

**POST FEMINISM IN ANGELA CARTER'S  
*THE PASSION OF NEW EVE*  
Zümrüt ŞAHİN**

**Yüksek Lisans Tezi  
İngiliz Dili ve Edebiyatı Anabilim Dalı  
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## ABSTRACT

Angela Carter published the *The Passion of New Eve* in 1977 when the second wave feminism is dominant and is constructed on the binary thinking of male/female implies hierarchies to control; biological essentialism to praise women. Although Carter is associated with second wave feminism, only with date agrees with some aspects of its principles, such as the critique of patriarchy and the struggle against the female representation as the “other” of man. She is highly critical in her current feminist way to develop arguments on the subject such as victimization of innocent, subjugated, subordinated repressed women and the stereotypical representation of gender and sexuality, in which both women and men are entrapped and conditioned socio-culturally and historically.

In *The Passion of New Eve* Carter describes a “backlash” against second wave feminism, takes critical attitudes and challenges the second wave feminist discourse, especially its vision on gender, sexuality, femininity, masculinity and its foundation on binary thinking and essentialism, so that she brings a new perspective, a shift within feminism. In this study, in the lights of Jungian theories, it is aimed to reveal Carter’s transformative action towards change of thought in binary thinking, individual in essentialist conception concerning the transformation that can occur in the perception of women’s state within society.

The main purpose of this study is to reveal Carter as a proto post feminist author with her novel *The Passion of New Eve*, by disclosing her subversion of current feminist discourse, tracing the ideas that she asserts as related to gender, gender parody, gender performativity through which unexplored gender norms are promoted, as well as sexuality, heterosexuality and bisexuality which open new possibilities for woman’s taste and desire in the lens of post feminism.

**Key words:** Second wave feminism, post feminism, gender, gender parody, gender performativity, heterosexuality, bisexuality, alchemy, individualism.

## ÖZET

Angela Carter *The Passion of New Eve* adlı romanını, hakimiyet için hiyerarik aşama düzenini vurgulayan kadın/erkek ikili düşünce sistemine ve kadını övmek için biyolojik esasçılığa dayanan ikinci dalga feminizmin egemen olduğu 1977 yılında yayınlamıştır. Sadece tarihsel olarak olarak ikinci dalga feminizm ile ilişkilendirilen Carter, ataerkilliği eleştirme ve erkeğin “diğeri” olarak atfedilen kadın temsiliyle mücadele gibi ikinci dalga feminizmin bazı ilkelerine katılsa da aslında o dönemki feminizmi masum, hükmedilmiş, bağlı ve bastırılmış kadın mağduriyeti gibi konular da iddialarını geliştirmelerine ve tarih boyunca hem erkeğin hem de kadının sosyo-kültürel açıdan yerleştirilip hapsedildiği toplumsal kimlik ve cinselliğin klişe temsiliyetine karşı oldukça eleştirel yaklaşmıştır.

*The Passion of New Eve* romanında Carter ikinci dalga feminizme karşı güçlü bir tepki tasavvur eder, eleştirel bir yaklaşım sergileyerek ikinci dalga feminist söyleme özellikle toplumsal cinsiyet, cisellik, kadınlık, erkeklik konusundaki görüşlerine ve ikili düşünce ve esasçılık üzerine kurulan temellerine meydan okuyarak feminizme yeni bir bakış akışı, bir değişim getirir. Bu çalışmada Carter’ın kadının toplumdaki durum algısını değiştiren, esasçılık anlayışına dayandırılan bireyi ve ikili düşünmeyi değiştirmeye yönelik dönüştürücü eylemi Jung kuramları ışığında ortaya çıkarmak hedeflenmiştir.

Bu çalışmanın asıl amacı, döneminin feminist söylemini yıktığını açıklayarak, gün ışığına çıkarılmamış toplumsal cinsiyet normlarının yüceltiği; toplumsal cinsiyet parodisi, toplumsal cinsiyet edimselliği gibi toplumsal cinsiyetle ve cisellik, heteroseksüellik ve kadının merak ve arzusuna yeni ihtimaller açan biseksüellik ile ilgili ileri sürdüğü fikirleri post feminist açıdan izleyerek Carter’ı post feminizmin bir öncüsü olarak atfetmektir.

**Anahtar kelimeler:** İkinci dalga feminizm, post feminizm, toplumsal cinsiyet, toplumsal cinsiyet parodisi, toplumsal cinsiyet edimselliği, heteroseksüellik, biseksüellik, simya, bireycilik.

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## INTRODUCTION

Angela Carter, one of the most well known British female writers, received a contradictory reaction, more negative than positive, during the time she was writing. However, when she died in 1992, at the age of 51, she suddenly became one of the most researched and debated writers, for she dealt with many different subjects in her works, some of which like the issue of gender and sexual identity and their fluid nature resonated in today's post feminist theories. Regarding her contemporaries, Carter is a different kind of a feminist writer. While traditional feminists or at least her contemporaries are in the war with the results of feminist discourse. Carter undermines the reasons of this discourse in order to resolve and dismiss it. Carter is very critical of feminists' way to develop their arguments on the subjects such as victimization of innocent, subjugated, subordinated, repressed women regarded as the other of men, the stereotypical representation of gender, sexuality.

Although her contemporaries perceive feminism as a battle field against men, and has been women centered excluding men, giving no place for men in their struggle against patriarchy, Carter senses feminism as a consequence of the construction of individuals; both men and women who are fatally, socio-culturally determined and situated subjects. Thus, while her contemporaries base their feminist theory on binary oppositions; like man vs woman and try to struggle against the superiority of man over woman through praising the sanctity of motherhood and maternal body in their argument against patriarchy, Carter engages in dysfunctional notion of both femininity and masculinity. According to her, the lines between sexes are not clear, not rigidly drawn as her contemporaries claim. She also criticises them to use men's tactics and indirectly asks: If you try to take control, why are you using men's tools instead of your power in persuasion? In a period when the feminist thinking focuses on the issue of violence against women, Carter writes about the violence of women, too. This practice of Carter disturbs her contemporary feminist critics, and amongst them she gained rather ill reputation of her unorthodox treatment of feminism in her works. However, these negative reactions turn to be positive



amongst these days feminists, who call themselves as post feminists. She has also become more famous because the actual theories based on her ideas developed two decades later, which means that she is ahead of her time.

Her prolific writing career of twenty-five years started with the publication of her first novel *Shadow Dance* in 1966, which was reprinted as *Honeybuzzard* in the United States the same year. Her second novel *The Magic Toyshop* was published in 1967, with which she won John Llewellyn Rhys prize. The following year she published her third novel *Several Perceptions*, and won Somerset Maugham Award. *Heroes and Villains* was published in 1969. *Love* was published in 1971. Upon her return from Japan, she published *The Infernal Desire Machines of Doctor Hoffman* in 1972. *The Passion of NewEve*, which is the main focus of this study, was published in 1977. *The Bloody Chamber*, a collection of short fictions based on fairy tales, and *The Sadeian Woman*, her highly influential and controversial essay about the women in Marquis de Sade's Works appeared at the same year in 1979. *Nights at the Circus* was published in 1984. The following year of its publication, Carter was the joint winner of the James Tait Black Memorial Prize. Her last novel *Wise Children* was published in 1991.

The 1960s was the most productive period for Carter in a way that out of nine complete novels in her life, she produced five of them in that decade alone. This decade was also the time when she was formed into a feminist. Carter was "more interested in socialist reconstruction after the revolution than the revolution itself" (Sage, 2007, p: 22-23). The same attitude can be applied to her ideology of feminism. She was not interested in the current feminist principles in 1960s and 1970s; on the contrary, she was highly critical about those principles basing on binary oppositions and biological essentialism. In 1969 Carter went to Japan with the money she got from the Somerset Maugham Award, and stayed there until 1972. The time she spent in this foreign country with its unique culture was highly influential on her personal development as a writer. As Linden Peach points out, Carter herself claims that "In Japan, I learned what it was to be women, and I became radicalized" (Peach, 1998, p:2). Carter claims that this marked a significant turning point in her life, both professionally and personally because she is heavily influenced

by the way the Japanese live their lives free from distinction between existence and essence ( Sage, 1983, p: 4). The Japanese influence help her find her identity and voice as a woman and social radical. Carter's most productive period coincides with the period of second wave feminism. *The Passion of New Eve* is important in the sense that Carter takes the current feminism to its extremes and shows that it would fail in the end. Carter imposes a judgemental attitude towards both current feminism that draws attention to sexual difference, basing on biological essentialism which claims women's superior position due to their biological reproductive abilities; and patriarchy using rigid gender roles to keep women passive and men active. Carter believes that current feminism and patriarchy embrace one another as current feminism fixes woman in such a position with her reproductivity and victimization that it just legitimates what patriarchy wants woman to be, still domestic and assumed victim role. On the other side, emerging from second wave feminism, there is a subcategory of feminists referred to radical libertarian feminists. These feminists unite under the idea that what is personal is political, which means that if women do not do something about current patriarchal conditions, then the fate of all women is the same ( Tong, 2009, p: 49). In order to avoid suppression by men, these feminists promote the idea that women need to be "androgynous person" ; in other words, women who possess both masculine traits and good feminine traits (Tong, 2009, p:50). They claim that women need to mix and match masculine and feminine traits so that women dispel and take men's wrongful power over women. In that sense feminism becomes a resistance to patriarchal power; a struggle for equality for women, a struggle which has been seen simply an effort to make women become like men. Thus these group of feminists take feminism into account as a kind of power relation between man and women, a battle for superiority. Carter only applies the goals of radical libertarian feminism, relying on perspective that what is personal is political. As she claims that she is radicalized in Japan and finds her identity she becomes more radical in promoting these feminist ideas. In *The Passion of New Eve* Carter becomes such an effective feminist activist that she explores not only new vision and ideals of feminism but also new ways of presenting women and their problems. Carter acknowledges the aim of the feminism is not to struggle against patriarchy with its tools but is to abrogate feminism with its opponent. Contrary to

her contemporaries, she avoids taking the male as the norm to counter the systematic devaluation of women under patriarchy and presupposes post patriarchy, nonpatriarchal society in which feminism no longer exists. Thus, this study provides a postfeminist reading of Carter's *The Passion of New Eve* and the analyses of the novel in the light of post feminism.

In *The Passion of New Eve* Carter use postmodernism as a complementary and sustaining force in feminist theory. Questioning the rationality and the unitarity of truth provides her with a radical new way of referring to femininity, masculinity, gender and sexuality. She displaces her current feminism through decanonization of all existing mastercodes and authority and poses a challenge to the patriarchal conception of femininity. She deconstructs all identity, gender archetypes, all binary oppositions and phallogentric logic. She deliberately demystifies the representation of women in order to redefine femininity. Carter takes the role of providing a theoretical base with her presented ideas for the future feminism, which called post feminist two decades later her novel *The Passion of New Eve*. Carter underlines and undermines the falsities of the current feminism. She debunks old patriarchal norms which she acknowledges the most substantial falsities, promotes and redefines traditional assumption of identity, gender and sexuality. She criticises the the binary thinking which populates a fixed unitary identity resulting in solid conception of femininity and masculinity; and rejects the essentialism a single truth, instead she promotes the multiple identities.

As the main scope of this study is to label Carter as a proto post feminist writer with her novel which can be called a kind of manifesto for future feminism, the tropes of post feminism are tracked in the novel as depending on the story line. First chapter provides the reader with a theoretical base for feminism from first wave to post feminism, to indicate the historical shift. Now that post feminism criticises especially second wave's binary thinking and essentialism second chapter entitled as Critics of Feminism focuses on how Carter approaches and handles her current feminism, why she is dissatisfied with the second wave feminism and what she undermines as a defect and falsity. Under the subtitle of First Wave Feminism the discussion centers upon the victimization, oppression, submission of women by the

violence of patriarchy as these feminists claim. With the relation of Evelyn and Leilah; Zero and his seven wives Carter undermines the notion of feminism that put the blame on men in the victimization of women and proves how women give patriarchy the power to be victimized. The second subtitle Second Wave Feminism goes around the the principles of second wave feminism, especially on the theory of maternal superiority basing on the biological essentialism. Second wave feminism focuses on sexual differences and emphasizes the women's superior position due to their reproductive ability. In relation to this argument Carter claims that feminists commit the same mistake, by inventing archetypes in their struggle against patriarchal archetypes. She demolishes the theory of maternal superiority through deconstruction of stereotypical representation of Mother who is ingenious scientist and self made maternal Goddess of Beullah, an underground city; is destructive, a killer and a rapist; qualities show the disruptive power of mother. Carter criticises the the sacred stereotypical representation of motherhood. Mother does not give birth and suffer but causes sufferings, she is responsible for the transformation of male Evelyn into female Eve and puts a womb into him to evaluate her womanhood. However, here womb which has a sacred status for second wave feminist, is underestimated to any organ which can be transplanted. Carter argues that womb is merely an organ which does not provide the supreme proof of femininity. While praising the reproductive ability of women as a source of female inherent power keeps them in their domestic place and does not grant women freedom from Pallocentric Parameters.

The second subchapter, Innocent women, continues how Carter defies the conviction of man as a source of physical and mental violence against women through her claim that not all women are in fact the victim of patriarchal abuse but women are admittedly the source of oppression. The harem of Zero who destroys the glass house of Tristessa, the most beautiful women in the world and takes pleasure from this destruction, the community of the Mother of Beulah, who are given military training to wipe out male and the women in New York whose target is men to erase them from earth. These women characters are sadist, ruthless and destructive as men. When second wave feminists focus on the violence against women, Carter

writes on the violence of women, too. Here Carter also criticises the radical feminists who become like their violent opponents in their struggle against patriarchy.

The third subchapter, *Constructed Women*, again reflects Carter's critical response to the essentialist tendency of second wave feminism. Carter presents a model of gender acquisition which is closer and related to Simone de Beauvoir who focused on social construction of gender identity. Evelyn is surgically turned into woman, acquires female sex and body but still retains a male mind. With the process which Eve lives and learns to perform as a woman. Carter confirms de Beauvoir theory: biological "sex" and culturally determined "gender" are two different things. Through the story of Eve(lyn)'s female gender acquisition or womanhood in a real socio-cultural environment and with the process of Eve(lyn)'s becoming a woman Carter proves that female gender is socially and culturally constructed as the other of man; the inferior, submissive, obedient and passive. However, Carter brings a new perspective. While her current feminists emphasize only the female gender construction as the other of man and postulates men as the only source of this problem and target men for their struggle against patriarchy, Carter admits that individuals, both female and male, are constructed. So, the construction of female gender as the "other" is not the only problem beside this male gender is socially and culturally constructed, learn how to believe in and treat women as other. Through the relation of his harem and Zero, the poet, the tyrant, the impotent which is a big deficiency and whose maleness is only a myth, Carter unfolds how to become a man through the wives' passivity and obedience. Carter is very conscious about the problem which lies under the femininity and masculinity; both are fatally determined. Moreover, she underlines the main problem with her current feminism, second wave feminism, basing on these determined and constructed identities and thinking on binary opposition in their struggling with patriarchy. When feminists base their argument on this binary thinking and become men centered, in fact, they explicitly admit the patriarchal results. However Carter does not want to strive with the results but the reasons. In this background of an unfavourable tradition, Carter sees the need of exposing a radical change, she feels that patriarchal society is in need of of a physical and psychological transformation. She questions the usual patriarchal conception of femininity and masculinity, redefines and throws her ideas on

them, which will be rebounded in post feminists theoretical base two decades later her publication of *The Passion of New Eve*.

The second chapter entitled as Gender, whose point of origin is Carter's statement "Masculine and feminine are correlatives which involve one another the quality and negation one locked in necessity" (Carter, 1977, p:150), deals with the innovative and experimental exploration of Carter's gender identity, masculinity and femininity. This chapter is an attempt to assert how Carter undermines and deconstructs the dominant discourses about patriarchy, femininity and masculinity, by means of her own subvertive strategies, through introducing "unintelligible" genders, transexual Eve and transvestite Tristessa, who exceed normative gender categories. Carter submits a model of gender as a "parody" and "performative", which is based on theories of Judith Butler, as presented in her book *Gender Trouble*. Carter is very conscious about the "unnatural" nature of gender which is constructed through imitation and repetition. Through Eve(lyn)'s incompatible sex and gender Carter creates "gender parody" openly indicating that "original identity itself an imitation without an origin"(Butler, 1990, p: 137). Eve(lyn)'s female gender is constructed through imitation just like his previous male gender. When he is a man, he just imitate what patriarchal discourse presents him in order to be a man, both physically and psychologically. Now his/her female gender is constructed through imitating the women in Zero's harem, who are also "copy of copy". On the other hand, through the characterization of Tristessa as a transvestite Carter proves how gender is performative notion. The biological male Tristessa turns himself into female, the most beautiful woman in the world, through masquerading. Carter rejects the "fatally determined" identities" through asserting that individuals are not passive "beings" that only imitate, but an active "doer", who acts and performs femininity and masculinity. So far Carter rejects essentialism and her contemporary philosophy of binary thinking of male/female. She challenges the fixed categories of gender identity and emphasizes on the flexible nature of masculinity and femininity.

