A COMPARATIVE ANALYSIS OF 'THE SNOW CHILD' BY ANGELA CARTER AND 'YEDİ CÜCESİ OLMAYAN BİR PAMUK PRENSES'('A SNOW WHITE WITHOUT SEVEN DWARFS')[1] BY MURATHAN MUNGAN

Dr. Semra SARAÇOĞLU[1]

[1] *Assoc. Professor, English Language Teaching Programme, Department of Foreign Languages, Gazi Education Faculty, Gazi University, Turkey*

Abstract

The aim of the present study is to make a comparative analysis of the transformation of the fairy tales in the stories of one English and one Turkish writer -Angela Carter and Murathan Mungan. The study restricts itself to one story by each writer: 'The Snow Child' by Angela Carter and 'Yedi Cücesi Olmayan Bir Pamuk Prenses' ('A Snow White Without Seven Dwarfs') by Murathan Mungan as the parodies of 'The Snow White with Seven Dwarfs'. Both writers deconstruct the Grimm Tale to challenge the imposed patriarchal ideologies and gender roles, especially the women's socially approved behaviour patterns in the patriarchal system and intentionally subvert them and their representations in their works using the same postmodern frame-breaking devices - parody, pastiche and intertextuality. Both aim to offer their readers insight on the archetypes and stereotypes of women and force them to confront the women's entrapment within the male world regardless of geography. While undermining the familiar narrative, Carter prefers blurring the boundaries of the fairy tale genre with her use of fantasy, Gothic, pornography and folklore. She explores and problematizes the unquestionable topics such as female sexuality, violence against women. Mungan, on the other hand, inverts the perception and the representation of women rewarded for virtue and conformity to the patriarchal ideology. He critiques the negative sides of the present socio-cultural issues in a mocking way and promotes women to possess both feminine and masculine qualities and reclaim control over their social stance.

Keywords

Fairy Tales, Parody, Gender Roles, Patriarchal Ideology, Postmodern Narratives

Fairy tales and folk tales have been accepted to be as old as the human history. They are 'traditional verbal materials and social rituals that have been handed down solely, or at least primarily, by word of mouth and by example rather than in written form' (Abrams, 1957, p.63). The first examples of fairy tales belong to oral literature tradition. Throughout history, they have gone through some variations, revisions, and translations. Although the early written versions of fairy tales were not intended for children but adults, since the 18th century, they mainly address children (Warner, 1994: p. xvii). In Europe of the 18th and 19th century, Charles Perrault in France and the Grimm brothers in Germany collected and published folk tales and their collections have been spread throughout the Western civilization with their translations. In traditional fairy tales, especially in the fairy tales of Grimm Brothers, the roles and behaviour patterns depicted for each gender reflects the patriarchal ideology: heroines are depicted as beautiful, innocent, pure, passive, submissive, helpless, in need of guidance to be rescued by their princes, whereas heroes are handsome, wealthy, and brave. They fall in love with the beauty of the heroines and are rewarded with marriage for their heroic actions at the end. Males are the authoritative figures, the representatives of power, the decision makers, the active agents. Females are what males are not. If any woman rebels against the dominant ideology, she is left outside the pre-defined sphere of the ideal woman and doomed to be punished as seen sinful. She is the villain mostly depicted as ugly, old, and aggressive and deserves to live in the forest all alone as a witch being the marginalized 'other.' These tales are 'timeless, ageless and dateless', they mark

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[1] All the translations from Turkish for the quotations related with Murathan Mungan and his works are the works of the present writer

the universal human experiences regardless of 'age, culture and geography' (Harries, 2003, p.1). Beside their appeal to children, their main aim is to educate children offering them certain sets of 'behaviour patterns and values', indeed 'a set of cultural expectations' to conform to or replicate for the next generations (Hoffert, 2003, p.xix). The subliminal messages which promote dominant ideological structures in the fairy tales deeply shape children's perceptions of gender roles, consequently, their positioning within a culture. In the second half of the 20th century, postmodern writers, both men and women, rewrote the most popular original tales deconstructing 'the conventions of the genre so as to encode discourses that contradict or challenge patriarchal ideologies that are increasingly viewed as anachronistic in today's society' (Crew 2002: p.77). The aim of the present study is to make a comparative analysis of the transformation of the fairy tales in the stories of one English and one Turkish writer - Angela Carter and Murathan Mungan. The study restricts itself to one story by each writer: 'The Snow Child' by Angela Carter and 'Yedi Cücesi Olmayan Bir Pamuk Prenses'('A Snow White Without Seven Dwarfs') by Murathan Mungan as the parodies of 'The Snow White with Seven Dwarfs'.

