrible castles, damsels in distress, dungeons, [and] disguises" (109-110) which Tavassoli and Ghasemi mention to frequently occur in Carter's fiction, the vampire seems to have been a major

intertextual inspiration for BCOS. In this sense the most famous of all vampire narratives, Bram Stoker's 1897 novel *Dracula*, is integrated into the title-story and also occurs indirectly in *The Lady of the House of Love*.

Besides the concrete intermedial reference to *Nosferatu* the audio-visual media of film and theatre in general play an important role for Carter's generic approach to challenging the boundaries between fact and fiction as they are concerned with the distinction between the immediate reality of the audience and the pretended reality on stage or screen. Whereas the term pretended reality is related to the concept of the aesthetic illusion as it aims at creating an artificially constructed parallel reality by immersing its recipients I would argue that the pretended reality in theatre and film principally bears a greater potential for the imitation of actual reality as these aesthetic forms use the same medial channels that humans experience in their everyday-lives, i.e. visual perception and spoken language, to mediate their stories. It is thus not the concrete plot of one specific theatrical play, but the theatre as a medial system that Carter mentions in order to explain the contrast between the artificial world or the female vampire and the rational experience of the young English soldier in *The Lady of the House of Love*. In this short story the narrator remarks about the female protagonist that "[e]verything about this beautiful and ghastly lady is as it should be, queen of night, queen of terror – except her horrible reluctance for the role" (Carter, *BCOS* 110). The mentioning of the theatre/film-specific term 'role' indicates that the female protagonist thinks of herself as playing a part, not actually being her natural self or the self she wishes to be. This theatrical metaphor in combination with the comment that everything is as it should be, which sounds as if the existence of the protagonist were planned and determined by an external instance, possibly a screenplay or a director, are excellent examples which illustrate how Carter stresses the constructedness of the media of theatre and film. Further supporting remarks on artificiality are made when the narrator speaks of an "imitation of life" (Carter, *BCOS* 110), compares the protagonist to a doll (see Carter, *BCOS* 118) and refers to her as "an automaton" (ibid.). The most prominent instances of using the medial system of theatre as a synonym for fictitiousness appear in the narrator's remark that "[t]here is no room in [the protagonist's] drama for improvisation" (Carter, *BCOS* 122) and the male protagonist's realisation that "now [he] could see how tawdry it all was, how thin and cheap the satin, the catafalque, not ebony at all but black-painted paper stretched on struts of wood, as in the theatre" (Carter, *BCOS* 123). It is important to stress again that Carter evokes the whole medial

genres of theatre and film by pointing at their conventions and methods of creating a pretended reality. Carter thus draws from theatrical conventions such as roles, props and scripts and transfers them to the medium of literature in order to communicate the male protagonist's disillusionment about the artificiality in *The Lady of the House of Love*.

An additional intermedial system which Carter employs to discuss the fluent boundaries of fact and fiction within two of her short stories is represented by the medial form of games. The first instance is provided by *The Tiger's Bride* and the fact that Beauty's father fervently engages in a game of cards, in which he is so immersed that he does not hesitate to put his own daughter at stake. As a result the gambling father loses his daughter to the Beast and only realises his foolishness when it is already too late. This development and retrospective regret could be seen as one of Carter's strategies to hint at the ability of games to lure their players into a false reality by totally immersing them in a fictional parallel world governed by its own rules and principles.

The other instance in which a game is mentioned appears in *The Lady of The House of Love*, whose vampire protagonist lays the Tarot cards everyday. This habit is, however, ridiculed by the narrator in a very sarcastic tone describing that "she counts out the Tarot cards, ceaselessly construing a constellation of possibilities as if the random fall of the cards on the red plush tablecloth before her could precipitate her from her chill" (Carter, *BCOS* 107). This quote bears various aspects which appear interesting in terms of intermedial studies. First of all, one should mention the prominent sarcastic tone in which the narrator talks about the game of Tarot. This way of discussing the game in terms of its pointlessness, mainly represented by the 'as-if'-part of the quote, communicates a certain degree of scepticism expressed by the narrator who seemingly assumes that Tarot is merely a game and does not believe in its power to provide insight on reality's future. This criticism is especially interesting as it draws the reader's attention towards the clear distinction between a sphere of reasonable rationality and irrational superstition inherent to the game.

On the other hand, Tarot's effectiveness in predicting the future is confirmed by the developments in the story. For the first time and in anticipation of the young British soldier the Countess "turn[s] up the card called Les Amoureux" (Carter, *BCOS* 113) instead of the Grim Reaper and the reader learns that this prospective change actually comes true in the course of the story. In retrospective one also realises that the regular "configuration [...] [which the Countess] always [...] turns up [, namely] La Papesse,

La Mort, La Tour Abolie, wisdom, death, dissolution” (Carter, *BCOS* 109) actually reflects her own fate as the story’s hero represents wisdom, turns her into a human being and causes her to die after which she can finally “vanish in the morning light; [since] [she] was only an invention of darkness” (Carter, *BCOS* 123). The fact that the visions suggested by the Tarot cards actually come true in the story could thus be seen as a means to refute the narrator’s scepticism, interpreting this turn as a way to show how fluent the boundaries between game and reality are as the narrator’s explicit aversion to the game is implicitly disproved by confirming the cards’ prophecies in the actual plot development.

In order to summarise the functions of these particular examples, one should stress that Carter’s approach to both intertextuality and intermediality as well as her choice of sources show a high awareness of aesthetic genres and their relationships to reality. In *BCOS*, she uses genre conventions in a critical way by producing a hybrid form of literature that, against previous assumptions, cannot simply be aligned to the genre of fairy tales but engages with exactly this kind of stereotyped thinking by refuting certain clichés and experiences. This practice is related to Carter’s aim of making old bottles explode which is connected to showing the innovative aspects of literature through abolishing old-fashioned categorized thinking and taking up more experimental forms of writing. This ideology will be more thoroughly discussed in the sub-section about the meta-dimensions and aesthetic criticism at the end of this chapter.

3.1.3. (De-)constructing the aesthetic illusion

Anyone who sets him-/herself the task of analysing the boundaries of fact and fiction in literature and art will sooner or later be confronted with the related terms of the aesthetic illusion and reader immersion. As Wolf points out the “[a]esthetic illusion consists primarily of a feeling, with variable intensity, of being imaginatively and emotionally immersed in a represented world and of experiencing this world in a way similar (but not identical) to real life” (*Living Handbook*). Since intertextual and intermedial phenomena can be identified as important instruments to either enforce or weaken the reader’s degree of immersion the subsequent section shows in which ways Carter’s use of other texts and media affects the aesthetic illusion.

First, it will be explored how intermedial elements in *BCOS* work to draw the reader’s attention towards the relative limits of the medium of literature in comparison to other

medial genres and thus influence the aesthetic illusion in a negative way. The first intermedial reference which is associated with such an effect is presented by the black-and-white silent film *Nosferatu*, which Murnau modelled after Stoker's vampire novel *Dracula*. Being shot as early as 1922, *Nosferatu* constitutes a highly interesting intermedial phenomenon, as it is very much restricted by the technical limits of film production at that time. These limitations involve the lack of spoken language, on the one hand, and the colourlessness of the film on the other. At this point it is important to note that these restrictions are not measured against the high-tech computer-dominated production techniques applied in the modern film business, but against the everyday-life experience of reality. As the medium of film, just like literature, wants to immerse its recipients in a constructed reality Murnau had to compensate crucial divergences from real life. The inability to provide the audience with spoken language, for example, is compensated by the use of written words to communicate the most important utterances. In addition to this strategy of replacing the spoken word Murnau employs music to support the plot development and to transport emotions. Both of these compromises have a significant impact on the creation of the aesthetic illusion. In theory, the medium of motion pictures bears the potential to provide the audience with an experience much closer to their everyday-life than reading a novel. This is because the written language itself and the necessity of actively encoding it hinder an unmediated, real-life experience on sides of the reader. Providing the audience with visual input that mimics reality, on the other hand, facilitates the recipients' immersion in the story, as this visual perception is very similar to what humans experience in everyday-life. Similar as with the case of the lack of a spoken audio channel in *Nosferatu* there also is one major visual issue that sets it apart from actual reality provided by its colourlessness. The resulting differences from a realistic representation of human sensory perception as well as the drastic break between the media of film and written text in *Nosferatu* draws the recipients' awareness to the fact that the events they observe do not take place in their immediate reality.

In addition to *Nosferatu*, BCOS comprises a set of other instances in which intermedial elements work against the aesthetic illusion of Carter's short stories. In most of these examples the medial elements are used to remind the readership that the text they are decoding is actually the fictional product of an author's imagination trying to sell his/her imagined narratives. This is, for instance, the case whenever intermediality occurs in the form of what Rajewsky defines as imitation or simulation (94-103)

meaning that the medial artefact is not only mentioned but that there is an attempt to reproduce the medial quality by those means possible in literature. This type of intermedial reference is found at the end of *Wolf-Alice* when the girl cures her werewolf-host of his monstrosity, which is described as follows:

As she continued her ministrations, this [looking] glass, with infinite slowness, yielded to the reflexive strength of its own material construction. Little by little, there appeared within it, like the image on photographic paper that emerges, first, a formless web of tracery, the prey caught in its own fishing net, then a firmer yet still shadowed outline until at last as vivid as real life itself, as if brought into being by her soft, moist, gentle tongue, finally, the face of the Duke. (Carter, *BCOS* 149)

The comparison to the medium of photography and the detailed description of the process of a picture becoming sharper constitutes a case in which Carter imitates an extra-literary medium by the available means of literature, namely written words. The implication, however, that words alone do not suffice to express what Carter wants to communicate, that she feels the need to imitate the visual quality of the medium of photography draws attention to the communicational limits of the literary medium, i.e. a visual channel. The photographic medium thus reminds the readers that what they consume is not reality, but a fictional product deduced from an author's imagination and therefore results in an actual deconstruction of the aesthetic illusion.

Besides this impressive case of imitation *BCOS* provides numerous other instances of Carter's intermedial imitation practice. Especially striking amongst these is the frequent evocation of a sound quality in her short stories as represented by several exclamations like "whoops!" (Carter, *BCOS* 76), and "ach!" (Carter, *BCOS* 101) and instances of onomatopoeic sound imitations like "bang!" (Carter, *BCOS* 85), "the chink of silver on china" (Carter, *BCOS* 118) or "[r]at-a-tap-tap" (Carter, *BCOS* 136) for the knocking-sound on a door. Besides these direct imitations of sound the *BC* tales equally feature a number of cases in which sounds are alluded by describing them in especially close detail, such as "trees [that] stir with a noise like taffeta skirts of women" (Carter, *BCOS* 96-97), or *Wolf-Alice* being "young enough to make the noise that pups do, bubbling, delicious, like that of a panful of fat on the fire" (Carter, *BCOS* 140). These allusions, evocations or imitations of sounds all have in common that they, similar to the comparison to the medium of photography, draw the reader's attention towards literature's lack of communicating actual sounds or images and Carter's resulting need to use written words in order to do away with these shortcomings. The conclusion that

actual sounds can never be part of the medium of literature due to its lack of an audio channel thus constitutes yet another case of weakening the aesthetic illusion.

Further evidence for Carter's fascination with media's power to hide or present their identity as artificially constructed realities is suggested by her explicit mentioning of puppets and ventriloquist's dolls at several points in the BC stories (see *BCOS* 40, 59, 118). The explicit mentioning of these theatrical forms can be related to Carter's love of a special type of puppet theatre called *bunraku*, which has been described by Crofts as an "ancient Japanese art [...] which utilizes three-quarter life-sized puppets, each manipulated by three puppeteers who are clearly visible on stage" (101). Crofts further argues that while Carter has, on the one hand, used *bunraku* on the level of *histoire* for her short story *Flesh and the Mirror* she has also, on the other hand, "mimic[ked] [*bunraku*'s] formal properties, revealing the mechanics of storytelling by making visible, and drawing attention to, the shift in person/voice" (Carter, *BCOS* 103). The imitation of the medium of *bunraku* on the level of Carter's *discours*, which Crofts suggests for *Flesh and the Mirror*, can also be applied to *BCOS* in the sense that Carter is equally explicit about the methods of narrating in this collection as she experiments with different forms of narrators and is sometimes quite inconsistent in terms of narrative style. Carter's intermedial use of the puppet theatre can thus be argued to function as an emphasis of the artificial process of narration, thus constituting another instance in which Carter plays with the aesthetic illusion and the boundaries between her stories and reality.

However, as it has already been suggested above, intermedial elements do by no means exclusively serve the function of diminishing literature's aesthetic illusion. Quite on the contrary, they can be employed to enforce the reader's degree of immersion by establishing links between the recipient's everyday reality and the constructed reality of the literary text. This effect is based on the principle of mentioning actual medial artefacts or artists and thus confronting the readers with information that is equally part of their knowledge of reality, therefore converging everyday-life and the fictional world in which they are being immersed.

Instances of this function of intermediality are found in various of the ten narratives in *BCOS*, especially in the title-story when the protagonist mentions concrete pieces of music, such as Debussy's "*La Terrasse des audiences au clair de lune* played upon a piano with keys of ether" (Carter, *BCOS* 16) and Wagner's "the Liebestod" (Carter, *BCOS* 24) from the opera *Tristan and Isolde*. A similar role can be assigned to the

visual arts which play an important role in enforcing the aesthetic illusion in *The Bloody Chamber* when the protagonist refers to “Moreau’s great portrait of his first wife, the famous *Sacrificial Victim*” (Carter, *BCOS* 16) and “Ensor[‘s] [...] monolithic canvas: *The Foolish Virgins*” (Carter, *BCOS* 17). While the narrative strategy of pairing famous painter’s names with prestigiously-sounding titles automatically creates the impression that Carter is talking about actual paintings, the interested reader will notice that most of the visual artefacts that Carter mentions, do not exist in reality. Although this argument might seem paradoxical at first glance I would, nevertheless, argue that such fake paintings positively support the effect of the aesthetic illusion. This paradoxical effect, can, however, be logically explained through turning once more to the intertextual framework of Broich and Pfister, in which they distinguish between references to single texts as opposed to references to textual systems (Broich 48-52; Pfister 52-58).

Rajewsky, who transfers this intertextual distinction to an intermedial context, argues that analysing single medial artefacts in separation from their medial systems does not make any sense as every concrete medial product automatically represents the superordinate system it belongs to. Based on her identification of the medial gap between the literary text and the other medial product as the crucial function of an intermedial reference, she concludes that references to single medial artefacts do not tend to draw attention to themselves as entities but rather aim at representing the differentness of their medial system in comparison to the literary text. (Rajewsky 149)

The two resulting positions, Broich and Pfister’s intertextual perspective in favour of the meaning of single text references and Rajewsky’s intermedial perspective which negates the analytical value of such a distinction, can be tested through Carter’s practice of presenting her readers with fake paintings and the resulting effects on the aesthetic illusion. If one regards these fake works as instances of references to single medial artefacts, one will agree that Carter’s fake paintings do not succeed in convincing the reader of the reality of her narratives as they do not offer concrete links to actual reality. Seeing these intermedial elements not as single entities but as representations of the medial system of visual arts instead, will lead to a quite different conclusion. The medial system as a whole is evoked through following the specific conventions and rules of referring to its artefacts by naming both the painter and the title, and sometimes also the precise medium on which it was created. This reproduction of the genre conventions is likely to cause an impression of reality in most of the readers, especially those familiar with the principles but not having enough expertise to detect the fake

nature of these paintings. It can thus be concluded that whereas a focus on single media products negatively affects the credibility of the reality that Carter constructs in the title-story, the analytical category of references to the whole medial system of visual arts through copying its referential principles strengthens the degree of immersion and causes a stronger experience of the aesthetic illusion.

Besides the function of the mentioning of intermedial elements in order to make the narratives seem more realistic by creating overlaps with the reader's reality, they also help to locate the short stories in a temporal context. As the BC tales are modelled after fairy tales, they run the risk of being disposed as old-fashioned tales of doubtful truth-value. Intermedial references to relatively modern media such as photography and film, on the other hand, minimise the temporal ambiguity of fairy tales and lead the readers to interpret these stories as current or at least more recent than Perrault's fairy tale collection of 1697 whose title *Histoires ou contes du temps passé* already suggest the temporal irrelevance of these tales.

In conclusion it can be said that the boundaries between fact and fiction can be identified as the central theme, which Carter explores through references both to single elements and generic systems in literature and other media. Whereas intermedial references are employed both to build up the constructed reality of Carter's short stories and to draw the attention to exactly this constructedness and artificiality, one has to remark that references to other media differ from intertextual elements in the sense that they can be employed to draw the reader's attention to illusive shortcomings of literature due to its restriction to the medium of the written word. Moreover, intertextuality is frequently used to address the boundaries of fact and fiction through a high awareness of literary genres and the stereotyped classification system associated with them.

3.2. Feminist criticism

Besides her passion for creative writing, Carter was also famous for her achievements in terms of feminism. One important feminist issue that also features very prominently in BCOS is concerned with Carter's "own questioning of the nature of [her] reality as a woman [...] [and h]ow that social fiction of [her] 'femininity' was created, by means outside [her] control, and palmed off on [her] like the real thing" (Carter, *Notes* 70 qtd. in Sage 3). The idea of femaleness as a socially constructed role and the revelation of

the ways in which this image survives in society are major topics in Carter's short story collection which has led to its unjust "descr[iption] as a group of traditional fairy tales given a subversive feminist twist" (Simpson vii). Although such a comment disregards the complexity and great reflective potential of BCOS by reducing it to its feminist meaning one cannot deny that feminism is one of the main inspirations that are reflected in the intertextuality and intermediality in Carter's BC collection. Keeping in mind that feminist concerns are not the only critical inter-elements in BCOS the following section is dedicated to exploring the ways in which Carter makes use of intertextuality and intermediality in order to address striking feminist issues.

3.2.1. Eve's fault

One major feminist commentary in BCOS is achieved through allusions to the biblical book of Genesis, which constitutes one of the most frequently quoted pretexts in the short story collection. The story of Adam and Eve's disobedience and the consequence of their banishment from Eden explicitly features in three out of the ten short stories. The first reference is situated in the title-story in the form of a conversation between the female protagonist and the piano tuner Jean-Yves. When he remarks that her disobedience to the Marquis "is sufficient reason for him to punish [her]" and she replies that "[she] only did what he knew [she] would", Jean-Yves reacts with the comment "Like Eve" (Carter, *BCOS* 38).

This comparison to the biblical figure of Eve, the female part of the creational couple, is of special importance from a feministic point of view as it touches upon the prominent issue of the inequality between the sexes and the social superiority of men. According to Wind, the story of Eve has been interpreted from a patriarchal point of view for centuries in order to justify male superiority both in the sense that Adam was created first and that it was Eve who is to blame for picking the forbidden apple from the tree of knowledge (1). With the rise of feminist theory, however, it has been pointed out that it is not only Eve who disobeyed God since Adam committed the actual crime of eating the forbidden fruit and Eve merely offered it to him. Carter's reference to Eve thus incorporates an important aspect of feminist theory which shows that the inequalities between men and women date back to, at least what the Bible defines as, the beginning of human existence. Carter adds an interesting twist to this scenario through the protagonist's realisation that her disobedience was actually foreseen and desired as it provided her cruel husband with a reason for killing her. The reference to Genesis thus

suggests that Eve's misbehaviour was triggered and sanctioned by male power and thus exemplifies how women are to a certain degree manipulated by male conventions and expectations.