The third chapter entitled as From Heterosexuality to Bisexuality pays attention to how Carter handles the traditional heterosexual relations between man and woman, while questioning the "naturalized" relation of power to which women are

subjected. With the heterosexual relation of Leilah and Evelyn, Carter discloses how hegemonic masculinity is constructed, in which man becomes the subject of desire, a controller and actively takes pleasure, whereas woman becomes the object, subordinated and passive who gives pleasure. With the heterosexual relation of Zero and his harem, Carter also discloses the “false consciousness” developed by the institution of heterosexuality, which is “male identification of women” that encourage women to embrace patriarchal culture in which women become the property of men claiming its empowering, for protection and survival. With the sexual relation of Eve(lyn) and Zero Carter draws a direct relation between heterosexual intercourse, sex difference and power in which men have more advantage and status than women. Before searching alternative perspective on heterosexuality resulting in unjust power relation, Carter criticises her current radical feminists, which claim a lesbian world, women’s community and sisterhood against patriarchy. However, Carter creates an underground matriarchal society in Beulah ruled by Mother to show the falsehood that the feminist collapse. Struggling against patriarchy does not mean creating matriarchy. In both cases there is display of violence, master vs. slave, controller controlled and of course unjust power. In order to abolish this unjust power relation in which one side is the winner Carter feels that heterosexual norms and conventions are also in need of psychological transformation. Through the intercourse between transexual Eve(lyn) and transvestite Tristessa Carter presents sexual identity as an unfixed entity, and claims that there can not be rules about human sexual identity. Eve(lyn) phallus is in his mind, while Tristessa has it physically; Eve(lyn)’s femininity is just bodily whereas Tristessa’s femininity is spritually. The issue is not about the sex but about the mind and how the world is perceived. Eve(lyn) gets pleasure for the first time in his process of becoming and his pleasure helps him embrace his/her new identity. Carter subverts heteronormative conventions and shows the way to become independent from them. Now that “masculinity and femininity involve one another” and emerges in necessity there is a blurring of boundaries between male female and sexuality. So, basing on Helen Cixous theories of “bisexuality”, this chapter also handles how Carter utilises “bisexuality” to counter the oppression of women by heterosexuality, and creates spaces to find a new way of voices for women prompting the fundamental desire and

the pleasure of sexuality of their own body, so that they become the subject of desire not the object of it. Here Carter governs bisexuality as a means to destroy binary thinking of individual as male and female, which polarises them and results in unjust power relation. In the sense of bisexuality Carter means individuals are made up of genders, both male and female and there is a “perfect balance” between them. Binary thinking of individuals makes them polarise; at one pole there is male and at other pole there is female. In this straight line the second wave feminist take their place on one side and struggle against the other side. However Carter transgresses, combines and reunites this straight line through presenting bisexual characters, Eve(lyn) and Tristessa in which both male and female characteristics are combined in a single individual, emerges in need. Thus, Carter Carter controverts old patriarchal cultural norms, in which her current feminism live and struggle, in order to open new possibilities of constructing gender and sexuality in which patriarchy as resulting from feminism ends and post patriarchy, post feminism starts. Carter is very aware that individuals who are heteronomously and fatally determined subjects situated in a fictive meaning in history, myth and folklore, have no ways of stepping out this social and historical artefact. Besides, for Carter feminism shapes in time over this wrong conception of human being a significant amount of whom failed to be represented at all or at least misrepresented.

The last chapter entitled as Individualism reveals how Carter destroys all essentialist conceptions of “being” of her current feminism through demystification female virtue such as reproductivity, motherhood, innocence, masculinity, femininity that appeared throughout the feminist discourse in 1970s. Carter pays attention to the fact that women are also complicit to the oppression which go against the mythicization of female virtue that appear throughout the feminist discourse in 1970s, and she implies that violence does not originate in male source. Carter transforms the individual, human being, through deconstructing and redefining masculinity, femininity, gender and sexuality so that she transforms the path of feminism by producing alchemical change of thought about sexuality and gender, associated with women repression and liberation. Carter objects to negative attitudes shown towards women and their place in society, which is reinforced by myth, tradition and Enlightenment, from which the discourses about the mental and physical



state of women are derived. In this chapter Carl Jung's theory of alchemy is disposed as a means to demonstrate how Carter takes the role of alchemist who wants to transform individual as a result society and reveal the path of rebirth and renewal of individual. Carter draws on Jungian idea of the collective unconscious, which contains archetypes reinforced over centuries, common to humankind and applies them in the characters of Mother, Zero, Tristessa as Eve(lyn) confronts them to shape his/her new whole self, renewal and rebirth presented in the process of alchemy. While Carter presents the process of alchemy, she also wants reader to come to their own conclusions, reach their own unconscious level, confronts their own anima, animus, shadows which includes self awareness, self fulfilment, self knowledge and self enlightenment so that s/he can find a way to step and find new meaning and reference of being outside the fictive discourses and change the perception of women's state within society. An individual who achieves the wholeness will do away the power mechanism that fundamentally feminism constructed and in the end there will be no need for such a thing as feminism.

## 1. FEMINISM

The term feminism is used to describe a political, cultural movement which aimed at setting up equal rights and legal protection for women. Feminism comprises political and sociological theories and philosophies concerning with the issue of gender differences, and as a result of this is a movement started to defend gender equality for women and organize campaigns for women's rights and interests. According to Maggie Humm and Rebecca Walker, the history of feminism can be divided into three waves.

The first feminist wave was in nineteenth and early twentieth century in United Kingdom and United States. The first wave referred mainly to women's suffrage movement (mainly concerned with women's right to vote). Originally it focused on the promotion of equal contract and property rights for women and the opposition to chattel marriage and ownership of married women and their children by their husband. However, by the end of nineteenth century, activism focused primarily on gaining political power, particularly the right of women's suffrage. In Britain the Suffragettes and the suffragists campaigned for women's vote. Moreover, first wave feminist summoned female housekeeping as a metaphor of civic materialism, invoking traditional notion of women's moral and spiritual superiority over men in the political claim.

The second wave feminism referred to the period of feminist activity in the early 1960's and lasting through the late 1980's. The scholar Imelda Whelchan suggests in *Modern Feminist Thought* that the second wave was a continuation of earlier phase of feminism, involving to suffrages in United Kingdom and United States. The scholar Estelle Freedman compares first and second wave feminism arguing that the first wave focused on the rights such as suffrage, whereas the second wave was largely concerned with other issue of equality such as ending discrimination. (Estelle, 2002, p: 32).

Freedman also argues that the second wave feminist movement focused on fighting social and cultural inequalities as political inequalities. Moreover, it

broadened the debate to a wide range of issues, such as sexuality, family, the work place, reproductive rights. (Estelle, 2002, p: 60-65).

Carol Hanish coined the slogan “The Personal is Political” which became synonymous with second wave feminism. Second wave feminists saw women’s cultural and political inequalities as inseparably linked and encourage women to understand aspect of their personal lives as deeply politicized as reflecting sexist power structure (Sullivan, 2006, p: 5). Ruth Posen in her theoretical book “The World Split Open”, argues that the second wave feminism radically changed the fact of Western Culture, leading to material rape laws, establishment of rape crisis, women’s shelters, significant changes in divorce law and wide spread integration of women into sport activities (Rosen, 2000, p: 196).

The second wave’s goal differentiated from the first wave. The second wave worked through consciousness-raising groups and thrived on the bonds of sisterhood “Consciousness raising group”, which became effective especially in small groups in local communities, where women explored topics such as family life, education, sex and work from their personal perspective. As they shared their stories, they began to understand themselves in relation to patriarchal society they live in and they discovered their collectivism and tried to build solidarity (Rosen, 2000, p: 197-198). Michelle Arrow, an Australian Professor sums up the hopes and goals of the second wave feminism by having said: “One Project of second wave feminism was to create ‘positive’ images of women to act as a counterweight to the dominant images circulating in popular culture and raise women’s consciousness of their oppression.” (Arrow, 2006, p: 22).

In the early years of second wave feminism (1967-1973) radical feminist argued that women constituted as sex class and believed that the relations between women and men provided the primary site of oppression in the society. (Firestone, 1970, p: 89). By the mid 1970’s it radically developed into cultural feminism, with a perspective referring to essential sameness among women and seeking to establish all female organizations and societies as a solution to gender oppression. (Daly, 1979, p: 98) For Daly, radical feminism of the late 1970’s and the socialist feminism’s main

focus were on class rather than gender, which was the key factor for liberal feminism.

Third wave feminism began in the early 1990's. It arose as a response to perceived failure of the second wave, also as a response to the backlash against movements created by the Second wave. (Rebecca, 1995, p: 45).

For Rebecca Walker, who is the daughter of second wave activist Alice Walker and founder of Third Wave foundation, third wave feminism seeks to challenge or avoid what it deems the second wave's essentialist definition of feminity, which according to her overemphasize the experience of upper middle class white women. Amond Lotz, who is a professor and media scholar, argues in that Third wave feminism can be broken into roughly three different groups. Reactionary Third Wave Feminism, Women of Color Feminism and Post Feminism.

Reactionary Third Wave Feminism: This group includes women writers in the early to mid 1990s as Naomi Wolf (1993), Kate Roiphe (1993), Camille Paglia (1992) criticizing second wave feminism. Those writers:

“are called as ‘dissenters’ or ‘conservative’ post feminists. Because, criticism of Second Wave Feminism is not accepted as a core component of Third Wave Feminism, but as a reactionary tactic that is used to draw media attention (Heywood&Droke, 1997, p: 1).”

Lotz, argues that most of these writers are better categorized as antifeminist and they contribute little for Third Wave theory. Although they draw significant attention to Feminism, those writers do not present uniform ideas, nor do they advance a particular theoretical tradition. However, they just criticizes second wave feminism claiming that it constructed women as victims rather than empowering them. (Lotz, 2001, p: 105-121).

Women of Color Feminism: These group of feminists define themselves and their activism against experiences of radical exclusion in second wave feminist organization. (Short, 1994, p: 29). Short describes the position of these feminists as:

“Worry of reproducing the same structures or invisibility enforced by homogenization of sisterhood within the women's liberation movement that

ignored the division forged between woman of color from varying backgrounds and heritage.” (Short, 1994).

During 1970s and 1980s many feminists recognized that existing feminist theories sufficiently explain how oppression can be experienced differently by women (River, 1986). Lotz argues that the theoretical perspective of these women of color feminism focus on and use race and ethnicity, which would not only provide ways to understand and encounter oppressions based on various aspect of identity, but also distinguish women of color feminist perspective from other types of third wave theories.

### **1.1. Post Feminism**

The Third trajectory of Third Wave Feminism is Post Feminism. Post Feminism has become a problematic notion in the lexicon of feminist media studies and cultural studies because of its different interpretation among scholars; mostly the debate centers around “post” prefix they say it means after feminism while others argue against this premise.

Post Feminism has no fixed meaning. As Ann Brooks in her work *Post Feminism*, a theoretical book, claims that “Post Feminism is a contradictory pluralistic discourse that is mainly located in the academic context of television and cultural studies in the media context of popular culture and within consumer culture” (Porrooh, 1997, p: 5). In literature, three dominant diverging vision of Post Feminism are visible.

First, Post Feminism is seen as a political position in the light of the feminist confrontation with difference. According to Daiare Davis, Post Feminism is just the continuation of what first and second wave feminism want. (Davis, 2000, p: 141). Post Feminism encourages women to define femininity for themselves and seeks to break down gender roles and stereotypes from which oppression arises.

Secondly, Post Feminism is a historical shift within Feminism. Ann Brooks argues that Post Feminism results from in agreements during second wave feminism, “the political effect of the critique by woman of color, the way the first and second wave feminism insufficiently contemplated the issue of sexual difference and the

intersection of feminist thinking with Post Feminism, post structuralism and post colonialism (Brook, 1997, p: 8).

Post Feminism enhances the depth of Third Wave Feminism by further grounding it with a distinctive theoretical base. Post Feminism provides a framework for the emergence of third wave perspective, which has been wrongly perceived. (Shugart, Woggone, Hollstein, 2001, p: 194). Post Feminism responds to second wave feminism that have had racist and essentialist tendencies. As Brook writes:

“Post Feminism as understood from this perspective is about the conceptual shift within feminism from debates around a difference. It is fundamental about, not depoliticization of feminism, but political shift in feminism’s conceptual and theoretical agenda. Post Feminism is about a critical engagement with earlier feminist political and theoretical concept and strategies as a result of its engagement with other social movement for change. Post Feminism Express the intersection of feminism with post modernism, post structuralism and post colonialism and as such represents a dynamic movement capable of challenging modernist, patriarchal and imperialist frameworks. In the process, Post Feminism facilitates a broad based, pluralistic conception of feminism and addresses the demands of marginalized, diasporic and colonized cultures” (Brooks, 1997, p: 4).

For Lotz, as discussed in her article, Rehabilitative Critical Terms and Identifying Post Feminist Attributes, when post feminism is situated within the world of theory, it can be located on the crossroad between Post Modernism, Post Structuralism and Post Colonialism. There is an obvious link, since all they question authoration paradigms and fixed universal categories such as gender, heterosexuality. They also redefine identity as a concept by rejecting essentialist Notion of it or by deconstructing them. (Lotz, 2001, p: 7-8).

Post Feminism has been built on the idea of Foucault and Derrida who are post structuralist that have provided its theory with critical frameworks, including “discourse”, “deconstruction” and “difference”, which have been used to challenge and redefine traditional assumption of identity and gender. (Brook, 1997, p: 20).

As Weedon argues in her book *Feminist Practice and Post Structure Theory*, Post structural concept of discourse should be considered centrally important for post feminism. Because Post Feminism mostly investigates the discursive site of male power as they are articulated and confirmed in institutional structures and forms of knowledge (Weedon W, 1997, p: 10).

Post Feminism is understood as feminism within Post structuralist theories. Brooks defines Post Feminism as “an expression of a stage in the constant evolutionary movement of feminism. Its “coming of age”, its majority and difference and reflecting on its position in relation to its philosophical and political movements similarly demanding change” (Brooks, 1997, p: 1).

Sarah Gamble’s *The Routledge Companion to Feminism and Post Feminism* likewise links Post Feminism with Post Modernism in its desire “to destabilize fixed definition of gender and to deconstruct authoritative paradigms and practices. (Gamble, 2001, p: 298).

So Post Feminism within the academy has been positioned as a radical, conceptual shift within feminism, from debates around equality to focus on debates around difference. (Brooks, 2001, p: 4).

In her article Post Feminist Media Culture, Rosaline Gill argues that Post Feminism is situated and is closely related to neoliberal ideologies and shares the same capitalist values (Gill, 2007, p: 163-164). Thus, Post Feminism is not simply a response to feminism but also a “sensibility” partly formed with neoliberal thoughts.

Gill places the powerful “synergy” between post feminism and neo liberalism on three levels. First, both of them are structured by the individualism that has pushed the individual as subject to pressure, constrains or influences outside themselves to margins. Second, the enterprising independent self governing subjects of neo liberalism have resemblance to dynamic, freely choosing, reinventing, subjects of Post Feminism. Third, the “synergy” is more significant in popular cultural discourse, where women are desired to exercise the self management and self discipline greater than man. (Gill, 2007, p: 163-165).

Thirdly, Gamble argues that Post Feminism is used to describe a “backlash” against second wave feminism. Post Feminism takes critical approaches to previous feminist discourses and includes, challenges to the second wave’s ideas. (Gamble, 2001, p: 360). Thus, Post Feminism can be considered as a critique on what is called Second wave feminism.

The second wave feminist thought is a “hyphenated feminism” containing different theoretical framework from liberal, radical, Marxist to psychoanalytical which are united by dependence on sameness, equality, universal action and sisterhood. (Arneil, 1999, p: 153).

Post Feminism critique especially second wave’s binary thinking and essentialism, it’s vision on sexuality its perception of the relationship between femininity and feminism.

When focusing on equality, the basic similarity between sexes, universalism and sisterhood, second wave feminism uses binary categorization such as man/woman or straight/gay, thus it populates a fixed unitary identity “the female identity”, as a result it employs a solid conception of “women” (Genz, 2006, p: 337).

Post feminism accept the male/female binary as a main categorizing force in the society. Following Simone de Beauvoir they see female as being cast into the role of other. They criticize the structure of society and the dominant order, especially in its patriarchal aspect. (Genz, 2006, p: 339).

Post Feminism rejects anything that ends with an “ism”, which reflects essentialist conception. For Jacques Derrida, who rejects essentialism in almost everything, a search for meaning is pointless because there isn’t one. What would be most freeing is to liberate our thoughts from binary oppositions. Derrida’s rejection of single truth is important for the understanding of Post Feminism. As Hope Olson says “Post structuralism offers a useful philosophy for diversity in feminism because of its acceptance of multiple truth and rejection of essentialism.” (Olson, 1996, p: 19).

Post Feminists focuses on “difference” anti essentialism and hybridism, where fixed binary categories are normed and multiple identities are promoted.



(Feathersfone, 1996, p: 28). Post Feminism advocates that every women must recognize her own personal mix of identities. This idea conflicts with the universal identity that is promoted by previous feminists and fits within neoliberal individualist society with its emphasis on flexibility.

Second wave feminism is often critiqued by Post Feminists for being “too white”, “too straight”, “too liberal” consequently. Second wave feminism ignores the needs of women from marginalized diasporic and colonized groups and cultures. However, Post Feminism connects with Post structuralism and Post colonialism, not only “critiques the modernist aspect of second wave feminism, but also challenges imperialist at patriarchal frameworks (Hooks, 1996, p: 75).

