

Wolves and Witches: Sexual Outcasts in Angela Carter's Fairy Tales¹

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Angela Carter, one of the most important British writers in the late twentieth century, liked to blend the elements of fairy tales into her writing. It is not an overstatement to say that every single one of her fictional pieces has some element of fairy tales, since for Carter (1997/1998), fairy tales are useful vehicles for "the politics of experience" (p. 452). As these words suggest, her fairy tales are not the product of escapism, detached from real problems in society, but are rooted firmly in everyday experience and social reality which she attempts to subvert through her narrative. In that sense, her fairy tales may be called "ideological" and "political," qualities Carter (1997/1998) herself acknowledges and approves of as a creative writer:

To try to say something simple – do I situate myself politically as a writer? Well, yes; of course. I always hope it's obvious, although I try, when I write fiction, to think on my feet – to present a number of propositions in a variety of different ways, and to leave the reader to construct her own fiction for herself from the elements of my fictions. (Reading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode.) (p. 37)

The most famous collection of Carter that falls into the genre of fairy tales might be *The Bloody Chamber*, published in 1979. The stories compiled in this collection are the explosive new wine, shattering the old bottles into pieces and sometimes reducing them to unrecognisable pulp. Because many of its stories have female protagonists who, contrary to the original tales, assume active roles in the narrative, the "feminist" aspect of this collection has been

widely acknowledged. According to Sarah Gamble (2001), this collection sets “a trend among feminists in the late seventies onwards to appropriate and rework fairy-tale narratives, mostly by employing a process of simple reversal which foregrounded the role of the heroine in order to make her the active figure in the text” (p. 124). When viewed from this type of “feminism,” however, Carter’s work seems quite problematic, since her heroines sometimes seem to accept their victimhood rather willingly. That is probably the reason why critics have been divided in opinion as to whether her work is “feminist enough” or not. But, as Gamble (2001) herself points out, Carter’s manoeuvre cannot rightly be assessed in this “simplistic” (p. 124) interpretational formula, because it is not just a simple reversal of the gender roles that Carter performs in her retellings. In this paper, I would like to examine what Carter actually does in her versions of fairy tales, taking examples from her tales about wolves.

The Wolf as Literary Motif

Though she has many, one of Carter’s favourite motifs is that of the wolf. Carter obviously loves wolves as a literary device, and uses them frequently in her stories. As you may know, wolves are popularly featured in various fairy tales and legends; Aesop’s fables contain as many as twenty-six stories featuring wolves, as if to demonstrate the human fear of wolves from ancient times. In most of them, wolves are portrayed as savage carnivores, hungry for cattle as well as human flesh. They are driven by hunger, sexual desire, and murderous intent, and the traditional wolf tales tell the reader that wolves must be avoided, controlled, repressed, and killed. In the end of most stories, human wit and wisdom defeat the wolves, which are mere savage animals. Human beings, as these tales demonstrate, possess a more elevated sense of morality, duty, responsibility, wisdom, and—above all—propriety than mere wild creatures such as wolves. Wolves are the symbol of what is opposite to, and beneath, what is deemed human, and what is highly valued in human society. Tales about wolves function as moral teachings, by showing the wolves and/or the ones having been

associated with the wolves' ways either being punished or corrected and then redeemed.

