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The Magic
Toyshop Angela
Carter
**The Magic
Toyshop
Angela Carter**

**Bachelor Thesis
from the year 2011
in the subject
English Language
and Literature
Studies -
Literature, grade:
1,7, Dresden**

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**Technical
University
(Anglistik),
language: English,
abstract: In 1967
Angela Carter
published a novel
about an
adolescent female
protagonist
growing up in a
patriarchal system.
Published at a**

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**moment in history
when significant
change, not only
for women, but all
of the western
world was about to
take place, The
Magic Toyshop
illuminates the
metamorphosing
social dynamics.
Angela Carter
sensed this**

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moment but did not know where it was going to lead and what it would offer women.

Guiding the reader through these pending seismic changes is Melanie, the novel's protagonist. As opposed to the

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**other female
characters of the
novel who occupy
only a fixed role
suiting patriarchal
hierarchy, Melanie
is constantly
shifting roles. She
can be read as
representative of
the rebelling
female,
challenging**

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patriarchal order. Melanie realises that none of the potential roles society offers women will satisfy her. In the end, she has the chance to enter a new world and a relationship defined by equality. The way

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Angela Carter
represents the
female characters
in **The Magic
Toyshop** is
indicative of the
turbulence of the
times. In order to
properly assess,
analyse and
interpret these
representations, it
is necessary to

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**take account of
the historical,
cultural and
political
circumstances of
the late 1960s and
the theorists who
have written about
Carter. Combined,
they allow the
modern reader to
properly
contextualise and**

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**understand The
Magic Toyshop.
Remarkably,
Carter seemed to
be ahead of her
time, analysing
and criticising the
traditional
representations of
femininity that
society imposed
on women. It was
a time when they**

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still belonged to the private sphere, embodying the roles of mothers or housewives, even though many women already were active in the work force. Men continued to prevail in the public sphere, enforcing

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patriarchal structures. These socially constructed representations are challenged through Melanie's conflicted relationship with her production as a feminine subject (Bristow and Broughton 10). Not

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**only is she the
victim of a
patriarchal system,
but she also tries
to challenge and
change social
constructions
through creating
an independent
identification of
herself. The
conventional
association of**

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women with
physical illness
and men with
emotional need is
challenged and
mocked through
bizarre events
(Peach 181). In the
use of gothic, fairy
tale and dystopia,
Carter establishes
new
representational

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**spaces for sexual
identity (Bristow
and Broughton 15).**

[...]

**Once upon a time
fairy tales weren't
meant just for
children, and
neither is Angela
Carter's Book of
Fairy Tales. This
stunning
collection contains**

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**lyrical tales,
bloody tales and
hilariously funny
and ripely bawdy
stories from
countries all
around the world-
from the Arctic to
Asia - and no
dippy princesses
or soppy fairies.
Instead, we have
pretty maids and**

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**old crones; crafty
women and bad
girls;
enchantresses
and midwives;
rascal aunts and
odd sisters. This
fabulous
celebration of
strong minds, low
cunning, black arts
and dirty tricks
could only have**

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been collected by
the unique and
much-missed
Angela Carter.
Illustrated
throughout with
original woodcuts.
Essay from the
year 2012 in the
subject English
Language and
Literature Studies
- Literature, grade:

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1,0, Swansea
University

(Department of
English Language
and Literature),
course: Uncanny
Places: Gender
and the Fantastic,
language: English,
abstract: Doubling
is the “appearance
of persons who
have to be

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**regarded as
identical because
they look alike”
(Freud, 2003: 14)
and, according to
Freud, this can
create an uncanny
effect because
“we are faced with
the reality of
something that we
have until now
considered**

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imaginary” (Freud,
2003: 150).