Angela Carter (1940-1992) has been considered one of the most influential feminist authors who was a journalist and the writer of nine novels, four collections of short stories as well as non-fiction, translations, poems, film scripts and radio plays. The reason for selecting Angela Carter as a representative of the English postmodern writer of the retold fairy tales is her most analysed and well known anthology of ten stories *The Bloody Chamber and the Other Stories* (1979) which she wrote after completing the translations of Charles Perrault's collected tales. Her concern in this collection is the dominant gender ideologies of the folk and fairy tales. With this in mind, she deconstructs the most popular fairy tales, intentionally subverts them; with her reconstructed new tales offers her readers the possibility of thinking from the 'other' side. Carter expresses her intention in adapting the fairy tales in 'Notes from the Front Line' saying, '[M]ost 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' (1997, p.37).

The metamorphic quality of the fairy tale genre enables Carter to challenge especially the stereotypical representations of women in *The Bloody Chamber*. In her stories, she uses patriarchy as the 'grand narrative' and questions it with postmodern techniques such as parody, pastiche and intertextuality. Carter 'criticizes women's traditional role and the stereotypical women, sometimes by mocking, sometimes by empowering them exaggeratingly' in her work (Abbasoğlu &Alban, 2018, p.9). She 'demystifies' the gender politics of fairy tales blurring the boundaries between the gender roles, shifting the structures between the narratives. The traditional fairy tale characters have completely been inverted, even portrayed as hermaphrodites in her reinvented stories. The signification for girls and women have changed and her heroines have been represented with all the male qualities assigned to the male.

Murathan Mungan (b.1955), on the other hand, is a prolific leading Turkish writer of novels, short stories, poems, plays and lyrics who reconstructs the traditional narratives of his own culture in order to question its current social dynamics. Like Carter, in his works, he explores and challenges the patriarchal ideology of gender roles imposed upon individuals and its disseminated influence over all the layers of life. Considering their popularity, Mungan too employs the traditional Grimm tales rather than that of Turkish tales in his works. In his article 'Ben Aşkı Yazıyorum' ('I Write Love'), he expresses why he uses of fairy tales in his works: 'It is perhaps because I come from Mardin, a city with a unique atmosphere with its multicultural social structure. There is a world woven with what I listened to as a child and what I experienced.' (1987, p.56). Just like Carter who puts her prescribed femininity into question, Mungan too traces the patriarchal roles and socially approved behaviour patterns for masculinity and subverts the imposed gender roles and their representations in his works using the same postmodern frame-breaking devices - parody, pastiche and intertextuality. He describes himself as an 'androgynous' storyteller both in his attitude towards life and society in general and in the aesthetic sense. This, in his view, is an advantage in identifying and challenging the present ideological gender definitions in his art (Mungan, 1987, p.56).

In *Murathan' 95* (1996), Mungan expresses his concern for using the grand narratives of the West as a means of recreation of new narratives with the aim of problematizing the old ones: 'I have been trying to take an attitude for breaking the long established traditional rules and recreating them with some variations in new structures' (p.442). As Carter did in *The Bloody Chamber*, in his third story collection *Kırk Oda* (*Forty Rooms*) (2018), Mungan too undermines the archetypes of the genre such as the innocent heroine, the charming prince or the vicious witch and especially critiques the patriarchal gender roles that have been placed on women. Mungan's attitude towards the patriarchal discourse is similar to that of Carter. Instead of ignoring it, he makes use of it; parodies the male literary tradition to gain a deeper perspective of the issues regarded as taboos.

Mungan constructs both his novels and stories as a synthesis of both the Eastern and the Western fairy tales. This intertextual quality of his works can either be seen in the covert references made to the old texts or with the employment of parody as a frame-breaking device to problematize the norms by treating the fairy tale genre which he subtly uses and then distorts or subverts. In his book *Forty Rooms* (2018), for instance, in "Aşkın Gözyaşları ya da Rapunzel ile Avare" ('Tears of Love or Rapunzel and the Idle'), Mungan makes a reference to Grimm's *Rapunzel*, while in his novel *Yüksek Topuklar* (2002) (*High Heels*) to Cinderella. In the collection of three

