

---

| RESEARCH ARTICLE

## Rewriting the Marriage Plot: Female Agency, and Postfeminist Desire in Fielding and Eugenides' Fiction

Dr(MA) Koumabé BOSSOUN

Enseignant-Chercheur à l'Université d'Abomey-Calavi, Rep Bénin

Corresponding Author: Dr(MA) Koumabé BOSSOUN, E-mail: [Koumcr@yahoo.fr](mailto:Koumcr@yahoo.fr)

---

| ABSTRACT

This research paper rewrites the Marriage Plot: Female Agency and Postfeminist Desire in Fielding and Eugenides' fiction focusing mainly on *Bridget Jones's Diary* and *The Marriage Plot*. Drawing from feminist and psychoanalytic theories, the study interrogates how both novels reflect and critique evolving gender roles, romantic ideals, and internalized patriarchy in late twentieth- and early twenty-first-century Western society. The analysis traces the protagonists' psychological struggles with identity, autonomy, and emotional fulfillment, highlighting the cultural and historical shifts in the perception of romantic relationships and female subjectivity. This paper reveals the deconstruction of the traditional marriage plot and the emergence of postfeminist irony as a mode of resistance and self-awareness. It ultimately argues that both novels, though rooted in classical literary conventions, they expose the ongoing complexities of love and gender in the modern era.

Résumé

Ce travail de recherche réécrit le récit du mariage, la capacité d'agir de la femme et le désir post féministe dans la fiction de Fielding et de Eugenides en se basant spécifiquement sur *Bridget Jones's Diary* et *The Marriage Plot*. En s'appuyant sur les théories féministes et psychanalytiques, cette étude interroge la manière dont les deux romans reflètent et critiquent l'évolution des rôles de genre, des idéaux romantiques et du patriarcat intériorisé dans la société occidentale de la fin du XX<sup>e</sup> et du début du XXI<sup>e</sup> siècle. L'analyse suit les luttes psychologiques des protagonistes concernant leur identité, leur autonomie et leur quête d'épanouissement émotionnel, tout en mettant en lumière les transformations culturelles et historiques dans la perception des relations amoureuses et de la subjectivité féminine. Ce travail révèle la déconstruction du schéma traditionnel du mariage et l'émergence de l'ironie post féministe comme mode de résistance et de prise de conscience de soi. Le mémoire soutient finalement que, bien qu'ancrés dans les conventions littéraires classiques, les deux romans dévoilent la complexité persistante de l'amour et du genre à l'ère moderne.

| KEYWORDS

Love, marriage, female agency, postfeminist Desire

Mots clés : Amour, mariage, capacité d'agir de la femme, désir post féministe

| ARTICLE INFORMATION

ACCEPTED: 30 April 2026

PUBLISHED: 05 May 2026

DOI: 10.32996/ijllt.2026.5.1.3

---

1. Introduction

This research paper rewrites the Marriage Plot: Female Agency and Postfeminist Desire in Fielding and Eugenides' fiction focusing mainly on *Bridget Jones's Diary* and *The Marriage Plot*. These novels represent two significant voices from the late 20th and early 21st centuries, responding to shifting gender dynamics, romantic expectations, and ideological tensions in a postfeminist society. By engaging with theories from Freud, Lacan, and Butler, the study critiques how internalized patriarchal norms influence female subjectivity and emotional desire in modern contexts.

This paper begins by situating both novels within the literary and socio-political frameworks of their time. Fielding's work satirizes the modern single woman's experience amidst societal pressure for romantic fulfillment, echoing Austen's marriage plots while embedding postmodern irony. Eugenides, in contrast, constructs a metafictional narrative that both critiques and reinvents the traditional marriage plot through the intellectual struggles of his protagonists. Madeleine's conflicting love for Victorian fiction and her feminist ideals exemplifies the ideological rupture experienced by contemporary women.

This article highlights not only thematic parallels between the two novels but also the contrasting treatments of female agency, mental health, and romantic ideology. Bridget's diary form invites introspection and comic relief while exposing internalized misogyny, when *The Marriage Plot* navigates the psychoanalytic terrain of identity formation, depression, and desire through a more intellectual and philosophical narrative style.

Ultimately, the paper shows that both novels, though different in tone and structure, reflect a crisis in the contemporary understanding of romantic fulfillment. They reveal how traditional romantic scripts persist beneath the surface of modern feminist consciousness, often leading to emotional conflict and disillusionment.