The most famous wolf tale that comes first into today's reader's mind would be "Little Red Riding Hood." It is the story of a little girl who is silly enough to be outwitted and persuaded by a wolf to be involved in a dealing with him, and thus loses her grandmother's life and nearly loses her own as well (in Charles Perrault's version, she does), were it not for a hunter or a woodcutter coming to the rescue. The origin of the story, according to Tehrani (2013), goes back to the first century in the Middle East, and many versions are found throughout the whole European region. These versions all contain some kind of moral teachings for young girls, but the moral became especially sexual in nature after Charles Perrault's version was published in 1697. The wolf is portrayed as a male sexual aggressor who violates a girl too curious or not obedient enough to listen to her guardian's warning. The final moral delivered is for young girls to watch out for "dangerous" (Carter, 1977/2008, p. 3) men who conceal their desire to corrupt them sexually behind their smooth talk and sweet look. This alteration of the story, which continued in Grimm's version and others following it, reflects the newly emerged middle class population and their desire for upward class mobility, and the significance of the virginity of daughters as its result. An unmarried young girl belonging to this class was told to guard her virginity until a suitable man with appropriate wealth and class, being granted her parents' approval, took her as a lawful wife. It should be noted that, in Perrault's and Grimm's stories, as well as later versions derived from these works, sexuality is only attributed to men, and never to women. Women are devoid of sexuality and exist only as sexual objects, waiting to either be taken lawfully or be victimised.

Carter was commissioned to translate Perrault's book into English, which she published in 1977, and this project must have drawn her to Perrault's sexualised wolf tale. Carter's wolf tales also deal with the issue of sexuality, but unlike the Perrault-Grimm line of tales, Carter's wolves are not the symbol of violent male sexuality and aggression. Rather, in Carter's tales, the readers are presented with

the possibility that we can coexist with wolves in spite of our differences.

In Carter's wolf tales, wolves are both male and female (more female than male, in fact), thus retrieving the sexuality that was taken away from women by Perrault and Grimm, as demonstrated in "The Werewolf." Additionally, they celebrate sexual desire by freeing it from oppression, as in "The Company of Wolves." By administering these changes, Carter ensures that what is targeted in her retellings is not male sexuality but the system that oppresses sexuality in general, especially sexuality in women, and the dichotomy between aggressive male sexuality and passive female non-sexuality.

Carter also seems to attempt to incorporate the history of oppression manifested in wolf tales. Drawing from the witch trials and werewolf trials that took place in Europe in the Middle Ages, Carter addresses in "The Werewolf," for instance, how arbitrarily the fear of wolves and magic was stirred to manipulate public opinion in order to persecute certain people. Witches and werewolves share similarly sinister fates in medieval and early modern Europe, werewolf trials being one minor part of witch trials. For instance, Orenstein (2002) suggests the memory of notorious werewolves, such as Peeter Stubbe in Bedpur, Germany, who was accused of cannibalising many, is one of the sources of "Little Red Riding Hood," earlier versions of which feature a werewolf—not a wolf—as the aggressor (pp. 92-106). The accusations behind this oppression and the persecution of these supposed witches and werewolves were often unfounded, being the result of political and/or religious conflicts (for instance, those excommunicated by the Catholic Church were said to become werewolves), or the result of unreasonable reactions to medical conditions (Otten et al., 1986). Such politics are laid bare in Carter's wolf tales, which serve as a critique against a society that casts out certain kinds of people by naming them "monsters" or "witches."

In particular, "Wolf-Alice" and "Peter and the Wolf" demonstrate that the savagery of wolves in traditional wolf tales is a fabricated illusion, a narrative performance, a mere reflection of human fear and anxiety, constructed out of

Christian asceticism and politics. The wolves described by Carter in these stories are gentle, unfeigned, non-performing creatures, removed from the hierarchical dichotomy between humans and animals. By employing the motif of wolves, Carter incorporates commentaries and criticisms on a society that attempts to harness human sexual desire to the point of repression and to cast out otherness. As we shall see, Carter's wolf tales serve as a social commentary and also as an image of an alternative, more liberated society that allows people with differences to coexist peacefully and that commands no fear of, and no need for repression of, sexuality.

"The Werewolf"

The first in the trilogy of wolf tales included in Carter's fairy tale collection, *The Bloody Chamber*, is "The Werewolf," a story in which the connection between wolves and witches—their shared status as outcasts in the community—is firmly established. The story first tells us how superstitious people in a village in a non-specified northern country believe in the myth of witches, and hunt "some old woman whose cheeses ripen when her neighbours' do not" and "another old woman whose black cat, oh, sinister! *follows her about all the time*" (Carter, 1979/2014, p. 126). Carter here clearly criticizes the way they arbitrarily select as witches those who get on their nerves or those who they do not like. Among the supposed witches are old women. The story tells the reader how warts are considered the mark of a witch, thus making it obvious that any old person could be accused of being a witch, because who does not have a wart or two in old age?