Second wave feminists stand for a pessimistic vision on sexuality and emphasize disadvantages of sexual encounter for women. They focus on the themes such as sexual transmittable disease, sexual abuse and sexual objectification of women in media discourse. Thus, the main emphases is on negative tone of sexuality. However, Post Feminism rejects these rigid and pessimistic views and promotes the female rights on sexual pleasure, fun, freedom and choice in post feminist discourse whre there is a change, a shift from sexual objectification of women to sexual subjectfication, from powerful male gaze to self regulating individualistic gaze.

Consequently, Post Feminism can be considered a critique on earlier “old-fashioned” feminisms. The objects of critique are second wave’s binary thinking essentialism, ideas on sexuality, vision on the relationship between “femininity and feminism and body politics. Moreover, it also provides and articulates alternatives, by emphasizing the difference, anti essentialism and hybridism focusing on female sexual pleasure and choice, and rejection body politics by defining body as a key factor for women’s identities.

## 2. CRITICS OF FEMINISM

### 2.1. First Wave Feminism

The First wave feminism occurred in the first half of the 19th century in Britain and United States. At first, it aimed at charitable work and equality of the sexes in education and then at the suffrage of women, claiming that women are not inferior to men or they are not different from men. Hence they should “therefore be allowed to do the same jobs and same rights as men” (Atwood, 2007: 137). First wave feminists were mostly dealing with issue concerning women’s place in society and marriage life. The “cult of domesticity” in those days dictated that a true women’s place was in home, meeting the needs of husband and children. Women were further required to be modest and to wield indirect influence – women were biologically weak with a smaller brain and more fragile physique. On the other hand the “cult of masculinity” in those days dictated that males are inherently dominating, superior to everything and everyone deemed weak, especially females and endowed with the right to dominate and rule over the weak and maintain that dominance through various forms of psychological terrorism and violence.

In her novels Angela Carter tries her best to demonstrate the value of certain masculine symbols of patriarchal society and challenges the meaning of those symbols in order to shift the power of dimensions between men and women. In *The Passion of New Eve*, Evelyn and Zero represent the characters of patriarchy. They are what the feminists struggle with, all the way through their critique. Right in the opening sentence reader is given a hint of Evelyn’s personality: self centered and selfish. The novel opens with Eve(lyn)’s flash back “ The last night I spent in London, I took some girl or other to the movies and, through her mediation, I paid you a little tribute of spermatozoa, Tristessa”(Carter, 1977, p: 5). On his last day in London, he goes with a girl to see a movie of Tristessa. He does not have any willingness to remember his nanny’s name. He does not have any interest in her. She remains as “some girl or other” (Carter, 1977, p: 5), “a girl whose name I do not remember” (Carter, 1977, p: 6), “a girl whose name I forgot” (Carter, 1977, p: 9), “the girl who was with me” (Carter, 1977, p: 9), “this otherwise forgotten girl”

(Carter, 1977, p: 9). All he remembers is the ice-cream he had and the “twitching in budding groin the spectacle of Tristessa’s suffering always aroused in me” (Carter, 1977, p: 8 ). He is moved by Tristessa’s suffering, so “the girl who was with him” sucks him off on his knees to console him.

On the other hand, in Evelyn’s relation with Leilah, Carter does not only reveals Evelyn’s sadistic superior personality as a man, but also Leilah’s passivity, submission, subjectivity, inferiority and silence of a woman. Evelyn considers Leilah as a perfect women because she mimics him, as “she had become the thing I wanted of her” (Carter, 1977, p: 34). She seems to Evelyn as a born victim. He beats her severly if she fouls the bed when he ties her up to the bed and leaves her during day. Sometimes he finds her just the same as he left her; nevertheless sometimes she fouls the bed even though she knows that she is going to be beaten up by Evelyn. Moreover, Leilah does not show any signs of pain during the beatings; instead, she gets pleasure out of them. As it is narrated in the novel, “If she submitted to the beating and degradations with a curious, ironic laugh that no longer tinkled – for I’d beaten the wind – bells out of her, I’d done that much- then isn’t irony the victim’s only weapon?” (Carter, 1977, p: 28). So, Carter draws negative image of women. The last time Leilah is seen in the novel is when she is taken to hospital by Evelyn. When Evelyn impregnates her and wants her to have an abortion. Instead of going to clinic, she goes to voodoo abortionist and risk her life. Then she is left to hospital totally abandoned by Evelyn.

Carter focuses the attention to Leilah’s passivity. Leilah’s status in the novel is very interesting. Although the story is told using first person narration, there are examples of reported speech throughout the novel. There is a single narrator in the story, but the narrator gives room to speeches by characters such as the Mother, Zero, Sophia and even Zero’s wives. However, Leilah does never get to say any thing at all. It is like she is silenced. She does not have a voice of her own. Everything about her is reported through the medium of Evelyn, and he does not seem to be positive about the way she speaks.

“Her speech contained more expostulations than sentences for she rarely had the patience or the energy to put together subject, verb, object and extension in an ordered and logical fashion, so sometimes she sounded more like a demented bird than a women, warbling arias of invocation or demand” (Carter, 1977, p: 18-19).

Therefore, readers get a biased approach to Leilah and learn her story only through Evelyn’s point of view. The feminist critique of Carter in Leilah can be seen in her silence, submission, and passivity.

Carter also reflects a small patriarchal society before feminism emerged by presenting the figure of Zero and his harem of seven wives. Zero is a poet with one eye and one leg. Zero the poet’s misanthropy has brought him to the desert. He lives in a ranch, abandoned city along with his animals and dehumanized creatures; so to say, his dog, pigs and seven wives. He abhors anything human related and forbids his wives to use human language. If he catches them using verbal interactions, he beats them heavily. “For he didn’t allow them to speak in words. A rule they interpreted as a perpetual whispering; if Zero didn’t hear them, it was as if they had not spoken” (Carter, 1977, p: 85). So the wives speak to each other as long as Zero does not hear them. This behaviour resembles the submissive behaviour of women before feminism: As long as men do not notice, women are free to do what they want; but that is not freedom at all.

Even though Zero has seven wives, none of them has any value for him. He forbids them to use language, he makes them live in dirt and cold apart from him. He never faces them during the day or sits at the same table. He has his breakfast with his dog and his pigs are more sacred than his wives. He enjoys beating his wives severely. Each night he takes one of his wives to copulate with her. Eve(lyn) says of this degradation that “Sometimes, to illustrate the humility he demanded of his wives, he would smear his own excrement and that of the dog upon the breasts” (Carter, 1977, p: 85). The wives, who the eldest is no more than twenty years and the youngest is probably twelve years old, believe everything Zero tells unconditionally and blindly. They each have a night with him during the week and they have implicitly faith that sexual intercourse with him will guarantee their health and

strength. Thus they get stressed when Zero declares Eve as his wife. Their obedience and submission to Zero is sickening.

“In whisper, they told me how Zero believed women were fashioned of different soul substance from men, a more primitive, animal stuff, and so did not need the paraphernalia of civilized society such as cutlery meal, soup, shoes, etc. , though of course, he did” (Carter, 1977, p: 87).

This is why Zero treats them in this way. It might be extreme, but this is why patriarchy treats women in this way. The wives are made to obey Zero’s oppression. They reflect the women who are abused by violence of patriarchy. However, Carter twists the representation of the abused, submissive oppressed women. The wives freely give the power to be controlled and oppressed and they accept the physical violence of Zero on them, “as though they knew they must be wicked and so deserve to be inflicted with such pain” (Carter, 1977, p: 95). It is their submissiveness that allows him to rule them. Eve(lyn) observes that “They loved Zero for his air of authority but only their submission had created that. By himself, he would have been nothing” (Carter, 1977, p: 99-100).

Carter’s critique on problematic subject of the women as victim can be seen clearly here – just like the wives –women give patriarchy the power to be ruled over. Carter deliberately and explicitly attacks the stereotypical notion of not only masculinity but also femininity. Although feminism puts the blame on men in the victimization of women, Carter undermines this notion with her female stereotypical characters in order to show the women’s willful victimization.

## **2.2. Second Wave Feminism**

Lorna Sage, a literary critic and a close friend of Carter observes that Carter was “more interested in socialist reconstruction after the revolution than the revolution itself” (Sage, 1994: 22-23). The same attitude can be applied to Carter’s ideology of feminism. She was not interested in 1960s and 1970s second wave feminism, during which her novel *The Passion of New Eve* was published. Carter was not pleased; on the contrary, she was highly critical about those principles of second wave feminism.

### 2.2.1. Motherhood and Reproductivity

According to first wave feminism women are sufferers and men cause their suffering. Second wave feminism (1960s) draw attention to sexual differences and women's superior position due to her biological reproductive abilities and praised the women because only women could experience motherhood according to biological essentialism. Second wave feminism focused on superiority of women against men asserting that "women are more deserving than men, but because of the lamblike nature of their superiority they also need more protection" (Atwood, 2007: 137). So women are constructed by their possession of wombs, breast, and child-bearing capacity.

On the theory of maternal superiority, Carter argues that it is "one of the most damaging of all consolatory fictions and women themselves can not leave it alone, although it springs from timeless, placeless, fantasy land of archetypes where all the embodiment of biological supremacy live" (Keenan, 1997: 145). It is notable that, according to biological essentialism with which feminists are concerned, the properties that are essential and universal to all women are natural (motherhood, reproductivity) and socially constructed (care-taking, self-sacrificing). This view plays crucial ideological role in justifying women's place to domestic sphere as natural and necessary.

In relation to this argument, Carter says that women commit the same mistake by inviting archetypes in their struggle against patriarchal archetypes. Luce Irigaray argues in *The Speculum of Other Women* that women need to attain a social existence separate from the role of mother. In *The Passion of New Eve* Carter debunks the theory of maternal superiority through the deconstruction of stereotypical representation of mother. The patriarchal cult of sacred, self sacrificing motherhood is recalled with Carter's Mother character. Mother resembles nothing like the image of a mother represented in traditional approach – reproductive, self sacrificing, care taking, protective. In contrast, Mother is monstrous, destructive and a killer. She is ingenious scientist and self made maternal goddess of Beulah. Her physical appearance does not fit to conventional representation of mother. She "undergoes painful metamorphosis of the entire body to become abstraction of a

natural principle” (Carter, 1977, p: 49) and reconstructs her flesh painfully with knives and needles into “a transcendental form as an emblem, as an example” (Carter, 1977, p: 60). Mother announces herself as the “Castratrix of the Phallogocentric Universe” which is her plan. According to Mother “time is man and space is a woman”, this is first proposition. The second proposition is that “time is a killer”. The third proposition is that “kill time and live forever”. Mother wants to live forever and in order to that she has to kill time; so, the man. She is “about to make a start the feminization of Father Time” (Carter, 1977, p: 65). She chooses Evelyn to execute her plan: rapes him and collects his sperm, then she puts him a biological surgery to transform him into a woman. For the womb is “space”, she puts a womb into him. Once Evelyn’s recovery period ends, she will impregnate him with the sperm which has been collected from him by herself. So, the New Eve will give birth to the Messiah.

Carter offers us a potent maternal figure or myth to show the disruptive power of mother. In traditional way mother, as a woman, has a womb and give birth to a life. While giving life mother herself suffers. However, Mother does not give a birth, her womb is a space, under the ground where she transforms Evelyn into woman. She says “Now you are at the place of birth” (Carter, 1977, p: 52). She does not suffer but causes sufferings “leaving wounds that never heal” (Carter, 1977, p: 53). Carter criticises the sacred stereotypical representation of motherhood. Motherhood has a special importance for the second wave feminists, due to women’s biological reproductive ability and what she represents. Through her Mother character Carter undermines the second wave feminists’ essentialist approach of mother and the practice of motherhood. On the other hand, by naming this character only “Mother”, Carter deliberately and explicitly attacks the stereotypical notion of femininity and motherhood. The Mother is responsible for the transformation of male, Evelyn, into female, Eve. Carter’s Mother has no motherly qualities; on the contrary, she is cruel, crazy, monstrous, rapist, and a castrator.

The reproductive function drives much of its power from the cultural myths or religious texts that elevate motherhood or the womb to a sacred status. According to Irigaray, because women’s reproductive status has been ironically acknowledged as the only guarantee of female identity, then motherhood often “...gets wrapped up

in some weird kind of holiness” (Irigaray, 1993: 84). Motherhood or the womb is used to justify the subjugation of women. Women are viewed as sacred because they possess the womb. In other words, women’s place in the symbolic order is this maternal role. Their social identity is constructed on motherhood. In *The Passion of New Eve* Carter seems to be interested in social fiction, Myth – mother and womb – which regulates the lives of people. So, she says “myth is more instructive than history” (Carter, 1978: 58). Carter states in *Sadein Women*, that she is in *demythologizing business*: She is interested in myth because they are extra-ordinary lies which make people unfree. Thus, she says “In Beulah myth is a made thing, not a found thing” (Carter, 1977, p: 56). In Beulah Evelyn transformed into woman. (S)he is not a natural born woman but a transformed one. Mother gives him a space - womb – in order to elevate her womanhood. On the other hand, womb is underestimated to any ordinary organ which can be transplated to man in order to transforms him into woman.

In *Sadein Women* Carter argues that “If women are not “natural-born mothers”, and if the womb is merely “an organ” like any other organ, useful but not much use at all. If one does not wish to utilize its sole function, that of bring children” (Carter, 1978: 109). Then biological essentialism, which second wave feminism relies on, becomes false with Evelyn transformed body and his/her transplanted womb. Because Mother’s ultimate goal is to impregnate Eve(lyn) with his own sperm, Mother falls for the same patriarchal falsity. She reinforces the discourse of motherhood which provides the supreme proof of Eve’s feminity. For Carter matriarchal myths are as oppressive as their patriarchal counterparts, because Second wave feminism that praise reproductive ability of women as a source of inherent female power, in fact does not much grant women freedom, from Phallo-centric Parameters, but keep them in their place. Recontextualised within feminism, essentialism becomes a view that there are essential properties to be women in terms of bodily, spiritual, social. Moreover critics such as Kristeva, Irigaray and Butler point out that the descriptive falsity of essentialism renders women politically oppressive as well.



### 3.2.2. Innocent Woman

Second Wave held men responsible for the violence directed at women. According to this group of feminists, all physical violence and mental oppression have belittled women and consequently made them submissive. The women, in all cases, have been given the victim role. Carter defies this conviction by claiming that not all women, in fact, are the victims of patriarchy abuse, however some women are admittedly the source of oppression. Therefore, she creates such women characters who are sadist, ruthless, destructive and perverse as men. In a period when feminist thinking focuses on the issue of violence against women, Carter in *The Passion of New Eve* writes about the violence of women, too.

The two important women's communities seen in *The Passion of New Eve* stand in opposition to each other. On the one hand, there is a community of the wives of Zero, who follow the rules set down by Zero. They have no identity of their own. Their behaviour and mode of dressing are decided by Zero's passion. Eve says that she always experienced a crucial lack of self in her sexual relation with Zero. This losing self experienced by women in a community is set up by patriarchy. However, Zero's wives appear to be as ruthless as him in the novel. When they capture Eve in the desert and take her to the helicopter they physically attack her. When Zero is raping Eve they gather around the two in a circle to watch the rape, cheering up and applauding. Later in glass house of Tristessa, they continue their physical violence against Tristessa. They destroy the glass house and destruction gives them pleasure. Carter depicts such negative image of women in order to prove the second wave feminists to be wrong in their claim regarding the innocent nature of women.

On the other hand, there is a community of the Mother of Beulah that is actively engaged in militancy against patriarchal tyranny. They are busy constructing a new feminity. The women are given military training. The similar kind of feminism is further supported in the novel with women in New York. Although they belong to a different group in civil war than the women in Beulah, their function is similar, wiping out of male population. When Evelyn arrives in US, a civil war breaks out between different ethnic, racial, and gender group. The women are one of these militant groups. The first night Evelyn stays in a hotel, the hotel is caught on fire in

the early morning. He joins the crowd in the lobby after the evacuation. It is soon understood that the women are responsible for the arson, since they inscribe their emblem on the Wall. "Women are angry. Beware women ! Goodness me" (Carter, 1977, p: 11).

These women represent the radicalized version of the women's movement. They are on the extreme end of struggle. They are not considerate; instead, they are ruthless, dangerous and against men.

"One day, a woman in black leather trousers who wore a red armband printed with this symbol came up to me in the Street, shook back her rug of Brown curls, reached out a strong, gnarled hand, coarsely mounting obscenities as she did so handled my cock with contemptuous dexterity, sneered at sight of my helpless erection, spat in my face, turned on her booted heel and stalled scornfully away" (Carter, 1977, p: 12-13).

The aim of the women does not look like they demand equality with men. Their target is men, and all they want is to erase men from earth. During the summer Evelyn spends in the city, the women become more and more destructive. There are female snipers who shoot men who linger too long in front of the blue movie theatre posters. There is a voluntary kamikaze squad of syphilitic whores working for free to spread the disease to men. The women blow up the wedding shops and send well honed razors to brides as gifts. "The women practiced humiliation at random and bruised machismo takes longer to heal than a broken head" (Carter, 1977, p: 17). Carter depicts this extremity of women in the novel to reinforce her critique on the issue of feminist tactics in their struggle against patriarchy. They become like the violent patriarchy.