stories, *Kaf Dağının Önü* (1994) (*The Front of Mount Kaf*), 'Gece Masalı' ('The Night Tale') recalls us of *Cinderella*. While 'Kağıttan Kaplanlar Masalı' ('The Tale of Paper Tigers') reminds us of *The Snow White and the Seven Dwarfs*, 'Alice Harikalar Diyarında' ('Alice in Wonderland') in his book *Üç Aynalı Kırk Oda* (1999) (*Forty Rooms with Three Mirrors*) is a reference to *The Little Red Riding Hood*. 'Aynalı Pastane' ('The Mirrored Patisserie') is a reference to *Cinderella* and *Sleeping Beauty*, while 'Mavisakal' ('Bluebeard') in *Yedi Kapılı Kırk Oda* (2007) *Forty Rooms with Seven Doors* has the traces of 'Hansel and Gretel'. *The Snow White and the Seven Dwarves*, *Cinderella* and *The Sleeping Beauty* are the three Grimm tales that he rewrote in his third story collection *Forty Rooms* (2018) exposing the old conventions of the genre to achieve a new and more authentic form. The present study is more limited in scope focusing on the rewriting structures and subversive styles of 'The Snow Child' by an English feminist writer Angela Carter and 'The Snow White Without the Seven Dwarves' by a Turkish writer Murathan Mungan.

Carter's 'The Snow Child' begins with three crucial words: 'Midwinter-invincible, immaculate' (1986, p. 91). This opening is unusual with its brevity and dissimilarity to the classical fairy tale openings as they always start with the expected phrase 'Once upon a time'. It is midwinter - a winter day snowing as in the source tale. However, Carter subverts the genre from the very beginning by using the present tense: 'The Count and Countess go riding' (1986, p. 91). The first character introduced is the Count. The Countess is referred to as 'his wife'. The use of 'his' makes the Countess secondary in their marital hierarchy. Count is the invincible partner and the Countess symbolically speaking seems to be in her midwinter. Recalling the use of three colours - white, red and black in characterizing Snow White in the source tale, Carter too makes use of the same colour imagery in the characterization of both the Snow Child and also the Countess. Countess is described in the first place via her clothing which is associated with black and red mostly: She 'wrapped in the glittering pelts of black foxes; and she wore high, black, shining boots with scarlet heels and spurs' (Carter, 1986, p. 91). While her 'pelts of black foxes' on her shoulders indicate her savage and cunning nature and also the wealth and the social status she gained via her marriage, 'shining boots with scarlet heels and spurs' represent her violent intentions.

In 'The Snow White and the Seven Dwarfs', in a winter day, the queen of a kingdom sitting at a window sewing pricks her finger and it bleeds. Upon this, she wishes to have a daughter as white as snow, with black eyes and hair as ebony, and red cheeks as blood. She expresses her maternal desire. As soon as her wish comes true, she dies. Carter parodies the sexual symbolism in the queen's pricking of her finger in her story and inverts the original tale. In *The Snow Child*, it is the husband who desires 'a girl as white as snow,' 'as red as blood,' 'as black as that bird's feathers' (Carter, 1986, p. 91). Just like the queen's wish, Count is granted every one of his wishes about his paternal or more like manly desire with the sudden appearance of the Snow Child, not as a baby this time but as a fair, young girl - red mouth, black hair and stark naked - possessing the ideal feminine beauty within the norms of the patriarchal ideology. The girl is the immaculate one in this triangular power relationship among the Count and the Countess. This is an unfamiliar fairy tale structure, since Carter blurs the boundaries of the fairy tale and the Gothic genres. While the Count stands for the aristocratic power, the Countess signifies the *femme fatale*. The Snow Child, on the other hand, represents the virginal victim.