The rest of the story is a mixture of "Little Red Riding Hood" and a story about werewolves. But in Carter's retelling, the werewolf is not a man, but a woman, and none other than the grandmother herself. When attacked by this wolf, the girl protagonist, who is supposedly innocent and naive in the original tale, chops off its paw. When she finds that it is in fact her grandmother who is a werewolf, she has her stoned to death by the other villagers. The girl is tough, cunning, and

manipulative, and not a weak victim at all. She knows how to survive and how to kill. What comes to the centre of the story is the blurred distinction between the wolf (or werewolf) and the human being, as the savagery of both the girl and her grandmother are paralleled when the grandmother in her wolf-form tries to eat her granddaughter, and the granddaughter in return brutally cuts her wrist and has her killed. The girl in this tale is not an innocent baby who needs protection by male adults, as portrayed in the original tale. In this tale, the sexual innocence of the girl that is celebrated in the original story is replaced by the disturbing savagery and violent aggression of the girl.

But is it an empowering story, defying the weak, obedient, innocent, virgin girl protagonist featured in the traditional tale? The last line of the story, "Now the child lived in her grandmother's house; she prospered" (p. 128), is rather ambiguous, shaking the reader's narrative assumption that the girl is innocent. We have only her account to rely on for proof of her grandmother's werewolfness. Does the girl perhaps manipulate the villagers' fear of werewolves to remove her grandmother, thus contriving the werewolf story? The only "proof" is the wart on the chopped hand of the grandmother, and Carter makes it amply clear that it is no scientific proof at all. Perhaps, therefore, this story is an entirely ironic and sinister depiction of a werewolf execution, in which the malicious granddaughter manipulates the villagers into killing her grandmother to attain what she wants: the grandmother's house and her independence. The story also depicts how the village successfully gets rid of the old woman and installs her granddaughter as a more favourable successor, and criticises a society in which sexually attractive young girls are appreciated, whereas old women are discarded as a nuisance. When the knife the girl uses to chop off the grandmother's hand is from her father, its implication is fertile: the girl's desire to murder the grandmother, to get rid of the old "crone," is granted approval from her father.

Read in this way, the story is not a mere reversal of the traditional "Little Red Riding Hood" tale, which would empower women in its depiction of a fearless,

courageous girl who can defend herself from a savage wolf. Instead, it becomes a tale of political conspiracy in which an old woman is accused of being a werewolf by her granddaughter and executed with social sanction. Wolves in this reading are nothing but a fabrication, constructed from the malicious human will to eliminate certain people. The house, in which the grandmother used to live and now the granddaughter smugly resides, is a metaphor for a social institution, out of which the old woman is driven, and the young one is reinstated.

"The Company of Wolves"

The second in the trilogy is "The Company of Wolves," which specifically deals with sexuality and its repression in relation to wolf tales. The first half is a catalogue of many werewolf stories in which something horrible happens on the wedding day: sometimes the groom transforms into a wolf, sometimes the ditched girlfriend of the groom turns the wedding guests into a herd of wolves. They are stories that attest to human fear and anxiety of sexuality. But, again, the aggressors are not only male, but also female, shattering the simple formula of the male aggressor / female victim dichotomy. These episodes obviously allude to sexual intercourse on the marriage bed, and how it can be animalistic, wild, and violent. Having alluded to the sexual undercurrent in wolf tales, the story continues with another retelling of "Little Red Riding Hood," only this time, the girl is a virgin whose sexual curiosity is highlighted. She is "innocent," not in the sense of being asexual and without desire, but in the sense that she has not learned to fear sexuality nor to repress it.