The second reference that addresses the inequality between the sexes by means of religious ideology appears in *The Tiger's Bride*, in which the female protagonist notes that "all the best religions in the world state categorically that not beasts nor women were equipped with the flimsy, insubstantial things [i.e. souls] when the good Lord opened the gates of Eden and let Eve and her familiars tumble out" (Carter, *BCOS* 70). Whereas the implications of Eve's sin were not explicitly addressed in the reference in the title-story, this comment on the story of Genesis overtly addresses the inequality of men and women in Catholic ideology as females are, on the one hand, put in the same category as animals and, on the other hand, clearly distinguished from men in the sense that they are denied a crucial notion in Christian belief, namely souls. In this quote, the explicitness about the inferiority of women through the absence of souls is so closely related to Genesis that it functions as clear feminist criticism on the suppression of women in the Bible.

While it is doubtless that Carter has used these references to illustrate how the inequality of females is rooted in the Bible, i.e. a highly influential text in European and Western culture, it is also interesting to note that Carter does not explicitly criticise this injustice. Rather she bluntly presents it as a well-accepted fact in the worlds of her protagonists and narrators which could be interpreted in two ways. Firstly, one could assume that the emancipatory shortcomings in the Adam and Eve plot are so prominent and obvious to the reader that they do not need to be further commented on. Secondly, it could be argued that a blind acceptance and reproduction of male-dominated clichés as demonstrated by Carter's women protagonists function as yet another way to show how worrying it is to accept dominant ideologies as the truth without questioning them. In this sense Carter could be said to have adopted the Catholic tradition of blind acceptance of biblical orders and principles to show how this kind of biased thinking causes a feminist dilemma if it remains unquestioned. It thus functions as an appeal to women readers, but also to readers in general, to critically reflect on what they are presented with, even if the source is as influential as the Bible.

3.2.2. The Sadeian legacy

Another intertextual integration of feminist concerns in BCOS is given through Crater's references to her own feminist work *The Sadeian Woman*, which she published in 1979, i.e. the same year as her BC short stories. The identical years of publication suggest that Carter must have been simultaneously occupied with writing these two works. It is therefore not surprising that some of *The Sadeian Woman*'s feminist topics have made their way through to Carter's narrative fiction.

In *The Sadeian Woman* Carter enters into a critical discourse with pornography in general and in particular with the pornographic works of the Marquis de Sade, who is known as the originator of sadomasochism. Thus Carter's intertextual embedding of her work of feminist criticism simultaneously establishes links to de Sade's pornographic works and most importantly to his novel *Justine, or The Misfortunes of Virtue* (1791) and its sequel *Juliette or The Prosperities of Vice*. These narratives tell the story of the pious Justine, who has to endure a lot of misery owing to her intention to live a virtuous life (see Carter, *Sadeian Woman* 38-39) and who is set in contrast to her ruthless sister Juliette, who exploits her sexuality and does not shy away from murder in order to gain advantage (see Carter, *Sadeian Woman* 80). Carter's fascination with the Marquis de Sade and his intertextual influence on BCOS is proven, on the one hand, in the choice of the aristocratic title of the Marquis which she uses to refer to the evil, male protagonist in the title-story and, on the other hand, becomes evident in the integration of a set of shared elements between de Sade's novels and Carter's short stories. One of these links is provided by the cruel Count de Gernande for whose wife the pious Justine works in "his lonely chateau" (Carter, *Sadeian Woman* 44) and whom Carter describes as "literally bleeding his wife to death, to satisfy his fetish for blood" (*Sadeian Woman* 44). These gruesome qualities in addition to her comparison of Gernande to "a good vampire [as] it is the physical energy of the woman he extracts" (*Sadeian Woman* 44) will probably remind the reader of Carter's Marquis in *The Bloody Chamber*. Furthermore, it is hardly a coincidence that both the Marquis and Gernande live in isolated castles with a "secret torture chamber in [the] cellarage" (Carter, *Sadeian Woman* 45), an image that obviously inspired Carter in finding a title to her BC short story collection.

Although these intertextual markers establish a definite connection between Carter's short stories and de Sade's novels, one needs to mention that the main goal of the linkage is the discussion of feminist criticism on de Sade's literary pornography. This involves points of criticism such as the conventionalised male dominance over women

in patriarchal societies, the objectification and stereotyped presentation of females through the masculine gaze and the sexual dichotomy of male aggression or violence and female passivity.

The relatively greater importance of *The Sadeian Woman* as a pretext rather than de Sade's *Justine* and *Juliet* is further proven by intertextual instances which directly relate BCOS to Carter's feminist essay instead of evoking de Sade. The first of these is presented by the metaphor of the rose for female genitals, virginity and beauty. This image features both in *The Sadeian Woman* when Carter criticises that "it is necessary for the young girl, the virgin, the rose, the rosa mundi or Blessed Virgin, to be of exceptional beauty" (72) and in *The Lady of the House of Love* when the female vampire protagonist remarks that "[she] leave[s] [...] as a souvenir the dark, fanged rose [she] plucked from between [her] thighs" (Carter, *BCOS* 124). This feminist reference is especially meaningful from a feminist point of view since Carter reverses the clichéd association of women with beauty, virginity and roses by turning the rose into something dangerous, aggressive and menacing. Carter thus refutes traditional images of women's sexual objectification and passivity by granting to them activity and even a potential for aggression as represented by darkness and fangs.

Women's virginity further plays an important role in *The Sadeian Woman* when Carter elucidates that

A ruined woman is one who has lost her capital assets, a virgin who has been deflowered and hence has nothing tangible to put on the market. Not woman's face but her unruptured hymen is her fortune; however, if she regards her sexual activity as her capital, she may, once ruined, utilise her vagina to ruin others, as though, in fact, the opening of it allowed her access to a capital sum which had been frozen by virginity. No longer a virgin, she may put her capital to work for her. (Carter, *Sadeian Woman* 58-59)

This idea of a woman's sexuality as capital also features in selected BC stories, for example, when the virgin protagonist in the title-story explains that

[w]hen [she] saw [the Marquis] look at [her] with lust, [she] dropped [her] eyes but, in glancing away from him, [she] caught sight of [herself] in the mirror. And [she] saw [herself] suddenly as he saw [her] [...] And for the first time in [her] innocent and confined life, [she] sensed in [herself] a potentiality for corruption that took [her] breath away. (Carter, *BCOS* 6)

The protagonist's consciousness of her body and sexuality as capital reappears later in the title-story when her experienced husband undresses her in anticipation of the consummation of their marriage and she compares him to "[her] purchaser [who]

unwrapped his bargain” (Carter, *BCOS* 11). Despite the fact that this protagonist sees some “potentiality for corruption” (Carter, *BCOS* 6) in her sexuality, she does not fully make use of this potentiality, as she seems to feel quite indifferent about her capital by willingly giving it away for the luxuries of a life as the subversive wife of a Marquis.

A protagonist that is equally aware of her sexual capital features in *The Tiger’s Bride*, when the Beauty character, after the abandonment by her father, realises that “now [her] own skin was [her] sole capital in the world” (Carter, *BCOS* 62). However, she uses it more effectively as she actively decides to undress in front of her beastly master and unlike the protagonist in the title-story seems to enjoy her sexual power as she remarks that when “[she] showed his grave silence [her] white skin, [her] red nipples [...] [she] felt [she] was at liberty for the first time in [her] life (Carter, *BCOS* 72). The female protagonist in *The Company of Wolves*, however, makes an even more conscious use of her sexuality with greater egoistic motifs in mind. Here the girl, who is confronted with the threat of being killed by the werewolf that has already gobbled up her grandmother, willingly decides to make an investment by offering her virginity to the wolf. Despite the fact that this reaction seems to originate from harassment – Zipes for example remarks that the girl “asks to be raped” (239 qtd. in Day 148) by the werewolf instead of being eaten up by him – the protagonist manages to be the dominant part in the trade and to keep her dignity as is shown by the following quote:

What big teeth you have! She saw how his jaw began to slaver and the room was full of the clamour of the forest’s Liebestod but the wise child never flinched, even when he answered: All the better to eat you with. The girl burst out laughing; she knew she was nobody’s meat. She laughed at him full in the face, she ripped off his shirt for him and flung it into the fire, in the fiery wake of her own discarded clothing. [...] See! sweet and sound she sleeps in granny’s bed, between the paws of the tender wolf. (Carter, *BCOS* 138-139)

Carter’s rendering of the girl’s active decision to enter into this “savage marriage” (*BCOS* 139) shows some similarity to what she observes in *The Sadeian Woman* when she says about de Sade’s Juliette that “[h]er whorishness is her preservation since she acts as a kind of Figaro of vice, the servant who maintains the instruments of control whilst adopting the attitudes of submission” (94).

A further feminist issue, which Carter treats both in *The Sadeian Woman* and *BCOS* is closely related to the analysis of pornography and provided by the notion of the masculine gaze and the accompanying objectification of women. While Carter uses de Sade’s literary pornography as a basis for *The Sadeian Woman*, *The Bloody Chamber*

addresses this issue through the medium of the visual arts as represented by numerous pornographic paintings that the female protagonist discovers in the Marquis' library. The first painting of this kind is a Rops depicting a "girl with tears hanging on her cheeks like stuck pearls, her cunt a split fig below the great globes of her buttocks on which the knotted tails of the cat were about to descend, while a man in a black mask fingered with his free hand his prick, that curved upwards like the scimitar he held" (Carter, *BCOS* 13). While the scene described does not fit with any of Rops's actual illustrations it clearly expresses certain pornographic themes and motifs found in Rops's art, which is characterised by the appearance of naked women as the object of the masculine gaze. Other such intermedial elements occur when the Marquis raves about Moreau's great portrait of [the Marquis'] first wife, the famous *Sacrificial Victim*" (ibid.), as well as

the great Ensor['s] [...] monolithic canvas: *The Foolish Virgins*[, t]wo or three late Gauguins, his special favourite the one of the tranced brown girl in the deserted house which was called: *Out of the Night We Come, Into the Night We Go* [a]nd, besides the additions he had made himself, his marvellous inheritance of Watteaus, Poussins and a pair of very special Fragonards. (Carter, *Bloody Chamber* 17)

Although none of the mentioned titles can be traced back to actually existing paintings, the titles, nevertheless, succeed in stressing the Marquis' pornographic taste as well as his attitude to see women as passive objects extradited to men's will. This idea becomes both obvious in the selection of titles, which puts women in the role of the naïve victim and in the choice of painters, who are all associated with pornographic art and eroticism. It can thus be assumed that Carter has employed the medium of paintings to show how the objectification of women through pornography has been and still is a dominant phenomenon in diverse types of media.

Concerning Carter's analysis of pornography as a transmedial phenomenon, Day draws the reader's attention to an important distinction that Carter makes in *The Sadeian Woman*. On the one hand, there is "standard pornography [that] 'reinforces the archetypes' of women's 'negativity and [...] does so simply because most pornography remains in the service of the status quo'" (Carter, *Sadeian Woman* 17 qtd. in Day 160), and, on the other hand, a pornographic writer could also be seen as a "moral-pornographer [who] might use pornography as a *critique* of existent relations between the sexes'" (Carter, *Sadeian Woman* 19 qtd. in Day 160, Day's italics). This distinction also plays a role in *BCOS* as it helps to explain why Carter is not satisfied with talking

about pornography but also engages actively with it by producing her own pornographic sections. Instances of these occur in the title-story where the female protagonist describes the sensation of her “satin nightdress [...] slip[ping] over [her] young girl’s pointed breasts and shoulders [...] teasingly caress[ing her], egregious, insinuating, nudging between [her] thighs as [she] shift[s] restlessly in [her] narrow berth” on the train taking her to her “wedding night [...] in [the Marquis’] great ancestral bed” (Carter, *BCOS* 2). The eroticism evident in this section reoccurs at later stages, for example, when the Marquis undresses his young wife for the first time at which “[she] found that [she] was trembling. [Her] breath came thickly. [She] could not meet his eye and turned [her] head away [...] and watched a dozen husbands approach [her] in a dozen mirrors and slowly, methodically, teasingly, unfasten the buttons of [her] jacket and slip it from [her] shoulders” (Carter, *BCOS* 10). A similarly sexually-charged scene is given by the protagonist’s experience just before the loss of her virginity when “[h]e kisse[s] her and la[ys] his hand imperatively on [her] breast [...] [before] [h]e twine[s] [her] hair into a rope and lift[s] it off [her] shoulders so that he [can] the better kiss the downy furrows below [her] ears [which] ma[kes] [her] shudder” (Carter, *BCOS* 13-14). If one took these passages out of their context, one could easily mistake them with the sort of belletrist, ‘chick-lit’ novels which frequently include such explicit, pornographic descriptions of sexual intimacy. Carter could thus be said to have acted as a moral-pornographer in producing these erotically-laden passages as they show how pornography does not only appear in magazines for men, but also is a feature of literature primarily intended for women. This realisation again points at the paradox that whereas no self-confident woman would like to think of herself purely as a sexual object, they are willing to consume this image of femininity in the fiction they read in their leisure time. Carter’s use of the male pornographic gaze in her narrative fiction should thus be interpreted as a critical comment of this cliché’s implementation in literature and other forms of art. Another instance which supports this argument concerns the intermedial element of a painting by Rops in *The Bloody Chamber*, which the female protagonist describes as the “[m]ost pornographic of all confrontations” (Carter, *BCOS* 11) since it shows “the child with her sticklike limbs, naked but for her button boots, her gloves, shielding her face with her hand as though her face were the last repository of her modesty; and the old, monocles lecher who examined her, limb by limb. He in his London tailoring; she, bare as a lamb chop” (ibid.). While the description fails to match any actual work by Félicien Rops, it comes very close to his

illustration *Ecchymoses* (see Figure 1). Although the details about the boots, the gloves, and the covered face in Carter's description are not represented in *Ecchymoses*, the fitting basic setting of an elderly well-dressed man with glasses inspecting a half-naked



Figure 1. *Ecchymoses*. Rops, Félicien. 1893.

female must have inspired Carter to address the notion of the masculine gaze and the related reduction of women to a sexual object in an intermedial way.

The sexual objectification of women only changes in the second to last of Carter's BC short stories, in which female sexuality is not purely depicted as passive and women are granted their own will and a sense of initiative about their sexuality. *The Company of Wolves* offers a more active but, nevertheless, unsatisfying version of female sexuality as the young female protagonist, on the one hand, makes the active decision to sleep with the wolf but, on the other hand, has little choice as he threatens to kill her otherwise.

These complex intertextual connections which Carter creates between her BC tales and her feminist non-fiction about De Sade's pornographic novels, could thus be seen as a way to promote her feminist theories by embedding them into memorable stories, which on the surface provide the reader with a pleasurable read but are constructed on a profound basis of criticism.

3.2.3. Female puppets and patriarchal puppeteers

Carter's observation in *The Sadeian Woman* that the female sex frequently needs to use sex as capital is evidently a consequence of women's dependence on male support. As this subordination constitutes a vital feminist issue in patriarchal societies Carter constantly addresses unequal relationships between men and women in BCOS. The verbatim meaning of the word patriarchal is central to two of her short stories, namely *The Courtship of Mr Lyon* and *The Tiger's Bride*, as they treat father-and-daughter relationships. Since both of these short stories constitute adaptations of *The Beauty and the Beast* fairy tale they feature a father who involuntarily loses his daughter to the Beast. Carter plays with the trust between father and daughter by representing two exceedingly different father figures and Beauties. The father-character in *The Courtship*

of *Mr Lyon* fulfils the cliché of a caring father with great affection for his daughter. In this version Beauty's father has to send his daughter to the Beast because of his theft of a white rose in order to fulfil his dear daughter's birthday wish. The detail that it is "one white rose" (Carter, *BCOS* 43) which Beauty's father means to give to her as a present establishes a feeble link to Joyce's short poem *A Flower Given to My Daughter*, which reads

Frail the white rose and frail are
Her hands that gave
Whose soul is sere and paler
Than time's wan wave.

Rosefrail and fair -- yet frailest
A wonder wild
In gentle eyes thou veilest,
My blueveined child. (1-8)

This lyrical source might have been on Carter's mind as it portrays a man's affection for his daughter and her mother whom he compares to a frail white rose and thus communicates the typical family-constellation of the strong, protective father who cares for his weak wife and daughter. While such an allusion to Joyce also features in the "bunch of [...] damned white roses" (Carter, *BCOS* 61) which the Beast's valet delivers to the protagonist in *The Tiger's Bride*, the message of the poem on patriarchal love is negated as the female protagonist is abandoned by her selfish and gambling father when he loses her to the Beast in a game of cards. The daughter's disillusionment of patriarchal care is further set in contrast to the father figure in Joyce's poem when Beauty remarks that her "frail roses, already faded" (Carter, *BCOS* 63).

Carter's engagement with father-daughter relationships is thus two-fold. On the one hand, she creates the image of a loving father in *The Courtship of Mr Lyon* and supports the notion of patriarchal care by referring to Joyce's poem. On the other hand, she destroys this kind of father figure in *The Tiger's Bride* through the selfishness of a father who treats his daughter as if she were his property. While this interpretation has so far mainly focused on the behaviour and role of the father, it is more interesting to analyse the daughters' parts in these two short stories from a feminist point of view. In concentrating on the young female protagonists in *The Courtship of Mr Lyon* and *The tiger's Bride* one will realise that their fates can be read as metaphors for two options that women in patriarchal societies are confronted with. Firstly, and much like Beauty in *The Courtship of Mr Lyon*, daughters can accept their dependence on fathers and enjoy

the convenience of leading a protected and carefree life which they continue as soon as they find husbands who keep supporting them. Secondly, daughters can aim at escaping this relationship of dependence in order not to end up as passive objects of trade, just like Beauty in *The Tiger's Bride*. Being deprived of the patriarchal care due to her father's abandonment, she has to take over responsibility and thus learns how to actively take care of herself. The fact that the protagonist succeeds in becoming independent of her father's support could thus be interpreted as a message that women do not necessarily need patriarchs who dominate them. Although both Beauties find a happy ending for themselves, the one through marrying Mr Lyon, the other through escaping social restrictions by turning into a beast, a comparison of both Beauty characters will lead to the conclusion that *The Tiger's Bride*-Beauty has been much more active in defining her fate. Carter's intertextual transformation of the *Beauty and the Beast* plot and their relations to Joyce's poem should thus be read as critical comments on patriarchal societies and an appeal to women to free themselves from clichés of subversion.