However, the trope
of the double has
far more potential
than just sending
shivers down our
spines; its
appearance might
indeed raise, and
confront us with,
important
questions

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concerning our
own identity and
subjectivity. I
would like to
exemplify this by
comparing the
importance of
doppelgänger
figures in Daphne
du Maurier's
Rebecca and
Angela Carter's
The Magic

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Toyshop in relation to gender identity and would like to investigate, in particular, how the trope of the double/phantom might call into question gender role expectations, shed light on their constructedness, and ultimately play

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**an important role
in overcoming
social and sexual
limitations.**

**The scar drew her
whole face
sideways and
even in profile,
with the hideous
thing turned away,
her face was
horribly lop-sided,
skin, features and**

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all, dragged away
from the bone. She

was a beautiful
girl, a white and
golden girl, like
moonlight on
daisies, a month
ago.' And yet the
men still hover
around her, more
out of curiosity
than lust, and
none more so than

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**the wildly
seductive,
dangerous funny
man,
Honeybuzzard;
lithe as a stick of
liquorice, he is the
demonic puppet
master at the
swirling centre of
the tale. 'In a
modern day horror
story gleaming**

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with perfect 1960's
Carter
detail, she

performs a double
act, conjuring up

just the right

amount of unease
and perversion

beneath the

idiosyncratic

business of

relatively ordinary

lives' THE TIMES

Sharp-eyed

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Marianne lives in a white tower made of steel and concrete with her father and the other Professors. Outside, where the land is thickly wooded and wild beasts roam, live the Barbarians, who raid and pillage in order to

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**survive. Marianne
is strictly
forbidden to leave
her civilized world
but, fascinated by
these savage
outsiders, decides
to escape. There,
beyond the wire
fences, she will
discover a
decaying paradise,
encounter the**

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tattooed Barbarian
boy Jewel and go
beyond the
darkest limits of
her imagination.
Playful, sensuous,
violent and
gripping, Heroes
and Villains is an
ambiguous and
deliriously rich
blend of post-
apocalyptic fiction,

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**gothic fantasy,
literary allusion
and twisted
romance.**

**WITH AN
INTRODUCTION
BY MICHAEL
MOORCOCK**

**Angela Carter was
one of the most
important and
influential writers
of our time: a**

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Carter
**novelist of
extraordinary
power and a
searching critic
and essayist. This
selection of her
writing, which she
made herself,
covers more than
a decade of her
thought and
ranges over a
diversity of**

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subjects giving a true measure of the wide focus of her interests: the brothers Grimm; William Burroughs; food writing, Elizbaeth David; British writing: American writing; sexuality, from Josephine Baker to the history of

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**the corset; and
appreciations of
the work of Joyce
and Christina
Stead.**

**Widely
acknowledged as
one of the most
important English
writers of the last
century, Angela
Carter's work
stands out for its**

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Carter

bawdiness and linguistic zest, its hospitality to the fantastical and the absurd, and its extraordinary inventiveness and range. Her life was as vigorously modern and unconventional as anything in her fiction. This is the

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Carter
**story of how
Angela Carter
invented herself -
as a new kind of
woman and a new
kind of writer - and
how she came to
write such
seductive and
distinctive
masterworks as
The Bloody
Chamber, Nights**

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Carter
**at the Circus, and
Wise Children.**

**Because its
subject so
powerfully
embodied the
spirit of the times,
the book also
provides a fresh
perspective on
Britain's social
and cultural
history in the**

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**second half of the
twentieth century.
It examines such
topics as the
1960s
counterculture, the
social and
imaginative
conditions of the
nuclear age, and
the advent of
second wave
feminism. Author**

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**Edmund Gordon
has followed in
Angela Carter's
footsteps -
travelling to the
places she lived in
Britain, Japan, and
the USA - to
uncover a life rich
in adventure and
incident. With
unrestricted
access to her**

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**manuscripts,
letters, and
journals, and
informed by
interviews with
Carter's friends
and family, Gordon
offers an
unrivalled portrait
of one of the
twentieth
century's most
dazzlingly original**

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writers. This sharply written narrative will be the definitive biography for years to come.