### **3.2.3. Constructed woman**

*The Passion of New Eve* is Carter's critical response to the essentialist tendency in feminism of 1970s. Simone de Beauvoir's *The Second Sex* known as the most influential pioneering work in feminist theory, became an important reference book for Second wave feminists in western world. According to Troil Moi, Beauvoir's main thesis is

“Throughout history, women have been reduced to objects for men; women has been constructed as man’s other, denied the right to her own subjectivity and responsibility for her own actions. Or in more existentialist terms: Patriarchal ideology presents women as immanence, man as transcendence” (Moi, 1990: 92).

In other words masculine and feminine are not symmetrical historically. Women have been defined in relation to men. For Aristotle “women lack something”, for St Thomas “women are imperfect”. This is similar to Virginia Woolf’s account of “women as a mirror to men”. So it is seen that man is universal, woman is limited. “He” is the “subject”, the “absolute” and the “one”; “She” is the “other”.

The theory of Second wave feminism is also formed around psycho-analysis, a practice introduced by Sigmund Freud. Feminists were attracted by the Freudian theory which dealt with the sexual difference. According to Freud, the male has an obvious sex organ, penis, which the female lacks or does not have. So, her difference “is perceived as absence or negation of male norm” (Moi, 1990: 132). Therefore, as a result of this lack, the female suffers from lack and develop penis envy. Women are given a place against men in the binary oppositions.

Beauvoir rejects the argument that biology determines one’s identity, for her biology has a meaning in social context. With regard to psychology and Freud she is also critical. According to Beauvoir, individuals can not be reduced to sex derives; moreover, they get their meaning in a social context, in the context of human activity. In the view of existentialist approach, identity is an outcome of choices and actions in specific situations. For Beauvoir “one is not born, but rather becomes a woman” (Beauvoir, 1997: 273). This supports her argument that femininity does not arise from differences in biology, psychology or intellect. Rather femininity is constructed by culture or civilization. It is not a reflection of essential or biological differences in men and women, but differences in their situations. Socio-cultural context determines the character. Woman is not born fully formed; she is gradually shaped by her upbringing. Biology does not determine what makes a woman a woman. A woman learns her role from man and others in society. Women is not born passive, secondary, inferior, but all the forces in external world make her so.

Like Beauvoir's *The Second Sex*, Carter's *The Passion of New Eve* is a critical response to the essentialist tendency in the feminism of 1970s. In *The Passion of New Eve* Carter presents a model of gender acquisition, which is closer and related with the earlier approach of Simone de Beauvoir, who focused on social construction of gender identity. In her *The Second Sex*, Beauvoir says "one is not born, but rather becomes a women" (Beauvoir, 1997: 273). Like Beauvoir, Carter rejects the idea of essential and natural gender identity and stresses that masculinity and femininity are the acts, which are performed. It may be said that Carter makes distinction between bodily sex and gender. According to Carter gender acquisition is "like an actor playing role" (Carter, 1983: 69).

In *The Passion of New Eve*, Evelyn is surgically turned into the New Eve. In other words, Evelyn acquires female sex. However, psychologically he is still Evelyn, a man. He is quite aware of the change in the body, that he has a female sex organ and female body, but he still has a male mind. Mother also knows that the transformation of Evelyn into Eve can not be complete only by a change in sex. Mother cuts off his genitals and leaves him "with a wound that would, in the future, bleed once a month, at the bidding of the moon" (Carter, 1977, p: 71). Although this New Eve is just "sexed" she is not "gendered" yet. Her programming begins by making her listen to old Hollywood nursery tales. She is exposed to all the pain that women have to experience. She is made aware of the horrors perpetrated on women in ancient Chinese and Indian communities. This psycho-surgery continues with the playing of three video tapes, consisting of the reproduction of a virgin and child theme. There is a sound track of "gurgling of babies and murmuring of contented mothers" (Carter, 1977, p: 72). All these programming work as a socio-cultural base for the New Eve's mind in order to accept womanhood. However, all these are not sufficient to bring out "gender" change, which is a social-construction. The body is woman –New Eve- but the mind remain man –former Evelyn. Evelyn says "When I looked in the mirror, I saw Eve; I did not see myself" (Carter, 1977, p: 75). He cannot acknowledge this new existence. He becomes his own "masturbatory fantasy; but the cock in my head, still twitched at the sight of my self" (Carter, 1977, p: 75).

Thus, the programme of Mother transforming Eve(lyn) into woman fails. Because, Mother creates a "hyper-reality", where nothing is unmediated and

meaningful for Eve(lyn). Mother creates a simulation of reality where the real is made up with “memory banks –films, sound tracks- and “command models” –pains, suffering. According to Jean Baudrillard “simulation is no longer a referential being or a substance. It is the generation by models of a real without origin or reality” (Baudrillard, 1994: 1). So, Mother creates a copy world without original. It makes difficult for Eve(lyn) to have an authentic experience.

As Elisabeth Kraus and Carolin Auer say;

“Because we feel lost in this artificial world of simulacra, of copies without original. We nostalgically cling to outworn concept such as reality, truth and reason. This self deluded crawling generates a panic stricken production of the real and referential parallel to and greater than the panic of maternal production” (Kraus and Auer, 2000: 132).

Since it is no longer real at all, but “hyper-real” in a hyper-space without atmosphere, all this signs becomes meaningless to Eve(lyn) or not enough to acknowledge womanhood. She is no longer able to see any images, signs as reflecting anything. For the education of her new self Eve(lyn) needs authenticity of real world, thus the education of Eve(lyn) into femininity is reached through her experiences in Zero’s harem. Zero’s wives teach the womanhood, while Zero’s consistent raping transforms Eve into woman. Later (S)he really becomes Eve, gets a feminine self only when she experiences love with male Tristessa and becomes pregnant. Her transformation to femininity is complete with male intervention.

So, Carter criticizes the essentialist feminist thinking of 1970s. The process which Eve lives and learns to perform as a woman confirms Beauvoir theory; biological “sex” and culturally determined “gender” are two different things. In her *Sadeian Women* Carter says;

“...there is the unarguable fact of sexual differentiation; but separate from it and only partially derived from it, are the behavioural modes of masculine and feminine, which are culturally defined variables translated in the language of common usage to the status of universals” ( Carter, 1978: 6 ).

So “gender” is socially, culturally constructed and Carter proves this through the story of Eve’s acquisition of female gender or womanhood in a real socio-cultural environment. When Eve(lyn) escapes from Beullah where he is

transformed into woman only through surgically (s)he says “I know nothing. I am a tabula rasa, a blank sheet of paper, an unhatched egg” (Carter, 1977, p: 83). Although (s)he possesses a woman space, a womb, (s)he does not feel a real women. (S)he is aware that he is an individual –a woman- without a mental content, and all knowledge will come from experiences. Eve(lyn)’s “a blank sheet of paper” mind is written by Zero at his harem, so that (s)he learns to “be” a woman in a patriarchal society; Eve(lyn) “an unhatched egg” hatches egg, her self with her love relation with male Tristessa so that she learns how to “become” a woman.

On the other hand, Carter brings a new perspective to what Beauvoir says concerning becoming a woman. According to Carter, the construction of gender is valid for both sexes, not only for woman but also for man. While Mother is going to rape Evelyn; Evelyn says

“She was so big, she seemed, almost, to fill the round red painted, over heated, red-litcel in which she chose to manifest herself and I become aware of an appalling sense of claustrophobia. I’d never suffered the condition before but now I wanted to scream, I gagged, I choked, I heard her lulling sonorities confide to me as though revealing a great secret: To be a man is not given condition but a continuous effort” (Carter, 1977, p: 63).

As Sartre argues, humans have an existence before they have an identity (essence or nature). The fact that individuals are born without predetermined “nature” means that living is in a process of becoming. Phallic economy and patriarch has thought Evelyn how to abuse women sexually. So far he chooses the women, gets them and rapes. So, he says he has never suffered the condition before. In Beulah – a female made underworld- Evelyn who takes sadomasochistic pleasure in beating and raping woman, is chosen and raped by a woman. Thus, for the first time he wants to scream and feels disgusting like any woman he raped before.

Zero, the poet, is a tyrant. He demands absolute subservience from his wives. He is the symbol of the male hatred towards the female sex. He loves pigs, dogs and guns, but not women. “Zero believed women were fashioned of different soul substance from men, a more primitive, animal stuff and idiot not need the

paraphernalia of civilized society such as cutlery, meat, soap, shoes etc, though of course he did” (Carter, 1977, p: 87).

Zero believes that women are inferior objects or “the second sex”, the other, because as a member of patriarchy his beliefs and behaviours are constructed. He believes that his cruelty to women is natural, for as a man he has the power, he rules and puts the women in forms. Besides Eve he has seven wives who are cruelly treated by him. However, Carter simply reduces him to his sexual function and sexual desire. His masculinity is only a pretended one. His masculinity is only a social construction projected in his cruel behavior. But, without that he is just “zero”. His impotency is the proof of his shame masculinity. Carter calls him as “zero” to describe his impotency. Through Zero Carter exposes the counterfeit construction of males by patriarchal society.

“Their obedience ruled him. All the girls had the same dreary biographies; broken homes, remand homes, parole officers, maternal deprivation, inadequate father figures, drugs, pimps bad news. They were case histories rather than women. They loved Zero for his air of authority, but only their submission had created that. By himself he would have been nothing” (Carter, 1977, p: 100)

Thus, in spite of his impotency women contribute to the construction of his masculinity through their passivity and obedience. Although he is a “zero”, with his impotency which is a big deficiency as a man, his masculinity is proved and admitted by his wives through his cruel behavior. As a result Zero “becomes” a man in the eyes of his wives.

### 3. THE PASSION OF NEW EVE AND POST FEMINISM

#### 3.1. Gender

Many modern theorists have argued that the western philosophy is based on binary oppositions including male/female, mind/body, subject/object, self/other and rational/irrational, with the preference given to the first part, for instance in male/female category, the male is superior to the female. “Feminists challenge binary oppositions because they imply hierarchy, since hierarchies imply control or dominance”. (The Encyclopedia of feminist theory, p: 45).

Such categories are viewed as cultural and ideological constructions. Judith Butler, in *Gender Trouble* (1990), asserts that “feminist critique should analyze how category of women is produced and restrained by power structure, rather than looking to those power structures for emancipation” (Butler, 1990, P: 2).

Throughout history, women have always been denied their rights and considered as an inferior sex. They have always been viewed and analyzed by men and labelled as the second sex, the other. Around the world, feminist movements have been trying to change the general conditions of women life, to make it better by giving awareness to women to know their potential, to make their own destiny and to increase possibilities for a livable life. According to Nick Bentley, “the period since the Second World War has seen a paradigm shift in attitudes to gender and sexuality (Bentley, 2008, p: 96).

In 1949, Simone de Beauvoir’s *The Second Sex* heralded the second wave feminism. Her famous line “One is not born a woman, but rather becomes one” (Beavoir, 1997, P: 123) has a great impact on many feminist novelist, such as Angela Carter. This claim was later adopted by the feminist theorist, Judith Butler, who claims that gender is not natural, but the product of a patriarchal society and culture. As Nick Bentley states, “Butler extends de Beavoir’s famous insight to suggest that woman is something we do rather than something we are”. (Bentley, 2008, p: 10).

Judith Butler published her most important book in the field of gender studies named *Gender Trouble*, in 1999. Butler claims that since our gender identity



is constructed, it is possible to reconstruct it and to subvert the existing power structure. According to Butler, “what we call gender is not natural or innate but a performance, the cultural performance”. She argues that the very category of women is no longer stable. It is a category produced by power structure and intersect intimately with race, class, politics and culture.

*The Passion of New Eve* was published in 1977 by Angela Carter, in which she presents sexuality and the relationship between men and women. According to Nick Bentley "*The Pasion of New Eve* is an innovative and experimental exploration into the way in which gender is constructed in contemporary society" (Bentley, 2008 p: 96). Erla Maria Davidsdottir notes that "Carter lays a heavy emphasis on the proclamation generally associated with the twentieth century feminist Simone de Beauvoir concerning the formation of gender identity." (Davidsdottir, 2009, p: 1).

Davidsdottir asserts that “the work deals with shifting identities where sex and gender related issue are constantly put to question” (Davidsdottir, 2009, p: 26). She also claims that "Carter takes a clear standpoint with feminist such as Simone de Beauvoir, Judith Butler and Julia Kristeva, namely that belongs to a given sex is inevitable, but possessing a given gender is a learned behaviour, a social construction" (Davidsdottir, 2009, p: 29).

Susanne Guss claims that "The Passion of New Eve is Carter's most complex mediation on question of gender in terms of its countless variations on the construction fluidity and performativity of gender." (Guss, 2009, p: 179). Angela Carter tries to present in her novel that one's gender and identity are constructed by society and our roles in society are assigned by the society in which we live, and not the result of our nature.

This chapter will be an attempt to explore gender construction in Angela Carter's novel *The Passion of New Eve* and to reveal how the characters within the novel may counter such construction with developing theories of Judith Butler on gender construction.

In the critical agenda of post structuralism, gender has gained an outstanding position. Firstly, it is critical to define 'gender'. Here we must distinguish

between biological sexes- these are obviously being man and woman- and the social construct of masculine and feminine. Gender is a "constitutive element of social relationship based on perceived differences... a way of signifying relationship of power" (Scott, 1988, p: 42).

On the other hand, Scott asserts that these differences are manifested through a set of culturally determined and socially constructed binary distinctions such as reason/emotion, autonomy/relatedness, which serve to perpetuate gendered hierarchies to damage feminine characteristics. For Scott, Gender is not static but a contingent and changing social fact and process. Carter, in *The Passion of New Eve* uses gender to investigate power dynamics and social hierarchies.

Carter explores the social construction and deconstruction of femininity by means of her own subversive strategies, which will be about two decades later placed in the postfeminist theoretical framework. Carter explores gendered identities which are potentially subversive. *The Passion of New Eve* is a critical view of past and current forms of gender and sexuality. Furthermore, by deconstructing gender norms, Carter undermines the dominant discourses about patriarchy-femininity-masculinity. In *The Passion of New Eve*, patriarchal ideologies are challenged and alternative identities are offered for those "others" women, transsexuals and transvestites with which marginality is discussed and unexplored gender norms are promoted. Carter both questions and rejects what is presented to her by the patriarchal society.

As a radical feminist Carter is aware that gender dichotomies of masculinity and femininity are male defined which are oppressive constructs preventing women from realizing their true self. Moreover, as a proto-postmodern feminist writer Carter deconstructs the cultural concept of masculine and feminine. This enables her not only to foreground the distinction between biological sex and culturally constructed gender but also to raise question about gender and sexuality.

In Patriarchal discourse the distinction between man and woman masculine and female gender identities is drawn very strictly but in *The Passion of New Eve* Carter implies her own idea which is to "embrace all opposing forms in a state of undifferentiated dissolution" (Carter, 1977, p: 14), where there is no single/definite,

masculine/feminine identity. The masculine merges with the feminine, the feminine with the masculine.

Carter represents the city of Beulah, the woman's town, the womb where Evelyn as a male is surgically turned into Eve, a female. Even in his male name Evelyn, Eve a female name is hidden. Moreover, Eve(lyn)'s journey to Beulah is a journey in time and space. The metaphor of space and time.

Mother also wants Eve(lyn) to kill the time – man in his being – in the space, woman in his newly formed body. But his new sex organ doesn't comfort his male gender. So Carter makes a distinction between bodily sex and gender. Eve(lyn) speculates about his/her transformation, which is “both perfect and imperfect. All of new Eve's experiences come through two channels of sensation, her own flashly ones and his own mental ones” (Carter, 1977, p: 78). Eve(lyn) represents man as mind and woman as body. Eve(lyn) finds him/herself between the two gendered states at one point she feels this as a duplication between the body and mind. That is considered to be essentially masculine or feminine or even male or female. Eve(lyn) suggests:

“Masculine and feminine are correlatives which involve one another the quality and negation one locked in necessity. But what the nature of masculine and the nature of feminine might be whether they involve male and female. Though I have been both man and woman. I do not know the answer to these questions. Still they bewilder me (Carter, 1977, p: 150).

According to Carter, masculinity and femininity are alternative to one another, they coexist in individual and emerge in necessity. So Carter's gender definition is contrary to her contemporary discourse about masculinity and femininity. Moreover what Carter unveils about gender is discussed thirteen years later by Judith Butler in her theoretical manifesto, *Gender Trouble*. According to Butler, gender is constantly in a state of flux. It is not fixed but it is in motion and determined by how one chooses to act or behave and through these acts it is constructed and reinforced by an individual.

For Butler, the concept of gender would be “an open assemblage that permits multiple convergences and divergences without obedience to a normative

telos on definitional closure”. (Butler, 1990, p: 16). Accordingly, Carter portrays ambiguous gendered identities, the transgendered Eve(lyn) and transvestite Tristessa—that do not correspond to the binary male/female.

The binary opposition of gender is a result of a process which produces “the coherence of the subject” (Butler, 1990, p: 78). A “truth of sex”, as Foucault ironically terms it, is produced through coherent gender norms. The heterosexualization of desire requires discrete oppositions between “feminine” and “masculine” and these are understood as expressive attributes of “male” and “female”. So “a coherent subject” is an “intelligible” gender and sexual practice and desire. However, heterosexuality also produces “unintelligible” genders in which gender doesn’t follow from sex and practice of desire doesn’t follow from either sex or gender. The novel of Carter portrays precisely those unintelligible genders, homosexuals, transvestites and transgenders. All these unintelligible genders are used to neutralize normative categorization of gender; since “imitating gender, drag implicitly reveals the imitative structure of gender itself” (Butler, 1990, p: 137). Carter breaks the binary system of sexual difference by presenting Eve and Tristessa, who do not conform to any specific micro-world (mother/zero), though they inhabit multiple discursive spaces. So, they exceed normative gender categories, their gender is an ongoing discursive practice and they consider themselves as “being composed of echoes. In contrast to Zero’s and Mother’s gender fundamentalism, their gender is a temporal notion.