She is attracted to a young, handsome man she comes across on the way to her grandmother's house. The young man makes her promise to give him a kiss if he arrives first at her grandmother's, which he does, and he eats the grandmother up. Unlike the original, the so-called eating of the grandmother is described in a sexually explicit way. Carter makes it clear the wolf here is a representation of sexual desire, but the emphasis is not put on its violence and its maleness, but on the Christian attempt at its repression, when she writes as

follows:

you can hurl your Bible at him and your apron after, granny, you thought that was a sure prophylactic against these infernal vermin...now call on Christ and his mother and all the angels in heaven to protect you but it won't do you any good. (Carter, 1979/2014, p. 136)

When the girl arrives, secretly excited at the prospect of a kiss, she finds her grandmother's clothes burning in the hearth. However, she is not yet tainted by Christian fear, and therefore does not repress her sexual desire. And when the wolf tells the girl the famous line, "All the better to eat you with," she bursts out laughing, knowing "she [is] nobody's meat" (p. 138), and initiates sexual intercourse herself. The story tells that it "is Christmas Day, the werewolves' birthday," and "sweet and sound she sleeps in granny's bed, between the paws of the tender wolf" (p. 139) to demonstrate that without unreasonable fear, there is nothing to be feared. Carter makes the connection between the birth of Jesus Christ from the Virgin Mary to the tales of werewolves very clear. The celebration of virginity and the repression of sexual desire are fruits from the same tree, thus sharing the same birthday.

What separates the fates of the grandmother and the granddaughter is this repression of sexuality. The grandmother, a devout Christian, falls victim because of it, whereas the girl survives when she does not try to repress her sexuality, but embraces it. The tale suggests that repressing sexuality gives birth to sexual predators: the werewolves. The girl in this tale is not an innocent, asexual girl, but full of sexual desire, and she is not punished for it.

"Wolf-Alice"

The last in the trilogy is "Wolf-Alice," a story inspired by a Feral Child tale, another line of wolf tales in which a girl raised by wolves is caught and rehabilitated into human society at a convent, only in this tale, the girl does not

return to human society, preferring the way of the wolf. Here again, the wolves' wildness is contrasted with Christian repression and, as in the "The Company of Wolves," the former wins. The human belief that the human world is superior to the wolves' is mocked in the following passage:

the Mother Superior tried to teach her to give thanks for her recovery from the wolves, she arched her back, pawed the floor, retreated to a far corner of the chapel, crouched, trembled, urinated, defecated - reverted entirely, it would seem, to her natural state. (Carter, 1979/2014, p. 141)

The nuns at the convent give up on her, and leave her to the disposal of the notorious Duke in the village—the dreaded werewolf, an outcast. The Duke never strolls around during the day, hunting for dead meat in the graveyard only at night. It is interesting how the behaviour of the Duke and the girl are paralleled in Carter's depiction; they do what is not supposed to be "human," though their behaviour is not particularly "unnatural." Their conduct is neither socialized nor "normal," and that is the only problem they have. However, they both are cast out and banished to the "werewolf" world. The Duke casts no reflection in mirrors, as if to prove his banishment from the real human world.

The girl thus comes to the castle of the Duke, the supposed werewolf, who does not victimise her. It is most clear in this story, perhaps, that the technique Carter employs is not the simple role reversal of the victim / victimiser dichotomy. The Duke and the girl lead separate lives in the same mansion, and they do not have any communication at all; besides which, the girl cannot talk, having been raised by wolves. The Duke exists at this point as a mere werewolf, a mythic entity without reality, whereas the girl exists as a wolf, an animal. Her only friend is her own reflection in the mirror, though she is disappointed when she realises it is a version of her own shadow. The Lacanian mirror-phase is being played at in this self-identification scene, as the girl in this tale stays in the imaginary state, and does not completely enter into the symbolic order, in

which everything has meaning. In Lacanian analysis, the symbolic functions as long as it seems to “spring from the real” (Evans, 1996, p. 202) though it is in fact autonomous.² The girl in this tale realises there is nothing behind the mirror, and would not be included in the mechanism of the symbolic.³