Collected Journalism and Writings
The Sadeian Woman
A Biography
Expletives Deleted

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Writing from the
Front Line

Frost In May

The Invention of
Angela Carter

"The Magic

Toyshop" (1967)

as a

Bildungsroman

A (Subversive)

Psychoanalytic

Reading

Several

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Perceptions
Angela Carter

**When a poet,
Richard Cadogan,
receives an
unexpected £50
advance from his
publisher for his
new poetry book,
he decides to go to
Oxford for a well
deserved holiday.
The change of
scenery and peace**

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**of mind is what he
needs to recover
his inspiration for
writing, but little
he suspects that
what he envisioned
as a leisurely time
spent on long
walks and visiting
friends will turn
into a mystery
solving adventure
full of unexpected
and dangerous**

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twists. After an eventful train journey, Cadogan arrives in Oxford late at night only to realise that he has forgotten the exact address of his stay. Relying on a distant memory of the place he boarded in years ago he accidentally enters

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**a toyshop where,
to his surprise and
fright, he finds the
dead body of a
women. Before he
knows he is
knocked out and
spends his first
night of the
holidays locked in
the backroom of
the shop. When he
finally recovers
from the**

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Carter

**concussion the
body is gone and
the toyshop turned
mysteriously into a
grocery store, and
Cadogan himself is
accused of
trespassing and
stealing food.
Luckily for the
puzzled poet his
old university
friend, the
professor of**

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Toyshop, Angela
Carter
**literature, Gervase
Fen is there ready
to plunge into the
midst of this
mystery. The
Moving Toyshop,
first published in
1946, is Edmund
Crispin's most
famous novel
featuring eccentric
amateur detective,
Gervase Fen.
In this book Sarah**

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The Magic
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Carter

**Gamble explores
Angela Carter's
celebration of the
marginal, the
balance in her
work between
history and
fantasy, fairy tale
and reality,
excessive desire
and love and looks
at how these
tensions
influenced both**

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**the form and
content of her
fiction. Providing
close, perceptive
readings of all of
Carter's fiction,
many of the short
stories, as well as
the non-fiction
writing, Sarah
Gamble
demonstrates how,
throughout her
career, Carter**

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Carter

wrote with the
intention of
subverting
consensus views of
any kind, in
particular, the
conception of
history as
unalterable
'master narrative',
conventional social
codes regarding
propriety and
'woman's place',

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Carter

**and the artificial
distinction
between 'high' and
'low' literature.**

**This is an
illuminating study
of a startlingly
original and
influential writer
which will appeal
to students and
the general reader
alike.**

The present

Page 51/150

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Carter

research tries to draw a parallel between Carter's second novel, "The Magic Toyshop", and the world of fairy tales, their narrative patterns (as defined by Vladimir Propp), common characters, the imaginary worlds they describe, the

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**aesthetical issues
they display, and
the effects they
trigger. By using
fairy tales as
subversive tools,
the novel presents
certain
peculiarities in its
portrayal of the
heroine, a
teenager, as well
as in its
development of**

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the narrative, as a succession of functions. Special attention is paid to the use of names in the novel, as symbols and as markers of power relationships that exist between the characters in The Magic Toyshop. While aiming to establish the

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**coordinates of the
magical realist
manoeuvres
employed and,
thereby, to draw
attention to the
grotesque
dimension of the
novel (along the
line of M. Bakhtin s
carnavalesque-
grotesque), I also
deal with the issue
of perspective**

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**from the viewpoint
of phenomenology
(Edmund Husserl,
Maurice Merleau-
Ponty), and of
Michel Foucault s
critique of the
analytical
discourse on
knowledge, in
order to highlight
Carter s
demythologising
creed.**

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**Moving away from
traditional studies
of Gothic
domesticity based
on symbolism,
Soon instead
focuses on
domestic space's
material presence
and the traces it
leaves on the
human subjects
inhabiting it.
Approaching**