Since love and marriage are fundamental issues, before going to the body of this research work, I have judged important to glance a look at other scholars' views. As mentioned in the Bible, "therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh" (KJV Genesis II verse 24)<sup>1</sup>. The fact for a man to quit his parents and to get attached to his wife is marriage and there is no union of two persons of different genre without love. This assumption of the holy scriptures shows that marriage is a divine institution and is something that is written by the creator in humans' heart and that contributes to his happiness.

In his book *Pour un Mariage Heureux*, Dr. Victor Tinikowa rationalises love and marriage for a happy marriage. According to him they are some realities that ought to be taken into account before engaging the process of marriage. In this vein, he opines that "love is not enough to make a stable and joyful marriage. It is important, but it does not alone found a marriage" (Tinikowa 9)<sup>2</sup>(Personal translation). He views marriage as sacred, a divine institution.

In his book titled *Things I Wish I'd Known Before We Got Married*, Chapman counsels single people, couple who are dating, couple engaged about what they need to know before getting married. He emphasises on the fact that marriage is a life journey and as such needs most attention and preparation as we do for our vocational activities. He puts "you will prepare for your marriage as though it were the most important human relationship you will ever have"<sup>3</sup>.

The afore mentioned works show the importance the issue of love and marriage have in literature and in humans' life. This research work is a deconstruction of the concepts of love giving it a contemporary understanding and a critic on the psychological trauma that women go through in their amorous life within their marriage.

To achieve my goal, and after previously stating the problem, the purpose, the significance and the research methodology in the present introduction, this paper is divided into four main points. The first section focuses on marriage plot: from Victorian idealism to postfeminist irony, the second point presents Female agency in a postfeminist age: between empowerment and conformity, the third section indicates Desire, ambivalence, and misogyny: the gender politics of love and the fourth and last point Cross checks the two novels.

## 2. The marriage plot: from Victorian idealism to postfeminist irony

The marriage plot has long been a central narrative device in Western literature, traditionally portraying a heroine's journey toward romantic union as the ultimate resolution. In both Helen Fielding's *Bridget Jones's Diary* (1996) and Jeffrey Eugenides's *The Marriage Plot* (2011), the marriage plot is not only revisited but also critically examined and reimagined to reflect the complexities of the late twentieth and early twenty-first-century gender politics, identity formation, and emotional life. Each novel interrogates the conventions of romantic fiction while adapting them to contemporary cultural contexts shaped by feminism, postmodern irony, and evolving notions of personal fulfilment.

As Rachel Blau DuPlessis has argued, "The romance narrative was the central template through which women's stories were told and their desires represented—and often circumscribed" (DuPlessis 4)<sup>4</sup>. This observation is vital in approaching Fielding and Eugenides, both of whom consciously use—and subvert—romantic conventions. *Bridget Jones's Diary* reinterprets the classic romance of Jane Austen's *Pride and Prejudice*, while *The Marriage Plot* explicitly references the Victorian tradition, particularly through its metafictional framing.

<sup>1</sup> *The Holy Bible*. King James Version, Thomas Nelson, 1987. Genesis 2 : 24.

<sup>2</sup> Tinikowa, Victor. *Pour un Mariage Heureux*. Lights in Darkness, 2023.

<sup>3</sup> Chapman, Gary. *Things I Wish I'd Known Before We Got Married*. Northfield Publishing, 2010, p. 14.

<sup>4</sup> DuPlessis, Rachel Blau. *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*. Indiana University Press, 1985, p. 4.

In *The Marriage Plot*, the female protagonist Madeleine Hanna, a student of semiotics and Victorian literature, reads the canonical texts that defined women's lives before in order to feel similar emotional entanglements. Eugenides uses metafiction to explore the persistence of patriarchal expectations beneath intellectual feminism. For instance, Madeleine's scholarly essay on "The Marriage Plot" as a device no longer viable in modern fiction ironically parallels her own romantic entrapments, especially with Leonard who is a brilliant but manic man. The study uncovers the subtle power of conventional narratives in shaping identity and desire.

Fielding's *Bridget Jones's Diary* openly acknowledges its status as a contemporary retelling of *Pride and Prejudice*, with the use of the character Mark Darcy in a modern society. However, Fielding employs irony and humour to highlight the absurdity of 1990s romantic expectations. Through Bridget's diary, Fielding shows that her fluctuating moods and obsessive self-monitoring, a modern echo of the confining moral codes that governed Austen's heroines. Fielding critiques how romantic narratives still regulate women's behavior, even in an area of apparent reclaiming of autonomy.