While Carroll's children literature about Alice has already been identified as an important pretext regarding its reflexivity about the boundaries of fictive narratives and reality with special regard of the fairy tale genre, its intertextual use also has a feminist dimension which is especially strong in *Wolf-Alice*. This particular short story has a close relation to Carroll's novels as Carter establishes a clear linkage by the choice of its title. The observation that "just like any literal quote, the title reproduces a combinations of words, specific and salient enough to be recognized as a quote" (Karrer 122) applies to *Wolf-Alice* since the name Alice alone is so strongly associated with Carroll's protagonist that it suffices to establish a clear connection. In addition to this paratextual overcoding of Carter's short story there are further references in the actual body of the text that confirm *Alice's Adventures in Wonderland* and *Through the Looking-Glass* as consciously evoked pretexts to *Wolf-Alice*. Schanoes accordingly remarks that "[b]oth stories concern active girls exploring a world that is dangerous because of its unfamiliarity and the power of adults" and continues that by the invocation of "both Alice and Little Red Riding Hood [...] Carter is able to present a more complex vision of female sexual awakening under patriarchy" (30) in *Wolf-Alice*. Female sexual identity is in as much relevant in *Wolf-Alice* as it is the start of the girl's menses that gives her a feeling of time, which is a crucial step in becoming socialised and a member of human society. The girl's transgression from a wild animal to a more civilised young

woman and the formation of her female identity is, on the one hand, relativized against the strict nuns who try to civilise her and against the bizarre, monster-like creature of the Duke on the other. Schanoes further draws a connection to Carroll's *Through the Looking-Glass* as she observes similarities between certain themes. One of these is concerned with the girl's quest for identity and connected to the distinction of normality and monstrousness. Whereas Alice, like all children in Carroll's world behind the mirror, is treated like and called a monster (see *Through the Looking-Glass* 135), Wolf-Alice is not the most gruesome monster in Carter's short story since her master is described as a "corpse-eater" and "body-snatcher" (*BCOS* 142) (see Schanoes 30-31). Wolf-Alice is thus not a complete monster but yet not exactly human as she is not used to a civilised human lifestyle. Nevertheless, the wild girl becomes more human, firstly due to her sexual maturation, and secondly because of the mirror which helps Wolf-Alice's in understanding her identity. Regarding crucial moments in the wolf-girl's sexual development Schanoes further points out the importance of the scene in which the girl puts on a wedding dress, as this can be seen as a symbol for reaching sexual maturity (32). As a wedding dress definitely symbolises traditional patterns of women's roles in patriarchal societies, the girl's willing decision to wear the dress and the fact that she was "delighted with herself [...] [and felt] a kind of wistful triumph, because now she knew how to wear clothes and so had put on the visible sign of her difference from [the wolves]" (Carter, *BCOS* 147) communicate the idea that women, even if they grew up far away from a patriarchal society's influence, end up in the roles of wives when they come off age. Talking about the image of subversive women one will find another allusion to a literary work that propagates female suppression in Puss's description of his master's lover as "his angel, his good angel" (Carter, *BCOS* 83) as it might evoke Coventry Patmore's poem *The Angel in the House*, which promotes the Victorian ideal of the obedient housewife and her superordinate husband.

In addressing the crucial feminist topic of patriarchal power relations Carter also draws upon other medial sources than literary works in order to show that dominant men and subversive women can be found in all different kinds of art. One such intermedial evocation of patriarchal relationships appears in the form of a reference to the puppet theatre when the Marquis loses control of the female protagonist in the title-story and is compared to a "puppet master, open-mouthed, wide-eyed, impotent at last, [who] saw his dolls break free of their strings, abandon the rituals he had ordained for them since time began and start to live for themselves" (Carter, *BCOS* 40). A similar metaphor

appears in *The Tiger's Bride* when the protagonist marvels at the existence of her robotic maid-doll and wonders whether she herself “had [...] not been allotted only the same kind of imitative life amongst men that the doll-maker had given [the doll]” (Carter, *BCOS* 70). This allegory is important in showing how Carter uses elements taken from outside the realm of literature, i.e. puppets and dolls, to address traditional patriarchal forms of power distribution in which women are controlled by the will of men. In this sense the image of the puppet or doll as totally dependent on its master and lacking even the slightest degree of autonomy is allocated to the young women in Carter's short stories whereas their masters are strong and influential men. Such an instance also features in *The Lady of the House of Love* when the Countess is described as “a doll, [...] a ventriloquist's doll, or, more, like a great ingenious piece of clockwork [, f]or she seemed inadequately powered by some glow of energy of which she was not in control; as if she had been wound up years ago, when she was born, and now the mechanism was inexorably running down and would leave her lifeless” (Carter, *BCOS* 118). The comparison of the female protagonist both to a doll and the mechanical object of a clock illustrates how Carter succeeds in depicting women as dominated by male hegemony. Interestingly enough, there is one puppet reference made in *The Tiger's Bride* which inverts this relationship as it does not put a woman in the passive role of the doll but the Beast since the protagonist feels “as if [the Beast] were the clumsy doll and [his valet] the ventriloquist” (Carter, *BCOS* 59). While it is still dependence that motivates the doll-metaphor, it is important to note that it is this time a male protagonist with whom the dependence is associated. It thus describes an atypical relationship between master and servant, a topic which will further be analysed in the subsequent section of this chapter. In general, it should be stressed that Carter does not willingly accept a passive, doll-like vision of women in patriarchal societies but must have felt the need to challenge these conventions, for example, by having *The Bloody Chamber* protagonist succeed in breaking free from her puppet-master with the help of her heroic mother.

3.3. Social criticism

Even if Carter gained most recognition as an author outside the realm of narrative fiction for her achievements as a feminist theorist, *BCOS* can also be interpreted from a more general sociological point of view as it discusses hegemonic power structures, questions the superiority of the human race and is heavily concerned with the influence

of religion on society. The following sections will thus explore these points of social criticism and show how these issues are addressed by means of intertextual and intermedial references.

3.3.1. Masters and servants

The most important intertextual reference which concerns the dichotomy of masters and servants is found in *Wolf-Alice* when the narrator compares the protagonist's "footprints on damp earth" to "those Man Friday left" (Carter, *BCOS* 147). The reference is of importance as it establishes a concrete link to Dafoe's novel *Robinson Crusoe*, which tells the story of the so-called English master and his loyal servant Friday. Friday is an especially interesting example of a literary servant figure as his relationship to Robinson Crusoe is, on the one hand, coined by his absolute subordination and deepest respect but, on the other hand, also comprises a dimension of friendship since Friday is the long-awaited and only confidant that Robinson Crusoe finds on his isolated island. So while his master clearly sees himself as superior to Friday, whom he describes as an uncivilised cannibal, he appreciates his service and sets himself the task of civilising him. Carter makes a further reference to a servant and master relationship by mentioning Figaro in *Puss-In-Boots*. Figaro, who is primarily associated with the cunning servant character in the opera *The Barber of Seville*, constitutes an intermedial element that negates the image of the suppressed and unhappy servant due to his cheerful nature and the great influence that he has on his masters. The idea of the well-respected servant is also reflected in the pride of Carter's cat-servant about his function "as Sir's valet: valet de chambre and, from time to time, [...] body servant" (Carter, *BCOS* 78). Carter further creates positive associations with servants when she depicts them as heroes, as it is the case with the piano tuner Jean-Yves in the title-story who plays an important role in saving the female protagonist from her murderous husband. Even though these servants are presented in a very positive mode, several other stories in *BCOS* feature a rather disrespectful description of servants. Such a tendency shows in the *The Lady of The House of Love* when the housekeeper is impolitely described as a "mute crone" (Carter, *BCOS* 115) by the narrator for she does not say a single word throughout the whole story. The fact that the servant is denied the ability to speak is also reflected in *The Courtship of Mr Lyon* where a spaniel functions as the Beast's servant, which can be read as a social commentary in the sense that servants are

degraded to the same low social level as animals. This argument is further supported by the appearance of the robot-servant in *The Tiger's Bride* which is described by the female protagonist as follows:

A knocking and clattering behind the door of the cupboard; the door swings open and out glides a soubrette from an operetta, with glossy, nut-brown curls, rosy cheeks, blue, rolling eyes; it takes me a moment to recognize her, in her little cap, her white stockings, her frilled petty coats. She carries a looking glass in one hand and a powder puff in the other and there is a musical box where her heart should be; she tinkles as she rolls towards me on her tiny wheels. (Carter, *BCOS* 66)

This extract illustrates how indecisive Carter's female protagonist feels about whether to think of her servant as a machine or a human being at the confrontation with her "clockwork twin" (Carter, *BCOS* 66). As the protagonist shortly thereafter declares that "she [her maid] is a marvellous machine" (ibid.) one could argue that this robot-maid is an even greater symbol of the degradation of the servant classes, since machines are even less accepted as a part of human society than animals.

Carter's integration of well-known servant figures from literature and other media into her BC tales can thus primarily be seen as a strategy to draw the reader's awareness to social inequalities regarding the discrimination of social classes and the convention of judging people according to their social status and wealth. While Carter might have aimed at refuting such hegemonic thinking by rendering positive examples of servant figures, her practice of using inhuman servants in some of her short stories could be seen as a way of criticising the inhuman treatment of the poorer classes.

3.3.2. Humanity and beastliness

Another point of social criticism addressed in *BCOS* does not concern the social differences between human beings but points at bad qualities of the human societies such as corruption and arrogance. An impressive instance of this reflection features in both *The Courtship of Mr Lyon* and *The Tiger's Bride*. In *The Tiger's Bride* the female protagonist first wonders "what [...] might be the exact nature of [the beast's] 'beastliness'" (Carter, *BCOS* 61), and then confesses that she "had always held a little towards Gulliver's opinion, that horses are better than we [humans] are" (Carter, *BCOS* 61). This intertextual element refers to "[t]he Houyhnhnms, a race of speaking, civilized horses governed by the principle virtues of 'friendship and benevolence'" (Swift 296 qtd. in Hunt 143). It is important to note that in *Gulliver's Travels* Swift opposes the

Houyhnhnms to the Yahoos, who represent the “repulsiveness of human nature itself” (Hunt 143) whereby the human being is “reduced to its base bodily functions” (Hunt 144). This social critique on the deformity of human kind is also found in *The Courtship of Mr Lyon* as the protagonist gives up on her life in London, which stands for human civilization, to live with the Beast. The voluntary abandonment of human conventions and dictations in favour of a life with an animalistic creature like the Beast can thus be seen as a comment on the imperfection of humans and their societies. A similar effect is achieved when Carter gives an interesting twist to the ending of the original *Beauty and the Beast* fairy tale by, instead of having the Beast turn into a man, transforming the female protagonist into a beast as “each stroke of [the Beast’s] tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs” (Carter, *BCOS* 75). The protagonist seems satisfied with her transformation as she closes the story with a reference to her “beautiful fur” (ibid.) and thus communicates the idea that life as a human being is not necessarily the climax of perfection and happiness. Carter thus reverses the dichotomy of humanness and beastliness in a similar way as Swift does by comparing the beastly, yet human-looking Yahoos to the civilized artiodactyl people of the Houyhnhnms. Finally, one might remark that *Gulliver’s Travels* is an especially meaningful model in terms of social criticism as it functions a “satiric anatomy of English attitudes and values” (Todd 140 qtd. in Hunt 138) due to its implicit methods of discussing the deformity of the English society at Swift’s time. This manner of hidden social criticism in the form of a travelogue could, therefore, have inspired Carter to address social shortcomings in *BCOS*.

While the reference to Swift questions the superiority of human existence to all other species, there is another reference in *The Tiger’s Bride* which is related to human conceptions of good and evil, triggered by the protagonist’s remark that “[t]he tiger will never lie down with the lamb” (Carter, *BCOS* 71). However, it remains unclear whether this reference relates to either Isaiah 11:6 of the Old Testament or to Blake’s famous pair of poems *The Tyger* and *The Lamb*. Evidence that the reference might be more closely linked to the lyric works of Blake than to the Bible is given by the fact that the pairings of animals in “The wolf will live with the lamb, the leopard will lie down with the goat, the calf and the lion and the yearling together; and a little child will lead them” (Isaiah 11:6, *New International Version*) do not completely match with the animals in Carter’s passage. Carter’s pairing of the lamb and the tiger thus has a closer connection

to Blake's sister poems, which illustrate the opposition of good and evil as represented by the innocent lamb and the wild tiger. An especially relevant element of Blake's *The Tyger* is presented by the rhetoric question "Did he who made the Lamb make thee?" (20), which addresses the reflection that if God is to be made responsible for the creation of all earthly life, he needs to be seen as the creator of both good and evil. Blake's reflections about the nature and origin of good and evil and his choice of treating this oppositions in two interrelated yet separate poems can thus be seen as the source of Carter's binary interpretation of *The Beauty and the Beast* plot. Just as Blake opposes *The Lamb* and *The Tyger*, Carter features a pious and obedient Beauty in *The Courtship of Mr Lyon* and a more selfish and rebellious Beauty in *The Tiger's Bride*. Therefore, *The Lamb* and *The Tyger* have not only influenced Carter in her treatment of good and evil but probably also inspired her to address this topic in the form of sister-short stories, an argument which would also explain the atypical spelling of Mr Lyon as it would represent an allusion to the spelling of Blake's *The Tyger*.

A similar questioning of human values features in *Wolf-Alice* as it addresses the arrogance of Western societies and their tendency to see themselves as the rulers of the world. The reference which points towards this kind of social criticism has already been mentioned above and relates Carter's *Wolf-Alice* to Dafoe's *Robinson Crusoe*. The comparison of the wolf-girl protagonist to Man Friday is meaningful in terms of social criticism as both characters are initially depicted as uncivilised beings but become more civilised because of the efforts of civilised humans that pass their knowledge on to them. While these civilised human beings like Crusoe or the nuns in Carter's short story are determined to act in accordance to their morals and have the best intentions to help their barbarous fosterlings lead a honourable life, the underlying assumption that certain forms of living are superior to others poses a worrying problem from the perspective of social studies. The inherent arbitrariness of the distinction between civilised and uncivilised forms of human existence is thus a further way of expressing Carter's doubts about whether the value of Western standards and the dominant position these societies assume as the top of a world-hierarchy are really justified.

3.3.3. Predominance of biblical ideology

Besides those references to the Bible which have been mentioned in terms of feminist criticism BCOS contains plenty of other allusions and quotes that are of biblical origin and fulfil the function of criticising certain aspects about religion, most frequently the

version of Catholicism promoted in the Bible. While allusions to the Book of Genesis have been proven to address elementary feminist concerns, the Adam and Eve plot also features in *Wolf-Alice*, where it is associated with criticism on Catholic ideology rather than with feminist thinking. This intertextual reference features when the narrator of *Wolf-Alice* refers to "the Eden of our first beginnings where Eve and grunting Adam squat on a daisy bank, picking the lice from one another's pelts" (Carter, *BCOS* 143).

One does not have to be an experienced Darwinist in order to realise that the representation of Adam and Eve as primitive ape-like creatures constitutes a highly provoking image of God's creation, which is not at all in conformity with the ideology of the Catholic Church. It could thus be seen as an ironic commentary about the idea of divine creation in general. Depicting Adam and Eve, the first human beings that God shaped after his own image, as animals implicitly creates a link to Darwin's theory of evolution, which is still not accepted by the Catholic Church. Fusing the Catholic idea of Adam and Eve with the Darwinist theory of evolution thus constitutes an ironic and critical commentary on Catholicism in general, which addresses the Catholic Church's ignorance of scientific findings that question God as the creator of the universe.

Besides this link to Adam and Eve *BCOS* includes a number of other references to the Bible, which are however less straight forward in their function as social criticism. Such instances are given, for example, when the stain which the tell-tale key leaves on the female protagonist's forehead in *The Bloody Chamber* is compared to "the mark of Cain" (Carter, *BCOS* 36) or the description of "[t]he whispering crowd in the foyer [of the opera which] parted like the Red Sea" (Carter, *BCOS* 5). Other, more allusive instances of biblical intertextuality are provided by either direct quotes as in "My cup runneth over" (Carter, *BCOS* 5), a phrase which is part of Psalm 23:5 (*King James Version*), or the allegory of the lion and the lamb which is rooted in Isaiah 11:6 (*New International Version*). Allusions to this passage appear in at least three of the BC tales. The first reference appears in *The Courtship of Mr Lyon* when the narrator describes that the female protagonist "[believes] herself to be, Miss Lamb, spotless, sacrificial" (Carter, *BCOS* 48) in opposition to Mr Lyon. The second is found when the female protagonist in *The Tiger's Bride* first compares her Italian residence to "the blessed plot where the lion lies down with the lamb" (Carter, *BCOS* 56) and later in the story remarks that "[t]he tiger will never lie down with the lamb" (Carter, *BCOS* 71). Finally, the assumption that Wolf-Alice "might prove to be the wise child who leads them all" (Carter, *BCOS* 143) is presumably modelled after Isaiah 11:6. It is important to note

that such biblical elements fulfil critical functions on two levels. The first one, which is probably more obvious, has to do with the sarcastic, if not mocking, ways in which Carter uses them to construct meaning in her narratives. In the same manner as the controversial image of Adam and Eve as apes Carter provokes Christian principles when she doubts the idealistic idea of peaceful co-existence between all species and suggests that a wild creature like Wolf-Alice could function as the wise child mentioned in Isaiah 11:6 (*New International Version*). The second level of social criticism inherent to these intertextual allusions is much more implicit and concerns a biblical meta-level. In this sense biblical images like the parting of the Red Sea or specific quotes are not critically employed on the surface level. The fact, however, that these references are integrated into Carter's short stories without any special strategies of marking, i.e. italics or setting them apart from the text, illustrates the influential position the Bible has in Western or European ideology. Images like the parting Red Sea or names like Cain suffice to recognise the biblical origin of these references. As such an effect can hardly be expected with any other (literary) text, the biblical intertextuality that Carter integrates into her fiction might function as a reminder, or a warning, of how strongly implemented the influence of Christian ideology is in Western and European culture and society.

Based on the analysis presented above, a general summary of the social functions of the intertextual and intermedial elements in BCOS will stress Carter's concern with power structures in Western societies. These are critically addressed in terms of social class differences as well as by demonstrating the arbitrariness of the predominance of Western culture and Catholic religion.

3.4. Creating the story-level

One main function of Carter's intertextuality could be described as supporting the development of her stories on the level of the *histoire*. While certain pretexts and other media have also had an impact on Carter's discourse-level, this function will be analysed in a separate chapter. As the story-level is a rather broad concept, it can be subdivided into several sub-categories such as the plot, the characters, and the setting of narratives. Each of these categories will be dealt with in the following sub-sections and it will be shown how Carter has used a wealth of intertextual and intermedial models in

order to build up the story-levels in BCOS. It is important to note, that this function of intertextuality and intermediality is probably the one for which the reader's aesthetic knowledge and experience counts the most, as the hints Carter gives are sometimes extremely relevant for interpreting and understanding the developments within the short stories.

3.4.1. Characterisation

In reading BCOS one will recognise the frequent appearance of familiarly sounding names that can be related to characters from either literary pretexts or other medial products. Based on the literarily interrelated examples of *Faust* (Goethe), *Don Juan und Faust* (Grabbe) and *Dr. Faustus* (Mann), W. G. Müller argues that the practice of re-using characters from other sources has a long tradition in literature (101). He terms this phenomenon 'interfiguralty' (W. G. Müller 102) and claims it to be "one of the most important dimensions of intertextuality" (101). As W. G. Müller's focus of analysis seems to be the identification of different realisations of interfiguralty in texts, he scarcely deals with the effects and functions these interfigural elements have. The only functional purpose that W. G. Müller names is the effect of parody that "[t]he pretended identity of Fielding's with Richardson's Pamela" (108) creates. However, the following section will show that there is exceedingly more functional meaning to the phenomenon of interfiguralty than mere parody. In order to explain how an already existing figure or character can be used in a comical sense, one needs to focus on a more basic function, namely characterisation. In Carter's BC collection there are a number of instances in which protagonists or other characters are implicitly characterised through comparisons to already existing figures in literature or other forms of art.