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Carter
**novels and films
such as Beloved
and The Exorcist ,
this study
intersects
psychoanalysis,
phenomenology,
and various spatial
theories.
Sexuality is power'
- so says the
Marquis de Sade,
philosopher and
pornographer**

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**extraordinaire. His
virtuous Justine
keeps to the rules
laid down by men,
her reward rape
and humiliation;
his Juliette,
Justine's
triumphantly
monstrous
antithesis,
viciously exploits
her sexuality. In a
world where all**

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Carter

tenderness is
false, all beds are
minefields. But
now Sade has met
his match. With
invention and
genius, Angela
Carter takes on
these outrageous
figments of his
extreme
imagination, and
transforms them
into symbols of our

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Carter

**time - the
Hollywood sex
goddesses,
mothers and
daughters,
pornography, even
the sacred shrines
of sex and
marriage lie
devastatingly
exposed before our
eyes. Angela
Carter delves into
the viscera of our**

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**distorted sexuality
and reveals a**

**dazzling vision of
love which admits
neither of**

**conqueror nor of
conquered.**

**In 1967, Angela
Carter published a**

**novel about an
adolescent female
protagonist**

**growing up in a
patriarchal system.**

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Published at a moment in history when significant change, not only for women, but all of the western world was about to take place, The Magic Toyshop illuminates the metamorphosing social dynamics. Angela Carter sensed this

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moment but did not know where it was going to lead and what it would offer women.

Guiding the reader through these pending seismic changes is Melanie, the novel's protagonist. As opposed to the other female

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characters of the novel who occupy only a fixed role suiting patriarchal hierarchy, Melanie is constantly shifting roles. She can be read as representative of the rebelling female, challenging patriarchal order. Melanie realises

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that none of the potential roles society offers women will satisfy her. In the end, she has the chance to enter a new world and a relationship defined by equality.

Essay from the year 2010 in the subject English

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**Language and
Literature Studies -
Literature, grade:
1,3, University of
Warwick,
language: English,
abstract: "The
social order, our
culture, want it
this way: the
mother must
remain forbidden,
excluded. The
father forbids the**

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**bodily encounter
with the mother,”
claims Luce
Irigaray at a
conference in 1981
(536). The
patriarchal order
kept women silent
and granted them
no identity, being
dominated by the
law of the father
who wants to be
the sole creator.**

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Carter

**Women were confined to the function of reproduction and forbidden to create. (533-37)
Angela Carter wrote her novel The Magic Toyshop in 1967. This is a time when many riots were about to take place, for instance**

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Carter
**concerning
politics, class, race
or gender issues.
Women questioned
the chains
stopping them
from
experimenting
with their reality
and pushing them
into stereotypical
images such as
mother or
housewife.**

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[The poetry of
Angela Carter
The Magic Toyshop
; The Infernal
Desire Machines of
Doctor Hoffman ;
Wise Children
The Double in
Daphne Maurier's
"Rebecca" and
Angela Carter's
"The Magic
Toyshop"
All the Birds,](#)

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[Singing](#)

[Heroes and Villains](#)

[The Curious Room](#)

[The House as](#)

[Subject](#)

[Angela Carter's](#)

[Book Of Fairy Tales](#)

[The Postcard Book](#)

[The Magic Toyshop](#)

[Magic Toyshop B](#)

One night Melanie walks
through the garden in her
mother's wedding dress.

The next morning her

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Carter

world is shattered.
Forced to leave the comfortable home of her childhood, she is sent to London to live with relatives she has never met: Aunt Margaret, beautiful and speechless, and her brothers, Francie, whose graceful music believes his clumsy nature, and the volatile Finn, who kisses Melanie in the ruins of the

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pleasure gardens. And brooking Uncle Philip loves only the life-sized wooden puppets he creates in his toyshop.

This classic gothic novel established Angela Carter as one of our most imaginative writers and augurs the themes of her later creative work.