Both authors use irony as a distancing mechanism, allowing the protagonists to both participate in and comment on their respective romantic arcs. Irony functions in these novels as a means of distancing the reader from conventional romantic ideals, inviting critical reflection on how those ideals remain embedded within cultural narratives despite social progress. In *Bridget Jones's Diary*, Fielding uses Bridget's self-deprecating humour and her exaggerated personal anxieties as a form of ironic commentary on the pressures placed on women to conform to standards of attractiveness, relationship status, and professional success. Bridget's diary entries frequently highlight the absurdity of these pressures, as when she writes: "I will not be a spinster, a lonely little spinster with hairy legs." (Fielding 47)

This hyperbolic fear of spinsterhood satirises the stigma around unmarried women, reflecting societal anxieties about female worth being tied to marital status. The irony here is double-edged: it mocks both the cultural expectations and Bridget's internalisation of them.

Similarly, *The Marriage Plot* employs irony more subtly through Madeleine's academic and personal voice. Madeleine's love of Victorian novels, contrasted with her postmodern, feminist consciousness, creates an ironic tension between romantic idealism and contemporary scepticism. Eugenides writes: "Madeleine read Jane Austen in order to learn what it meant to be a woman, but she did so with the ironic distance of a feminist scholar who knows the stories are myths" (Eugenides 78). This self-aware critique highlights how gendered narratives of love and marriage continue to influence identity construction, even as they are consciously deconstructed.

The study proves that both novels offer a dual perspective: by recreating the romance plot while simultaneously exposing its limitations. This is core to postfeminist fiction, which both affirms and critiques feminine desire within patriarchal structures.

### **3. Female agency in a postfeminist age: between empowerment and conformity**

Postfeminist discourse often presents women as an independent creature through career-driven, confidancy, and their liberated choices towards sexuality. However, this ideal coexists with traditional pressures to achieve romantic fulfillment. *Bridget Jones's Diary* and *The Marriage Plot* explore how this tension shapes female agency, illustrating the paradox of empowerment under the guise of freedom.

Bridget Jones is a perfect postfeminist subject who has a job, a flat, and a social life, but still remains fixated on her weight, appearance, and relationship status. She is shaped by the mechanisms of self-surveillance and societal expectation. She constantly needs people validation. Her subjectivity is influenced by the intersecting forces of postfeminism, consumerism and patriarchy.

Bridget's daily record of her weight, calorie intake, and cigarette count acts as a symbolic form of self-regulation. She is obsessed with her appearance, which reflects the internalisation of the male gaze and the commodification of the female body. As she writes: "9st 1, alcohol unit 2, cigarettes 6, calories 998 (excellent, v.g. perfect saint-style person)" (Fielding 25). This numerical self-assessment frames Bridget not as a free individual but as a subject who polices herself in accordance with cultural ideals of femininity. It highlights how her identity is tied to body image and control. Her desire for self-improvement is not solely personal but socially induced. In fact, Bridget is free to choose, however her choices are shaped by romantic ideology and neoliberal pressures of self-improvement that is a revelation of the paradox of postfeminist female freedom.

In *The Marriage Plot*, Madeleine's agency is portrayed through a different lens. She is a literary graduate, well-read and intellectually capable. Yet her agency falters in emotional relationships, particularly with Leonard. Her identity becomes entangled with Leonard's manic state and charisma, which proves Nancy Chodorow's argument that women's subjectivity is often defined through relationships (Chodorow 91). Even though she is intellectually well equipped, she has been emotionally

dependent to Leonard. This makes one reflect on whether women can truly exercise agency in love without reproducing patriarchal dynamics.

The two novels also reveal how self-surveillance replaces external control. As Sandra Bartky, that women internalize the male gaze and become "*self-policing subjects*" (Bartky 75)<sup>5</sup>. This is clear evidence in Bridget's obsessive diary entries and Madeleine's rationalizations. Their agency is compromised by the internalization of romantic ideologies that require women to perform femininity as a form of currency in heterosexual relationships even though they are living in a modern area.