The fact that she does not fully enter the human symbolic order is very important in this story. Because she is free from the repressive signification of the female body and sexuality typically seen in Christian teachings, when she starts to menstruate, she does not see her now feminine body with shame or fear, but only with curiosity:

She examined her new breasts with curiosity; the white growths reminded her of nothing so much as the night spring puffballs she had found, sometimes, on evening rambles in the woods, a natural if disconcerting apparition, but then, to her astonishment, she found a little diadem of fresh hairs tufting between her thighs. She showed it to her mirror littermate, who reassured her by showing her she shared it. (p. 146)

The girl here is representative of the pre-symbolic, pre-repressed state. Similarly, in another part, Carter describes her as a human being in pre-Fall-from-Eden:

She grew up with wild beasts. If you could transport her, in her filth, rags and feral disorder, to the Eden of our first beginning where Eve and grunting Adam squat on a daisy bank, picking the lice from one another’s pelts, then she might prove to be the wise child who leads them all and her silence and her howling a language as authentic as any language of nature. (p. 143)

In the final part, the Duke is hunted by the villagers and shot. This incident functions as a pivotal scene in this story to connect the previously separated worlds of the Duke and the girl. When the Duke’s pain is real enough, the two

worlds are connected for the first time. The girl takes pity on him and starts licking his wound, while the mirror begins to reflect his face as if to release him from banishment. The girl saves him from the destiny of an outcast, because she does not live in the human symbolic order, in which the Duke is an evil werewolf and a devil that must be alienated. She does not see him as such, and therefore, the Duke ceases to be a monster, suggesting that it is the eyes of the viewer that define him as a monster, and that a monster is not inherently monstrous after all. Only this girl, unincorporated into the symbolic system, is able to redeem the Duke as a human being and save him from his monstrosity. Carter symbolically portrays this process as the reinstallation of the image in the mirror.

The Duke's monstrosity is a fabrication, but it is real enough to erase his existence in real human society. Thus, Carter is referring to the very real consequences of witch-hunting and werewolf-hunting, because of which many were executed from unfounded accusations. It is a story that criticises the human tendency to demarcate black from white, bad from good, abnormal from normal. By showing that the demarcation itself creates the monsters and the outcasts, this story imagines an unbiased human relationship where differences are appreciated and we can coexist with equal gravity and significance.

"Peter and the Wolf"

Another wolf tale, "Peter and the Wolf," published in 1982 and collected in *Black Venus* (1985), also features a girl raised by wolves. Only this time, more focus is put on sexuality and the contradictory human emotions towards sexuality; that is, both extreme obsession and fear, which are clearly contrasted with the wolves' nonchalance and natural acceptance, and therefore non-fear. Again, the wolves' way is portrayed as more favourable and desirable. It also demonstrates the way in which people learn to fear the wolves and what they represent: wild, untamed sexuality.

The sexual theme is apparent from the beginning of the story, where a young woman's marriage and subsequent pregnancy is narrated. The man she marries

is not from the same community, but is described as a sort of outcast, who “lived up in the empty places” (p. 54), suggesting that he is the kind of person who trespasses the boundaries set by society. Then the young woman is killed, her husband is devoured, and the baby is taken by wolves, as if in punishment for their ways, showing how unbridled sexuality destroys the family.

Eight or so years later, Peter, the nephew of the young woman, is now seven years old and a shepherd. This episode seems to be a mixture of the Russian story, “Peter and the Wolf,” written by Sergei Prokofiev in 1936, Aesop’s tale of “The Shepherd’s Boy and the Wolf,” and a Feral Child tale, though with twists typical to Carter. Like the Russian version, Peter in Carter’s story is not afraid of the wolves when he first sees them. Though in the Russian version it is merely his boasting in rebellion to his father, Carter’s Peter is genuinely unafraid, because he is too young and because it is his first time to see the wolves and he does not know how to be afraid of them. As the girl in “Wolf-Alice,” Peter at this point is in the pre-repressed state, free from the symbolic connection between wolves and the anti-social.