In *The Passion of New Eve* Carter indicates a model of gender acquisition. For Carter, gender is both an acquisition which makes her closer to Simone de Beauvoir and also performative which eludes her to Judith Butler’s ideas.

According to Carter gender is acquired through imitation. When Evelyn surgically turned into Eve, Evelyn acquires female sex. However psychologically he is still Evelyn, the man who is quite, aware of the change in the body but his male mind and memory still retained. Despite the heavy programming session during her recovery period, when Eve is captured by Zero and becomes his newest wife. She says:

“In spite of Sophia’s training in Beulah, I would often make a gesture with my hands that was out of Eve’s character or exclaim with a subtly male inflection that made them raise their eyebrows. This intensive study of feminine manners as well as my everyday work about the homestead, kept me in a state of permanent exhaustion. I was tense and preoccupied, although I was a woman I was now passing for a woman but then many women born spend their whole life in just such imitations.” (Carter, 1977, p: 100-101).

Eve(lyn)’s cross dressing, wearing feminine costume, using feminine gestures, mimics help him/her to “pass” off as a woman and to “pass” is to conform to a set of culturally determined signs, thereby exhibiting a typical identity of feminine gender.

For Butler, gender identity is “a personal/cultural history of received meanings, subject to a set of imitative practices, which refer laterally to other imitations and which, jointly, construct the illusion of a primary and interior gendered self” (Butler, 1990, 138).

Eve(lyn) gender as a male is also socially constructed through repetition, and the mere sex reassignment surgery doesn’t make him a female. Moreover, it is difficult to erase the memories which have made him a male. When Zero throws the ring to Eve(lyn), Eve(lyn) catches the ring like a cricketer catches the ball. His / her female flesh betrays him / her momentarily and brings back his retrospective memory from his boyhood. However, even his memories are not real anymore, “It was like remembering a film I’d seen once whose performances did not concern me. Even my memories no longer fitted me, they were old clothes belonging to somebody else no longer living”. (Carter, 1977, p: 92).

Butler, distinguishes three dimensions of corporeity: Anatomical sex, gender identity and gender performance. These three aspects are normally accepted as a unity. If there is a lack of harmony between them, they are revealed to be distinct. When Eve(lyn) surgically is turned into woman, Evelyn’s anatomical sex is changed. Now she has woman genitalia. However, his current sex organ is not enough to change his/her male gender. So his acts do not fit into his anatomical sex organ.

So when he behaves like a boy he hesitates and thinks about his boyly behaviour and realizes that he can not behave like a boy or man anymore. In order to be accepted by Zero's micro patriarchal society Eve(lyn) believes that there must be harmony between his / her female body and female acts. For Butler:

"Gender is a 'corporeal style', 'an act', 'a strategy' which has cultural survival, so those who do not "do" their gender correctly are punished by society". (Butler, 1990, p: 139-140). Carter creates a "Gender Parody" which is a deconstruction a gender, through Eve(lyn)'s incompatible sex and gender. For Butler, gender parody openly indicates "original identity itself on imitation without an origin" (Butler, 1990, p: 137).

Gender is an imitation, repetition, a copy of copy, and Butler claims that gender parody does not assume the existence of an original. Because, the heterocentric identities are constructed within a discourse and subjects have no power to alter it, the original identity, which is "fatally determined" is "fully artificial" and is only being parodied, imitated and mimiced... (Butler, 1990, p: 138).

According to Butler, gender does not happen once we are born, but it is a sequence of repeated acts, "a regulated process of repetition" that harden into one's appearance.

Later, in the novel Eve(lyn) confesses that "many women born spend their whole lives in just such imitation" (Carter, 1977, p: 100-101), in a discourse without origin and later "I only mimicked what I had been, I did not become." (Carter, 1977, p: 132), a fact which means that his femininity has been merely an imitation.

Eve(lyn) is very concious about "unnatural" nature of gender. It is just like his previous male gender which is constructed through imitation. Now that his male gender does not happen once when he borns, but is a consequence of repeated acts and imitation. She will just imitate the women in Zero's harem who represent the copy of a copy.

For Butler, "the task is not whether to repeat, but how to repeat or indeed to repeat and through a radical proliferation of gender to displace the very gender norms that endole the repetition itself". (Butler, 1990, p: 148).

Eve(lyn) cannot go out and acquire a whole new gender for his/her self since Butler put it "there is only a taking up of the tools where they lie, where the way "taking up" is enable by the tool lying there." (Butler, 1990, p: 145). So Eve(lyn) has to "do" with the "tools".

In *The Passion Of New Eve* Carter explores the problems of appearance and essence through Eve(lyn)'s gender construction, which is ambiguous and constantly shifting, and which reveals that "gender is an identity tenuously constituted in time instituted in an exterior space through a stylised repetition of acts". (Butler, 1990, p: 137). Eve(lyn) imitates what s/he observes from the women of harem, however his/her feminity is constructed as the other of the superior, rational, man, Zero.

Luce Irigaray argues that construction of feminity as man's "other" will erase what is specific to women. When women are viewed as the other of man, than she cannot be conceived as woman. In *This Sex Which is not One*, Irigaray criticizes the assumption that world is constructed and interpreted by almost male self ground subject, which provides one dominant perspective on the world and which represses the sexual difference, therefore the female has been seen as weaker version of male. Irigaray argues that there is no one perspective of the world but various. In male constructed world an alternative female perspective should be identified. In doing so, spaces through the layers of culture should be found, so that the possibility for a distinct female subject can emerge, that finally may allow the development of female difference.

Irigaray begins her first essay *Sexual Difference* by describing why the work of understanding sexual difference is so important to the modern world. She describes the role of God in most of the patriarchal societies as the creator of all spaces, in which time operates. It means that God is time itself, operating within the space created. Thus, God is the only creature conceived of as beyond time, and God is always male in patriarchal societies. This is not helpful to the woman who seeks to find her identity. Irigaray states that constitution of a sexual ethics would requie a return to what Decartes called the first passion, wonder. The rediscovery of wonder between man and woman –being able to look at the other sex as though one does not already know all about them – would be an important first step.

Eve(lyn) escapes from the hands of both Mother and Zero since the space for his/her femininity is created, repressed and limited. Eve(lyn) only embraces his/her femininity when s/he dissolves oppositions – masculinity and femininity – and arises out of desire of limitless, whole and entire, both female and male, not as a mere complimentary being.

On the other hand, through the characterization of Trisstessa, as a transvestite, Carter shows how female gender is a mannered illusion. Trisstessa's female gender is performed, rather acquired, which makes Carter closer to Butler in relation to gender theory. According to Butler, gender is not something one is, it is something one does, an "act", or more precisely, "a sequence of act", a "verb" rather than a "noun", a "doing", rather than a "being" (Butler, 1990, p: 25). Butler elaborates this idea in the first chapter of *Gender Trouble*:

"Gender is the repeated stylization of the body, a set of repeated acts within highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being. A political genealogy of gender ontologies. If it is successful, will deconstruct the substantive appearance of gender into its constitutive acts and locate and account for those acts within the compulsory frames set by the various forces that police the social appearance of gender". (Butler, 1990, p: 25).

Butler claims that gender is not only just a process, but also it is a particular type of process, "a set of repeated acts within highly regulatory frame". (Butler, 1990, p: 25). Further, she posits that the "gender proves to be a performance- that is constituting the identity it is purported to be. In this sense, gender is always a doing." (Butler, 1990, p: 25). Butler agrees with Nietzsche in that "there is no "being" behind "doing", "acting", "becoming" "doing itself is everything" (Nietzsche, 1887 p: 29). Thus, Butler argues that "identity is performatively constituted by the very 'expressions' that are said to be its results" (Butler, 1990, p: 25).

The biological male Trisstessa turns himself into female Hollywood movie star, through masquerading as a woman in appearance. If we look at Trisstessa from Butler's point of view, his female identity is created as the result of masquerade. He



is biologically a man, so in the concept of phallocentrism he is to perform as a male. He is to imitate the fatally "determined" identity, through wearing male costumes, wing male gestures, and behaving manly. However, Trisstessa as a man, creates himself as a woman, through cross dressing. The traditional feminist approach would exclude him due to his maleness. However, only with the postfeminist approach of gender as a performative notion, Trisstessa can be included in the argument.

Butler claims that "Sex doesn't cause gender, and gender can not be understood to reflect or express sex" (Butler, 1990, p: 142). Trisstessa's sex doesn't cause her gender. Denied a sex reassignment by the mother years ago, Trisstessa achieves his gender transformation through masquerade.

Butler suggests that the action of gender requires a performance that is repeated. Even though Trisstessa has a male genitalia, Trisstessa is regarded as a woman through the repetition as a female impersonator. However, Trisstessa as the most beautiful woman, a perfect woman, appears only as a reflection, an illusion, a shadow, "an anti-being that existed only by means of a massive effort of will and a huge suppression of fact." Her corporeality is reduced to destruction. Trisstessa is not a "being" but she is a "doer".

As soon as Trisstessa's male sexual organ is discovered by Zero and his harem, her female qualities are erased and disregarded and immediately s/he is regarded as a man. Even Eve(lyn), from this point onwards, begins to regard Trisstessa as a male. Zero performs a wedding ceremony as a revenge against Trisstessa whom he believes to be the "dyke"; a female man. As Eve(lyn) puts it, "So he made us man and wife. Although it was a double wedding, both were the bride, both the groom in this ceremony." (Carter, 1977, p: 135).

In this parody of a wedding ceremony, Eve(lyn) - surgically transformed into Eve is cross-dressed as a bridegroom and thus becomes a boy disguised as a girl and now disguised as a boy again." (Carter, 1977, p: 132). While breaking these gender boundaries, Eve comments: "But this masquerade was more than skin deep. Under the mask of maleness I wore another mask of femaleness but a mask that now I never would be able to remove, no matter how hard I tried, although I was a boy disguised as a girl now a boy again." (Carter, 1977, p: 132).

The wedding ceremony in which Trisstessa plays the bride and Eve the groom, symbolizes a culmination of gender turbidity and performative images. For the first time Eve(lyn) discovers the femininity inside him / herself. Although the first sexual intercourse between Eve(lyn) and Trisstessa is not voluntary, as it is supervised by Zero, they clearly enjoy their gender performance, sexual intercourse that take place in the desert. As Paulina Falmer puts in words,

"It is a meeting - on both side of a threshold - between two identities, one female in which male trace is ever present, the other a perfectly ambivalent icon, in which femininity triumphs through the constant recollection of an underlying male element". (Palmer, 1997, p: 179).

Eve(lyn) performs his / her female gender in spite of his / her male mind, while Trisstessa performs male gender in spite of her female mind. Both transvestite Trisstessa and transgender Eve(lyn) indulge in their ambiguous identities. And Eve(lyn) puts it "masculine and feminine are correlatives, which involve one another. I am sure of that the quality and its negation are locked in necessarily. "But what the nature of masculine and the nature of feminine might be, whether they involve male and female. Though, I have been both man and woman, I don't know the answer to these questions." (Carter, 1977, p: 150).

Carter proposes a new gender attitude that breaks old gender taxonomies, based on binary oppositions of essentialist male / female and erases normative gender lines between masculinity and femininity and presents a new gender taxonomy which is both male and female in harmony in one being. Carter rejects fixed notion of man and woman and develops a "subject in process" as Julia Kristeva subscribes. Ewa Plonowska Ziarek discusses in *An Ethics Dissensus: Post modernity Feminism and the Politics of Democracy* that Julia Kristeva confirms the notion of fluid, flexible, unstable subjectivity and she stresses the heterogeneity of subject, its relationship with alterity and its relevancy to difference. For Kristeva, the articulation between the semiotic and the symbolic does not only configure language but also constitutes the subject and the subject remains hesitant between them. Kristeva refers to this unstable subject with her Notion of the "subject in process". The idea of subject in process is mapped in *Revolution in Poetic Language* by Kristeva,

explaining her emphasis on fluidity of subjectivity, which characterises the concept of the “subject in process”. Kristeva rejects fixed notion of man and woman and develops the semiotic’s negative characteristic to show a fluid female subjectivity. Her theoretical argument is given importance within feminism and its worth quoting

“The belief that “one is a woman” is almost as absurd and obscurantist as the belief that “one is man”. I say -almost- because there are still many goals which women can achieve: freedom of abortion and contraception, day care centers for children, equality on jobs, etc. Therefore we must use “we are women” as an advertisement slogan for our demands. On a deeper level however, a woman cannot “be”; It is something that does not even belong in order of being. It follows that a feminist practice can only be negative, at odds with what already exists, so that we may say that’s still not it” (Kristeva, 1981 p: 137).

Kristeva rejects essentialism and challenges the fixed categories that of female and male. Her emphasis is on the unstable nature of subject. She offers an account of the female subject that strongly recalls De Beauvoir “woman which is in process of becoming. Moreover for Kristeva sexed position are not rigid and any sex can assume either of the two sexed positions. According to Kristeva, masculinity is not barred for women, and neither is femininity necessarily barred for men. As Kristeva asserts, “man” is in “woman” and “woman” is in “man” (Kristeva, 1981 p: 140).

In *The Passion of New Eve* Carter also rejects essentialism and her contemporary philosophy of binary oppositions and thinking. She challenges the fixed categories of male/female and puts emphasis on flexible nature of masculinity and femininity. According to Carter, masculinity and femininity are alternative to one another and they coexist in an individual and emerge as necessity.

### 3.2. From Hetero-sexuality to Bisexuality

Second wave feminists challenged the relationship between women and man, focusing on the debates on the ways sexuality was political. Feminist, it asserted that male-female relations were political, not 'natural' and they politically interrogated sexuality (Jacson & scott, 1996 p: 6). In politicizing, relationship feminists highlighted the negativist nature of objectified and sexualised representation of women. (Khun, 1985 p: 2). In order to establish that female and male relations were political, feminists attempted to focus on power relation and emphasised the faults of the patriarchal system, where heterosexuality was given as a norm. In *Compulsory Heterosexuality and Lesbian Existence*, Audre Lorde argues that heterosexuality is not "natural" or intrinsic in human instincts, but an institution imposed on many cultures and societies that renders women in a subordinate situation (Rich, 1986 p: 17). In other words, heterosexuality has been constructed by men, patriarchal system, historically and culturally. Rich argues that heterosexuality, like capitalism, colonialism and racism, is a political institution that disempowers women for including false consciousness and maintained with force and violence. Rich claims that the violence and domination of male power is "a pervasive cluster of forces, ranging from physical brutality to control of consciousness and part of the mechanism of enforcement of heterosexuality on women" (Rich, 1986 p: 20). As a political institution, it is founded on male interests. As a consequence, men have power "to deny women's sexuality, to force it upon them, to control their body and reproductive ability" (Rich, 1986 p: 32).

In *The Passion of New Eve*, Angela Carter handles the traditional heterosexual relations between man and woman while questioning the "naturalized" relations of power to which women are subjected. The text is a radical portrayal of patriarchy's systematic, structural, and justified domination and oppression of women by men. The oppression occurs at the level of the body and mind. The colonization of mind and body of women is done through the attribution of gender qualities that ensure complete subordination of women in which women are reduced to be an object of desire and a matter to be shaped. Evelyn and Zero embody all the characteristics of

Patriarchy. Prior to his transformation into a woman, Evelyn reveals sadistic personality traits in his relation with Leilah and also other women from his past. Evelyn abuses women only for his sexual pleasure and desire. When he first sees Leilah he perceives her as a sexual object. He says “As soon as I saw her legs, I imagined them coiled or clasped around my neck” (Carter, 1977, p: 19). Evelyn puts his mind to have her and Leilah only serves him as a medium of of sexual pleasure for him. Evelyn thinks that “choas delivered her to me for my pleasure, for my bane” (Carter, 1977, p: 27). Again Evelyn ‘s male gaze does not allow him to see any thing beyond what is skin deep. Evelyn sees Leilah as a set of bodily parts; legs, breast and as a set of objects; heels, fur, purple lip-stick, dress that hardly covers her body. Evelyn considers Leilah as a perfect women because she obeys him “She had become the thing I wanted of her” (Carter, 1977, p: 27). Leilah becomes an object, a matter that Evelyn gives shapes and consists of only a body that he takes pleasure and desire.