Extraordinary and diverse people inhabit this rich, ripe,

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occasionally raucous
collection of short
stories. Some are based
on real people - Jeanne
Duval, Baudelaire's
handsome and reluctant
muse who never asked to
be called the Black
Venus, trapped in the
terminal ennui of the
poet's passion, snatching
at a little lifesaving
respectability against all
odds...Edgar Allen Poe,

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with his face of a actor,
demonstrating in every
thought and deed how
right his friends were
when they said 'No man
is safe who drinks before
breakfast.' And some of
these people are totally
imaginary. Such as the
seventeenth century
whore, transported to
Virginia for thieving,
who turns into a good
woman in spite of herself

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among the Indians, who have nothing worth stealing. And a girl, suckled by wolves, strange and indifferent as nature, who will not tolerate returning to humanity. Angela Carter wonderfully mingles history, fiction, invention, literary criticism, high drama and low comedy in a glorious collection of stories as full

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of contradictions and
surprises as life itself.

WITH AN
INTRODUCTION BY
AUDREY
NIFFENEGGER Love is
Angela Carter's fifth
novel and was first
published in 1971. With
surgical precision it
charts the destructive
emotional war between a
young woman, her
husband and his

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disruptive brother as they move through a labyrinth of betrayal, alienation and lost connections.

This revised edition has lost none of Angela Carter's haunting power to evoke the ebb of the 1960s, and includes an afterword which describes the progress of the survivors into the anguish of middle age.

WITH AN

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INTRODUCTION BY
HELEN SIMPSON

From familiar fairy tales and legends – Red Riding Hood, Bluebeard, Puss in Boots, Beauty and the Beast, vampires and werewolves – Angela Carter has created an absorbing collection of dark, sensual, fantastic stories.

Bachelor Thesis from the year 2011 in the subject

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English Language and
Literature Studies -
Literature, grade: 1,7,
Dresden Technical
University (Anglistik),
language: English,
abstract: In 1967 Angela
Carter published a novel
about an adolescent
female protagonist
growing up in a
patriarchal system.
Published at a moment in
history when significant

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change, not only for women, but all of the western world was about to take place, The Magic Toyshop illuminates the metamorphosing social dynamics. Angela Carter sensed this moment but did not know where it was going to lead and what it would offer women. Guiding the reader through these pending seismic changes

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is Melanie, the novel's protagonist. As opposed to the other female characters of the novel who occupy only a fixed role suiting patriarchal hierarchy, Melanie is constantly shifting roles. She can be read as representative of the rebelling female, challenging patriarchal order. Melanie realises that none of the potential

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roles society offers women will satisfy her. In the end, she has the chance to enter a new world and a relationship defined by equality. The way Angela Carter represents the female characters in *The Magic Toyshop* is indicative of the turbulence of the times. In order to properly assess, analyse and interpret these

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representations, it is necessary to take account of the historical, cultural and political circumstances of the late 1960s and the theorists who have written about Carter. Combined, they allow the modern reader to properly contextualise and understand The Magic Toyshop. Remarkably, Carter seemed to be ahead of

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her time, analysing and criticising the traditional representations of femininity that society imposed on women. It was a time when they still belonged to the private sphere, embodying the roles of mothers or housewives, even though many women already were active in the work force. Men continued to prevail in the public

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sphere, enforcing patriarchal structures.

These socially cons

a) The Unicorn As with the night-scented stock, the full splendour of the unicorn manifests itself most potently at twilight. Then the horn sprouts, swells, blooms in all its glory. SEE THE HORN (bend the tab, slit in slot marked 'x') Despite being one of the most

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influential - and best-loved - of the post-war English writers, Angela Carter remains little-known as a poet. In Unicorn, the critic and historian Rosemary Hill collects together her published verse from 1963-1971, a period in which Carter began to explore the themes that dominated her later work: magic, the

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reworking of myths and their darker sides, and the overturning of literary and social conventions. With imagery at times startling in its violence and disconcerting in its presentation of sexuality, Unicorn provides compelling insight into the formation of a remarkable imagination. In the essay that

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accompanies the poems
the critic and historian
Rosemary Hill considers
them in the context of
Carter's other work and
as an aspect of the 1960s,
the decade which as
Carter put it 'wasn't like
they say in the movies'.