In exploring the ways in which Carter employs intertextuality and intermediality for characterisation, one will notice that interfiguralty is only a minor part. The subsequent examples will thus show that Carter's figures are both directly characterised through interfigural comparison and implicitly characterised in terms of their aesthetic tastes.

The most prominent example of such an implicit intertextual characterisation is probably applied to the Marquis in the title-story. Instances of this can be found when he quotes the lines "'Of her apparel she retains/Only her sonorous jewellery.'" (Carter, *BCOS* 14) which are related to Baudelaire's French poem *Les Bijoux*. The quote is placed at the point of the story when the Marquis makes the female protagonist undress and wear nothing but the family piece of jewellery, the ruby choker, which he "kisse[s]

before he kisse[s her] mouth” (Carter, *BCOS* 14). The poetry in addition to the female protagonist’s declaration that her “husband’s favourite poet” opines that “[t]here is a striking resemblance between the act of love and the ministrations of a torturer,” (Carter, *BCOS* 26) help to characterise the Marquis’ sadomasochistic sexual taste by relating him to Baudelaire. Baudelaire and *Les Bijoux* function as synonyms for the daunting sexual taste of the Marquis as *Fleurs du Mal*, Baudelaire’s collection of poetry that includes *Les Bijoux*, was at its time highly controversial in the sense that “[w]ithin a month [after its publication in 1857], the French government initiated an action against the author and the publisher, accusing them of outrages to public morality. On August 20th, a French court acknowledged the literary merit of the book as a whole but demanded that six poems [including *Les Bijoux*] be deleted on moral grounds” (Supervert 2015).

The Marquis’ gloomy personality is further intertextually enforced by the mentioning of the author Éliphas Lévy and “[a] lectern, carved like a spread eagle, that held open upon it an edition of Huysmans’s *Là-bas*, from some over-exquisite private press” (Carter, *BCOS* 12). Both Éliphas Lévy’s non-fiction about occultism and Huysmans’s fictional novel about “the late medieval Satanist and child killer Gilles de Rais” (Bub 352) align the Marquis to the notions of evil conduct and black magic. Moreover, a sense of mysteriousness is attached to the Marquis when the protagonist refers to his dining table as “that massive board at which King Mark was reputed to have fed his knights” (Carter, *BCOS* 22). King Mark, who features as “the brother of Tristan’s mother” (Currin 2001) in the Arthurian Legend not only associates the Marquis with the mystic quality of legends but also points towards the Marquis’ villainy as King Mark constitutes Tristan’s “rival [...] who exhibits traits inconsistent with chivalrous conduct” (Currin 2001).

As much as Carter uses intertextual elements to depict the Marquis in *The Bloody Chamber* as evil and mysterious, one will find that she constantly refers to other media than literature in order to characterise his female counterpart, the unnamed protagonist, as innocent and pure. While many of the other nine short stories in the BC collection show a certain affinity to music and an audio dimension, the strongest musical references occur with the female protagonist in the title-story, who defines herself as “the little music student whose mother had sold all her jewellery [...] to pay the fees at the Conservatoire” (Carter, *BCOS* 9). The protagonist’s affinity to music, is for example expressed when she refers to music as “[her] own particular magic [which] might help

[her] [...] to give [her] the power to free [her]self from [the Marquis]” (Carter, *BCOS* 30). This kind of thinking reveals that for the young woman music is not only a mental shelter and means of meditation, she even regards it as her personal magical power with the potential to save her.

As a consequence of the protagonist’s musical expertise there are many instances in which music is used to reflect the emotions of the young woman. The most prominent of such cases appears when the protagonist is completely overwhelmed at the realisation that her husband is going to kill her. In order to calm down, she decides to play the piano about which she reflects:

Mechanically I began to play but my fingers were stiff and shaking. At first, I could manage nothing better than the exercises of Czerny but simply the act of playing soothed me and, for solace, for the sake of the harmonious rationality of its sublime mathematics, I searched among his scores until I found *The Well-Tempered Clavier*. I set myself to the therapeutic task of playing all Bach’s equations, every one, and, I tell myself, if I play them all through without a single mistake – then the morning would find me once more a virgin.
(Carter, *BCOS* 30).

Whereas the initial part of this passage employs music to communicate the emotional disturbance of the protagonist through her incapability of properly playing the piano, the rest concentrates on the soothing effect of the medium. This sensitivity to music characterises the protagonist as a very tender artistic being, stressing her innocence in contrast to the gruesome Marquis. Innocence and purity actually seem to be traits which the protagonist associates so strongly with the art of music that she believes it to enable the restoration of her virginity. The protagonist’s wish for innocence is also described through a reference to the medium of the visual arts as she receives as a “wedding present [...] an early Flemish primitive of Saint Cecilia at her celestial organ [and admits that] [i]n the prim charm of this saint, with plump, sallow cheeks and crinkled brown hair, [she] saw [her]self as [she] could have wished to be” (Carter, *BCOS* 10). This extra-literary element helps to characterise the young woman in two ways. Firstly, the protagonist is characterised by another character, for the Marquis’s choice of a painting of the patron of musicians as a wedding present for his wife expresses both his associations of her with music and, more importantly, with purity and innocence as epitomised by the symbol of a saint. Secondly, the protagonist’s comment that the image of the saint constitutes a desirable version of herself functions as an auto-characterisation dominated by her wish to be or remain innocent.

The medium of music is also very prominent in describing the development of the relationship between the Marquis and the protagonist. Their first meeting, for example, is associated with the peaceful “harmonies of Debussy, [...] the études [she] played for him, the reverie [she]’d been playing that afternoon in the salon of the princess [...] [who had] hired [her] out of charity to give [her guests] their digestive of music” (Carter, *BCOS* 8). At a later point in the story it is made clear that this kind of soothing music is intended to underline the purity and naivety associated with the protagonist when the young woman retrospectively and “with a shock of surprise [...] [realises] how it must have been [her] innocence that captivated him – the silent music, he said, of [her] unknowingness, like *La Terrasse des audiences au clair de lune*” (Carter, *BCOS* 16). As their relationship gets more intense the music becomes more tragic, more loaded with passionate emotions since the couple goes to see Wagner’s *Tristan* at the opera the night before their wedding which causes the young woman to confess that her “heart swelled and ached so during the Liebestod that [she] thought [she] must truly love him” (Carter, *BCOS* 5). Interestingly enough, it is the same piece of music that awakens a sense of curiosity and mistrust in the protagonist and eventually leads her to the discovery of the Marquis’s bloody chamber when she finds in “a file marked: *Personal*” (Carter, *BCOS* 23) that “the diva [, the Marquis’s first wife,] had sent him a page of the score of *Tristan*, the Liebestod, with the single cryptic word: ‘Until...’ scrawled across it” (Carter, *BCOS* 24). The climax of the relationship is the Marquis’s final defeat by the arrival of the protagonist’s mother, who shoots him dead. This crucial moment and the Marquis’s surprise at his loss of control are again illustrated by an intermedial reference to Wagner’s *Tristan and Isolde* as the protagonist remarks that “[i]t must have been as if he had been watching his beloved *Tristan* for the twelfth, the thirteenth time and Tristan stirred, then leapt from his bier in the last act, announced in a jaunty aria interposed form Verdi that bygones were bygones, crying over spilt milk did nobody any good and, as for himself, he proposed to live happily ever after” (Carter, *BCOS* 40).

Carter’s practice of characterising the protagonist in *The Bloody Chamber* as innocent and pure through intermediality is strikingly reversed in *The Erl-King*, whose protagonist also seems quite sensitive to music, for it is “his magic lasso of inhuman music” (Carter, *BCOS* 101) that lures her into the trap of the Erl-King. Interestingly enough, her fascination for the Erl-King and her struggle to escape his spell can be retraced through the allegory to the musical instrument of the fiddle, which appears at several points in the short story. At first, entirely immersed in her keeper’s spell, the

protagonist dreams of stringing “that old fiddle with [the Erl-King’s] hair [so they] could waltz together to the music” (Carter, *BCOS* 102). Later, however, having realised the dangers of a life with the Erl-King, the young woman explains that

Although the bow hangs beside the old fiddle on the wall, all the strings are broken so you cannot play it. I don’t know what kind of tunes you might play on it, if it were strung again; lullabies for foolish virgins, perhaps, and now I know the birds don’t sing, they only cry because they can’t find their way out of the wood, have lost their flesh when they were dipped in the corrosive pools of his regard and now must live in cages. (Carter, *BCOS* 103-104)

In the end, the protagonist realises she must become active in order not to end up as a foolish virgin-bird trapped in a cage like her predecessors, so she envisions to strangle the Erl-King and to “carve off his great mane [...] [with which] she will string the old fiddle with five single strings of ash-brown hair. Then it will play discordant music without a hand touching it” (Carter, *BCOS* 104). The radical change from the young woman’s imagination to string the fiddle with her lover’s hair in order to dance with him turning into her wish to kill this same lover and string the fiddle with his mane characterises the protagonist in as far as the role of the fiddle symbolise the stages of her relationship to the Erl-King. The functions of the musical instrument within the woman’s plans, shows how Carter creates associations between music and love, but also grants some sense of cruelty and aggression to the medium of music.

Another protagonist that seems fond of music and frequently uses music-specific vocabulary to tell her own story appears in *The Tiger’s Bride*. Examples of this are given when the female first-person narrator says that “[a]gitato, molto agitato, the valet wrung his white-gloved hands” (Carter, *BCOS* 65) or compares her robot-maid to “a soubrette from an operetta” (Carter, *BCOS* 66) which “halted before [her], her bowels churning out a settecento minuet” (ibid.). The use of such specialised terminology in the protagonist’s everyday language characterises her as an expert in the field of music and implies her rather high degree of education.

Education, intelligence and rationality play an important role when it comes to the characterisation of the male main character in *The Lady of the House of Love*, whom Carter relates to the movement of Enlightenment through her use of intertextuality. The young Englishman’s travelling through Romania by bicycle is, for example, added with the comment that “Voltaire himself might have invented the bicycle, since it contributes so much to man’s welfare and nothing at all to his bane” (Carter, *BCOS* 112). While this association of the male protagonist with Voltaire does not occur in the form of a

concrete intertextual reference to one of the philosopher's works, Carter uses Voltaire as an epitome of rationality and reason in order to characterise the young Englishman. This connection is further strengthened when the narrator explains that the young British officer "has chosen the most rational mode of transport in the world for his trip round the Carpathians. To ride a bicycle is in itself some protection against superstitious fears, since the bicycle is the product of pure reason applied to motion" (Carter, *BCOS* 112). Having used Voltaire as an intertextual element to characterise the male protagonist's belief in Enlightenment and rational thinking, Carter cleverly opposes him to the character of the female vampire protagonist, who is explicitly associated with the vampire myth of *Nosferatu* and some fantastic elements from fairy tales such as *Sleeping Beauty* or *Jack and the Beanstalk*.

The genre of tales is also used to characterise the protagonists in *The Erl-King*. On a superficial level one will easily notice that Carter named both the story and its male protagonist after Goethe's famous ballad, which clearly identifies him as the malicious, death-bringing forest ghost with the same name. However, after a detailed reading of the story one will find that Carter seems to have applied another, more subtle strategy of characterising the *Erl-King* protagonists through their belief in tales of superstition. The first of such instances occurs when the Erl-King is described as superstitious for "he will not touch the brambles, [as] he says the Devil spits on them at Michaelmas" (Carter, *BCOS* 99). This remark is intertextual in the sense that it reflects "an old Irish superstition" which says that "when the Archangel Michael expelled the Devil from Heaven on this day [29 September] [...], he fell into a blackberry bush, cursed the brambles he had fallen into, and continues to spit on them after this day" (Comerford 2012). Another such tale inspired by religious belief appears when the protagonists explains that the mushrooms, which are called "jew's ears, [...] have grown on the elder trees since Judas hanged himself on one" (Carter, *BCOS* 99). While it is clearly the Erl-King, who believes in the tale about the Devil and the brambles, the second tale could either originate from the Erl-King or from the female protagonist herself, who also functions as the first-person narrator. This ambiguity, however, does not diminish the fact that superstitions and the belief in them are used as an instrument to characterise the protagonists. A similar practice is found in *The Werewolf*, which features the inhabitants of a northern country who believe in superstitious tales about witches. By talking about the inhabitant's superstitions in a derogatory and sarcastic way the narrator indirectly

characterises this society as narrow-minded and probably not highly intellectual (see Carter, *BCOS* 126).

In contrast to the characterisation of a simple rural community through the belief in superstitious tales, Carter also engages with elements of intertextuality and intermediality in order to describe her characters as well-educated and intelligent. In *The Bloody Chamber*, for example, the female protagonist numerously refers to Greek mythology, for example when she remarks that the Marquis “was rich as Croesus” (Carter, *BCOS* 5) or explains that her “husband stood stock-still, as if [her mother] had been Medusa” (Carter, *BCOS* 40). Another such instance is given in *The Tiger’s Bride* when Beauty describes her father’s reaction immediately after having lost her to the Beast as follows: “His eyes swam; soon he would cry. “Like the base Indian,” he said; he loved rhetoric. “One whose hand,/Like the base Indian, threw a pearl away/Richer than all his tribe...” I have lost my pearl, my pearl beyond price.” (Carter, *BCOS* 60). This explicit quote from Shakespeare’s *Othello* does not only create a plot-connection between the folly of Othello and Beauty’s father, it also seems to say a lot about the father’s personality. Firstly, the quote could be seen as an expression of his education and social status, but secondly, it also reveals his exceeding self-confidence and pride in addition to the need to show off with his knowledge, an interpretation that is supported by the daughter’s comment that “he loved rhetoric” (ibid). The idea of Shakespeare quotes to function as means of depicting a character’s vanity is related to Wolf’s assumption that an author’s choice of culturally highly esteemed intermedial and intertextual references can serve the function to raise the reputation of this author or his/her work (see *Intermedialität* 183). Whereas Crater is unlikely to use the cultural connotations about Shakespeare to demonstrate her own literary expertise and prestige, she transforms the idea of such an intertextual practice to her figures in order to characterises them. At this point, I have to mention that there is another intertextual function associated with Carter’s use of Shakespeare in her short stories, which will be more thoroughly discussed in the sub-chapter on the meta-dimensions and aesthetic criticism.

There are, however, also cases in which Carter uses intertextual and intermedial references as means of characterisation in a more obvious way that can be closer related to W.G. Müller’s principle of interfiguralität. An example of such a usage is present in *Puss-in-Boots*, which features a number of Commedia del Arte masks that are used to describe Carter’s characters and their relationships by transferring prominent qualities

and properties to them. In this sense, two such masks help to characterise Carter's male protagonist when he is firstly compared to *Pierrot* and later linked to *Dottore*. The reference to *Pierrot* appears when the young man, in his courtship for a married woman, is compared to "poor Pierrot braying in the square [...], moonstruck zany, lovelorn loon he was [...] even plastered his face with flour to make it white" (Carter, *BCOS* 83). The associations to *Pierrot*, i.e. the French development of *Pagliaccio*, as a clumsy and stupid character that appears in a white facial mask and rivals *Arlecchino* in winning beautiful *Columbine's* favour (Riha 35-36) are thus employed to communicate the foolishly love-drunk state of the male protagonist when he attempts to win the heart of his beautiful lover. To set these hopeless efforts apart from the final ruse that unites the young lovers, Carter creates a connection between her protagonist and Commedia del Arte's *Dottore* when she has the young man dress in "a black gown with a white collar and his skull cap and his black bag and [...] make [...] himself another sign that



Figure 2. *Il Dottore Balanzone* (1653). Sand, Maurice.

announces, with all due pomposity, how he is Il Famed Dottore: *Aches cured, pains prevented, bones set, graduate of Bologna, physician extraordinary*" (*BCOS* 92). The similarities between Carter's protagonist and *Dottore* do not only apply to their garments (see Figure 2) but also become obvious through the observations of the Commedia del Arte scholar Riha, who describes *Dottore* to be in constant dispute with *Pantalone* and to alternatively appear as a lawyer or doctor from Bologna that loves to show off with his semi-scholarly expertise (37-38). The semi-professional characteristics of *Dottore* also apply to the young male protagonist when he masquerades as *Dottore* and pretends to

be a professional physician in declaring the death of his lover's husband. This husband-character in *Puss-in-Boots*, whom Carter alternatively names "Signor Panteleone" (*BCOS* 82, 94) and "Pantaloon" (*BCOS* 86, 91, 93), has a lot in common with Commedia del Arte's *Pantalone*, not only because of his similarly-sounding name, but also through *Pantalone's* personality of a greedy, elderly man who frequently falls for young women despite the fact that he often ends up as the victim of their or his servants' ruses (Riha 28).

Another reference to a Commedia del Arte figure is made when Puss, as first-person narrator, admits that “[h]ad he not seen [his] precious Tabby crouched in the gutter above [him] keening encouragement, [he], even [he], might never have braved that flying, upward leap that brought [him], as if Harlequin himself on wires, in one bound to [the lady’s] window-sill” (Carter, *BCOS* 84). The clever tomcat’s evocation of Harlequin, who originally appears as *Arlecchino* in the Commedia del Arte, is assumingly, on the one hand, chosen to emphasise his ability to skilfully handle difficult situations (Riha 30) and, on the other hand, because of the antagonistic relationship between *Arlecchino* and *Pagliaccio* which is reflected in Carter’s opposition of the male protagonist’s shy courtship and the tomcat’s direct approach through climbing the lady’s window-sill.

Characterisation is also the function that applies to the mentioning of *Figaro* in Carter’s *Puss-in-Boots*. The very first lines of this short story which read “Figaro here; Figaro there, I tell you! Figaro upstairs, Figaro downstairs” draws a very straightforward connection to the famous aria *Largo al factotum* from Rossini’s opera *The Barber of Seville*. *Largo al factotum*, which is sung by *Figaro*, a servant who introduces himself by complaining about his masters’ endless orders, has become a symbol for busy valets. Exactly these connotations are kindled when Carter has the cat-servant, who also is the first-person narrator, of *Puss-in-Boots* introduce himself with a passage that evokes Rossini’s famous aria, which further helps to characterise Puss as a busy servant in direct comparison to *Figaro*.

In order to explain the merit of Carter’s borrowing of associations with famous figures from literature and other media and transferring them to her own characters might be interpreted as a way of economising her short stories. According to Nünning and Nünning this literary genre is generally guided by “the formal principle of narrative economy, careful selection, reduction and compression in the presentation of characters” (101) due to its limited length. Interfiguralität as described by W. G. Müller therefore proves to be an instrument that helps to save discourse time by creating vivid associations that would otherwise need to be mediated in great detail.