With the heterosexual relation of Leilah and Evelyn Carter discloses how hegemonic masculinity and feminity is constructed. The concept of hegemony, drawn from Antonio Gramsci’s work, refers to the exercise of power by creating approval through the establishment of accepted idea sor values. The concept is generally used descriptively to identify that form of masculinity that legitimate the subordination of women. Raewyn Connell stresses the organising, structured and structuring nature of hegemony. In this sense, for Connell, hegemonic masculinity represents the dominant cultural model of idealized manhood. It is a frame used by individual man to judge their success as men. In gender –inequitable societies, hegemonic masculinity is a necessary and integral element of patriarchy, the social organization that allogates, distributes and secures the power of men over women (Connell, 2005, p: 29). Moreover Connell argues in *Gender and Power: Society, The Person and Sexual Politic*, feminity is resulted in an orientation towards accomodating the interest and desire of men. In other words, women agree with the unequal structuring of relations, do not challenge these relations and ultimately collide in the unequal distribution of gender power with men. Although “hegemonic masculinity” is a given power as a “cultural norm”, there can be no “hegemonic feminity”, because being in a hegemonic position is also about being in a position of

power; it is about being able to construct the world for one self and others so that one's power is unchallenged. Thus femininity is defined as a lack, an absence power inheret in hegemonic masculinity. On the other hand, patriarchal societies are heteronormative, that is, they require men and women to demonstrate their gender by actively participating in hetero sex or affirming heterosexual desire (Butler, 1990, p: 38). Consequently, Evelyn is the one who has power to control Leilah's body, sexuality, and reproductivity, while Leilah is the one who is subordinated to become object of desire and a matter to be formed: Evelyn is the one who takes the pleasure, while Leilah is the one who gives the pleasure.

In patriarchal societies the bodies of women are produced by phallogentric desire, and therefore it creates fundamental inequalities in sexual relation. While men are expected to desire and actively seek sex, women must provide pleasure, but not supposed to desire it. The identity of heterosexual women traditionally has not been composed of sex as desire. They just maintained the position of pleasure giver or object of desire. The only pleasure that women may drive from performing these practices because it posits them in views of femininity as oppressed, subordinated and passified, which are cultural ideas of femininity. Leilah gets pleasure not through the sexual relation but through the beatings. Her oppression and subordination gives her pleasure. The violence, brutality and domination of power that Evelyn takes from the form of heterosexuality is used to control Leilah's "consciousness", constantly reminding her position.

For Rich, another example of the false "consciousness developed by the institution of heterosexuality, is the "male identification of women". By male identification Rich means that takes on values asserted by men as a fact. Kathleen Barry, in her book *Female Sexual Slavery*, defines "male identification as

"internalizing the values of colonizer and actively participating in carrying out the collonization of one's self and one's sex...Male identification is the act whereby women place men above women, including themselves, in credibility, status and importance in most situations" (Barry, 1979, p:25).

Therefore, as Rich argues, false consciosness of male identification renders women subjected to the institution of heterosexuality, where men provide women's

need and protection, while securing their own interests –sexual access to women (Rich, 1986, p: 22).

Male identification also encourages women to embrace patriarchal culture, claiming its empowering. Historically, women are forced to be male identified by patriarchy. Women are trained to see themselves as inferior to men, to seek male approval and to submit to male demands. It is a kind of necessity and survival for women. Andrea Dworkin, in *Right wing Women*, describes how women conform to male desires out of necessity:

“From father’s house to husband house to a grave that still might not be her own, a woman acquiesces to male authority in order to gain some protection ...in order to be as safe as she can be. She will save herself by providing that she is loyal, obedient, useful ever fanatic in the service of men around her” (Dworkin, 1983, p: 14).

As a consequence, adopting and internalizing these values women are at least provided with a protection for themselves, women adopt these values out of necessity; in patriarchy women are the property of men. When Eve(lyn) escapes from Mother, (s)he encounters what in some ways is Mother’s antithesis: Zero, an embodiment of a traditional form of masculinity. Zero controls a harem of women in which patriarchal power is reflected. As a form of sexuality, but a perverted form; Sexuality for domination. Zero having one eye and a wooden leg, has eight wives with Eve(lyn) none of whom has any values for him. However, Zero’s authority as his name suggests, is based on a false assumption. Zero, like Mother, uses violence apparently to teach Eve(lyn) a lesson. When Zero rapes Eve, Eve(lyn) remembers his previous threatment of Leilah; “when he mounted me I felt myself to be, not my self but he, and the experience of this curcial lack of self forced me to know my self as a former violator at the moment of my own violation” (Carter,1977, p: 102).

At this point, Eve(lyn) realises how heterosexual intercourse is a paradigm of male domination. As Cathrine Mac Kinnon puts it, “the social relation between sexes is organized so that man may dominate and women must submit and this relation is sexual” (Mac Kinnon, 1987, p: 3).

As a radical feminist, Carter approaches the heterosexual relation in terms of power relations of dominance/subordination of women like the relation between master/slave. On the other hand Carter closely bounds up this relation of power and powerlessness with sex difference. Sex difference, like gender difference is socially constructed and shaped by the relations of power. According to MacKinnon, as she puts it “difference is the velvet glove on the iron fist of domination. The problem is not that difference is not valued; the problem is that they are defined by power (MacKinnon, 1989, p: 219). If difference itself is a function of domination, then the inference is that men are powerful and women powerless by definition. MacKinnon puts it “ women /men is a distinction not of difference, but of power and powerlessness. Power and powerlessness is the sex difference (MacKinnon, 1987, p: 123). Eve(lyn)’s self realization makes him see the relation of power and sex. When Eve(lyn) is raped by Zero (s)he feels and becomes powerless, submissive like any other women he raped. From the position of master, dominator and power that is granted to him, he becomes submissive, passive and powerless, that is attributed to him/her as a woman. Thus, Carter draws a direct relation between heterosexual intercourse and power, in which men have more advantage and status than women. The intercourse remains a means of making women inferior. In the experiences of her/his intercourse with Zero, Eve(lyn) loses the capacity for integrity because of his/her body which is entered and occupied, the boundaries of her physical body is violated. Like Leilah or any other women, Eve(lyn) learns to eroticize powerlessness. His/her own body becomes meaningless to him/her or even worse, useless to her.

Carter challenges and searches alternative perspectives on heterosexuality resulting in unjust power relation. In *The Passion of New Eve* women rebellion against heterosexuality is given through lesbian World which is created by Mother in Beulah. Marilyn Frye, in *Politics Reality in Feminist Teory*, argues that because the standard view in our society is that sex consists of act of male dominant heterosexual intercourse, lesbian sex cannot be recognised as sex at all (Frye, 1993, p: 312). In Beulah lesbian relation is given through mother-daughter relation, a unity among women to question men’s values and supremacy in society.



Especially for Radical feminists, sisterhood, women's community and solidarity ensure the best refuge from oppressive aspects of a patriarchal society. It is a way of achieving political solidarity by focusing on the common aspect of female experience. It provides not only personal fulfilment but also has a great public importance, since it constitutes a challenge to patriarchal attitudes. Radical feminists say that

“Only women can give to each other a new sense of self. That identity we have to develop with reference to ourselves, and in relation to men... for this we must be available and supportive to one another, give our commitment and our love, give the emotional support necessary to sustain this movement, our energies must flow toward our sister, not backward toward our oppressor” (Koedt, 1971, p: 246).

Women's communities are sites of the development of femininity with reference to women themselves and not in relation to men. Such deviations from patriarchal paradigm are encouraged by the Radical feminists. They advocate a bonding between that is both emotional and political. Women bonding has been created by the same falsehood, inherent in patriarchal norms.

Mother creates her own matriarchal society against patriarchal society. Mother announces herself as the “castratrix of phallogocentric universe”. According to her time is man and space is woman and time is killer. She wants to live forever in order to that she has to kill time, therefore the man. She is to make a start on feminization of father time.

The women of Beulah live outside the structure of male privilege dissenting from power which is male, and this women's community, is formed by the mother of Beulah and is indeed a militant one. It is completely opposite to the community of wives maintained by Zero in his ranch house. The women in Beulah are not oppressed but oppressor. Mother rapes Evelyn. Women from the position of submission due to heterosexuality, assume the position of dominator humiliator and oppressor. Many feminists have argued that rape is not a sexual act, but an act of domination and humiliation. It is primarily about power rather than sex. A woman rapes a man. Carter achieves what Helen Cixous aims at deconstructing the

female/male oppositions, where in the struggle for power, the male is declared the winner and in turn active being, whereas the female signifies the defeated and, hence, the passive.

Carter deliberately gives prominent masculine traits to Mother in order to show the falsehood that most of the feminists are on the wrong track. Thus, Carter creates such a woman as sadist, destructive and violent as men to show struggling with heterosexuality is not to create matriarchy which has power over the other-men. Oppression, subjection, domination are all unjust since in both cases power brings violence. Like Zero, Mother uses the sexuality as a weapon of power. Here, there is an important relation between the concept of sexuality, power and violence, force. Carter genders the nature of assault and violence as resulting from power. Therefore gender is “constitutive element of social relationships based on perceived differences.. a way of signifying relationship power” (Scott, 1988, p: 42).

These differences manifest themselves through a set of culturally determined and socially constructed binary distinctions which perpetuate gendered hierarchies. Since one of the components of postmodernism is “decanonization of all existing master codes, conventions, institutions and authority any text seeking to displace the dominant discourse becomes postmodern. As a postmodern author, Carter deconstructs, displaces, demystifies the logocentric, ethnocentric, phallogocentric order of things, turns the whole system upside down. The postmodern perception as stated by Derrida, attempts to emphasize difference not in terms of binary oppositions, but in multiplicities and pluralities. This provides a radical new way of thinking about femininity, masculinity and sexuality. As suggested by Julia Kristeva in *Women's Time*, feminism must deconstruct all identity and all binary oppositions and all phallogocentric logic. Women must reject the dichotomy between masculine and feminine as metaphysical.

By rejecting such male oriented, patriarchal theories Carter writes beyond the order of binary oppositions of symbolic order through deconstructing hierarchies. For Carter, male hegemony can only be broken down if there is a major shift in the way of understanding the concept of femininity, masculinity and sexuality. Moreover, Carter feels that women, formulated and oppressed with heterosexual norms and

conventions, are in need of a psychological transformation. In *The Passion of New Eve*, Carter subverts heteronormative conventions and shows the way how to become independent from them. Now that postmodernism highlights “in-betweeness” and “in determinancy”, there is a blurring of boundaries between male and female. Carter utilises “bisexuality” to counter the oppression of women by heterosexuality.

Bisexuality in its biological sense means having characteristic of both sexes. However, feminists like Helen Cixous are not satisfied with the unity of two sexes or two halves but they want bisexuality, which is unity of wholeness. According to Cixous sexual idealism is formed when a person acknowledges one trait –his/her bisexuality. Cixous introduces the idea of bisexuality by claiming that, “Accepting the other sex as a component makes (man and woman) much richer, more various, stronger, and to the extent that they are mobile-very fragile” (Cixous p: 351). She stresses that this is how human beings create or invent and this proposal leads directly to a reconsideration of bisexuality. In the *Laugh of Medusa*, Cixous conceives the concept of bisexuality to deconstruct the old binary oppositions between masculine and feminine and exceeds the limits of them. There are two definitions of bisexuality provided in her essay. The first definition

“Bisexuality as a fantasy of a complete being, which replaces the fear of castration and veils sexual difference in so far as this is perceived as the mark of a mythical separation. Ovid’s Hermaphrodite, less bisexual than asexual, not made of two genders but of two halves. Hence a fantasy unity; two within one and not even two wholes” (Cixous, 1975, p: 352).

In this sense bisexuality means that an individual is made up of genders. In the second definition, Cixous asserts that bisexuality is “the location within oneself of the presence of both sexes” (Cixous, 1975, p: 352). Now that considering an individual purely masculine or exclusively feminine is a patriarchal myth, bisexuality is the recognition of male aggression and female empathy within one being and the perfect balance between both.

In *The Passion of New Eve* Carter has presented bisexual characters because of the presence of both female and male characteristics combined in a single individual. Eve(lyn) with his male mind in a female body first realizes his female –

mother-side for the first time when she console the young gangster boy. It is the same with Tristessa, another character in *The Passion of New Eve*. Though Tristessa is believed to be the most beautiful woman, it is understood that she is hiding her insignia of maleness. Tristessa is a female man who finds the female in his self and gives life to her. The juxtaposition of weak male figures with masculine women is another excellent method that Carter adopts to displace the conventions and establishes norms. The Mother of Beulah has prominent masculine traits – destructive, killer, rapist while Zero, the delegate of the patriarchy is impotent and sterile that reduces him to be a zero, nothing. Thus in *The Passion of New Eve* Carter deliberately exposes identity; female-male as something that is unfixed not separately exist but coexist in one another.

By Carter, the term bisexuality is also used as sexual attraction or sexual behaviour towards both males and females. Carter deconstructs old patriarchal cultural norms of heterosexuality to open new possibilities for constructing femininity according to women's own taste and desire. As informed by poststructuralism, sexuality would examine the exclusion implicit in a heterosexual/homosexual oppositions so that bisexual, transgender identities can become possible.

In *The History of Sexuality*, Foucault examines the organization of sexuality in the West. He begins his analysis with a critique of what he terms “the repressive hypothesis” (Foucault, 1980, p: 15). Traditional understanding of western sexuality is a taboo, something about which nothing can be said. Foucault suggests that sexuality is talked about all the time. From the rise of sexuality to judicial institutions, sexuality is profusely discussed and regulated entity. It is some thing which is produced through discourse, not repressed through censorship. If this is so, the question of silence itself must be reconsidered. One of the most significant aspect of Foucault's research centers around the production of homosexuality. Foucault shows us that homosexual practices certainly did exist before the classification of sexuality. In other words heterosexuality is visible due to its legitimacy, while homosexuality remains invisible or silent. As Diane Fuss puts in words in her essay *Inside/Out: Lesbian Gay Theories*, “The emergence of homosexuality was accomplished by its disappearance (Fuss, 1989, p: 4). Homosexuality is outside the norms which is inside

and center. Carter transgresses the borders with possible diversities like bisexuality through placing outside/homosexuality inside/heterosexuality which is dominant definitions of sexuality. Since each of these terms achieves its meaning in relation to the other. Carter creates, regulates and contests these boundaries with poststructuralist Project.

In the *Glass House* it turns up that Tristessa, the most beautiful in the world is a man. Since Tristessa eliminates the binary, she is rejected by the members of patriarchal world –first by Zero and his harem, then by the young gangster in the desert. “The discovery of Tristessa’s dual nature excites a dramatic response among Zero’s group, whose understanding of their own World, divided neatly along the strict binary lines of gender, is severely disturbed by this disclosure” (Johnson, 1997, p: 175). This discovery of bisexuality –living feminity with a male sex –shatters Zero authority since it is completely contrary to his binary way of understanding the World. Thus Zero arranges a mock marriage between Eve(lyn) and Tristessa. “ Zero seeks to arrest sexual indeterminacy and impose the binary logic of marriage on them” (Johnson, 1987, p: 175). Tristessa and Eve(lyn) are obliged to choose one sex with this compulsory marriage. The rejection of bisexuality is due to patriarchy’s desperate need for binaries for the system to function. This marriage ends with a intercourse under the gaze of Zero. However, in this intercourse section Carter attempts to point out the arbitrariness of human sexuality and other possibilities. Although the intercourse between Eve(lyn) and Tristessa, in which one is forced to be man and other is forced to be woman, is a heterosexual relation, Carter implies other possibility; homosexuality. In other words, even though heterosexuality is visible due to Eve(lyn)’s genitalia and Tristessa’s phallus, homosexuality is there due to Eve(lyn)’s male mind.

Roland Barthes makes a distinction between conotative / denotative meaning in the text. Denotation refers to something literal, whereas conotation means a kind of secondary meaning which implies a literal, denotative possibility. In this sexual relation heterosexuality is denotative meaning, while homosexuality is conotative, a hidden secondary meaning. Although homosexuality is a secondary, at the same time absence, may be invisible this absence of homosexual denotation is

what we keep looking for. In other words, by only creating this ambiguity, Carter makes homosexuality central to the narrative, since it is that unseen entity for which we search. Carter demonstrates that what appears to be outside of the text is already inside of it. Thus sexual identity is presented as unfixed entity. There can not be rules about human sexual identity. Eve(lyn)'s phallus is in his mind, while Tristessa has it physically; Eve(lyn)'s femininity is just bodily while Tristessa's femininity is spiritual.

Although Tristessa's and Eve(lyn)'s intercourse initiated unintentionally by Zero, Eve(lyn) despite of his/her masculinity discovers his/her femininity; while Tristessa reveals his/her masculinity despite of his/her femininity. Thus both of them achieve wholeness, bisexual identity; the presence of both sexes within one being. Eve(lyn) realises transcendent boundaries of identity. Both embody both sexes, demolishing the oppositional categories of male and female; woman is man at the same time that man is woman. Eve(lyn) realises that time and history have no validity in their story "I, she, we are outside history. We are beings without history we are mysteriously twinned by our synthetic life" (Carter, 1977, p: 125). Later Eve(lyn) believes that his/her union is "great platonic hermaphrodite" and s/he describes this being as whole and perfect. Due to his/her intercourse with Tristessa Eve(lyn) stops rejecting his femininity, accept it and becomes whole. Eve(lyn) understands that she is neither one nor the other but both. His/her masculinity and femininity are correlatives involving one another. The issue is not about sex but about the mind and the way how the world is perceived. Eve(lyn) gets pleasure for the first time and his/her pleasure helps him embrace his/her new identity.

Thus, by such concepts as bisexuality, Carter creates spaces and finds a new way of voices for women, prompts the fundamental desire and the pleasure of sexuality of their own body. Carter debunks the old patriarchal boundaries between male and female, as a result heteronormative norms. The unity, wholeness and absence of hierarchies will do away with power relations and eventually brings harmony in which women express not represses their desire and pleasure of sexuality. With this changed representation of women Carter makes a shift from sexual objectification to sexual subjectification of women, from a focus on powerful

male gaze to a self –regulating individualistic gaze so that women express themselves as active, desiring sexual subjectives.