‘ I started to write short
pieces when I was living
in a room too small to
write a novel in. ’ So
says Angela Carter of this

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collection, written during a period living in Toyko.

These exotic, sensuous stories represent Carter ' s first major achievement in the short story form. Lush imaginary forests, a murderous puppet show and an expressionistic vision of Japan: each one instantly conjures an atmosphere, dark and luminous in turn, and

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from the recognisably
daring imagination of
one of the great twentieth-
century stylists.

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Works](#)

Angela Carter,
one of the

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prominent
contemporary
English writers,
shows her
interest within
fairy tales and,
more broadly,
folklore. Being in
"the
demythologizing
business,"
Angela Carter

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brings into
question almost
all the long-
established
conventions and
traditions and
treats them in an
innovative,
subversive,
postmodern way.
The writers
attempts to show

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how Carter's
subversive mode
of writing would
be high-lightened
through a
seemingly
submissive
Lacanian reading.
Those interested
in challenging
and playful mode
of Carter's

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writing will find the book a worth-reading source. This story follows Evelyn, a young Englishman, along a journey through mythology and sexuality. It is a story of how he learns to be a

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woman, first in
the brutal hands
of Zero, the
ragtime
Nietzsche, then
through the
ancient Tristessa,
the beautiful
ghost of
Hollywood past.
Fat City is a vivid
novel of

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allegiance and

Carter
defeat, of the

potent promise of

the good life and

the desperation

and drink that

waylay those

whom it eludes.

Stockton,

California is the

setting: the Lido

Gym, the Hotel

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Toyshop, Angela
Coma, Main
Carter
Street

lunchrooms and
dingy bars, days
like long twilights
in houses
obscured by
untrimmed
shrubs and black
walnut trees.

When two men
meet in the ring --

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Carter
the retired boxer
Billy Tully and
the newcomer
Ernie Munger -
their brief bout
sets into motion
their hidden
fates, initiating
young Ernie into
the company of
men and luring
Tully back into

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training. In a dispassionate and composed voice, Gardner narrates their swings of fortune, and the plodding optimism of their manager Ruben Luna, as he watches the most

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promising boys
one by one
succumb to some
undefined
weakness; still,
"There was
always someone
who wanted to
fight."

In Brixton, Nora
and Dora Chance
– twin chorus

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girls born and bred south of the river – are celebrating their 75th birthday. Over the river in Chelsea, their father and greatest actor of his generation Melchior Hazard turns 100 on the

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same day. As
does his twin
brother
Peregrine. If, in
fact, he's still
alive. And if, in
truth, Melchior is
their real father
after all... Wise
Children is
adapted for the
stage from

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Angela Carter's last novel about a theatrical family living in South London. It centres around twin chorus girls, Nora and Dora Chance, whose lives are brimming with mystery,

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illegitimacy and scandal. Dora narrates the story as her older self, looking back on a tumultuous life, throughout which she and her sister have loved to sing and dance. A big, bawdy tangle of

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Carter

theatrical joy and

heartbreak, Wise

Children is a

celebration of

show business,

family,

forgiveness and

hope. Expect

show girls and

Shakespeare, sex

and scandal,

music, mischief

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and mistaken
identity – and
butterflies by the
thousand.