It is when the Count's affection turns to the girl and the Countess feels the threat for the first time, she makes her voice heard and challenges her objectification in the male world and becomes active taking initiation to 'rid of her'. The Countess represents the step-mother figure in the subtext. In *The Snow White and the Seven Dwarfs*, the stepmother orders a huntsman to take the Snow White to the forest and kill her there, because the Snow White goes beyond her in beauty. Disguised as an old woman, she goes to the cottage of the dwarfs to kill the Snow White, first with a lace, then with a poisonous comb and lastly giving her a poisonous apple. Imitating the pattern of the fairy tale, the Countess in Carter's narrative, with the same feelings of jealousy and hatred, tries to kill Snow Child with her three attempts: First she commands the girl to pick up the gloves that she dropped in the snow meaning to leave her there to freeze. Nevertheless, the Count prevents her. Upon this first attempt, the Countess loses her furs first: They 'sprang off the Countess's shoulders and twined round the naked girl' (Carter, 1986, p. 92). She does not give up and this time commands the girl to 'dive in [the ice of a frozen pond] and fetch the [diamond brooch]' that she threw (Carter, 1986, p. 92). The Count thwarts her second command too. Since he favours the girl instead of his wife, after her furs, 'her boots leapt off the Countess's feet and on to the girl's legs' (Carter, 1986, p. 92). Although Carter draws an active woman in the literal sense riding with her husband and metaphorically speaking, going after her rights, Countess too suffers indeed. She loses gradually not her clothing only, but her husband and identity to the girl. She is replaced by the girl, even though for a short while. The Count feels sorry for the Countess, since she becomes naked as the girl becomes clothed. Carter turns the power relation between the two women and the idea of women's sexuality upside down. Clothes rather than nakedness seem to provide sexuality and also the power. Although it is only for a moment, the Countess too feels objectified as a woman in the male world having lost both her power and sexual attraction. Yet, she doesn't give up and commands the girl to pick a rose for her as a last attempt to annihilate her. This time the Count doesn't hinder it. The girl 'picks a rose; pricks her finger on the thorn; bleeds; screams; falls' (Carter, 1986, p. 91). In this line Carter turns into present tense and then the past for the rest of the story once more. From this line onwards, Carter inverts the

fairy tale narrative into that of pornography. The image of her finger pricked on the thorn, its bleeding and her immediate death refer to a sexually symbolic act. Carter parodies the Queen's pricking of her finger and its bleeding in the source tale. Upon this, in the subtext, the queen wishes for the Snow White and it is granted. In Carter's narrative, the Snow Child is the Count's wish. When it is granted, the Count fulfils his adult fantasy sexually violating the girl after death; he commits both incest and necrophilia. The Countess, like a voyeur, watches this perverse act 'narrowly'. She is reckless collaborating with him since she achieves what she wanted; she gets rid of the girl. Like the snow, the Snow Child melts and disappears as sudden as she appeared leaving only 'a feather,' 'a blood stain,' and 'the rose' (Carter, 1986, p. 91). Following her disappearance, the traditional fairy tale atmosphere presides in the rest of the story once again. Since the rivalry ends, the Countess has all her clothes back. She is once more 'his wife' for the Count. To affirm his love for her, the Count picks up 'the rose' and hands it to her. The Countess drops it, since 'it bites' because the Countess received the knowledge of the consequences if she takes it (Carter, 1986, p. 91).

In Carter's text, the bleeding Snow Child is the Count's granted wish of a girl of his dreams. Carter uses the language of pornography while subverting the fairy tale and the traditional gender stereotypes in 'The Snow Child'. She wants to point out the problem of abuse within the patriarchal structures. Snow Child is a pure, young, innocent girl. Instead of being rewarded with marriage as in the subtext, she is abused and sexually oppressed. Differently from the dwarfs who protect the Snow White in the source tale, in Carter's revision, the mother and the father figures harm their daughter. While the prince's romantic kiss saves the Snow White, The Count's rape is deadly. The Countess, as the equivalent of the evil queen in the source tale, is also a villain as her husband. While the stepmother in 'The Snow White and the Seven Dwarfs' dies of rage and fear, the Countess succeeds in destroying the Snow Child at the end. In Carter's narrative, the Snow Child is voiceless, passive whereas the Countess is active. Yet, she, like the girl, is a victim of the patriarchal authority since her freedom is also limited. That seems to be the reason for her collaboration with her husband in the girl's death. Carter in this story rewrites and transforms the motifs associated with the fairy tales and transforms them into new writings taking up an ironic tone with the aim of drawing attention to the issues of gender and abuse, especially of young girls as objects of sexual desire.

With the title 'A Snow White Without Seven Dwarfs', Mungan gives the hint from the beginning that he will make use of the Grimm's tale as his subtext and make some major changes both in the plot and the character depictions. His concern is to problematize the imposed gender roles and their representations in the old text in order to challenge especially the women's socially approved behaviour patterns in the patriarchal system. The reference he makes to the original tale with the title and the opening of the story as 'Once upon a time, a Snow White was living in a far land' (Mungan, 2018, p.9) makes the reader think first that there is going to be traces of the source text in his narrative, since like Carter, he too makes use of the grand narratives of the West in his rewritten new narrative in accordance with his aim. However, Mungan's Snow White of the title is 'a' Snow White, just like many other Snow Whites in the society but without seven dwarfs. Having seven dwarfs one day is her one and only dream in life: 'Every single day, day and night, she used to sit by her window and pray God to let her have seven dwarfs and awaits the arrival of these seven dwarfs who will show up one day' (Mungan, 2018, p.9).