Another transmedial element that Carter integrates into her description of the vampire protagonist in *The Lady of the House of Love* is provided when Countess Nosferatu is characterised as “a girl who is both death and the maiden” (Carter, *BCOS* 107). According to Bennett, *Death and the Maiden* “has been a leitmotif for centuries, indeed

millennia, and although it has touched a wide variety of world cultures, it is not everywhere the same” (273). She further remarks that “the partnership of death and maidenhood worked in late medieval England to sexualize maidens, separate them from run-of-the-mill mortals, set them (worryingly) beyond the control of men, and associate them with death” (Bennett 274). This aesthetic motif was especially popular among artists in romanticism, for example in the form of Matthias Claudius’s poem *Der Tod und das Mädchen*, which Schubert took as the basis for his song with the same name and was translated as *Death and the Maiden* into English. The poem as well as the song treat death as a false, yet tempting friend, who tries to lure a young girl into its trap, a tension which is also embodied in Carter’s vampire protagonist who unites both elements of fatal temptation and girlish virginity. Despite her outward appearance which “is so beautiful [it] is unnatural” (Carter, *BCOS* 108), she also personifies mortality, as death is what she forces upon her victims. At the same time, human fatality is what the vampire protagonist wishes for since it would end her despised eternal existence as an undead monster.

In summarising the previous section one has to stress that characterisation is an important function when it comes to the functional analysis of Carter’s intertextuality and intermediality in *BCOS*. While figures from other texts or medial products are employed to characterise the protagonist through the phenomenon of interfigurality (see W. G. Müller), there are numerous other dimensions of intertextuality and intermediality such as the mentioning of specific writers or crucial quotes from pretexts which hint at the personalities of Carter’s characters.

3.4.2. Foreshadowing the plot

Besides the function of characterisation, Carter frequently employs selected references to pretexts and other medial artefacts in order to provide her readers with clues that point at the further plot development in her BC short stories. This phenomenon could be termed ‘foreshadowing the plot’ and is found in several of Carter’s tales.

Such an intertextual example features in the title-story when the protagonist explores her husband’s office and finds “a glass-fronted case that [holds] books still crisp and new [written by] Eliphas Levy” (Carter, *BCOS* 12). Although “the name [means] nothing to [her,] [...] [the protagonist] squint[s] at a title or two: *The Initiation*, *The Key of Mysteries*, *The Secret of Pandora’s Box* and yawn[s] [...] [before she notices that

there is] [n]othing here to detain a seventeen-year-old girl waiting for her first embrace” (ibid.). As the title-story continues, the readers will find that these intertextual elements point towards the development of the plot since the book titles equal the protagonist’s destiny with the Marquis. *The Initiation* symbolises the protagonist’s loss of virginity, which she regards as the confirmation of her marriage and thus the beginning of her life as an adult. *The Key of Mysteries* hints at the tell-tale key that the protagonist receives shortly after her initiation and with which she opens the Marquis’s bloody chamber. *The Secret of Pandora’s Box* finally relates to the personal misery that the protagonist projects onto herself when she disobeys her husband by opening his bloody chamber, which results in a serious threat of her life.

A similar effect is achieved through the medium of the visual arts when the Marquis raves about a number of paintings that can be read like a summary of the female protagonist’s fate. The titles of these paintings and the scenes they depict are in accord with the plotline of *The Bloody Chamber* as the protagonist is put in the role of a “*Sacrificial Victim*” (Carter, *BCOS* 16) when the Marquis threatens to decapitate her, sees herself as a “*Foolish Virgin*” (Carter, *BCOS* 17) at the realisation that her husband had meant to exploit her innocence and to trick her into her assassination from the beginning of their relationship onwards before she ends up as a “tranced [...] girl in the deserted house” (ibid.) when she is isolated and captured in her husband’s castle and cannot call for help or escape as the telephone wires do not work and the high tide separates her from the mainland.

Furthermore, Carter seems to draw upon poetry to support and hint at the plot development of *The Erl-King*, in which the first-person narrator evokes Christina Rossetti’s *Goblin Market* when she says “Eat me, drink me; thirsty, cankered, goblin-ridden, I go back and back to him” (Carter, *BCOS* 102) and mentions “a goblin feast of fruit” (ibid.), which the Erl-King offers to her. The plot-related connection between *Goblin Market* and *The Erl-King* becomes even more obvious regarding the fact that Rossetti’s poem tells the narrative of two sisters’ struggle against the malicious power of goblin creatures which is reflected in the attempts of Carter’s protagonist to escape the Erl-King’s lure. Christ and Ford’s observation that *Goblin Market* first “established its popularity as a seemingly simple moral fable for children” (1583) and was only later understood to convey “a complex representation of the religious themes of temptation and sin” (ibid.) further tightens the connection to Carter’s BC tales, which at first glance might be interpreted as simple fairy tales, but reveal their reflective and critical potential

once closer analysed.

Regarding the role of dramatic texts in foreshadowing plot developments one needs to mention the section in *The Lady of the House of Love* in which Carter refers to *Romeo and Juliet* as a pretext when the young Englishman “hear[s] [...], wonderfully, the liquid cascade of the song of a lark, bringing to him, in the heart – had he but known it – of Juliet’s tomb, all the freshness of the morning” (Carter, *BCOS* 115-116). These allusions to Shakespeare’s drama of star-crossed love as represented by the lark’s song and the naming of Juliet constitute hints towards the plot development of *The Lady of the House of Love* as they evoke associations of unfulfilled love and a necessarily tragic ending in the readers. A similar function can be aligned to the appearance of the “Romeo y Julieta” (Carter, *BCOS* 7) cigar which the Marquis smokes in the title-story and which constitutes an allusion that is equally directed towards the unhappy marriage that the protagonist leads with the Marquis.

Furthermore, one needs to mention that the links which Carter establishes between opera *The Barber of Seville* and her short story *Puss-in-Boots* do not end with the aforementioned comparison between the characters of Figaro and Puss as there are considerable overlaps between their story lines. One will easily see that Rossini’s story about two lovers that are separated by their social statuses and a strict warden but finally manage to unite with the help of a loyal servant must have functioned as an important model for Carter’s short story. The similarities on the level of *histoire* are further implemented since both Figaro and Puss effectuate the reunion of the young lovers by means of the decisive disguise of costumes.

Talking about *Puss-in-Boots* one must not forget that Carter’s practice of emphasising the fairy models of some of her short stories can be seen as a strategy to foreshadow and suggest certain plot developments. The extensions to other literary or extra-literary genres, however, exemplifies that certain plots are transmedially present, i.e. they or variations of them appear in different genres and form of art. This kind of interpretation is to be further discussed in the sub-section on the meta-dimension of intertextuality and intermediality.

3.4.3. Presenting the setting

In focusing on the story-level of the BC stories one will detect several instances of Carter’s intertextual and intermedial practice that neither describe characters, nor aim at

foreshadowing the plot development. Nevertheless, they fulfil a crucial function for the *histoire* as they establish the surroundings and settings of the short stories.

Examples of this effect are found in the title-story, in which the mentioning of *Dracula* triggers associations with and expectations about Gothic literature, which enforces the mysteriousness and scary aspects of the story's setting in the isolated castle. This eerie atmosphere is also supported intermedially when the female protagonist sets out to discover her husband's secret chamber and walks down a dark corridor in the dungeons which is "hung with heavy, [...] Venetian [...] tapestries [on which t]he flame picked out, here, the head of a man, there, the rich breasts of a woman spilling through a rent in her dress" (Carter, *BCOS* 25). The cruelty of this war scene from the medium of visual arts strengthens the associations with horror that are already triggered by the horrid setting of a young woman walking in the dark dungeons of a castle. Although the female protagonist supposes that the work depicts "the Rape of the Sabines, perhaps?" (ibid.) and talks about details

like "naked swords and immolated horses" (ibid.) it is not easy to allocate the tapestry to any actually existing piece of art. In order to gain an impression of a similar piece of art, one can turn to David's *The Intervention of the Sabine Women*



Women (see Figure 3), which incorporates all the details

Figure 3. *The Intervention of the Sabine Women*. David, Jaques-Louis. 1799. Oil on canvas.

mentioned by Carter's protagonist except for its being painted with oil on canvas instead of being a piece of tapestry.

Whereas the primary function of this visual artefact is to support the eerie atmosphere of the dungeon setting there is a secondary meaning to it once one pays closer attention to its details. First of all, *The Intervention of the Sabine Women* does not depict the actual Rape of the Sabines but the some years later attempt of the Sabine men to free their women from their Roman kidnappers. Furthermore, the fact that "the central figure is a woman, Hersilia, who forces herself between Romulus, her husband, on the right, and the Sabine Tatius, her father, on the left" (Krén & Marx) promotes women in an

active role. At the same time, however, Hersilia functions as a sacrificial victim since she endangers her life by the attempt to stop the fight between aggressive men she loves. The multidimensionality of the meaning inherent to this piece of art is thus also reflected in its functions as an intermedial element in Carter's short story as it works both to establish the scary setting of the castle dungeons and touches upon feminist concerns.

Further intertextual and intermedial elements which establish the protagonist's surroundings occur in *The Tiger's Bride* and *The Company of Wolves*. In *The Tiger's Bride* the protagonist refers to her residence in Italy as "the blessed plot where the lion lies down with the lamb" (Carter, *BCOS* 56). Although this quote was primarily related to the Bible's Isaiah 11:6 at an earlier stage of this thesis, it is also an allusion to William Blake's poem *Night* whose last verse reads as follows:

And now beside thee, bleating lamb,
I can lie down and sleep;
Or think on Him who bore thy name,
Graze after thee and weep.
For, washed in life's river,
My bright mane for ever
Shall shine like the gold
As I guard o'er the fold. (41-48)

Both possible sources of this reference, no matter whether biblical or Blake, communicate a strong idea of peace and thus support the peaceful and idyllic atmosphere of the Italian place in the short story.

In *The Company of Wolves* Carter repeatedly draws upon the medium of music to describe the eerie setting, for example, when the werewolf's howling is described as "an aria of fear made audible" (*BCOS* 129) and in the description that "the room was full of the clamour of the forest's Liebestod" (*BCOS* 138). Musical terminology is further applied to indicate the change in the setting as the wolf song is first described as "the wolves' threnody" (*BCOS* 138), a song of mourning and lament suggesting a dreary and daunting atmosphere which changes into "a prothalamion [i.e. the musical term for a wedding song] outside the window" (ibid.) after the girl's willing surrender to the wolf. Besides these cases of musical intermediality, there are a number of other instances in which an audio quality is being evoked, for example when the werewolf imitates the grandmother's speech in either "a high soprano" (Carter, *BCOS* 135) or a "falsetto" (Carter, *BCOS* 136). As these terms both describe high vocal registers they are associated with a comical quality when they are performed by somebody with a

naturally deeper voice range. The use of music-specific terminology thus adds a certain degree of humour to the scenes in which the wolf parodies the old woman. It should be noted, however, that this notion of comedy is also reflected on the verbal level in the girl's cheeky comments when she asks the wolf, "Who has come to sing us carols[?]" (Carter, *BCOS* 137), in response to the intimidating howling of his pack of wolves. She further ridicules these wolves by her remark that "[i]t is very cold, poor things, [...] no wonder they howl so" (ibid.). Another impressive instance in which the intermedial imitation of sounds contributes to the setting of the narrative is given by "[t]he tick of the clock [which] cracked like a whip" (Carter, *BCOS* 137) suggesting the enormous degree of distress and tension of the girl's confrontation with the werewolf.

A further intermedial reference which influences the setting of *Puss-in-Boots* is given by Carter's mentioning of Bergamo (see *BCOS* 76), a city which is also known as the setting of the Commedia del Arte (see Riha 29). The detailed description of this Italian city with its rich Rococo architecture of cherubs, nymphs and stucco (see Carter, *BCOS* 77) as well-as other visual artefacts like the Mona Lisa (ibid.) help to create the setting of a typically historic Italian city and the related associations with Italian art and aesthetics.

In summarising the impacts of intertextuality and intermediality on the story-level of *BCOS* it can be concluded that these inter-elements are integral parts of all constituents of the narrated world since they help to describe the setting, the characters and the plots.

3.5. Impacts on Carter's discourse-level

While the last section of this paper was dedicated to explain such instances in which Carter refers to other textual or medial sources in order to support important elements on the level of the *histoire*, the following section will focus on those elements that have influenced Carter on the *discourse-level*. Such a task necessarily involves a closer analysis of the methods and techniques that Carter has chosen to mediate her narratives and to clarify the intertextual and intermedial backgrounds related to the enchanting ways of telling the *BCOS* short stories.

3.5.1. Narrative situation and style

When analysing the narrative situations in *BCOS* one will notice that Carter has drawn upon all possible varieties of mediation, whereby first-person and authorial narration

constitute the most frequent choices. In order to explain the relatively frequent application of the authorial narrative situation, one might refer to the especially important status of fairy tales, which has already been identified in terms of the story-level and also in relation to its meaning for the boundaries between fact and fiction at an earlier point of this thesis. Besides these connections, there are two discourse qualities in Carter's short stories which suggest that fairy stories have also had considerable impact on the discourse-level. The first of these is given by the appearance of relatively prominent narrators that do not hesitate to directly address the readership, for instance when Puss in the role of I-as-narrator poses questions like "Do you see these fine, high, shining leather boots of mine?" (Carter, *BCOS* 76). Such a direct address by an overt narrator reappears when *Puss-in-Boots* ends with the following remark: "So may all your wives, if you need them, be rich and pretty; and all your husbands, if you want them, be young and virile; and all your cats as wily, perspicacious and resourceful as: PUSS-IN-BOOTS" (Carter, *BCOS* 95). Both the direct address of the reader and the signature at its very end clearly emphasise the mediating instance which is a common characteristic of fairy tales.

The second fairy discourse quality is given by Carter's relatively frequent choice of the authorial narrative situation, which is connected to the notion of an overt narrator who usually presents the narrative from an external and third-person perspective. As this narrative situation is the one that would be expected most with fairy tales it is probably more interesting to focus on those narrative situations in *BCOS* that clearly diverge from the fairy tale pattern. The first kind of divergence is represented by the use of first-person narrators in four out of the ten short stories. The first-person narrative situation distances Carter's short stories from the fairy tale genre in as much as it refutes the principle of the omniscient narrator. Carter's I-as-narrators are not omniscient, but they usually tell their stories from a retrospective point of view, which allows them to comment on their stories. This effect is especially strong in the title-story, for example, when the female protagonist retrospectively remarks "I was seventeen and knew nothing of the world" (Carter, *BCOS* 4) and generally chooses the past tense to tell the reader about her fate with the Marquis but finally switches into present tense to describe her current way of living in Paris which puts the narrated events into a distance both in time and space (see Carter, *BCOS* 41). The principle of distancing the story events from the current situation of the first-person narrator is refuted in *Puss-In-Boots*, which is told in present tense. This has a kind of estranging effect as the identity of the titles of

the short story and the fairy tale primarily suggest a certain compliance to the methods of fairy tale mediation. A further break with general expectations about fairy tale discourse is given by the rather explicit ways in which Puss describes the sexual intercourse between the young couple in the short story. A passage like “[a]s soon as they are left alone, no trifling, this time; they’re at it, hammer and tongs, down on the carpet since the bed is occupé. Up and down, up and down his arse; in and out, in and out her legs” (Carter, *BCOS* 93) is not exactly written in the language generally associated with fairy tales, especially not in their rather modern interpretation as stories for little children.

Regarding the narrative situation, *The Courtship of Mr Lyon* constitutes a rather exceptional case as it is the only example of the figural narrative situation in Carter’s BC collection. Although it is sometimes challenging to tell apart authorial from figural narration, due to the fact that both are written in third person, *The Courtship of Mr Lyon* can be aligned to the latter narrative situation as it fits the three criteria that Stanzel suggests to point towards the figural narrative situation. Firstly, Stanzel’s “(apparent) invisibility [of the narrator] in the narrative process” (187) applies to *The Courtship of Mr Lyon* as it, secondly, features “the appearance of [...] reflector character[s]” (ibid.) represented by Beauty and her father, who, thirdly, render their thoughts and feelings in a “free indirect style” (ibid.). Besides these implementations of the figural narrative situation in *The Courtship of Mr Lyon* there is also a secondary, intertextual level that hints at this kind of narration. The reference in question is made to *Mrs Dalloway’s Party*, a novel by Virginia Woolf that has become one of the epitomes of the figural narrative situation being famous for Woolf’s innovative use of the stream of consciousness technique. The resulting “apparently unmediated representation of a broad variety of sensory impressions and feelings” (Nünning & Nünning 124), also seems to have inspired Carter in representing the consciousness of her focalisers through exclamations, grammatically incomplete sentences and the tendency to jump from one thought to another. The most prominent intertextual marker that points towards *Mrs Dalloway’s Party* is provided when Mr Lyon’s spaniel is compared to “a lady at whose dinner party blows have been exchanged” (Carter, *BCOS* 46). This reference, however, is rather controversial in the sense that the comparison describes the excitement of Mr Lyon’s dog in Carter’s short story, a characteristic that is not primarily associated with the, at least to the outside, composed behaviour of Clarissa Dalloway in Woolf’s novel.

An example of Mrs Dalloway's seemingly dignified nature is provided in a situation in which one of her party guests critically comments, "What a pity! [...] I had hoped to have dancing" (Woolf 132) which Mrs Dalloway does away with her thoughts that "[i]t was so extraordinarily nice of them to have come! But talk of dancing! The rooms were packed" (ibid.). This stream of consciousness reveals how she feels quite angry about her guest's blow but forces herself not to show any of this anger on the outside. One can, thus, see that while the character of Clarissa Dalloway seems to be very relaxed and indifferent on the surface, her inner thoughts show certainly less calmness. Therefore, it could be assumed that Carter might really have attempted to draw a comparison between the excited dog in *The Courtship of Mr Lyon* and *Mrs Dalloway*. Besides this very allusive case of intertextual reference, there are a number of other links between Woolf's *Mrs Dalloway* and Carter's short stories, for instance the mentioning of birds of paradise on both Mrs Dalloway's yellow curtains (Woolf 125) and the tapestry of Beauty's room in *The Courtship of Mr Lyon* (Carter, *BCOS* 48). Another striking similarity is given by the appearance of the ruby jewellery that features in *The Bloody Chamber* as the ruby-choker, which the Marquis's grandmother wore in allusion to "the aristos who'd escaped the guillotine [in the French Revolution and] had an ironic fad of tying a red ribbon round their necks" (Carter, *BCOS* 6) and the mentioning of Sally Seton's French "ancestor [who] had been with Marie Antoinette, had his head cut off, [and] left a ruby ring" (Woolf 26). Another intertextual link is achieved by the mentioning of the famous lines from Baudelaire's *Les Bijoux*, which are explicitly quoted in Carter's title-story when the Marquis "intone[s]: 'Of her apparel she retains/Only her sonorous jewellery.'" (*BCOS* 14), and also evoked in *Mrs Dalloway's Party* by the words "Women must put off their rich apparel. At midday they must disrobe" (Woolf 25).