#### 4. Desire, ambivalence, and misogyny: the gender politics of love

Desire, in both novels, is portrayed as a deeply ambivalent force that is both empowering and entrapping. To set the stage, it is important to consider some particular passages of the diary. At the very beginning of her diary, one can see how deep she is pressurised by her own family and her relatives during a family conversation just because she is a spinster and that she does not have a stable amorous life at her age. A relative called Una saying to Bridget "(...) *How's your love-life, anyway?* To this she has an interior monologue: "*Oh God. Why can't married people understand that this is no longer a polite question to ask? We couldn't rush up to them and roar, 'How's your marriage going? Still having sex?' everyone knows that dating in your thirties is not the happy-go-lucky-free-for-all it was when you were twenty-two (...)*". Then she replies mumbling *shamefacedly* and then come the following: "*So you still haven't a feller [boyfriend]!* and "*Bridget! What are we going to do with you!* or "*How does a woman manage to get to your age without being married?* (Fielding 4). This reflects the social pressure on single women to be in relationship and this is not without consequences on her.

Bridget's inner critic frequently uses language that mirrors media narratives and patriarchal judgments. She refers to herself as "a tragic spinster," "a lardy, self-indulgent failure," and "a love pariah" (Fielding 45, 52, 118). Julia Kristeva's theory of abjection can help explain this self-loathing. Kristeva writes, "*Abjection preserves what existed in the archaism of pre-objectual relationships*" (Kristeva 10)<sup>6</sup>, meaning that cultural scripts around shame and impurity become internal forces. Bridget objects herself for not fitting the role of the desirable woman. Her diary shows that Love is not just an emotion but a social duty that confers validation. Bridget's desire is sincere; however, she constantly mediated through patriarchal expectations that teach her to equate self-worth with romantic attention.

Considering the case of Madeleine. One can see that hers is a case more complex since she is romantically attracted to Leonard's brilliance but is also drawn to the idea of saving him. This dynamic between these two characters refers to Freud's concept of repetition compulsion. Indeed, she is aware of the dangers that she is running to in insisting having a relationship with a manic man, yet, she remains emotionally trapped. Her ambivalence is rooted in a desire that is shaped by literary fantasy and a traditional and patriarchal narratives that celebrates emotional suffering as depth. When considering the character Mitchell's desire towards Madeleine, though it seems more a more stable love it seems more like a projection than understanding. The psychoanalytically reading of Mitchell's entitlement towards her is linked to the concept of *narcissistic demand*, where love is not about the other person but the affirmation of the self (Lacan 65)<sup>7</sup>.

#### 5. Contemporary Cross checking the two novels

Both novels critique the ways in which heterosexual romance can be steeped in misogyny, even when masked by modernity. Leonard's mood swings and emotional manipulation reflect a subtle form of psychological control. Daniel Cleaver, though charming, is predatory and duplicitous. Desire is shaped as force leading to pain, self-sacrifice, or loss.

Fielding's *Bridget Jones's Diary* and Eugenides' *The Marriage Plot* reimagine the marriage plot by reflecting the cultural concerns of their respective eras. While Fielding embraces the comedic potential of romantic obsession in a postfeminist setting, Eugenides presents a more cerebral critique informed by postmodern doubt and academic introspection. Both novels acknowledge the enduring power of romantic fiction, even as they question its relevance in a world increasingly shaped by self-awareness, psychological complexity, and ideological ambivalence.

The marriage plot has long been a central narrative device in Western literature, traditionally portraying a heroine's journey toward romantic union as the ultimate resolution. In both Helen Fielding's *Bridget Jones's Diary* (1996) and Jeffrey Eugenides' *The Marriage Plot* (2011), the marriage plot is not only revisited but also critically examined and reimaged to reflect the complexities of the late twentieth and early twenty-first-century gender politics, identity formation, and emotional life. Each novel interrogates the conventions of romantic fiction while adapting them to contemporary cultural contexts shaped by feminism, postmodern irony, and evolving notions of personal fulfilment.

<sup>5</sup> Bartky, Sandra Lee. *Femininity and Domination: Studies in the Phenomenology of Oppression*. Routledge, 1990, p. 75.

<sup>6</sup> Kristeva, Julia. "Powers of Horror: An Essay on Abjection". Translated by Leon S. Roudiez, Columbia University Press, 1982, p. 10.

<sup>7</sup> Lacan, Jacques. *Écrits : A Sélection*. Translated by Alan Sheridan, W. W. Norton, 1977, p. 65.