Differently from both the original fairy tale and the rewritten story of Carter, Mungan adds some Turkish cultural elements as well as modern concepts while subverting the boundaries of the genre. The princes of the Western fairy tales have been replaced by shahzades in his story and the princess is praying God for her dream to come true. Many shahzades on their white horses come to her door and had to go, since she keeps refusing them all: 'Let me have seven dwarfs first, live with them in a small cottage; clean up their house; sweep the floors; wash their clothes and the dishes and then let the witch come; knock me down; then you come and save me. What use, you come now' (Mungan, 2018, p.9). Mungan inverts the plot of the fairy tale but preserves its linearity. Indeed, he summarizes what Snow White in the fairy tale had gone through in a mocking way parodying the source text. He wants to increase the reader's awareness on the issue of imposed gender roles in the society and change their perception.

Snow White unrelentingly keeps waiting by her window. She is not only without dwarfs, but also without an evil stepmother. Mungan subverts the evil stepmother stereotype in his story, too. Snow White's stepmother is very sad about her turning down of all the princes and shahzades. She is not a typical evil stepmother but on the contrary, 'she is just a mother like any other stepmothers' (Mungan, 2018, p.10). Mungan by inverting the stereotype of evil stepmother draws attention to a social prejudice. Since this young girl in 'A Snow White Without Seven Dwarfs' doesn't have an evil stepmother who tries to kill her to be 'the most beautiful woman of the land,' she desperately looks for a poisonous apple in the basket of any old woman whom she imagines as a witch.

While in the source text, 'mirror' is used as a motif for the rivalry between the two women - Snow White and her stepmother, in Mungan's rewritten narrative, it is used to summarize what Snow White in the fairy tale had gone through by turning upside down of a young girl's wishes. Snow White begs the famous mirror of her stepmother saying: 'Please you tell my stepmother to send me to the forest, cut my neck, let the huntsman pity me, smear blood of a rabbit on a cloth. Kiss my dead body, tell all these to my stepmother word for word' (Mungan, 2018, p.10). Making the princess utter such a colloquial phrase, 'Kiss my dead body,' Mungan ridicules the old

tale. He blurs the boundaries between the fairy tale and the reality.

Snow White insistently looks for her seven dwarfs all throughout her youth to actualize her ideal. Yet, time is merciless. She starts getting old. Gradually losing her hopes, she stops looking for them. No shahzades or princes of the past beg or pray her either, since all these princes and shahzades are young and handsome. She finally realizes that 'nobody had any respect for the ideals any more' (Mungan, 2018, p.11). Snow White sacrifices herself for her ideals rejecting a life offered to the princesses of fairy tales; turning down all the proposals of marriages naming them as 'untimely visitors' (Mungan, 2018, p.9). Since she cannot fulfil her life as a beautiful, innocent princess who always acts appropriately carrying out what is expected from her as in the mainstream of the traditional fairy tales, instead of being rewarded at the end, she is punished. As an ugly, old maid she cannot have her own fairy tale. Therefore, she has to look for the alternatives to exist within the frame of the fairy tale world. Since there is such a narrow chance of choice for her, she takes the role of evil stepmother. Attaching a basket of apples to the arm, she starts wandering around cottage to cottage, be it on a mountain peak or a hill saying, 'There will always be a Snow White waiting for her seven dwarfs by her window any way' (Mungan, 2018, p.10). She thinks: 'Perhaps, a Snow White at a far cottage is waiting for me by an unlighted window' (Mungan, 2018, p.10). At least, she will make her dreams come true with her poisoned apples. Yet, none of the windows with a Snow White calls her, she returns through every cottage. The apples in her basket rot away with their own poison. Snow White once more realizes that as an ugly old witch, she will be unable to find a Snow White to bite her apple. Finally, she recognizes that there is no such a thing like 'falling asleep of her dreams until the Shahzade on white horse arrives' (Mungan, 2018, p.11). Neither as a young girl, nor as an old woman, she finds a place within this world. What indeed Mungan wants to display with this inverted version of *Snow White* is that the pre-defined life patterns and gender roles have to be questioned. Snow White is already a woman without dwarfs to serve to. She doesn't need any dwarfs to prove her 'womanhood'.