Mrs Dalloway's Party can thus be seen to appear both by means of intertextual allusions and through intertextual reproduction and imitation when Carter imitates Woolf's way of mediating Clarissa Dalloway's story in *The Courtship of Mr Lyon*. Having established these links, one still needs to ask why Carter deliberately wanted to make Woolf's narrative visible through those intertextual markers discussed above. One answer to this problem might be that the stream of consciousness technique helps to create a seemingly more realistic impression in the reader as it imitates the ways in which the human brain works and thus makes the narrative comparable to everyday experiences. Carter's use of this technique in her short story based on the *Beauty and*

the Beast fairy tale could, therefore, be argued to have the purpose of making the magical fairy tale plot feel like a realistic rendering of actual real world experiences through the discourse-level. This idea is also inherent to Carter's argument that "[f]ormally the tale differs from the short story in that it makes few pretences at the imitation of life. The tale does not log everyday experience, as the short story does; it interprets everyday experience through a system of imagery derived from the subterranean areas behind everyday experience, and therefore the tale cannot betray its readers into a false knowledge of everyday experience (Carter, *Burning* 459 qtd. in Day 134). On the other hand, it needs to be said that Carter has not always used the figural narrative situation as she preferred first-person and authorial narrators for all her other short stories. The resulting controversy whether or not Carter wanted to achieve a (more) factual representation of the fairy tale plots through her discourse does not alter the fact that she definitively played with the notions of the literary genres of fairy tale and short story in writing BCOS.

3.5.2. Filmic narrative style

The psychological realism found in Woolf's *Mrs Dalloway's Party* is, however, not the only source that had considerable impact on Carter's discourse. As Munford points out, Carter has taken a great deal of inspiration in the avant-garde film maker Jean-Luc Godard and she further observes that "[b]oth Carter and Godard are concerned with stretching the limits of the sayable, with shocking an audience out of their comfortable preconceptions; and both, no matter how avant-garde they might seem, have motivations beyond the purely aesthetic" (60). Whereas Munford sees parallels in Godard's and Carter's motivation and motifs for their works of art, it can be argued that Carter's fascination for film also shows on the level of her *discours*. Carter's narrative style in general, and in some situations especially, is characterised by a high level of precision when it comes to describing the surroundings of her protagonists in BCOS. It is Sarah Gamble who relates this visual precision to the medium of film, when she observes that Carter's "early novels [...] draw on her fascination with film not only in terms of what she wrote about, but also how she wrote" (*Something* 43). In BCOS, one will find several instances that support this argument as Carter pays much attention to creating clear and detailed images of the scenes she describes, whereas these verbal descriptions sometimes even exceed the precision achieved through the perception of pictures. Examples of Carter's ability to turn words into strong images are given by

expressions like “the fire opal that glimmered like a gypsy’s magic ball” (Carter, *BCOS* 7) or the simile of “the world of tartines and maman that now receded from [the protagonist] as if drawn away on a string, like a child’s toy, as the train began to throb again as if in delighted anticipation of the distance it would take [her]” (ibid.) in the title-story. Occasionally, however, the aesthetics of Carter’s prose merely seem to play a subordinate role, for instance when the protagonist describes that “[t]he train slowed, shuddered to a halt. Lights; clank of metal; a voice declaring the name of an unknown, never-to-be visited station; silence of the night; the rhythm of his breathing that I should sleep with, now, for the rest of my life” (Carter, *BCOS* 7). The mere listing of impressions that the protagonist perceives in the dark cabin of her sleeping wagon heavily contrasts with the beautifully formulated passages of narration that surround it. The main purpose in this case, thus, seems to be the brief, factual information of the readers through single sensory impressions rather than their enchantment through artfully formulated prose. While there obviously is a striking difference between Carter’s practice of describing images in close detail and these blunt sequences of impressions, both can be related to the medium of film, even if in quite contrasting ways. Instances of Carter’s “own highly visual descriptive and distinctive style” (Gamble, *Something* 43) and her love of detail, on the one hand, might serve to compensate literature’s inability to provide its readers with actual images. Such passages that feature mere listings of words and phrases, on the other hand, could be seen as realisations of the so-called camera-eye-technique, which functions to mimic “the alleged authenticity and proximity to reality of the camera” (Nünning & Nünning 117). In this manner the staccato style in which Carter presents a sequence of words without minding to pack them into sentences, could be interpreted to give the impression of a factual report of reality without any modification of the narrating instance. As Nünning and Nünning continue, however, the camera-eye technique is often used as a literary means to trick the reader into a pretended objectivity since they stress that “the idea [...] [that] such a[n objective] representation can be offered by narrative texts or even by film is an illusion” (117). Carter’s experimenting with contrasting narrative styles could therefore be seen as a reminder that every story regardless of its medium underlies a certain degree of manipulation through the convention of mediation.

At this point, however, I would like to argue that Carter’s inspiration by and imitation of the medium of film is not merely reduced to visual aspects of motion pictures, but

also comprises the role of music in film that is transferred to her short stories. An example of this intermedial effect is, for example, found in *The Lady of The House of Love*, in which the chamber of the female vampire is compared to “a brothel in Paris where [...] ten louis would buy just such a lugubrious bedroom, with a naked girl upon a coffin; offstage, the brothel pianist play[ing] the *Dies Irae* on a harmonium and, amidst all the perfumes of the embalming parlour, the customer t[aking] his necrophiliac pleasure of a pretended corps” (Carter, *BCOS* 122). The detailed image and atmosphere of such a bizarre brothel that combines the notions of sexuality and death is, on the one hand, achieved through the verbal description of the strange inventory but, on the other hand, also strengthened through the mentioning of the sequence of the requiem *Dies Irae* played on the piano. The musical dimension that Carter adds to her verbal description of a certain scene could thus be seen as an instance in which she mimics the techniques of film, a medium that heavily depends upon music in order to communicate atmospheres and moods to the audience.

3.5.3. Textual reproduction

In the following section it is to be demonstrated how Carter’s game with different literary genres can also be traced back to her discourse-level, which is intertextual in the sense that it draws upon other literary genres than narrative texts to mediate *BCOS*. Whereas narrative texts and genres that have influenced Carter’s ways of writing have already been mentioned in the course of this thesis when it discussed how Carter produced her own pornographic sections in allusion to de Sade in the title-story the genres of poetry and drama equally influenced the discourse in several short stories.

A prominent example is provided by the following passage of *Puss-in-Boots* which features as a fluent text in the short story but has been separated into lines in order to highlight its lyric qualities:

as I swing succinctly up the façade,
forepaws on a curly cherub’s pate,
hindpaws on a stucco wreath, bring them up
to meet your forepaws while, first paw forward, hup!
on to the stone of a nymph’s tit;
left paw down a bit,
the satyr’s bum should do the trick (Carter, *BCOS* 77)

The chosen form of presentation of these lines illustrates how Carter applies a concrete rhyming scheme, namely aa bb ccc, to her prose and thus evokes the literary genre of

poetry by partly reproducing its rules. However, one needs to mention that this rhyming scheme is not a particularly common one. Hence the functional meaning of this rhyming passage is unlikely related to the aim of pointing towards a specific piece or form of poetry but is probably connected to support the elegance and ease with which the cat-protagonist masters the task of climbing the monuments of the Italian city of Bergamo. Other poetic discourse notions are found in the *Erl-King*, which might also be related to the fact that this particular short story's title establishes an intertextual link to Goethe's famous ballad with the same name. The following passage shows how Carter draws upon lyric composition principles in order to embellish her prose with a poetic touch: "His kitchen shakes and shivers with birdsong from cage upon cage of singing birds, larks and linnets, which he piles up one on another against the wall, a wall of trapped birds. How cruel it is to keep wild birds in cages!" (Carter, *BCOS* 99). Alliterations like "shakes and shivers" (ibid.) or the "[r]attle of the rain on the roof" (Carter, *BCOS* 101) as well as the frequent repetitions of words or unusual sentence structures like "The veil comes down; so cold it is, and dark, again." (Carter, *BCOS* 80) are not typical of the standard prose of narrative texts and thus evoke the genre of poetry which lends itself much more to such a ludicrous use of language. The established link to this literary genre on the discourse-level is hence yet another functional element that increases the density of Carter's intertextual and intermedial project as it raises the readers' awareness and increases their sensitivity regarding these phenomena.

3.6. Meta-dimension and aesthetic criticism

The following section explores all functions of intertextuality and intermediality that involve a meta-dimension as they establish a discourse about the two inter-phenomena in terms of their functions in aesthetic production and reception. The following subsections thus show how Carter has not barely used intertextuality and intermediality as tools to tell her BC short stories or criticise issues from feminist and social studies, but additionally uses her short stories to reflect about these phenomena and aesthetics in general.

3.6.1. New wine in old bottles

Carter's high awareness of intertextuality and its tradition in literary production is reflected in one of her most famous sayings when she refers to her literary work as a practice of putting new wine in old bottles (see Munford 60). Based on *BCOS* one

might interpret this statement as the strategy of taking existing pieces of literature or literary genres (i.e. the bottles) and embellishing them with new ideas, new motifs and themes, new narrative strategies or other changes (i.e. new wine) in order to show that literature does not persist on inflexible historical conventions, but bears a great potential for creativity, innovation and adaptation. While Schulte-Middelich claims that this intertextual practice has a long tradition as a method of meaning constitution in art and literature (198), Carter offers a quite radical interpretation when she admits to prefer a scenario in which “the pressure of the new wine makes the old bottles explode” (*Notes* 69 qtd. in Gamble, *Something* 60).

This ideology is, for example, implemented by the mentioning of Pandora in the title story. This reference to Greek mythology appears when the female protagonist realises the evil intent behind her husband’s test of curiosity which she compares to “the secret of Pandora’s box” and supposes that the Marquis “had given [her] the box, himself, knowing [she] must learn the secret” (Carter, *BCOS* 34). While this reference to mythology surely functions to point at the similarities between the fates of Pandora and the female protagonist in order to put special emphasis on the misery that the protagonist has brought upon herself by opening the bloody chamber, such a simplistic explanation would disregard Carter’s sophisticated ways of playing with intertextuality. Thus, it could be argued that Carter had quite a different function than merely using the parallelism in content in mind when she drew the comparison. Actually, it is more likely that she aimed at developing a consciousness for the literary convention of re-modelling existing plotlines when she drew the reference. An aim like this would explain why Carter is not satisfied with referring to the proximate model of her title-story in mentioning “those clockwork tableaux of Bluebeard that you see in glass cases at fairs” (*BCOS* 40) but points even further back in time to show that the literary theme of testing a young woman’s curiosity was not her invention, or that of Perrault, but dates back to times as early as ancient Greece as found in the myth about Pandora. The given complexity is further enlarged by one dimension when one takes into account that myths themselves constitute highly intertextual phenomena, as they are the result of multiple origins which had been passed on orally for a long time before these different narratives were written down and only much later merged into those printed versions that we regard as the valid ones today (Pfister, *Systemreferenz* 56). The resulting multidimensionality of the intertextual relations in the sense that the Pandora myth can be regarded as a pretext to *Bluebeard* which can again be treated as a pretext to *The*

Bloody Chamber therefore functions as a reminder that intertextuality is not only a theoretical focus in literary analysis, but that it represents an essential method of literary production. Wolf, for example, argues that myths and other archetypal plots are often reproduced without having a particular reference medium in mind (*Intermedialität* 171). Carter however, does not feel the need to refer to a concrete medial product in order to define its source but rather to draw the reader's attention to the productive mechanism of a transfer of plots which is not only used in literature but also occurs in other media. Such an intermedial plot lineage is addressed in *Puss-in-Boots*. The rather prominent mentioning of Rossini's opera *The Barber of Seville* in this short story gives reason to assume that Carter wanted to show how the transfer of themes and even characters is not limited to intertextuality but also works across medial boundaries. As mentioned before, this effect is created through the connections between the opera-character of Figaro and the servant cat in Carter's short story as well as through great similarities regarding the plotlines. The reworking of the opera plot in Carter's short story could be interpreted as another instance of Carter's *putting new wine in old bottles*, whereby the concept of the bottle is used in an extended sense as it transgresses the literary medium and is applied to other medial forms. Interestingly enough, Carter's choice of *The Barber of Seville*, perfectly fits the purpose of addressing intermedial transformation as it has an intermedial history of its own. Rossini's opera, namely, was modelled on a play with the same name written by Pierre Beaumarchais, who based his drama on the theatrical form of the Commedia del Arte. Drawing upon this Renaissance form of theatre Beaumarchais's play *The Barber of Seville* as well as its sequel *The Marriage of Figaro* offer another intermedial dimension as they served as models for operas by Rossini, but have also inspired other composers such as Paisiello and Mozart. Carter's use of this particular intermedial lineage is thus relevant in several ways. Firstly, she chose an opera with intermedial characteristics as it re-tells the plot of a play through which the originally purely theatrical piece is extended by the medium of music. Secondly, Carter uses exactly this innovation, i.e. the notion of music, to draw her reader's attention to this intermedial element when she makes an allusion to the famous aria *Largo al factotum* right at the beginning of *Puss-in-Boots*. Thirdly, she ensures that the intermedial connections become even more dense, on the one hand, by re-telling the theatre/opera plot in the literary form of the short story and, on the other hand, by drawing the reader's attention to another intermedial level through mentioning famous Commedia del Arte figures which Beaumarchais took over from this

Renaissance form of theatre. These relations can thus be seen as implementations of Carter's intention to show how all the narratives that we consume are interrelated but yet bear a potential for innovation and alternation regardless of whether these innovations work between different media or stay within the same medium.

Besides Carter's active engagement with intertextuality and intermediality as productive methods in literature and other media, she is also highly reflective about the idea of genres. The references that Carter creates to the fairy tale genre as well as the cunning changes that she makes to set her BC stories apart from the underlying fairy tales correspond to her aim of bursting the old conventions attached to the literary genre. As mentioned in the sub-section on the controversy of fairy tales, Carter deviates from the traditional fairy tale patterns by making essential changes to the well-known plots. This strategy is, for example, applied in *The Bloody Chamber*, *The Tiger's Bride* and *The Company of Wolves*, which all constitute cases in which Carter initially reproduces the fairy tale plot seemingly true to the original but then includes a cunning turn that inverts or mocks the original plot. In most cases these changes communicate critical ideas from the fields of feminist or social studies and thus bear the secondary function of transporting implicit points of critique that work through breaking the established conventions of fairy tales. These alterations include the revengeful mother that saves the protagonist in the title-story instead of Perrault's heroic brothers, or the interesting twist that Carter ends *The Tiger's Bride* with Beauty's transformation into an animal in place of the Beast becoming a human being. While the exact meanings and implications of these changes were discussed in those sections especially dedicated to feminist and social criticism, it is important to note the complex intertextual design that Carter chooses to communicate these critical ideas to the reader. First, she establishes stories that remind the typical readers so strongly of well-known fairy tale plots that they activate certain schemes and expectations, which are deliberately shattered when Carter drastically breaks with these patterns. In doing so she provokes the readers to reflect about the nature of such stereotypical conventions as heroic men or the superiority of humans over animals that are promoted in fairy tales. While the prominent alterations from well-known fairy tale patterns establish the critical meta-discourse about feminist and social issues, there is a further meta-level inherent to the practice of breaking the given conventions. In this sense Carter exploits the rather inflexible, fixed conventions and experiences that the typical reader associates with fairy tales by inverting and refuting them in order to point at a meta-literary level that addresses the stereotypical

and categorical genre thinking in literary studies. Carter could thus be said to challenge her readers' experience and to make them rethink their habitual schemes of categorising reality and fiction by disappointing their expectations.

The function of addressing the arbitrariness of literary genres is further fulfilled by the evocation of a certain piece of literature that she integrates in BCOS. The novel in question is *Robinson Crusoe*, which has already been mentioned in connection to Defoe's practice of presenting a fictional narrative as real-life experience through following the generic conventions of the travelogue. Moreover, it is important to note that the same work functions as an epitome for literary genres since it is the origin of the genre of the Robinsonade which comprises works "that explore and adapt the premise of Defoe's novel [...] [i.e.] fiction about castaways" (Maher 169). Carter thus might have had this proposition in mind when she chose this particular work as a pretext for her short stories as it depicts how arbitrary the creation of genres can be.

3.6.2. Meta-art-reception

While those instances of intertextuality and intermediality mentioned in the last section are used to create a meta-discourse about these phenomena in aesthetic production, the following examples will show how intertextuality and intermediality are equally employed to create a meta-level about the reception of media. Despite the fact that this meta-art-reception level bears a lot of critical potential, it might be overlooked easily as it is never explicitly addressed and requires an especially profound analysis.

The first aspect of this kind of criticism addresses certain stereotypes in the reception of literature and art, which becomes evident in Carter's choice of literary and other aesthetic artefacts and their function to point at certain personality traits and qualities of characters. These specific pieces of literature address the arbitrariness of the distinction between low and high culture. On the one hand, Carter uses stories about witches, vampires and werewolves and the general prejudices about readers of such narratives to assign characters with the personality traits of superstition and intellectual simplicity. Such characters who know about Greek mythology or scholarly acknowledged legends, on the other hand, are depicted as educated. The reinforcement of these clichés as found in BCOS, might be related to Carter's strategy of criticising such arbitrary conventions by reproducing them in such unchallenged ways that they point directly towards their irrelevance. After all, there is no logical reason why tales about Greek gods and mystical creatures should be regarded as more intellectual or scholarly relevant than

tales about Gothic creatures such as vampires and werewolves. A similar argument is inherent to the use of a Shakespeare quote as an intertextual element that functions to emphasise a character's literary expertise given the well-known fact that Shakespeare has only gained literary recognition as high culture in recent times and was during his lifetime not at all regarded as an author reserved to an intellectual audience. It could thus be argued that Carter wanted to point out that the reputation of literary works and genres, as well as the appreciation of other medial artefacts is highly socially influenced and thus much dependent on the ideologies of individual cultures, which can also be subject to change over time.

Carter's meta-art level is moreover concerned with criticising modern conceptions of aesthetic reception as provided in *The Tiger's Bride*, in which the female protagonist talks about the Beast's richness and lists the "hereditary palazzo outside the city; his immense revenues; his lands around the river; his rents, his treasure chest, his Mantegnas, his Giulio Romanos, his Cellini salt-cellars, his titles ... the very city itself" (Carter, *BCOS* 59) to describe the dimension of his wealth. This name-dropping of expensive pieces of art as synonyms for material richness is also featured in the title-story in which the Marquis's "picture gallery [is compared to] a treasure house filled by five centuries of avid collectors" (Carter, *BCOS* 16). These instances of intermediality thus represent the ideological categorisation of artefacts as valuable objects and they also criticise how art has become notoriously dominated and measured by money losing its original aesthetic principles.

3.6.3. Intertextuality and intermediality as hedonist pleasure

In contrast to the purely critical and reflective dimension of the intertextual and intermedial elements that have been mentioned in the course of this thesis there are also some functions which do not aim at any criticism but fulfil purely hedonist purposes.

Wolf, for example, argues that a primary effect of intertextuality and intermediality is related to the pleasure and self-esteem which are caused when the culturally interested reader succeeds in decoding the sometimes highly allusive intertextual and intermedial links that an author hides in a text (*Intermedialität*, 183). In this sense intertextuality and intermediality can be seen as means to flatter the readers and to create a feeling of self-affirmation about their cultural competence and knowledge.

While the assumption of such a functional aspect requires the reader to already possess

a high degree of aesthetic expertise, it could also be argued that intertextuality and intermediality work as a means to enhance the reader's curiosity regarding other texts or media. An example to illustrate the mechanism behind this possible function is, for instance, provided in *Puss-in-Boots* in which some characters are compared to figures of the Commedia del Arte. Provided the readers do not already know about this theatrical form and its masks, they will be able to assume that the Italian-sounding names constitute references to concrete characters from either literature or another form of art. Most of the interested readers will then probably feel the wish to find out the sources of striking names like *Pierrot* or *Pantaloone* and thus seize the opportunity to widen their cultural knowledge in exploring their connection to the Commedia del Arte. Intertextuality and intermediality can thus also fulfil an educational function by offering chances to enlarge one's command of literature and art in exploring new works, genres or medial forms.