Carter’s tale then moves away from Russian original, and tells how Peter inspects the wolves closely and finds the third wolf is not a wolf at all, but a human girl. He is portrayed as the only one who, unmarred by his fear, does not mistake the footprints left by the girl as those of a wolf, to which “his father [makes] a slow acknowledgment of Peter’s power of deduction, giving the child a veiled glance of disquiet” (p. 55). Evidently, Peter here is described as immune to illogical fear, unlike his father, and is stronger because of that. At the same time, this part addresses the danger of education. If Peter had learned to be afraid of the wolves, his powers of observation would have been marred. Education sometimes teaches people to be afraid of what they should not; fear often dims our view and creates bias in our minds.

The wolf-girl is captured, and brought to the house of her grandmother to be turned back into a human. The project goes awry, however, since the girl bites her grandmother in resistance, who later dies because of the wound. Wild

sexuality becomes dangerous only when faced with the attempt to tame and domesticate it. During the struggle, Peter is fascinated by the girl's sexual organs, which are in plain view, not concealed like human sexual organs. This experience is described by Carter as "his first, devastating, vertiginous intimation of infinity" (p. 57), suggesting the possibility of unimaginable bliss, which also triggers some kind of awe in Peter as in the encounter with the sublime. When the girl lies down, she "close[s] up her forbidden book without the least notion she had ever opened it or that it was banned" (p. 58). This expression highlights that the repression of sexuality is not justified by female evilness. Rather, it asserts her innocence in the signifying process. The book just exists, and it is human doing to put any meaning, negative or positive, in it. Unlike the story of Adam and Eve, in which Eve entices Adam, thus causing the fall of the entire human race, this wolf-girl does not actively invite Peter into sinning. She is just a book, full of possible wisdom, and it is the reader's doing to find evil meaning in her and forbid others to read it.

Unfortunately, when the grandmother dies, the awe Peter felt in his first sexual encounter is transformed into fear that takes hold of him: Peter's (mis)education begins from there. Before he was not afraid, but now he has learned to be afraid. He connects his grandmother's death to the wolf-girl, and he feels sinful. Carter also makes sure his education is connected to Christianity when she writes, "after his grandmother's death, Peter asked the village priest to teach him to read the Bible" (p. 59).

Peter grows into a young man and leaves the mountain village to become a priest himself. In the final sentence of the story, Carter deliberately uses phrases taken from the Bible: "'If I look back again,' he thought with a last gasp of superstitious terror, 'I shall turn into a pillar of salt'" (p. 61). By the end of the story, he has turned into a normative human being with an illogical fear of sexuality. But before reaching this tragic end, Carter inserts a beautiful, and rather sad, episode of Peter's final encounter with his wolf-girl cousin. There she is, opposite to him, beyond a river that reflects her face in the water, though she does not

recognize it as such:

She did not know she had a face; she had never known she had a face and so her face itself was the mirror of a different consciousness than ours is, just as her nakedness, without innocence or display, was that of our first parents, before the Fall. (p. 60)

The motif of Adam and Eve reappears here to indicate the neutrality of nakedness before Judeo-Christian signification. This wolf-girl, therefore, is a symbol of sexuality prior to repression: a book, which promises liberation into an infinity. Sadly, however, it is already beyond Peter's reach:

Peter could not help it, he burst out crying. He had not cried since his grandmother's funeral. [...] He blundered forward a few steps into the river with his arms held open, intending to cross over to the other side to join her in her marvellous and private grace, impelled by the access of an almost visionary ecstasy. But his cousin took fright at the sudden movements... and ran off. (p. 60)

The river here represents the line of demarcation that has already been set up to separate the two worlds: Peter is on this side and the girl is on the other side. His chance of a return to a pre-repressed state is gone, and when he arrives at the town, his encounters with the marvellous have already receded into a typical fairy tale, in which sexuality is something to be afraid of and repressed.