Mungan undermines the ideal woman's portrayal in fairy tales by depicting Snow White as an ugly, old witch in his text. He inverts the young, beautiful princess stereotype crossing the border between the reality and the illusory world of the fairy tales: 'She had lost all her teeth; her nose had grown; she had a humpback. She had become physically disabled, her sciatica had agitated her more, all her body started to ache badly. Her eyesight was going worse, her ears was not hearing as before, her back was getting stiff' (Mungan, 2018, p.11). This 'volte face' of Mungan from the fairy tale world to the world of reality signifies that 'time has changed' and readers should understand that there are no such lives in real world. In order to shake the readers more, Mungan changes the conventional past perfect narration of the fairy tales to that of the simple past tense. With his subversive style, he not only problematizes the content of the fairy tale, but also the form of it. From this point onwards, he breaks from the source tale and with a mocking style critiques the order of the time he lives in employing clichés in his narrative:

> She closed her eyes to life in her little cottage as a poor and a forlorn person. Upon her death, all country stood up. Her death day was announced as the national mourning day. Flags were at half-mast. A majestic burial ceremony was organized. Young and old, everybody from all over the country attended the ceremony. All the people shed tears for their Snow White. Seven Dwarfs carried her coffin and cried aloud upon her tomb for long saying: 'Leaving us here where did you go?' The Shahzades, Princes on White horses had to content themselves for their inability to attend the ceremony for familial reasons sending celebration telegraphs (Mungan, 2018, p.11).

In the closing of his narrative, Mungan makes a reference to the conventional burial ceremonies held for the statesmen and socially prominent people as a cliché. The arrival of the seven dwarfs for the burial ceremony is noteworthy. Mungan makes a social criticism here for the friends' delayed showing of their affections, and their insincerity in carrying out their last duties for the lost ones. The last words of the seven dwarfs to Snow White 'Leaving us here, where did you go?' is also ironical as if they were with her all throughout her life (Mungan, 2018, p.11). Another reversal of the conventions is the shahzades,' princes on white horses excusing their absence in the ceremony by sending celebration telegraphs. Mungan problematizes the behaviour patterns in the society in a mocking manner with an ironical language. In the past, people who couldn't attend the wedding ceremonies used to send telegrams to share their happiness for the newly married couples. In his story, Mungan uses but distorts this already outdated tradition in the representation of the burial ceremony.

Mungan's Snow White questions the responsibilities that the world of fairy tales in the patriarchal system demands from her. She challenges the conventions of the male order of the society; takes her own decisions and goes after them. She leads a life on her own and in the end is left without a fairy tale. She cannot become the heroine of her own tale as is expected. Although in the fictional world of the fairy tale, she ends up having been alienated not managing to adopt to any roles offered for her, in the world of the fictional world Mungan creates, she is transformed into a heroine being the major character of her writer in his narrative.

Having analysed the two rewritten texts of the same fairy tale 'Snow White and the Seven Dwarfs' by one English, one Turkish writer – Angela Carter and Murathan Mungan, it is seen that both writers aim to challenge the gender roles and its dynamics in the patriarchal society. They both choose retelling the old European fairy tales for

their aims considering them as being more suitable for 'appropriation and adaptation' (Gamble, 1997, p. 67). Rewriting the well-known fairy tales, taking up an ironic tone and attacking the present patriarchal logic to which women are subject, they offer their readers insight on the archetypes and stereotypes of women and force them to confront the women's entrapment within the male world regardless of geography. In problematizing the norms and the old conventions, as a postmodern frame - breaking device, they both use parody. Employing an ironical language in a mocking manner, they keep their distance between the backgrounded text and the new one. While undermining the familiar narrative, they both modify the plot and the characterization for certain ends. Carter prefers blurring the boundaries of the fairy tale genre with her use of fantasy, Gothic, pornography and folklore. With her inversion of 'The Snow White with Seven Dwarfs', she explores and problematizes the unquestionable topics such as female sexuality, violence against women – rape, abuse, and the need for liberation of women from both social and sexual oppression. She is more daring in 'demythologising' the myths and highly experimental in constructing her new fictional form demanding a 'world of absolute sexual license for all the genders (Kimberly, 2008, p.92).' Mungan, on the other hand, problematizes the perception and the representation of women rewarded for virtue and conformity to the patriarchal ideology. In his text, he promotes women to possess both feminine and masculine qualities. Powerful, self-sufficient women are also good. Women need to reclaim control over their social stance. Mungan unsettles gender relations but he is not as daring and overt as Carter is. He critiques the negative sides of the present socio-cultural issues in a mocking way puzzling his readers asking them to participate in the creative process of his narrative making sense of new sets of relations.

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