A related function could also be ascribed to Carter's intertextual use of *The Sadeian Woman* in her BC collection. As it has been argued above, Carter has integrated some of the most salient conclusions that she drew in her feminist essay about de Sade's pornography into her fairy short stories. This practice could thus be seen as a strategy to communicate and promote important feminist ideas to a broader readership as popular narrative fiction is more likely to reach large numbers of readers than scholarly literature about feminist theory. Hence, Carter has used intertextuality not only to promote and spread interest in literature and art but also to widen her influence as a feminist theorist.

Returning to the original argument about the hedonist functions related to the decoding of intertextuality and intermediality, it is interesting to note that Wolf describes these as their primary aims of the two inter-phenomena (*Intermedialität* 183). In the case of BCOS I would, nevertheless, argue that hedonistic purposes play a subordinate role due to the abundance of deeper and more critical meanings, which are addressed by means of intertextual and intermedial elements.

These implicit points of criticism about reputational and material genre connotations in literature and art as well as the enforcement of the author's or readers' cultural expertise and prestige once again prove the complexity and subtleness of Carter's intertextual and intermedial practice.

4. The categorisation of intermediality

As can be seen from the length of the last chapter, this thesis is primarily concerned with the functional impact that the intertextual and intermedial phenomena have on Carter's narratives. The analysis of these functions revealed that intertextuality and intermediality are used for a diverse set of purposes in BCOS since they work as means to address various points of criticism as well as they influence the story-, discourse- and meta-art levels of these short stories. In addition to this wealth of direct functions the analysis also proved to generate indirect output on the debate about whether intermediality constitutes a theoretical category on its own or should be subsumed under the concept of intertextuality.

At first sight the current perception amongst many literary scholars that intermediality is already included in a broad conception of intertextuality seems to be verified by the general observation that Carter uses both textual and other media sources in a very balanced way to fulfil the same or very similar functions. A closer analysis that focuses on more detail, however, shows that there are considerable differences between intertextuality and intermediality which become evident in the ways in which these functional effects are achieved. These differences are only feasible through the choice of a distinct treatment of the two categories and thus demonstrate the shortcomings connected to a fused notion of intermediality and intertextuality.

To support this argument with a suitable example, one should mention Carter's use of the genre of drama in her BC stories. While Carter draws several references to famous plays by Shakespeare and also addresses the illusive power of the theatre in general, she seems to draw a distinction between two interpretations of the genre. On the one hand, it appears in the form of quotes from the dramatic text, for example in *The Tiger's Bride* in which a character's reciting *Othello* is explained with his love for rhetoric, i.e. the "(art of) using language impressively or persuasively" (*Oxford Advanced Learner's Encyclopedic Dictionary* 777). The quote therefore constitutes an intertextual reference as it is written words from the dramatic text that are integrated into the narrative text, without any consideration of the process of staging them. While this use of drama merely evokes its verbal qualities, Carter is more conscious about the process of staging a play when she refers to theatrical methods like props and roles in order to contrast the performance from actual reality. It could thus be said that by references like these Carter addresses a non-literary interpretation of drama as she focuses on its holistic form as a

multi-medial product on stage. This implies a two-fold distinction of drama; firstly, a textual, word-dominated, literary one which is, secondly, set apart from drama in a medial sense. The medial approach to drama involves the visual input of the stage, props, and costumes as well as an audio dimension of actors performing the text through spoken language in addition to an audience which directly experiences the live-performance.

In terms of intermediality drama thus constitutes the most interesting of the three literary genres as the effects and necessities of turning the dramatic text into an actual play by means of showing rather than telling makes it much more intermedial than either poetry or narrative texts. Carter seems to have been well aware of this literary peculiarity as she addresses the illusive power of dramatic plays in their staged form in order to reflect about the distinction of reality and fiction in *The Lady of the House of Love* (see *BCOS* 123). Whereas Carter's awareness of the medial qualities inherent to the literary genre of drama could be seen to enforce the opinion that intermediality is already contained in conceptions of intertextuality, I would rather argue that the distinct treatment of dramatic sources as either verbal, i.e. intertextual elements, or medial, i.e. intermedial phenomena, reflects the necessity of separating the notions of intertextuality and intermediality in literary analysis. However, the recognition of the medial qualities of drama and its consequential potential as an intermedial element is not at all mutually accepted in the literary community. Literary scholars, quite on the contrary, hold on to drama's categorisation as literature, which is, for example, reflected in Nünning and Nünning's definition of intermediality as "the study of the relations between literature and other forms of art such as music, painting, photography, film and television" (136) which apparently includes drama as part of the literary canon.

Based on Carter's use of drama in her BC tales, however, I argue that there is an intermedial quality inherent to the staging of plays, which implies that drama has an intermedial dimension. This observation is relevant for the discussion of the separateness of intermediality from intertextuality as Carter's distinction between the two versions of drama would be pointless if the two phenomena were the same.

Besides the special case of drama, there are a number of other instances in which Carter's use of intertextual and intermedial references points at and stresses the uniqueness of these two phenomena. Further evidence is provided as one will find that intermedial references, in contrast to intertextual ones, have the unique potential to point at the constructedness and artificiality of the hypertext in which they occur

through the technique of imitating other media. This is most strikingly the case whenever Carter uses words, i.e. the only possible tool of literary writer, to evoke, imitate or (partly) reproduce other media such as photography, painting, music, film or theatre. The resulting 'as-if character' (see Rajewsky 39) consequently reminds the reader of literature's relatively limited productive possibilities given its lack of other medial channels than written words.

Whereas the mere mentioning of both intertextual and intermedial elements enforces the credibility of Carter's narratives by establishing links to the reader's real-life experience, the imitational kind of reference illustrates the difference between the two phenomena. While Carter's intertextual imitational practice such as literary camouflage or different forms of discourse strengthen the aesthetic illusion of her texts, the imitation of other medial elements has the contrary effect of depicting her short stories as artificially constructed literary products. Briefly summarised this implies that Carter has not only recognised the relative otherness of intermedial effects in literature in contrast to intertextual ones, but also made use of their uniqueness in order to reflect on her narratives and their relation to reality.

5. Conclusion

After having explored the intertextuality and intermediality in Angela Carter's BCOS, the most prominent observation probably is the sheer density and complexity with which Carter employs these phenomena in order to address a whole variety of functions. On the one hand, intertextuality and intermediality are constituent parts of the story-level as existing works of literature and art serve as models and resources for the plots, characters and settings of the BC tales. In most of these instances the allusions to or imitations of pretexts and other artefacts draw upon the reader's cultural competence and are used to generate associations and expectations about the characters, the plot developments or the time-and-space dimensions of Carter's short stories. On the other hand, the intertextual and intermedial references also have a considerable impact on the discourse-levels of these tales, firstly by establishing similarities to traditional ways of fairy-tale mediation, and secondly by creating clear contrasts to these patterns. The consequential approximation to or deviation from the fairy tale genre affects or rather reflects the general problems regarding a generic classification of BCOS, which are primarily treated as short stories but have also been referred to as modern and feminist

fairy tales. It might have been exactly this vagueness and uncertainty that motivated Carter to expand the limitations of literature by incorporating and imitating other media through her discourse. Besides these effects on the story- and discourse-level, there is an even greater critical dimension to Carter's intertextual and intermedial project, which communicates concerns from the fields of feminism and sociology and is also highly aware of the distinction between reality and fiction. Finally, Carter's use of intertextual and intermedial elements also has relevance on what I termed a meta-art level as she uses intertextuality and intermediality to address their role in literary production, challenge the kind of narrow-minded categorical genre thinking that dominates literary analysis, critically discuss the issue of modern art reception and awaken curiosity for exploring unfamiliar cultural artefacts in her readership.

It is not only the diversity of functions that has turned this analysis into a rather challenging undertaking but rather the high degree of interrelatedness of these functional aspects as there is nearly no pretext or artefact in Carter's short stories which can be adhered to simply one isolated function. Quite on the contrary, Carter's choice of intertextual and intermedial references seems to be so cunningly selected that one such element fulfils multiple functions on several layers of meaning. In addition to this multifunctionality of the particular references Carter showed great creativity concerning the modes in which she communicated these functions including mere mentionings, quotes, allusions, evocations, imitations and reproductions of either concrete texts and artefacts or whole systems like genres or media, sometimes in an affirmative and sometimes in a criticising manner.

This firework of intertextuality and intermediality is also the reason why it is virtually impossible to encompass all the references that Carter has intended to make in BCOS. Whereas the risk of not discovering one or the other reference implies the risk of missing one or the other functional aspect, I would argue that the wealth of functions that has already been generated by the current analysis covers a representative spectrum and definitely includes the most relevant instances. Speaking of the limitations of this literary study one also needs to mention the relative vagueness which is always inherent to an interpretational analysis as interpreters run the risk of reading too much or too little into what they analyse.

Besides the primary function of explaining the functional purposes of intertextuality and intermediality in the BC collection, this paper was also concerned with a second research question, namely to clarify whether the functional analysis provides any insight

onto the controversial relationship between intertextuality and intermediality. Whereas the general results reveal that both intertextual and intermedial references cover the spectrum of functions in a quite balanced way, which implies that a distinct treatment of the two phenomena is not necessary, there are crucial differences in the ways in which these functional effects are achieved. Special focus should hereby be laid on Rajewsky's intermedial category of 'references to the system qua transposition', which addresses the medial differences between literature and other forms of art by means of evocation, implication, simulation or partial reproduction (see 84). In a first, superficial reading these elements will probably lead to the impression of an extremely vivid narrative style that tries to address all sensory capacities in the reader. A second reading, which is more focussed on intermedial effects in literature, however, reveals how the literary medium will never be able to generate actual multi-medial qualities due to its restriction to the written word as its primary communicative channel. The intermedially skilled reader will thus discern Carter's attempt to imitate medial qualities like sound or vision in her narrative texts as a consequence of literature's lack of such actual dimensions. Such an interpretation in turn affects the reader's degree of immersion as it draws attention to the artificiality of the fictive worlds presented in these short stories. Although Carter applies imitative forms of reference to textual sources when she produces pornographic or lyric sections and experiments with genre-specific principles of mediation the resulting effects of these imitations do not negatively affect the aesthetic illusion as they stay within the common resources of literature, i.e. the written word, and thus do not cross any medial boundaries and therefore do not imply an "intermedial gap" (see Rajewsky 70) which the reader could critically reflect upon. Should these unique ways of intermedial reference fail to convince the sceptics of a separate conception of intermediality of its relevance and distinctness from intertextuality, Carters two-fold use of references to drama and the stressing of its intermedial illusive qualities provides another argument.

It is exactly this consciousness about the construction and deconstruction of the aesthetic illusion that seems to have been the prior concern of Carter's intertextual and intermedial practice in BCOS. The connected blurring of the boundaries between fact and fiction is also reflected in Carter's use of the fairy tale genre as an epitome of the dichotomy between imagination and reality. Fairy tales have a controversial relation to reality as they mediate fabulous stories about magic and superstition that usually share little common ground with actual real-life experience but yet claim relevance for reality

as they teach important morals. Fairy tales can thus be seen to stand in between the poles of rationality and fantasy, an indecisiveness that Carter exploits in order to create a semantic background for her adaptations of well-known fairy tales. The importance of the genre of fairy tales in BCOS is also reflected in the still unsettled debate about whether Carter's short stories constitute fairy tales or not. In accordance with Carter's pretty clear declaration that BCOS is a "book of stories *about* fairy stories" [emphasis added] (Carter, *Shaking* 38 in Day 132) rather than a collection of modern fairy tales, I would argue that fairy tales worked as an inspiration for the creation of the short story collection but do not function as models for the form of the final product. The attempt to put Carter's narratives into prefixed categories, i.e. bottles, designed according to literary conventions would, after all, contradict Carter's aim of making these bottles explode.

6. Bibliography

6.1. Primary Literature and Sources

- Beaumarchais, Pierre-Augustin Caron de. *Le Barbier de Séville; Le Mariage de Figaro ; La Mère Coupable*. Ed. Jean Delabroy. Paris: Pocket, 1999.
- Baudelaire, Charles. "Les Bijoux". *Charles Baudelaire's Fleurs du Mal / Flowers of Evil*. 30 Nov. 2015 <<http://fleursdumal.org/poem/119>>.
- Blake, William. "Night". *PoemHunter*. 30 Nov. 2015 <<http://www.poemhunter.com/poem/night/>>.
- , "The Tyger." *The Norton Anthology of English Literatures* (Volume 2). Ed. M. H. Abrams and Stephen Greenblatt. NY and London: W. W. Norton & Company, 2000. 54.
- Carroll, Lewis. *Alice's Adventures in Wonderland & Through the Looking-Glass in One Volume*. NY: Heritage Press, 1941.
- Carter, Angela. *The Bloody Chamber and Other Stories*. London: Vintage Books, 2014 [1979].
- , *The Sadeian Woman: An Exercise in Cultural History*. London: Virago, 1979.
- Dafoe, Daniel. *Robinson Crusoe*. Kindle Edition eBook. Public Domain Book: Amazon Media EU S.à r.l., 1719.
- Goethe, Johann Wolfgang von. *Der Erlkönig*. 1778. Literaturwelt.com. 17 Dec. 2015 <<http://www.literaturwelt.com/werke/goethe/erlkoenig.html>>.
- Joyce, James. "A Flower Given to My Daughter." *PoemHunter*. 30 Nov. 2015 <<http://www.poemhunter.com/poem/a-flower-given-to-my-daughter/>>.
- King James Version. Bible Gateway. 4 Dec. 2015 < <https://www.biblegateway.com/passage/?search=Psalm+23%3A5++&version=KJV>>.
- Largo al factotum*. Libr. by Cesare Stressini. Comp. by Gioachino Rossini. *The Barber of Seville*. 1816.
- La Terrasse des audiences du clair de lune*. Comp. by Claude Debussy. *Préludes pour piano* 2.7. 1913.
- Liebestod*. Libr. and Comp. by Richard Wagner. *Tristan und Isolde (Tristan and Isold)*. 1886.
- New International Version. Bible Gateway. 30 Nov. 2015 < <https://www.biblegateway.com/passage/?search=Isaiah+11&version=NIV>>.
- Nosferatu*. Screenplay by Henrik Galeen. Dir. Friedrich Wilhelm Murnau. DVD. Transit Film, 2007 (1922).
- Patmore, Coventry. *The Angel in the House*. Ed. Henry Morley. London, Paris & Melbourne: Cassell & Company. 1891. Project Gutenberg. 10 Aug. 2014. 17 Dec. 2015 <<http://www.gutenberg.org/files/4099/4099-h/4099-h.htm>>.
- Perrault, Charles. *Bluebeard (Illustrated edition)*. Ill. Walter Crane. Trans. Andrew Lang. Kindle Edition eBook. Amazon Media EU S.à r.l., 1889.
- Sade, Donatien Alphonse François Marquis de. *The Complete Justine, Philosophy in the Bedroom and other writings*. Trans. Richard Seaver and Austryn Wainhouse. NY: Grove, 1965.
- , *Juliette*. NY: Grove, 1968.
- Shakespeare, William. *Romeo and Juliet*. Annotated. Kindle Edition eBook. Amazon Media EU S.à r.l.
- , *Othello, The Moor of Venice*. Kindle Edition eBook. Public Domain Book: Amazon Media EU S.à r.l.

- Stoker, Bram. *Dracula: A Mystery Story*. Kindle Edition eBook. Public Domain Book: Amazon Media EU S.à r.l., 1897.
- Swift, Jonathan. *Gulliver's Travels*. 1726. London: Penguin, 1994.
- , *Gulliver's Travels*. Kindle Edition eBook. Public Domain Book, 1726.
- Woolf, Virginia. *Mrs. Dalloway*. 1925. Ed. Morris Beja. Oxford: Blackwell, 1996.

6.2. Secondary Literature

- Bennett, Judith M. "Death and the Maiden." *Journal of Medieval and Early Modern Studies* 42. 2 (2012): 269-305.
- Britzolakis, Christina. "Angela Carter's Fetishism." *The Infernal Desires of Angela Carter: Fiction, Femininity, Feminism*. Ed. Joseph Bristow and Trev Lynn Broughton. Harlow: Addison Wesley Longman, 1997. 43-58.
- Broich, Ulrich, and Manfred Pfister. *Intertextualität: Formen, Funktionen, anglistische Fallstudien*. Tübingen: Niemeyer, 1985.
- Bub, Stefan. "Die getöteten Kinder und die Ästhetik des Bösen: Zu Gustave Flauberts Salammbô und Joris-Karl Huysmans' Là-Bas." *Arcadia* 49.2 (2014): 352-367.
- Carter, Angela. *Burning Your Boats: Collected Short Stories*. London: Vintage, 1996.
- , "Notes from the Front Line." Ed. Michelene Wandor. *On Gender and Writing*, 1983: 69-77.
- , *Shaking a Leg: Journalism and Writings*. Ed. Jenny Uglow. London: Chatto & Windus, 1997.
- Christ, Carol T., and George H. Ford. "The Victorian Age." *The Norton Anthology of English Literatures* (Volume 2). Ed. M. H. Abrams und Stephen Greenblatt, NY and London: W.W. Norton & Company, 2000. 1583-1584.
- Comerford, Patrick. *PATRICK COMERFORD: an online journal on Anglicanism, theology, spirituality, history, architecture, travel, poetry, beach walks ... and more*. 29. Sept 2012. 19 July 2015 <<http://www.patrickcomerford.com/2012/09/blackberries-brambles-and-memories-for.html>> .
- Crofts, Charlotte. "'The Other of the Other': Angela Carter's 'New-Fangled' Orientalism." *Re-visiting Angela Carter: Texts, Contexts, Intertexts*. Ed. Rebecca Munford. Houndmills: Palgrave Macmillan, 2006. 87-109.
- Curran, Nathan. *King Arthur and the Knights of the Round Table*. University of Rochester. 2001. 19 July 2015 <<http://www.kingarthursknights.com/others/mark.asp>>.
- Day, Aidan. *Angela Carter: The rational glass*. Manchester and NY: Manchester UP, 1998.
- Füger, Wilhelm. "Wo beginnt Intermedialität? Latente Prämissen und Dimensionen eines klärungsbedürftigen Konzepts." *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets*. Ed. Jörg Helbig. Berlin: Schmidt, 1998. 41-57
- Gamble, Sarah. *Angela Carter: Writing from the Frontline*. Edinburgh: Edinburgh UP, 1997.
- , "Something Sacred: Angela Carter, Jean-Luc Godard and the Sixties." In *Re-visiting Angela Carter: Texts, Contexts, Intertexts*. Ed. Rebecca Munford. Houndmills: Palgrave Macmillan, 2006. 42-63.
- Genette, Gérard. *Palimpsests: Literature in the Second Degree*. Trans. Channa Newman and Claude Doubinsky. Lincoln and London: University of Nebraska Press, 1997.