The first full-
scale study of
Angela Carter's
fiction with a
broad though
scholarly appeal.
The Vintage
Collected Edition

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Carter's works continues with THE CURIOUS ROOM, which contains her dramatic writings, including several previously unpublished plays and

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screenplays. THE
CURIOUS ROOM
includes a radio
play about the
demented
Victorian painter
and parricide
Richard Dadd;
reworkings of
Puss in Boots
and the Dracula
story; a draft for

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Carter
an opera of
Virginia Woolf's
ORLANDO, as
well as the film
scripts of THE
MAGIC TOYSHOP
and THE
COMPANY OF
WOLVES.
Revealing many
of the
enthusiasms and

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Carter

concerns which
ignited Carter's
fiction. THE
CURIOUS ROOM
is full of
magnificent and
startling new
material, charged
with the range
and power of
Carter's
imagination and

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Carter

inventiveness.
'Raunchy,
raucous...a rich,
turn of the 19th
century world,
which reeks of
human and
animal variety'
The Times Is
Sophie Fevvers,
toast of Europe's
capitals, part

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swan...or all
fake? Courted by
the Prince of
Wales and
painted by
Toulouse-
Lautrec, she is an
aerialiste
extraordinaire
and star of
Colonel
Kearney's circus.

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She is also part woman, part swan. Jack Walser, an American journalist, is on a quest to discover the truth behind her identity. Dazzled by his love for her, and desperate for the

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scoop of a
lifetime, Walser
has no choice but
to join the circus
on its magical
tour through turn
-of-the-nineteenth-
century London,
St Petersburg
and Siberia.

**One of the
BBC's 100

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Carter
Novels That
Shaped Our
World**

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Representation of
Women in Angela
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Magic Toyshop"
Bluebeard
The Rational
Glass
The role of

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mothers / mother

figures in

Carter's novel

"The Magic

Toyshop"

The interrogation

and possible

deconstruction of

gender relations

Selected Writings

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Toyshop

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Carter

An Exercise in
Cultural History
Nights at the
Circus
Comic and
Curious Cats
Women and
Domestic Space
in Contemporary
Gothic Narratives

*'Frost in May is the
unsurpassed novel*

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*of convent school
Carter
life. This story of a*

*clash between a
determined young
girl and an*

*authoritarian
regime is both
perceptive and*

*painfully
emotional,
convincing in every
detail' - Hermione*

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Lee, Observer
Carter

*With a new
introduction by
Tessa Hadley
Nanda Gray, the
daughter of a
Catholic convert, is
nine when she is
sent to the
Convent of Five
Wounds. Quick-
witted, resilient*

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Carter

*and eager to
please, she
accepts this closed
world where, with
all the enthusiasm
of the outsider, her
desires and
passions become
only those the
school permits.
Her only deviation
from total*

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Carter

*obedience is the
passionate
friendships she
makes. Convent
life is perfectly
captured - the
smell of beeswax
and incense; the
petty cruelties of
the nuns; the
eccentricities of
Nanda's school*

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Carter
*friends. Books in
the VMC 40th
anniversary series
include: Frost in
May by Antonia
White; The
Collected Stories
of Grace Paley;
Fire from Heaven
by Mary Renault;
The Magic
Toyshop by*

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Carter; The

Weather in the

Streets by

Rosamond

Lehmann; Deep

Water by Patricia

Highsmith; The

Return of the

Soldier by

Rebecca West;

Their Eyes Were

Watching God by

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Zora Neale
Carter

*Hurston; Heartburn
by Nora Ephron;
The Dud Avocado
by Elaine Dundy;
Memento Mori by
Muriel Spark; A
View of the
Harbour by
Elizabeth Taylor
and Faces in the
Water by Janet*

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Frame

'Curiosity is the most fleeting of pleasures; the moment is satisfied, it ceases to exist and it always proves very, very expensive.' Angela Carter's playful and subversive

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Carter

*retellings of
Charles Perrault's
classic fairy tales
conjure up a world
of resourceful
women, black-
hearted villains,
wily animals and
incredible
transformations. In
these seven
stories, bristling*

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*with frank, earthy
Carter
humour and gothic
imagination,*

*nothing is as it
seems. This book
includes*

*Bluebeard, Little
Red Riding Hood,
Puss in Boots, The
Sleeping Beauty of
the Wood,*