Bridget Jones, a single woman in her thirties navigating the London dating scene, appears to replicate the old plotlines of romantic comedy. However, she does so under the influence of postfeminist anxieties—balancing autonomy with a persistent desire for romantic validation. As Imelda Whelehan writes, “*Postfeminism often presents itself as the natural evolution of feminism, but it frequently revives traditional gender roles in disguise*” (Whelehan 65)<sup>8</sup>. Bridget’s longing for a ‘happily-ever-after’ with Mark Darcy is riddled with contradictions. While she works, drinks, and speaks freely—traits aligned with postfeminist freedom—her self-worth is still strongly tethered to romantic success.

In contrast, Madeleine Hanna in *The Marriage Plot* is a literature student who initially reveres the marriage plot of the nineteenth century, particularly Austen and Eliot. However, her own experiences destabilise these ideals. She becomes entangled in a love triangle that reflects deeper psychological struggles and the disintegration of romantic certainty. Eugenides writes, “*She was beginning to think that the most sophisticated people she knew were the ones who hadn’t gotten married*” (Eugenides 306). This disillusionment gestures toward a postmodern reconfiguration of romance, where ambiguity and irony replace narrative closure.

The novels’ differing treatments of the marriage plot reflect the cultural shifts between the 1990s and 2010s. Bridget’s story emerges in the age of postfeminism, when consumer culture and self-surveillance frame women’s romantic aspirations. Fielding’s diary format allows readers to experience Bridget’s vulnerabilities intimately, showcasing the tension between empowerment and dependency. As Rosalind Gill explains, “*Postfeminist culture is characterised by an emphasis on individualism, choice, and empowerment, yet it is deeply entangled with a neoliberal logic that places responsibility on women to self-manage and self-discipline*” (Gill 149)<sup>9</sup>.

Meanwhile, Eugenides’s novel is informed by postmodern thought and academic critique. Madeleine, Leonard, and Mitchell represent intellectual archetypes grappling with love in a world sceptical of grand narratives. Leonard’s bipolar disorder, Madeleine’s emotional confusion, and Mitchell’s spiritual search illustrate how psychological and philosophical uncertainties have invaded the once-stable terrain of romantic storytelling. As Brian McHale notes, “*Postmodernist fiction is fundamentally concerned with epistemological doubt and ontological instability*” (McHale 9)<sup>10</sup>. These qualities are evident in *The Marriage Plot*, where love is less a resolution and more a question.

A key difference lies in how each protagonist interacts with intertextuality. Bridget’s world is shaped by cultural references—*Pride and Prejudice*, beauty magazines, self-help books—that structure her imagination of love. Her reinterpretation of Austen’s Darcy in the figure of Mark Darcy is both affectionate homage and ironic pastiche. Fielding writes: “*It struck me as pretty ironic that I was still looking for Mr. Darcy in a world full of Daniel Cleavers*” (Fielding 144). The line encapsulates the clash between fantasy and modern reality.

Madeleine, on the other hand, begins by embracing the Victorian marriage plot but gradually dismantles its appeal. Her senior thesis on the genre becomes a metaphor for her evolving consciousness. Eugenides uses this metafictional device to probe the ideological underpinnings of romantic fiction. As Madeleine comes to terms with Leonard’s mental illness and her own unmet needs, she begins to question whether love can—or should—conform to literary models. “*She wondered if what she’d loved was the idea of being in love*” (Eugenides 302).

Both novels, therefore, present love not as a triumphant destination but as a site of negotiation. In *Bridget Jones’s Diary*, the conclusion does lead to a romantic union, yet it is tempered by ongoing insecurities and societal pressures. Bridget wins Mark’s affection, but she remains obsessed with calories, cigarettes, and approval. In *The Marriage Plot*, the ending is notably ambiguous. Madeleine does not end up with either Leonard or Mitchell. Instead, the plot circles back on itself, suggesting that the real story is about self-awareness, not romantic success.

As Stephanie Harzewski contends, “*The contemporary marriage plot does not culminate in marriage but rather critiques its cultural centrality*” (Harzewski 114)<sup>11</sup>. This insight is essential to understanding both novels’ contributions. Fielding playfully critiques the pressure on women to find fulfilment in romance, while Eugenides more overtly deconstructs the entire framework of romantic idealism. Both suggest that the desire for romantic closure is itself a narrative illusion shaped by centuries of literary tradition.