- Helbig, Jörg. "Vorwort des Herausgebers." *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets*, Ed. Jörg Helbig. Berlin: Schmidt, 1998. 8-13.
- Hunt, Anna. "The Margins of the Imaginative Life': The Abject and the Grotesque in Angela Carter and Jonathan Swift." *Re-visiting Angela Carter: Texts, Contexts, Intertexts*, von Rebecca Munford. Houndmills: Palgrave Macmillan, 2006. 135-157.
- Karrer, Wolfgang. "Titles and Mottoes as Intertextual Devices." *Intertextuality*. Heinrich F. Plett. Berlin and NY: de Gruyter, 1991. 122-134.
- Krén, Emil, and Dániel Marx. *The Intervention of the Sabine Women*. October 1996. 29 Nov. 2015 <http://www.wga.hu/html_m/d/david_j/3/311david.html>.
- Leitch, V. B. "Versions of Textuality and Intertextuality: Contemporary Theories of Literature and Tradition." *Deconstructive Criticism: An Advanced Introduction*. Ed. V. B. Leitch. London, 1983. 55-164.
- Maher, Susan Naramore. "Recasting Crusoe: Frederric Marryat, R. M. Ballantyne and the Nineteenth-Century Robinsonade." *Children's Literature Association Quarterly* 13.4 (Winter 1988): 169-175.
- Müller, Jürgen, E. "Intermedialität als poetologisches und medientheoretisches Konzept: Eine Reflexion zu dessen Geschichte." *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets*. Ed. Jörg Helbig. Berlin: Schmidt, 1998. 31-40.
- Müller, Wolfgang G. "Interfigurality. A Study of the Interdependence of Literary Figures." *Intertextuality*. Ed. Heinrich F. Plett. Berlin and NY: de Gruyter, 1991. 101-121.
- Nünning, Vera, and Ansgar Nünning. *An Introduction to the Study of English and American Literature*. (8th ed.). Trans. Jane Dewhurst. Stuttgart: Klett, 2011.
- Paech, Joachim. "Intermedialität: Mediales Differenzial und transformative Figurationen." *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets*. Ed. Jörg Helbig. Berlin: Schmidt, 1998. 14-30.
- Penzenstadler, Franz. "Elegie und Petrarkismus: Alternativität der literarischen Referenzsysteme in Luigi Alamannis Lyrik." *Der Petrarkistische Diskurs: Spielräume und Grenzen*. Ed. Klaus W. Hempfer and Gerhard Regn. Stuttgart: Franz Steiner Verlag, 1993. 77-114.
- Pfister, Manfred. "Konzepte der Intertextualität." *Intertextualität: Formen, Funktionen, anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 1-30.
- , "Zur Systemreferenz." *Intertextualität: Formen, Funktionen, anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 52-58.
- Plett, Heinrich F. "Intertextualities." *Intertextuality*. Ed. Heinrich F. Plett. Berlin: Walter de Gruyter, 1991. 3-29.
- Rajewsky, Irina O. *Intermedialität*. Tübingen: A. Francke Verlag, 2002.
- "Rhetoric." *Oxford Advanced Learner's Encyclopedic Dictionary*. Ed. A.P. Cowie. Oxford: Oxford UP, 1992.
- Riha, Karl. *Commedia dell'arte: Mit den Figurinen Maurice Sands*. Frankfurt: Insel, 1980.
- Sage, Lorner. *Angela Carter*. Plymouth: Northcote, 1994.
- Schanoes, Veronica. "Fearless Children and Fabulous Monsters: Angela Carter, Lewis Carroll, and Beastly Girls." *Marvels & Tales: Journal of Fairy-Tale Studies* 26.1 (2012): 30-44.

- Schulte-Middelich, Bernd. "Funktionen intertextueller Textkonstitution." *Intertextualität: Formen, Funktionen, anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 197-242.
- Stanzel, F. K. *A Theory of Narrative*. Trans. Charlotte Goedsche. Cambridge: Cambridge UP, 1984.
- Supervert. *Charles Baudelaire's Fleurs du Mal / Flowers of Evil*. 2015. 30 July 2015 <<http://fleursdumal.org/poem/119>>.
- Tavassoli, Sara, und Ghasemi Parvin. "Angela Carter Demystified: The Employment of The Gothic in Angela Carter's Fiction." *Annals of Ovidius University Constanta - Philology* (CEEOL) 22.1 (2011): 109-114.
- Todd, Dennis. *Imagining Monsters: Miscreations of the Self in Eighteenth-Century England*. Chicago: Chicago UP, 1995.
- Wind, Renate. "Die Frau, der Baum, die Schlange. Eva und die Typologie der Frau." *Eva, Maria & Co. Frauen in der Bibel und ihre Geschichte(n)*. Ed. Renate Wind. Neukirchen-Vuyn: Neukirchner, 2004: 9-29.
- Wolf, Werner. "Illusion (Aesthetic)." *The living handbook of narratology*. 4. August 2011. 3 Nov. 2015 <<http://www.lhn.uni-hamburg.de/article/illusion-aesthetic>>.
- , "Intermedialität: Ein weites Feld und eine Herausforderung für die Literaturwissenschaft." *Literaturwissenschaft: Intermedial - Interdisziplinär*. Ed. Herbert Foltinek and Christoph Leitgeb. Vienna: Österreichische Akademie der Wissenschaften, 2002. 163-192.
- , *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*. Amsterdam: Rodopi, 1999.
- Zander, Horst. "Intertextualität und Medienwechsel." *Intertextualität: Formen, Funktionen, anglistische Fallstudien*. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 178-196.
- Zipes, Jack. *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*. Aldershot: Gower, 1986.

7. Figures

- David, Jaques-Louis. *The Intervention of the Sabine Women*. 1799. Public Domain. Oil on canvas. 29 Nov. 2015 <https://en.wikipedia.org/wiki/The_Intervention_of_the_Sabine_Women#/media/File:The_Intervention_of_the_Sabine_Women.jpg>. Figure 3.
- Rops, Felicien. "Ecchymoses". 1893. Public domain. From Los Angeles County Museum of Art (LACMA). 29 Nov. 2015 <<http://collections.lacma.org/node/249630>>. Figure 1.
- Sand, Maurice. "Il Dottore Balanzone (1653)". *Masques et bouffons (Comedie Italienne)*. Paris: Michel Levy Freres. 1860. From de:wikiquote:user:Eisenacher at 02:32, 11. Mär 2006. Licensed as "Gemeinfrei" by Wikimedia Commons. 29 Nov. 2015 <https://commons.wikimedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_04.jpg#/media/File:SAND_Maurice_Masques_et_bouffons_04.jpg>. Figure 2.

8. Index

A

A Flower Given to My Daughter, 38
 Adam, 30, 31, 46
 aesthetic illusion, 2, 12, 21, 24, 25, 26, 27, 28, 79, 80, 81
Alice's Adventures in Wonderland, 15, 18, 19, 39
 alliteration, 69
archetextuality, 8
 as-if character, 9, 78
 audio dimension, 22, 25, 27, 50, 62, 77

B

Baudelaire, 49, 65
Beauty and the Beast, 12, 38, 39, 44
 Bergamo, 62, 69
 Bible, 31, 45, 46, 47, 61
 biblical meta-level, 47
Blake, 45, 61
Bluebeard, 1, 12, 71
 Britzolakis, 1
 Broich, 4, 14, 28
 Bub, 49
bunraku, 27

C

camera-eye-technique, 67
 Carroll, 15, 18, 19, 39
 Cellini salt-cellar, 74
 chick-lit, 36
 Christ, 59
 Cinderella, 13
 cliché, 24, 31, 36, 38, 74
 Commedia del Arte, 55, 56, 62, 71, 72, 75
 convention, 15, 17, 18, 23, 24, 28, 31, 41, 44, 68, 70, 72, 73, 74, 81
 Croesus, 54
 cultural competence, 75, 79
 Currin, 49

D

Dafoe, 20, 42, 45, 73
 Darwin, 46
 David, 60
 Day, 12, 34, 35, 66, 81
 de Sade, 32, 33, 34, 35, 68, 75
Death and the Maiden, 57
 Debussy, 27, 51
Dies Irae, 68
discours. See discourse;
 discourse, 2, 12, 15, 16, 21, 32, 48, 62, 63, 64, 66, 68, 69, 73, 76, 79
discourse-level. See discourse;
 doll, 22, 27, 41
Dottore, 55
Dracula, 20, 22, 25, 60
 drama, 22, 59, 68, 71, 76, 77, 78, 81

dramatic play, 77
 dramatic text, 77

E

Ecchymoses, 37
 Einzeltextreferenz, 7, 14
 Enlightenment, 53
 Ensor, 28, 35
 Eve, 30, 31, 46

F

fairy tales, 1, 12, 13, 14, 15, 18, 20, 24, 29, 30, 53, 59, 63, 66, 72, 79
 feminist
 criticism, 2, 29, 30, 31, 32, 33, 35, 37, 39, 46, 61, 72, 73, 75
 theory, 30, 75
 Fielding, 48
 Figaro, 34, 42, 56, 59, 71
 film, 10, 21, 22, 25, 29, 66, 68, 78
Fleurs du Mal, 49
 focaliser, 64
 Ford, 59
 Fügen, 5

G

Gamble, 1, 67, 70
 games, 23, 24
 Genesis, 30, 31, 46
 Genette, 8, 10, 18
 genre, 1, 12, 14, 15, 16, 17, 20, 21, 24, 28, 39, 53, 56, 63, 69, 72, 73, 76, 77, 79, 80, 81
Goblin Market, 58
 Godard, 66
 Goethe, 12, 48, 53, 69
 Gothic, 21, 60, 74
 Greek mythology, 54, 70, 74
Gulliver's Travels, 20, 44

H

Harlequin, 56
 hedonist purposes, 75
 Helbig, 5
histoire. See story-level;
 Houyhnhnms, 44
 Hunt, 1, 44
 Huysmans, 49
hypertext, 8
hypertextuality, 8
hypotext, 8

I

I-as-narrator. See first-person narrator
 imitation, 10, 22, 26, 27, 62, 66, 68
 immersion, 24, 25, 27, 29, 80
 innocence, 50, 51, 58

interfigural, 48, 55, 57
intermedial gap, 80
intertextuality
 broad, 5
 narrow, 5
Isaiah, 45, 46, 61, 82

J

Jack and the Beanstalk, 14
Jean-Yves, 15, 30, 42
Joyce, 38, 48
Juliette, 32, 34
Justine, 32, 33

K

King Mark, 49
Krén, 61
Kristeva, 4, 8

L

Là-bas, 49
Largo al factotum, 56, 72
Les Bijoux, 49
Levy, 58
Lévy, 49
Liebestod, 28, 34, 51, 61
literary
 camouflage, 20, 78
 criticism, 5, 35, 51, 54, 73, 74, 77
 studies, 2, 3, 4, 73
 text analysis, 5

M

magic, 12, 14, 15, 19, 49, 50, 52, 67, 81
Man Friday, 20, 42, 45
Mantegna, 74
Marquis, 15, 20, 30, 33, 34, 35, 36, 41, 49, 50, 51, 54, 58, 59, 64, 65, 70, 74
Marx, 61
masculine gaze, 33, 35, 37
master, 34, 40, 41, 42
medial gap, 9, 28
Medusa, 54
mentioning of a/the system
 evocative, 9
 explicit, 9, 10
 partial reproduction, 9, 80
 qua transposition, 9, 10, 80
 simulating, 9
meta-art level, 74, 79
meta-art-reception, 73
meta-literary level, 73
metatextuality, 8
mirror, 18, 19, 21, 33, 40
Mona Lisa, 62
moral, 15, 49, 59
moral-pornographer, 36
Moreau, 28, 35
Mozart, 72
Mrs Dalloway's Party, 64, 65, 66
Müller

J. E., 4, 5
W. G., 48, 55, 57
Munford, 1, 66, 70

N

narration
 authorial, 63
 figural, 64, 66
 first-person, 63
narrative economy, 57
narrator
 authorial, 66
 first-person, 13, 20, 52, 54, 56, 58, 63, 64, 66
Night, 35, 61
Nosferatu, 21, 25, 53, 57
Notes from the Front Line, 30, 70
Nünning & Nünning, 64, 67

O

Old Testament, 45
old wives' tales, 15
onomatopoeic, 26
opera, 9, 28, 42, 46, 51, 56, 71, 72
Othello, 54, 77

P

Paech, 5
Paisiello, 72
Pamela, 48
Pandora, 58, 70
Pantalone, 55, 56
Pantaloon, 56, 75, *See* Pantaleone
Pantaleone, 56
paratext, 8, 18
paratextual, 39
paratextuality, 8
parody, 48
Patmore, 40
patriarchal, 30, 33, 37, 38, 40
Penzensadler, 4, 7, 9, 10
Perrault, 1, 12, 29, 71, 72
Pfister, 4, 14, 28, 71
photography, 26, 29, 78
Pierrot, 55, 75
Plett, 5, 8, 10
plot models, 14
pornographic art, 35
pornography, 32, 33, 35, 75
Psalm 23, 46
psychological realism, 66
puppet, 27, 37, 41, *See* doll
Puss-in-Boots, 12, 13, 18, 55, 56, 59, 69, 71, 72, 75

R

Rajewsky, 3, 4, 5, 6, 8, 9, 10, 26, 28, 78, 80
Rape of the Sabines, 60, 61
Red Riding Hood, 12, 13, 16, 40
repetition (rhetoric device), 69
rhetoric, 45, 54, 77
Richardson, 48
Riha, 55, 56, 62

Robinson Crusoe, 20, 42, 45, 73
 Romano, 74
Romeo and Juliet, 59
 Rops, 35, 36
 Rossetti, 58
 Rossini, 56, 59, 71

S

Sage, 15, 30
 Saint Cecilia, 51
 Schubert, 57
 Schulte-Middelich, 7, 70
 servant, 34, 41, 42, 43, 56, 59, 71
 sexual capital. See sexuality as capital
 sexuality as capital, 33, 34, 37
 Shakespeare, 54, 59, 74, 76
Shaking a Leg, 12, 81
Sleeping Beauty, 12, 13, 53
Snow-white, 12, 13
 social
 criticism, 2, 42, 43, 44, 45, 46, 47, 59, 72, 73
 studies, 45
 Stanzel, 64
 stereotypes, 14, 16, 17, 18, 74
 Stoker, 20, 22, 25
 story-level, 63, See *histoire*
 stream of consciousness, 64, 65, 66
 superstition, 15, 23, 53, 74, 81
 superstitious tales, 16, 54
 Superver, 49
 Swift, 20, 44
Systemreferenz, 8, 9, 10, 14

T

Tarot cards, 23, 24
 tell-tale key, 46, 58
The Intervention of the Sabine Women, 60, 61
The Angel in the House, 40
The Barber of Seville, 42
 The Bloody Chamber, 2, 12, 13, 41, 50, 52, 54, 65, 72, 82
The Company of Wolves, 13, 16, 34, 37, 61, 72
The Courtship of Mr Lyon, 13, 14, 18, 38, 43, 44, 46, 64, 65, 66
The Erl-King, 12, 14, 52, 58
The Intervention of the Sabine Women, 60, 61, 84

The Lady of the House of Love, 13, 14, 20, 22, 33, 41, 53, 57, 59, 77
The Lamb, 45
The Marriage of Figaro, 72
The Sadeian Woman, 32, 33, 34, 35, 37, 75
The Snowchild, 13
The Tiger's Bride, 13, 16, 20, 23, 31, 34, 38, 41, 43, 44, 47, 52, 54, 61, 72, 74, 77
The Tyger, 45
The Werewolf, 13, 16, 21, 54
 theatre, 22, 27, 41, 71, 72, 76, 78
Through the Looking-Glass, 18, 19, 39, 40
 title-story, 1, 14, 16, 19, 20, 27, 29, 30, 31, 32, 33, 34, 36, 41, 42, 49, 50, 58, 59, 60, 64, 65, 67, 68, 71, 72, 74
 truth-value, 16, 18, 29

V

vampire, 20, 21, 23, 25, 32, 33, 53, 57, 68
 Verdi, 52
 virginity, 33, 34, 36, 50, 57, 58
 Voltaire, 53

W

Wagner, 28, 51
 wedding dress, 40
 werewolves, 13, 16, 21, 74
 Wind, 30,
 witch, 16
 Wolf, 3, 4, 5, 6, 7, 8, 9, 10, 11, 18, 20, 24, 26, 39, 42, 45, 46, 47, 54, 71, 75, 76
Wolf-Alice, 13, 18, 39, 45, 46, 47
 Woolf, 64, 65, 66

Y

Yahoos, 44

Z

Zander, 4, 8
 Zipes, 34

9. Appendix

Abstract

While Angela Carter's extensive use of intertextuality has been recognised by various literary scholars only little research has been carried out regarding the role of the intermediality in her narrative fiction. Moreover, most of the existing analyses are merely concerned with identifying the inter-references and relating them to their specific sources (i.e. hypotexts) rather than exploring the functions which they fulfil within the hypertext. This study is thus, on the one hand, characterised by an especially high awareness of the afore neglected intermedial phenomena in Carter's *The Bloody Chamber and Other Stories* and is, on the other hand, primarily interested in explaining the functional aspects of intertextual and intermedial elements in Carter's short story collection. The results of the analysis, firstly, proved to generate a broad spectrum of functional purposes for both intertextuality and intermediality and, secondly, revealed to be of considerable merit in clarifying the disputed status of intermediality as either a phenomenon distinct from or identical with intertextuality.

Zusammenfassung

Während die narrativen Texte Angela Carters wohlbekannt für die zahlreich vorkommenden intertextuellen Referenzen sind, wurden intermediale Phänomene nur selten thematisiert. Darüber hinaus haben die meisten existierende Untersuchungen von Intertextualität und Intermedialität Mängel dahingehend, dass sie bloß darauf abzielen die jeweiligen Inter-Phänomene im Hypertext festzumachen und die Quellen (i.e. Hypotexte) dieser zu identifizieren. Weitaus interessanter wäre jedoch eine Analyse der Funktionen dieser Hypotexte im Hypertext. Die folgende Untersuchung zeichnet sich demnach einerseits durch die besondere Berücksichtigung des Intermedialen in Carters *The Bloody Chamber and Other Stories* aus und verschreibt sich andererseits dem primären Anspruch die funktionalen Aspekte dieser und intertextueller Referenzen zu erklären. Die dabei entstandenen Resultate verdeutlichen erstens die große Fülle und Vielfalt der funktionalen Zwecke von Intertextualität und Intermedialität und erwiesen sich dabei zweitens als von Bedeutung für die Klärung der umstrittenen Frage, ob Intermedialität als ein separates, unabhängiges Phänomen von oder eine Variante der Intertextualität angesehen werden soll.

Lebenslauf

Persönliche Daten

Geburtsdatum: 21. März 1992
Geburtsort: Wien
Familienstand: ledig
Religionszugehörigkeit: römisch katholisch
Staatsbürgerschaft: Österreich

Schulbildung

1998-2002: Hans Stur Volksschule Wiener Neudorf
2002-2010: BG und BRG Franz Keimgasse, Mödling

Studium

2010-2016: Lehramtsstudium „Biologie und Umweltkunde“ und „Englisch“ an der Universität Wien