Cinderella: or, The

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Toyshop, Angela

*Glass Slipper,
Ricky with the Tuft
and The Foolish
Wishes.*

*WITH A NEW
INTRODUCTION
BY RACHEL*

*COOKE Reading
Shaking a Leg is
like spending time
with the funniest,
wisest friend*

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Carter

you've ever had; a person whose breadth of interest ranges from food to feminism to science fiction, and everything in between; a person with an entirely unpredictable train of thought but whose

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*exuberance,
knowledge and
insight sweeps you
along. Bursting
with ideas,
culturally astute
and sparkingly
witty, this
comprehensive
volume of Angela
Carter's journalism
is the most down-*

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*to-earth and
entertaining
companion to
latter twentieth-
century thought
you'll ever need.
'Elizabeth Taylor is
finally being
recognised as an
important British
author: an author
of great subtlety,*

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*great compassion
and great depth.*

*As a reader, I have
found huge
pleasure in
returning to
Taylor's novels
and short stories
many times over.*

*As a writer I've
returned to her too
- in awe of her*

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achievements, and
Carter

trying to work out

how she does it'

Sarah Waters A

brilliant novel

about the damage

caused by

relentless

'niceness'.

Uncritical,

encouraging, 'the

soul of kindness',

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Carter

Flora's help is the cruelest hindrance to those who love her most. 'Here I am!' Flora called to Richard as she went downstairs. For a second, Meg felt disloyalty. It occurred to her of a sudden that Flora was always

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Carter

*saying that, and
that it was in the
tone of one giving
a lovely present.
Elegant, blonde
and beautiful,
Flora has
everything under
control: her perfect
home, her
husband Richard,
her friend Meg,*

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Carter

*adoring Kit, and
the writer Patrick.*

*Flora entrances
everyone, dangling
visions of
happiness and
success before
their spellbound
eyes. All are
bewitched by this
golden tyrant.*

Except, that is, for

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Carter

*the clear-eyed
painter, Liz, who
can see that
Flora's kindness is
the sweetest
poison of them all.
A collection of
thirty fine-quality
postcards, with
each illustration
produced twice,
giving you one*

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card to send and one to keep, these postcards are all taken from Comic and Curious Cats. The book was a bestseller in both hard and soft covers and has been translated into many languages.

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In this, her second novel, (awarded the 1967 John Llewellyn Rhys Prize) Angela Carter's brilliant imagination and startling intensity of style explore and extend the nature and boundaries of love.

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*From one of
Granta's Best
Young British
Novelists, a
stunningly
insightful,
emotionally
powerful new
novel about an
outsider haunted
by an inescapable
past: a story of*

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loneliness and survival, guilt and loss, and the power of forgiveness. Jake Whyte is living on her own in an old farmhouse on a craggy British island, a place of ceaseless rain and battering wind. Her

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*disobedient collie,
Dog, and a flock of*

*sheep are her sole
companions, which*

*is how she wants it
to be. But every*

few nights

something—or

*someone—picks off
one of the sheep*

*and sounds a new
deep pulse of*

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*terror. There are
foxes in the
woods, a strange
boy and a strange
man, and rumors
of an obscure,
formidable beast.
And there is also
Jake's past,
hidden thousands
of miles away and
years ago, held in*

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Carter
*the silences about
her family and the
scars that stripe
her back—a past
that threatens to
break into the
present. With
exceptional artistry
and empathy, All
the Birds, Singing
reveals an isolated
life in all its*

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*struggles and
stubborn hopes,
unexpected
beauty, and hard-
won redemption.
This eBook edition
includes a
Reading Group
Guide.*

[Shadow Dance](#)

[Fat City](#)

["The social order,](#)

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*our culture, want it
this way: the
mother must
remain forbidden,
excluded.”*

A Novel

*Angela Carter and
the Rites of*

Passage

Shaking a Leg

Fireworks

Once Upon a Time

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Magic Toyshop