## **6. Conclusion**

This research paper has comparatively examined *Bridget Jones’s Diary* by Helen Fielding and *The Marriage Plot* by Jeffrey Eugenides through feminist and psychoanalytic lenses to reveal how contemporary narratives continue to grapple with traditional romantic ideals. Both novels reflect the persistent cultural conflict between feminist aspirations and the enduring

---

<sup>8</sup> Whelehan, Imelda. *The Feminist Bestseller: From Sex and the Single Girl to Sex and the City*. Palgrave Macmillan, 2005, p. 65.

<sup>9</sup> Gill, Rosalind. “Postfeminist Media Culture: Elements of a Sensibility.” *European Journal of Cultural Studies*, vol. 10, no. 2, 2007, p. 149.

<sup>10</sup> McHale, Brian. *Postmodernist Fiction*. Methuen, 1987, p. 9.

<sup>11</sup> Harzewski, Stephanie. *Chick Lit and Postfeminism*. University of Virginia Press, 2011, p. 114.

influence of Victorian and modernist love plots. Bridget and Madeleine emerge as emblematic of modern women torn between the quest for autonomy and the desire for emotional intimacy, embodying the contradictions of postfeminist subjectivity.

The internal conflicts of Bridget and Madeleine underscore the emotional and psychological burden of negotiating personal identity within patriarchal expectations. Bridget's longing to be both loved and respected, alongside Madeleine's romantic idealism inspired by Victorian fiction, illustrates the unresolved tension between feminist consciousness and traditional romance. Their struggles highlight how the personal is deeply political, shaped by gendered social scripts that impose conflicting demands on women's desires and roles.

Misogyny is a pervasive undercurrent in both narratives, manifesting in the psychological behaviors of male characters such as Leonard and Mitchell in *The Marriage Plot*, and Bridget's partners. These figures reflect unconscious patriarchal insecurities and complicate female agency. Psychoanalytic theory proves especially valuable in unpacking these dynamics, revealing how misogyny subtly constrains relational authenticity and reinforces traditional gender hierarchies, even in supposedly progressive contexts.

Finally, the study emphasizes how irony, intertextuality, and narrative form allow Fielding and Eugenides to critique and deconstruct the traditional marriage plot. Through Bridget's humorous self-commentary and Eugenides' metafictional approach, both authors question the sustainability of romantic idealism in contemporary life. This research paper ultimately contributes to literary criticism by exposing how contemporary fiction reimagines love and marriage. What *Bridget Jones's Diary* and *The Marriage Plot* ultimately propose is not the end of romance, but a new awareness of its costs, contradictions, and narrative traps.

**Funding:** This research received no external funding.

**Conflicts of Interest:** The authors declare no conflict of interest.

**Publisher's Note:** All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

## References

- [1] Bartky, S L. (1990) *Femininity and Domination: Studies in the Phenomenology of Oppression*. Routledge, 1990.
- [2] Chapman, G. (2010) *Things I Wish I'd Known Before We Got Married*. Northfield Publishing, 2010.
- [3] DuPlessis, R B. (1985) *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*. Indiana University Press, 1985.
- [4] Eugenides, J. (2011) *The Marriage Plot*. Farrar, Straus and Giroux, 2011.
- [5] Fielding, H. (1996) *Bridget Jones's Diary*. Picador, 1996.
- [6] Gill, R. (2007) Postfeminist Media Culture: Elements of a Sensibility. *European Journal of Cultural Studies*, vol. 10, no. 2, 2007, pp. 147–166.
- [7] Harzewski, S. (2011) *Chick Lit and Postfeminism*. University of Virginia Press, 2011.
- [8] Kristeva, J. (1982) *Powers of Horror: An Essay on Abjection*. Columbia University Press, 1982
- [9] Lacan, J. (1977) *Écrits : A Sélection*. Translated by Alan Sheridan, W. W. Norton, 1977.
- [10] McHale, B. (1987) *Postmodernist Fiction*. Routledge, 1987.
- [11] *The Holy Bible*. (1987) King James Version, Thomas Nelson, 1987. Genesis 2 : 24.
- [12] Tinikowa, V. (2023) *Pour un Mariage Heureux*. Lights in Darkness, Cotonou, 2023.
- [13] Whelehan, I. (2005) *The Feminist Bestseller: From Sex and the Single Girl to Sex and the City*. Palgrave Macmillan, 2005.