### **3.3 Individualism**

Post feminism and post modernism have emerged as two reformer movements. Struggling against the grand narratives of Western Enlightenment and modernity both post feminism and post modernism are not only descriptive but both are constitutive and evaluative, as they project modes of thinking about the future and evaluating the past. In her book, *Thinking Fragments: Psychoanalysis, Feminism and Postmodernism in the Contemporary West*, Jane Flax characterizes the post modern position as contribution to the theses of “ the death of man, of history and of metaphysics”. She writes “ the death of man: post modernists wish to destroy all essentialists conception of human being or nature... In fact man is a social, historical or linguistic artifact, not a noumenal or transcendental being... Man is forever caught in the web of fictive meaning, in the chain of signification, in which the subject is merely another position in language” (Benhabib, 1995, p:18). Post modernists tend to replace essentialist concepts with the notion of human as a social, historical and linguistic artefact. Thus, “man” is conceived in a web of fiction and in various forms of signification, where “the subject is merely another position in language”.(Benhabib, 1995, p: 18).

In this sense “man” is “decentered” that he can be understood according to order, structure, narrative or fiction. As this fictional character man, “man” has no way of stepping out of the fiction where he lives, therefore has no external references that he can know himself. Western philosophy thematizes the story of the male as the subject of the reason. In fact he has no autonomous independence, is not linguistically constructed or a historical rationality or self consciousness to access reality. (Benhabib, 1995, p: 32-33). The post feminist correlation to post modernist theme of “the death of man” is named “the demystification of the male subject of reason (Benhabib, 1995, p:18). When post modernists place “man” as a neutral and universal rational subject in avariable social and linguistic circumstances, feminists focus on gender and its practices, for heteronomously determined and situated

subject strives for autonomy, also gender differences shape and confirms the experience and and subjectivity of self.

The other idea the postmodernists assert is “the death of history”. According to Flax history is another fiction related with the fiction of “man”. Since history is used to understand his place in time, man constructs “master narratives in which history is his, the subject’s...” (Flax, 1990, p: 33). This idea of history contributes to a kind of justification for the fiction of “man” and supports other kinds of grand-narrativizing such as the story of development of humanity, assuring the unity, homogeneity and totality. Post feminists establish a connection with this idea naming as “Engendering of Historical Narrative” (Benhabib, 1995, p: 19).

The philosophies of history, that have predominated during and since the European Enlightenment, transform historical narratives into one unified, homogenous linear story of the subject as “man”. For post modernists this mode of narrativization is just a hypothesis for creating an act of violence. This is because any element or subject “in the complex flux of history” that is not in conformity with this unified scheme is regarded as irrelevant. So the result is that the lives of a significant amount of people fail to be represented at all or at least misrepresented. As Flax puts it, “the contradictory stories of others must be erased, devalued and suppressed” (Flax, 1990, p:33). Actions or all aspects of discourses that are seen contradictory to metanarratives are ignored. However, in response to this execution post feminists call for inclusion. As Miranda Fricker notes in *Feminism in Epistemology: Pluralism without Post Modernism*, feminists politics extend beyond the demand for inclusion, for they fundamentally seek for change. Fricker asserts that the experience of women has been unwritten in the dominant theories of subjectivity and history in the West. Thus, the responsibility of feminists must be the reappropriation of history, in order to not only include the lives and experiences of women, but also alter the narrative, including the trajectory of women’s emancipation.

In this sense, Carter’s novel *The Passion of New Eve* becomes a prominent post feminist manifesto since she creates a kind of resource to produce change for both women as individual and society in terms of history. Instead of “situated, heteronomously determined” subject or individual, Carter’s subject is in “progress”



incapable of answering the questions “Who am I?” and “What do I want?” which is fundamental for engaging in political action. Her subject travels through the twelve stages of text to strive for self autonomy, to be able to take action and elicit change. Carter correlates to the theme of “the death of man” through the “demystification” . She draws the attention to the fact that women are complicit to the oppression which goes against the mythicization of female virtue, such as reproductivity, divine motherhood and innocence that appeared throughout the feminist discourse in 1970s, and she also implies that violence, oppression and subordination do not originate from merely and exclusively male source, which is also contrary to the feminist of male aggressors and female victims. Thus, Carter breaks the traditional canon and female writing role. Carter writes in an objective manner, her major interests; being subjectivity, identity, gender and sexuality associated with women’s repression are presented to produce change of thought in the reader at conscious level and for this purpose she uses alchemy; inner transformation of self resulting in transformation of society in the end, which makes her novel a masterpiece in terms of a proto post feminist manifesto.

In this chapter Carl G. Jung’s theory of esoteric alchemy is used as a means of demonstrating the idea of rebirth and renewal of both in the individual and society. Jung uses alchemical symbolism as a “spiritual path” dedicated to an achievement of “individuation”, the journey that all of individual must take for their own “wholeness”. In *The Passion of New Eve*, Carter as an alchemist, transforms the individual through deconstructing and redefining masculinity, femininity, gender and sexuality so that she transforms the path of feminism. Firstly Carter makes a type of radical deconstructing of that which is false about “fatally determined” individuals-male/female basic oppositions that her contemporary feminists rely on. Secondly she reveals that which is true and real, our divine self “wholeness” ; a unity of male and female in a single individual upon which the post feminism is constructed.

The key to alchemy is found in the word transmutation, referring to total change. For Jung, alchemy physically means a change of the properties of matter, a substance; psycho-spiritually, it refers to inner transformation. The alchemical work is the reordering and unification of matter or prima materia which contains opposites,

is in violent conflict within chaos. The actions in chapter two in *The Passion of New Eve* begins with the depiction of chaos in which opposite forces, men and women, collide. Carter creates New York as chaotic and revolutionary place. She introduces the literal representation of alchemy through the character of Baroslav, the Czech alchemist living in the same apartment as Evelyn. Baroslav explains chaos to Evelyn as following:

“Chaos, the primordial substance..The earliest state of disorganized creation, blindly impelled towards the creation of new order of phenomena of hidden meaning. The fructifying chaos of anteriority, the state before the beginning of the beginning”(Carter, 1977, p: 14).

Evelyn finds himself in a “lurid Gothic darkness” and fire takes place in the early hours of the morning in the hotel that he stays. The time of the fire is significant because in alchemical tradition changes normally occur in the early hours in the morning. From the Jungian perspective the fire means intense desire or passion that must be frustrated to awaken the process of individuation (Raff, 1994, p: 137). Evelyn finds New York disturbing, subversive. The city is full of beggars, crones, drunkers, dominated by rats and women revolutionaries. Its society is fragmented. It is full of angry women who are predatory and uninhibited by customs and tradition. They stand as representative of radical feminists of 1970s. Evelyn as a constructed male symbolizing all men finds himself in a society that has deteriorated. However this deterioration is viewed as the beginning of his journey that he experiences chaos.

In chapter two Baroslav informs Evelyn that “the age of reason is over”(Carter, 1977, p: 13). Evelyn finds himself in a society in process of disintegration that is beyond reason. Baroslav’s statement refers to the period of Enlightenment when the modern attitudes towards women are formulated. The mention of the “age of reason” indicates that Carter rejects the era of Enlightenment as a prominent approval for the formation of the women. As Foucault states, “Power mechanisms are, at least in part, those that beginning in the eighteenth century took change of men’s experience, men as living bodies”(Foucault, 1980, p: 89). According to Foucault, sexual practices used for repression and control of women were controlled by law until the end of eighteenth century. In *The Passion of New*

*Eve* Carter's aim is to provide not only a basis for the transformation of this formulated and controlled women repression throughout the "history" which is "his" not "hers", but also to achieve a personal confrontation for the reader, with the result of the society which is inevitable.

Jung theorizes that human kind has a "collective unconscious" in which myth, traditions, customs, fairy tales and folklore contribute to the creation of archetypes through time. For individuation Jung asserts that archetypes within unconscious must be aware and brought into conscious mind to be faced and accepted so that transformation can occur. (Storr, 1998, p: 277). Carter borrows this Jungian technique as she develops the character of Evelyn who faces such archetypes as shadow (Zero), anima (Leilah, Eve, Tristessa), animus (Zero, Tristessa) and the mother Goddess (Mother) to demonstrate the process of transformation for Evelyn to a new woman. On the other hand, this Jungian technique for the process of character development also helps Carter as an alchemist who wants to change the world. Carter wants readers to reach their own rarely accessed archetypes, stimulate them to make their own conclusion, therefore leading to both personal and social transformation.

When Evelyn enters Baroslav's room, laboratory he finds himself in the world of alchemy. In this laboratory Evelyn sees an important symbol of alchemy, a "seventeenth century prints of a hermaphrodite carrying a golden egg" with which Evelyn's future identity is prefigured. His observation and unconscious identification with the hermaphrodite represents what he is about to become. Baroslav creates gold, transforms a base matter into gold which is real and presents it to Evelyn which symbolizes his own transformation into new being. After New York experience, where Evelyn becomes the part of chaos before change and transmutation in alchemical process, he is captured by the army of women led by Mother in Beulah, an underground city where he is interred by radical feminist women, castrated by Mother and turned into woman. Evelyn is both physically and psychologically dismembered. Now Evelyn is named as Eve, separated from his male identity-animus; left to find his female identity-anima which is also hidden in himself "Eve-lyn". Evelyn has never been aware of his own anima hidden in himself before or the feminine unconscious; he starts to develop an inwardness that he has

not done before and eventually confesses that “ It was like a trip into the labyrinths of the inner ear; not his was a deeper exploration, a complex system of sequential conventions, the linear geography of inwardness, mazes, spider webs. But all progressing down-wards, the brain maze of interiority” (Carter, 1977, p: 56). Thus, the process of clarification starts when he is separated from his male identity, become aware of his own self through reaching his unconscious and connecting it with ego.

Carter also follows the Jungian concept of “the collective unconscious”- a concept that asserts everyone has a link to powerful mythical structures through the development of archetypes: anima, animus, mother, father, shadow. (Marie-Louise Von Franz, 1998, p: 128). Evelyn’s meeting with Mother as a nonsacred or not devine one has a greater importance for progressing to individuation. Carter deconstructs and “rapes” the myth of motherhood. In *The Sadeian Woman* Carter writes:

“In the theory of maternal superiority (a hypothetical pre eminence over men who may seed the human race but cannot in themselves nourish it) is one of the most damaging of all consolatory fictions and women themselves cannot leave it alone, although it springs from the timeless, placeless fantasy land of archetypes where all the embodiment of biological supremacy live” (Carter, 1978, p: 106).

Carter establishes the falsehood of sacred motherhood underlying the influence of mother’s power over her posterity, the control and harm that it can cause. In order to change the status of women, Carter believes that Evelyn and also the reader must go back to the primal source of acknowledgment. Moreover, in order to reveal the archetypes in the unconscious for basing nothing more than myth, the motherhood myth is revisited, rethought and revised to bring about rebirth. Mother wants Evelyn to have a “journey back, journey backward to source!” (Carter, 1977, p: 153), to “reintegrate the primal form” (Carter, 1977, p: 164). Through the demystification of motherhood Carter makes Evelyn and reader aware that the unconscious archetype exists. Carter deconstructs the motherhood through creating a mother character named as Mother, who is the anti myth of mothering, refusing motherhood, has become dominator and master “she is nonproductive mother who

chooses her children and seduce them. She is a mother with a phallus: she can rape even nature itself”(Carter, 1977, p: 115). Carter’s mother rapes, tortures, takes revenge, controls and dominates the world around her, the under ground, the unconscious so that unconscious archetype can be drawn into both Evelyn and the reader’s conscious. After accessing the unconscious archetype and get the primal source of knowledge, Evelyn is getting ready for transmutation and spiritual growth step by step. Although Mother operates on Evelyn and he has been changed physically into woman, he still has male mentality. With the process of imposition the transmutation correlated to spiritual growth begins. When Eve(lyn) looks at himself in the mirror and sees himself as female for the first time he finds that he has become the very thing that he has always sought, the woman he has desired. Now he is aware of his own anima, he can no longer see himself as the male he knows; instead, he has become a complete stranger of the opposite sex and his male conscious is pushed to despair. In alchemical process this emotion is experienced when “active principle” represented as “original stone” which is a deep inner longing to find one’s true nature, meets and clashes with the “passive principle”, represented as “permanent energy”, which “carries the potential for spiritual growth” (Tresidder, 2000, p: 171). The two principles clash in Evelyn; due to “active principle” he has a deep will but he finds the “passive principle” difficult to defeat resulting in his “despair”. In alchemical transformation “despair” is a sense which is related to the “dark night of soul in which individual feels isolated as both active and passive principles seem to be extinguish” (Tresidder, 2000, p: 170-171). Under the influence of the “despair and darkness” which is necessary for his rebirth, Eve(lyn) examines his unconscious while exploring the unfamiliar female aspect of his new self. Eve(lyn) is in two minds. When Eve(lyn) escapes from Mother s/he says “almost a hero, almost Evelyn again” (Carter, 1977, p: 81). Although his/her escape from mother is an attempt by Evelyn to return hero archetype, to reclaim his male self, at this time s/he is in the hands of another archetype Zero the shadow, who is also necessary for the individuation and rebirth of Eve(lyn).

Zero physically, mentally and emotionally abuses Eve(lyn). When Eve(lyn) undergoes all these abuses and is forced to integrate into domination of Zero, the male Eve(lyn) stands on one side and watches objectively the female Eve’s cruel

experiences through domination that is identical to former Evelyn, who also abuses women. Eve(lyn) claims that “I felt myself to be, not myself but he; and the experience of this crucial lack of self, which always brought with it a shock of introspection forced me to know my self as a former violator at the moment of my own violation”(Carter, 1977, p: 101-102).

Under Zero’s domination Eve(lyn) is constructed as women as Eve. Eve(lyn) symbolically separated from his true self, as women have been through the centuries. Eve(lyn) becomes the thing that he wants Leilah to become. It is just like an echo of former Evelyn.

Zero is the one of the self representation of Evelyn, which is the center of the conscious self called “ego” by Jung (Jung, 1953, p:41). On the otherhand, Zero is also representation of unconscious archetype of Evelyn which s/he has no knowledge and has to learn about. Jeffrey Raff writes that the ego as an experience “feels absolutely unique and complete into itself “ and the psyche “includes the conscious mind (with the ego and it center) and the unconscious” (Raff, 2000, p: 15-17). Thus, when Eve(lyn) meets Zero, s/he realizes unconscious projection or shadow; the unpleasant, immoral aspect of self, the negative side of personality which is repressed or denied. The experience of realization of shadow is traumatic; because, Eve(lyn) suffers physically, mentally and emotionally before becoming aware of his personality in the form of Zero. Zero is a challenge to Eve(lyn). As Eve evolves more fully into woman, and Evelyn comes to understand his anima, s/he consciously and simultaneously recognises the dark aspect of Evelyn’s personality in Zero and the recognition s/he makes progresses towards his wholeness and self knowledge.

The final transmutation into new being occurs when Eve(lyn) and Tristessa physicall unite. This unity is important, since it means that the ego is experiencing a deep transformation and realizes itself as a part of “manifest self”, which comes about through the movement from mental to bodily union. In chapter nine, at Tristessa’s glass house, Tristessa and Eve are metaphorically “fixed in a waxy state”, two psyches are joined together in their union. Eve(lyn) confronts her anima in Tristessa and accepts it. When Eve(lyn) meets Tristessa Eve(lyn) understands that “it was like finding my self on the brrink of an abyss...the abyss on which you opened

was that of my self, Tristessa”(Carter, 1977, p: 110). Thus, Eve(lyn)’s realization of the anima leads to “manifest self” which now regulates the harmonious balance of the opposites “The union of the opposites has become an established fact in the self and the ego now only has to stay in relation with the self in order to stay balanced” (Raff, 2000, p: 133).

With the union of the Tristessa and Eve the hermaphrodite being comes into existence. In alchemy double gender is symbolized by hermaphrodite, the being made one from two, each sex comes to terms with the anima and animus within themselves, both male and female within one, single psyche. Through the unity of transsexual Eve and transvestite Tristessa, double gender renders the completeness of the “manifest self”.

“If the self is embodied, masculine and feminine are a part of it, in the case of a man, at the appropriate moment the self will move into the feminine mode, and the ego will become aware of the fact, and allow the more feminine expression to manifest” (Raff, 2000. p: 133).

Carter states this completeness: “Masculine and feminine are correlatives which involve one another..the quality and its negation are locked in necessity”(Carter, 1977, p: 149). At the beginning, in chapter one, Evelyn, due to his unindividuated state, lacks the ability to recognise the repressed feminine (anima) in himself. At this stage Tristessa is not the projection of his anima but the expression of his male ego as he sees Tristessa as a perfect woman, he regards Tristessa from his ego rather than from his anima.

Mikhail Bakhtin remarks that carnival in its destruction of old the world and offering the new causes “the opposites faces and upset proportions” an example being when man are transvestited and woman vice versa (Bakhtin, 1968, p: 410). Carter takes this scenario and transfers it to the wedding ceremony of Eve and Tristessa: Eve who is physically female but mentally still male is forced to dress as male and marry with Tristessa who is really male dressed as woman as a bride. Eve says

“an endless sequence of reflections showed me as ..a double drag.. I had become my old self again in the invented world of mirrors..under the mask of femaleness. I was a boy disguised as a girl and now disguised as a boy again”(PNE, p:132).