Conclusion

As has been analysed in this paper, Carter uses the motif of the wolf to embody not male sexuality, but the shaky, arbitrary line of demarcation that human society creates in order to separate what is inseparable. It reveals the heavy repression of sexual desire, which is often supported by Christian

asceticism, and how it is imposed on human beings, especially the ones with female bodies. As in the case of witches, wolves in Carter's tales are a metaphor for those stigmatized by society because of their otherness, in terms of—for instance—age, gender, sexuality, physical appearance, or behaviour. As Carter's sympathy is undoubtedly on the side of the wolves, her tales are strong critiques on social sanctions against those marked as "abnormal." By destroying the hierarchical dichotomies between human beings and animals, between people and monsters, Carter's stories imagine a society that embraces otherness, whether in men or in women, and let us peek into its immense potential to broaden our horizons.

Carter's wolf tales envision a society where different beings are respected because of, rather than in spite of, their difference. When imagining cohabitating wolves, unlike the wolves in the European narrative tradition, Carter may have in mind foxes from Japanese culture. Foxes are traditionally thought to transform into human beings in Japanese culture, and in that sense, they are similar to wolves in the European context, although they are not targeted for expulsion or elimination in Japan. The fox is simply admired and worshipped as one of the deities because of its mythical power. Carter's interest in foxes in Japanese culture is testified in *Love* (1971) when she writes, "The Japanese peasantry had an awed respect for foxes, who, they believed, could enter a person's body through the breast or else the space between a flesh of a finger and any one fingernail" (p. 15). Perhaps non-Christian Japanese mythology fed Carter's imagination to create an image of wolves that counters the traditional European narrative of wolves.

Footnotes

- ¹ This work was supported by JSPS KAKENHI Grant Number JP24520307.
- ² Evans (1996) summarizes Lacan's idea as follows: "The symbolic order is completely autonomous: it is not a superstructure determined by biology or genetics. It is completely contingent with respect to the real: 'There is no biological reason, and in particular no genetic one, to account for exogamy. In the human order we are dealing with the complete emergence of a new function, encompassing the whole order in its entirety' (S2, 29). Thus while the symbolic may *seem* to 'spring from the real' as pre-given, this is an illusion, and 'one shouldn't think that symbols actually have come from the real' (S2, 238)" (p. 202).
- ³ I disagree with Day (1998) in this respect. Day interprets this mirror scene as the girl's entry into the symbolic order (pp. 164-165). However, it does not sufficiently explain how she can remain free from the meaning attached to the Duke.

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狼と魔女：アンジェラ・カーターの童話における性的異端者 生駒夏美

フェミニスト的な童話の語り直しで知られる英国現代作家アンジェラ・カーターは、特に狼のモチーフを好んで用いた。狼が出てくる物語で最も有名なものは17世紀末に出版されたペロー作「赤ずきん」であろうが、女性の性的無垢と男性の性的放縦が対比され、女性のセクシュアリティを無化した家父長的物語となっている。本論文ではカーターによる四つの狼物語を分析し、「赤ずきん」に顕著に見られるような二項対立的な性のジェンダー構造をカーターが攪乱する様子を見る。カーターは狼を使って、西欧のキリスト教による性の抑圧を批判し、性を自然な営みとして再評価する。そして、カーターの狼物語は転覆的なだけでなく、狼物語を歴史に位置付け、狼人間の言説がちょうど魔女言説と同じように機能し、ジェンダー、セクシュアリティ、年齢、身体的な特徴など、特定のグループの排除と直接的につながってきた歴史的な事実を明らかにしている。狼や狼人間への恐怖が恣意的に構築されていく過程は、社会において存在を許される人間の概念が構築される過程でもある。その中で、規範を逸脱する人間がいかに狼とされ、存在を消されてきたかを一連のカーターの狼物語は暴露すると共に、癒しと赦し、共生の可能性をも描き出す。

Keywords:

赤ずきん、狼、セクシュアリティ、魔女裁判、語り直し