Eve, as a female, marries with the male Tristessa and experiences love for male Tristessa as male Evelyn did when he saw Tristessa on the screen as female. With the acceptance of Tristessa as a male, Eve has passed important tests on her way to individuation; the female ideal Evelyn had formerly adored in Tristessa has gone and Tristessa has turned out to be his alter ego, anima, the female part of Evelyn which has been repressed within Evelyn's male conscious. “Tristessa is a lost soul who lodges in me; she's lived in me so long I can't remember a time she wasn't there she came and took possession of my mirror like an army with banners: she entered me through my eye” (Carter, 1977, p:150). Evelyn as Eve starts to accept his anima and is on the way to being whole and psychologically individuated. Eve has frequent intercourse with Tristessa and starts to experience her body and psyche as woman. Eve utters during their union:

“He and I, she and he, are the sole oasis in the desert. Flesh is a function of enchantment. It creates the world...our inter penetrating, undifferentiated sex, we had made the great Platonic hermaphrodite, the whole and perfect being to which he...in his own single self had aspired; we brought into being the being who stops time in self created eternity of lovers. Neither as man nor as woman had I understood before the unique consolation of the flesh” (Carter, 1977, p: 148-149).

From their unity, the perfection or the “philosopher's stone” the new refined, reborn substance comes out. However, in Jungian sense, although Eve has become her self through undergoing trial, she still has more archetypes to face before she is fully individuated. Thus, she has returned to state of chaos once more “chaos is come again. Who'd welcomed chaos, why my former neighbour in New York, the Czech alchemist...welcome to anteriority Eve; Now I know we are at the beginning of the beginning” (Carter, 1977, p: 166). She feels she is the only human left alive in all the world “Eve and Adam, both, on a mission to repopulate this entire devastated continent”(Carter, 1977, p: 165). Carter refers to a new start for women without any



burden of past, history and myth. For Carter, it is a solution in the pursuit of women's liberation. Eve meets Leilah at the end and the beginning of the world. By becoming revolutionary, Lilith, Leilah presents Eve an alternative to mythology and history. She explains to Eve what happened with the state of women: "Mother tried to take history in her own hands but it was too slippery for her to hold"(Carter, 1977, p: 173). Mother has tried to change the history by changing Evelyn's sex. The idea of mother changing history can also represent radical feminists who wished to exclude men from every part of life in the 1970s. On the other hand, for Carter the image of mother as "Mother Goddess" would also influence the developmental social state of women where mother is worshipped as divine. Carter states that

"When there was a consensus agreement on the nature of the symbolic manifestations of the spirit, no doubt Divine Virgins, Sacred Herlot and virgin mothers served a useful function; but the Gods are all dead, there's a good deal of redundancy in spirit world" ( Carter, 1978 p:175).

Carter also writes "Historicity rendered myth unnecessary" (Carter, 1978, p: 173). In other words, myth originally formed women but history through power and patriarchy tempers the influence of myth or uses it for the establishment of power. When Mother castrates Evelyn Mother says "Myth is more instructive than history... Mother prepares to reactive the pathenogenesis archetype" (Carter, 1977, p: 68) which means that she is going to make Evelyn become Eve and through self impregnation Eve is going to become a myth for future instruction and construction of women. When Eve(lyn)' s transformation begins Mother says "Woman has been the antithesis in dialectic of creation long enough.. I am about to make a start on the feminisation of father time" (Carter, 1977, p: 67). However, Carter writes in *The Sadeian Women* that "Culturally determined lack of access is the invocation of hypothetical great goddesses; by considering such myths women are simply flattering themselves into submission" which is used on them by men and mother goddesses are just as silly notion as father (Carter, 1978, p: 5).

Eve has to break this subjugation and leave myth and history behind as part her renewal. When Eve(lyn) escapes from "Mother" Carter demonstrates that the myth of mother is useless, establishing matriarchy instead of patriarchy is obsolete.

“Mother” in *The Passion of New Eve* has failed “Mother has voluntarily resigned from god head for the time being. She has become quite gentle and introspective. She has retired to a cave by the sea for the duration of the hostilities” (Carter, 1977, p: 174). The symbolic mother is docile, tamed and retired. She no longer destroys and degenerates. Eve(lyn) communicates with Mother before s/he leaves on her journey over the ocean and sees that Mother is physically deteriorating “Her nails, dead matter.. She exuded a rich smell of decay, her flesh had the substance of grave clothes” (Carter, 1977, p: 189). For Bahtin, the death of the old is closely related to resurrection: “All the images are connected with the contradictory oneness of the dying and reborn world” (Bahtin, 1968, p: 217). Through this meeting of Eve(lyn) – New Eve and Mother- Old Eve, the process of world movement, the death and rebirth or the disappearance and return, is emphasized. Eve(lyn) knows that “old Eve” or “old woman” mother and her ideology will soon die and the “New Eve” or “New Woman” a new generation will be born.

In alchemical terms, at the beginning of the novel Evelyn is the base material from which Eve is manufactured. In other words, Evelyn is the prima materia in which Eve has originated and becomes the philosopher’s stone: “The deep inner longing to find our true spiritual nature” (Tresidder, 2000, p: 171). Eve(lyn) undergoes a rebirth and finds the true nature of herself when she meets Mother; the old woman and Lilith. According to Bahtin “The object that has been destroyed remains in the world but in a new form of being in time and space; it becomes the other side of the new object that has taken its place” (Bahtin, 1968, p: 440). At the end, when Lilith as a future Goddess offers Eve(lyn) the chance of returning to her male self and presents her with her former male genital organs, Eve refuses. Eve becomes fully integrated with her animus, which is Evelyn, and as Evelyn he is fully integrated with his anima, which is Eve. Carter ends the story with the beginning of New Woman and New Eve: a new entity combining male and female, discovering anima and animus in oneself resulting in “death of man” and through rejecting old dichotomy of myths, religion, patriarchy and history, culminating in “death of history”. Moreover, in the end Eve’s mating with Tristessa results in Eve’s pregnancy, which symbolizes the new order and hope. Eve(lyn) is not self impregnated as mother wishes her to be but instead by male Tristessa. Their union

has created the hermaphrodite who will have two mothers- Eve and female Tristessa; two fathers- Evelyn and male Tristessa who are able to achieve the wholeness of the self combining the male and female in their one self; both flexible and circle rather than stable and horizontal polarizing male and female identity. Thus, Carter links her interest in feminism with heterogeneity. With Eve's pregnancy, Carter indicates that in near future, a new order which will be denoted as post feminism will be born.

## CONCLUSION

Angela Carter published *The Passion of New Eve* in 1977 when the second wave feminism is dominant relying on the idea of essentialism and binary oppositions that imply hierarchy to control and construct. As other second wave feminist writer, like Simone de Beauvoir, Carter considers literature as a weapon of denunciation and criticized widely literary female misrepresentation and objectification of the submitted women to patriarchal dominance. Although Carter, who is associated with the second wave feminism and feminists, agrees with some aspect of the contemporary feminist discourse, such as the critique of patriarchy and the challenge against literary female representation as "other", Carter is not pleased by second wave feminism; on the contrary she is highly critical about those principles of feminism. In *The Passion of New Eve* Carter increases the feminist activity to explore new ways of presenting women and their problems. As a proto postfeminist Carter describes the backlash against second wave feminism, that takes feminism to its extremes and shows that it would fail in the end.

Second wave feminism is built on essentialism which draws attention to sexual differences and women's superior position due to their biological reproductive abilities and praises women by relying on biological essentialism. However, Carter argues that basing feminism on biological essentialism not only justifies women's place to domestic sphere as natural and necessary, but also consolidates invented archetypes of patriarchy which women must leave behind in order to find their own true self in the symbolic order and true place in the society.

In *The Passion of New Eve* Carter debunks the second wave feminists theory of maternal superiority through the deconstruction of stereotypical

representation of mother. The patriarchal cult of sacred, self sacrificing protective mother myth is deconstructed by the presence of a monstrous, destructive, ruthless, rapist and killer Mother character. Carter criticises the sacred stereotypical representation of motherhood that has a special importance for her contemporary feminists. Naming this character only as “Mother” Carter deliberately and explicitly attacks the stereotypical notion of femininity and motherhood. Mother creates matriarchy against patriarchy and falls for the same patriarchal falsity. Firstly, the power relation between femininity and masculinity still destructive; at this time women oppress men. For Carter matriarchal myths are as oppressive as their patriarchal counterparts. Secondly, praising reproductive ability of women as a source of inherent female power does not grant women freedom from phallogentric parameters but keep them in their same place.

For most feminists, women are sufferers and men cause their sufferings and hold man responsible for the physical violence and mental oppression that make women submissive and subordinated. However, Carter offers resistance to this conviction by asserting that not all women are the victim of patriarchal abuse but some women are the source of their own oppression. Although the community of the wives of Zero reflects the women who are abused by violence of patriarchy. Carter twists the representation of abused, submissive and oppressed women. They love Zero only for his air of authority which is created by their own submissiveness. The wives freely and deliberately give the power to be controlled, oppressed and accept the physical violence of Zero on them, as Leilah does, who takes pleasure from her beating by Evelyn. Carter criticises the problematic subject of the women as victim. Although feminists put the blame on men in the victimization of women Carter undermines this notion with her extreme stereotypical character to Show women’s willful victimization which gives patriarchy the power to be victimized.

Carter sees feminism as a political position in the light of feminist confrontation with difference and rejects binary thinking of male and female. When focusing on equality, second wave feminism uses binary categorization man/woman or straight/gay which eventuate populating a fixed unitary identity “the female identity” that result in a solid conception of women. However, Carter sees this

male/female binary categorization of an individual as a main source and force in the society. In this sense, *The Passion of New Eve* stands on a higher level in which Carter creates her own transexual and transvestite characters; Eve(lyn), Tristessa, and reveals her own ideas about masculinity, femininity, female identity, gender and sexuality. Carter introduces alternatives to arrive in feminist discourse. Carter portrays unintelligible genders in which gender does not follow from sex and the practice of desire does not follow from gender. Through transexual Eve(lyn) Carter indicates a model of gender acquisition and offers an account of the female subject that is close to Beauvoir's woman who is in the process of becoming. Here, Carter deliberately portrays a transexual individual, acquiring a female sex and body but still retaining his/her male self. Cross dressing, the using of feminine gestures, mimics help him/her to pass off as a woman and confronts to a set of culturally and socially determined signs. Thus s/he exhibits a typical identity of feminine gender. Eve(lyn) in his/her new body just imitates female gender through 'regulated process of repetition'. S/he is very conscious about unnatural nature of gender. It is just like his previous male gender, which is socially and culturally constructed through imitation. For Carter, not only femininity but also masculinity is socially constructed. Carter undermines that if there is a problem in the construction of female identity, the same problem exists in the construction of masculinity. Thus, while her contemporaries focus on the femininity and female gender and exclude masculinity and male gender Carter pays attention to both femininity, masculinity and female/male gender, for she sees that main problem about her current feminism lied on that dichotomy of gender identity. Carter rejects the idea of essential and natural gender identity, stresses that femininity and masculinity are the acts which are performed. Against her current feminists who maintain that sex and gender are correlative, Carter makes a distinction between bodily sex and gender which relocates her to post feminism. According to her gender acquisition is like an actor playing role. Carter creates a "gender parody" through transexual Eve(lyn) whose sex and gender incompatible. Moreover, Carter's account of gender overlaps with post feminists point of view: when Eve(lyn) is passing through femininity and says "I only mimicked what I had been" Carter openly and deliberately indicates that "original identity itself is imitation

without an origin” as a result gender is an imitation, a “copy of copy” through repetition.

Through the characterization of transvestite Tristessa Carter asserts her own theory of gender which resonates at post feminism and slightly opens the door of queer theory. The biological male Tristessa turns himself into female- the most beautiful woman in the world, a Hollywood star through masquerading as a woman. Tristessa does not imitate the ‘fatally determined male gender identity, Tristessa as a man creates himself as a woman with his/her own choice of freedom through cross dressing. Thus, for Carter gender becomes not as socially and culturally determined but as a ‘performative’ notion, an ‘act’, a ‘sequence of act’, a ‘doing’ not a ‘being’, an action rather than a given situation or condition. In this sense an individual masculine or feminine, man or woman, is considered not as an ‘object’ a passive being obeying the presented norms or imitates and mimics what is determined but becomes a ‘subject’, an ‘active doer and actor’ who determines what to act. Consequently, Carter rejects the fixed notion of man/ woman and develops a ‘subject in process’ showing the flexible nature of gender identity.

As post feminism can be considered as an critique on earlier old fashioned feminism, Carter criticises her contemporaries not only for binary thinking and essentialism but also their ideas an vision on sexuality and the relationship between femininity and masculinity. Moreover, she provides and articulates alternatives by focusing on bisexuality and female sexual pleasure and choice. Carter takes the advantage of postmodernism one of whose compenents is deconanization of all existing master codes, conventions, institutions and authority. Carter as a feminist deconstructs and displaces all identity, binary oppositions and phallogentric logic which provides her a radical way of thinking about sexuality. In *The Passion of New Eve* Carter draws a direct connection between heterosexuality and power relation between man and woman in which man has more advantage and status than woman. Carter construes with heterosexuality as a means that is used to make women become oppressive, submissive and passive sexual object. Thus, Carter challanges and searches alnarnative perspective on heterosexuality resulting in that unjust power relation. First of all Carter criticises her contemporary feminists who rebel against

heterosexuality through lesbianism creating a world of women, matriarchy against patriarchy. Through creating a matriarchal society, a lesbian world, an under ground city in Beulah Carter underlines the falsity that most of the feminist collapse. She believes that struggling with heterosexuality is not to create a lesbian world, where women have power on men who becomes the other at one side. For Carter oppression, domination are all unjust since in both cases there is power which brings violence on one another.

Since Carter debunks the old binary oppositions which polarise the masculinity and femininity between man and woman through asserting that femininity and masculinity are corelatives involving one another and exceeds the limits of them by offering individuals made up genders and a perfect balance between them. As a result sexual identity is presented as unfixed entity. The intercourse between Eve(lyn) and Tristessa in which both of them are male and female indicates that the issue is not sex but about the way how the world is perceived. Eve(lyn) for the first time gets pleasure of the sexuality of his/her new body and due to this pleasure (s)he discovers his/her unaccepted female self; anima which has been repressed within his male conscious, (s)he embraces the new identity as a whole. Through the wholeness of Eve(lyn) Carter breaks the rigid, straight, inflexible line between masculinity and femininity which polarises them taxonomically as male and female. Additionally, she rounds this line in which masculinity and femininity moves and emerges in necessity in one individual. When Carter unities genders in a single individual annihilates the hierarchies of power relation and brings harmony in this relation where in the end feminism is over. Contrary to her contemporaries' binary way of conceiving the world Carter points out the arbitrariness of human sexuality resulting from the wholeness of genders both male and female in one individual. With such a concept as bisexuality Carter also prompts the fundamental desire and pleasure of sexuality of today in which women is not repressed but express their own desire and pleasure and become not passive sexual object as desired but active sexual subject desiring sexual subject.

As a proto post feminist Carter destroys all essentialist concept of human being and nature. Carter is very aware the fact that an individual is socially,

historically constructed subject who is situated, heteronomously determined and caught in the web of fictive meaning; myth, folklore, tradition, religion and history which substantiate one another. Furthermore, Carter not only objects to the negative attitudes shown towards women and their place in society but also the discourse about the mental and physical state of women derived from the Enlightenment which has been carried over into nineteenth and mid-twentieth century. Thus Carter creates an awareness of conditioned attitudes that have kept women in subjugated position and caused to their complicity in their own repression over the centuries, sometimes even for their own survival. With *The Passion of New Eve* Carter creates a kind of resource to produce a change, thus Carter breaks from traditional canon and writes in an objective manner. For Carter “The age of reason”; in which men takes charge of existence as living bodies and locks women in oppression, a prison “is over”. Carter foresees a key, a new understanding, self recognition and thus change the perception of individual, both man and woman. Therefore, her major areas of interests: subjectivity, identity, gender and sexuality associated with women’s repression are presented to produce change of thought in the reader who is not aware of being fatally determined. As a result Carter takes the role of alchemist, introduces alchemy in order to engage the reader within a mythical subtext which may affect the collective unconscious of the reader and guide a reversal in thought processes. Carter stimulates the reader, brings into conscious thought archetypes base on myth, folklore and tradition and confronts the archetypes in his/her collective unconscious that leads to personal growth into wholeness and individuation; awareness of both masculinity and femininity in one individual leading to his or her individuation which is necessary for both women and men to depolarize the social constraints and repression of women.

Carter evokes consciousness and open readers’ mind beyond traditional identity by means of discovering new forms of understanding femininity and masculinity as an individuated individual: a new existence combining male and female is linked to post feminism breaking through three decades later on her publication of book *The Passion of New Eve* which constitute a kind of manifesto with her own ideas about gender, sexuality, femininity and masculinity for a new coming wave of feminism. As Carter opens the last chapter with the statement: “We



start from our conclusions” (Carter, 1977, p: 191) she deliberately and explicitly declares that a new beginning, renewed period of life would emerge from the ashes of old fashioned feminist discourse.

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